



# CENTRAL CITY CHORUS

Central Presbyterian Church  
593 Park Avenue, New York City  
Sunday, May 16, 1999, 7 PM

## Cor mei cordis *Patricia Van Ness* b. 1951

1. Fleo
2. Tu es mea infans
3. Cor mei cordis
4. Una nos ambulabimus in silva
5. Tu es mea infans  
Amen

## In the clearing *Kenneth Fuchs* b. 1956

1. Hannibal
2. Devotion
3. Stars
4. Fireflies in the garden
5. Nothing gold can stay

### *Interval*

## Requiem in d: *Faces of AIDS*

*David Friddle*  
b. 1960

1. *Introit & Passacaglia*
2. Damon—1984  
PORTRAYED BY Christopher Erickson, Rolando Garcia & Corey Stoll  
*Psalm 22*
3. Solomon—1986  
PORTRAYED BY Joey Landwehr  
*Solomon's Song*
4. Christine—1988  
PORTRAYED BY Candice Rankin & Victoria Ward  
*O vos omnes*
5. David—1989  
PORTRAYED BY Arthur French  
*Sanctus & Benedictus*
6. Vicki—1990  
*Agnus Dei-Pie Jesu-Into paradise*



Gale Limansky, *soprano*  
Susan Lewis *soprano* Phyllis Jo Kubey *mezzo-soprano*  
David Vanderwal *tenor* Jeffrey Morrissey *baritone*

Warren Davis, *lighting designer*  
William-Kevin Young, *director*  
David Friddle, *conductor*

*All proceeds from this concert will be donated to the People With AIDS Health Group, a treatment education organization, to advance its work with families and children.*

*This concert is generously underwritten by Central Presbyterian Church.*

## Notes on the Program

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**C**or *mei cordis* was written in 1994 as a compositional exercise using chant as the basis for harmonic structure. For instance, a portion of the second movement chant is the harmonic basis for the fourth movement polyphony. I was drawn to chant-based methods of composing after hearing and analyzing a piece of music, *Libera nos, salva nos*, by John Sheppard (1515-1559). This work, written for seven voices, uses augmented chant in the bass and is to my ears an exquisite example of chant-based polyphony.

The text of *Cor mei cordis* was written as part of my ongoing exploration into my concepts of the nature of God. In particular, the text is meant to affirm that illness, pain and suffering do not come from God and are in fact lamented by God, and that, regardless of the good or evil that befalls us, we are beloved.

—Patricia Van Ness

**R**obert Frost's evocative and gentle poems provide the perfect sensibility for musical setting. The selection of poems for *In the clearing* are, on one level, about nature and a walk through the seasons, fall to spring. On another level, they are about the impermanence of the world around us and, perhaps, the uncertainty we often feel in our relationships to other people and the things we cherish. *In the clearing* was premiered by Coro Allegro of Boston in May 1995.

—Kenneth Fuchs

**D**uring the 1980s I saw a number of my classmates, professional colleagues and friends felled by the modern scourge called AIDS. Not until the early 1990s were any compositions created to honor and mourn those who had perished from this disease. The genesis of my own memorial, *Requiem in d: Faces of AIDS*, came in 1991. Oddly, the monologues came before the music; indeed, these poetically inspired texts influenced the selection of texts and the overall structure of the work until its completion.

The characters represent various facets of the HIV community: Damon is a composite of any number of gay men in the mid-1980s who endured circumstances equally tragic during the Reagan administration; Solomon, as a married straight man pines for the lost love of his life just as many husbands and wives pine in later years of this epidemic; Christine speaks for two classes of women: the affluent and beautiful who are nothing more than sexual objects to men, and the downtrodden, riddled with addiction and at the mercy of indifferent strangers for mere survival. The traditional Old Testament story of King David and his son Absalom recasts Michelangelo's famous *Pietà*—the Virgin Mary holding her dead son—into a *Pietà*, the father holding his lifeless child, lamenting the words he wished he had spoken while the boy lived. Finally, Vicki is redolent of the myriad children brought into the world infected with HIV and the particular tragedy we survivors experience at their demise.

Musically speaking, the structure of the individual movements varies considerably, as do the styles. I purposely chose to write strict-

ly for unaccompanied choir as a kind of test; these self-imposed limits also helped me manage this large project, which took more than three years to complete.

The *Introuit* is redolent of plainsong, alternating between a chant melody sung by the men and a type of musical treatment common in 15th-century France called *fauxbourdon*. In modern terms it generally denotes harmonic progressions based on parallel sixth chords, although I have taken great liberty with this definition. The two styles merge at the movement's end and lead into the *Kyrie*, which is designated *Passacaglia*.

Because the *Kyrie eleison* is a repeated prayer, mantra-like, I chose to set the prayer for mercy to a form that inherently repeats. The Spanish term *Passacaglia* literally means "alley walking" and derives from 17th-century Spain. Strolling minstrels would walk the alleyways with their guitars and improvise variations to a repeated bass figure, known in later music as a "ground." Hence, the melodic figure for the *Kyrie* is sung and resung by the voices, while the lower men's parts sing a kind of drone/rhythmic pulse. The soprano solo in the *Christe*, set atop a similar drone, is indicated to be sung in the "style of a Gypsy," that is, freely and with great musical abandon. I also introduce a kind of *sprechstimme*, speaking words in a loud whisper-like tone for percussive effect. The movement closes with an integration of figures from the soprano solo with the recapitulated *Kyrie*.

Following the Anglican tradition, the Psalm is set to a newly composed chant. I chose this compositional method to accentuate the natural rhythms of the Psalm. *Solomon's Song* is a study in contrapuntal writing—whereby the voices imitate one another, varying the intervals somewhat to allow the piece to move and grow. The middle section, "I must arise now..." is more fugal in nature; having seven beats per measure allows the text's own rhythmic dominance. There is a brief reprise of the opening section with a surprise ending, designed to leave this poignant text with an equally poignant musical conclusion.

The *Sanctus* and *Benedictus* are built harmonically on an augmented triad, which provides both the tonal foundation for the movements and the basis for the fugal "Pleni sunt caeli." I set the *Benedictus* for a solo quartet and once again used the *sprechstimme* in the final "Hosanna." I chose to combine the *Agnus Dei*, *Pie Jesu* and *Into Paradise* so that I could bring together all of the separate choral ensembles used previously in the work's final movement: chorus, quartet and soloist. The alternation of the *Agnus Dei* and *Pie Jesu* seemed perfectly natural, and led easily into the *Into Paradise*, which given the nature of Vicki's monologue, is set as a simple lullaby. Because I was fascinated with how both the word "Requiem" and "Jerusalem" end with the same sound, the work ends as it began, with the chant-like Requiem melody.

—David Friddle

# Texts & Translations

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## COR MEI CORDIS

### FLEO

Fleo, mei lacrimant oculi;  
Lacrimæ cadentes deorsum  
Et ab oculis meis profundunt.  
Sursum verito vultum meum ad plumbei cæli formam  
Ubi pluvia gracilis incidit  
Ad meas mille lacrimas.

### TU ES MEA INFANS

Tu es mea infans,  
Proles meus animæ,  
Cantus purissimi auri  
Volitans in crepusculo.  
Fleo te et dolorem tuum,  
Fleo formam vitæ tuæ, fleo vires tuas,  
Fleo timorem oculos implentem.

## COR MEI CORDIS

Cor mei cordis,  
Tu habes cor animumque tuum.  
Sed si tu ad me venis  
Fovebo te curaboque te,  
Lavabo in aqua te rosacea  
Involvamque te in pannis suaviter redolentibus  
Atque ad labra tua mel adducam  
Et panem calidum ac lactem frigidulum levemque.  
Nam te cognovi  
Atque nomen tuum insparavi  
Mi carissimi  
Infans mei cordis.

## UNA NOS AMBULABIMUS IN SILVE

Cantus purissimi auri.  
Una nos ambulabimus in silva  
Apud arbores cornos suspensas  
Ubi flores in vespertino volitant  
Aequæ luminosis gemmis.  
Silentium tuum auscultabo  
Atque verba cordis tui.  
Involvam te in meo pallio  
Lacrimasque tuas suscipiam  
Nam te cognovi  
Atque nomen tuum inspiravi.

### TU UE MEA INFANS

Tu es mea infans es,  
Proles meus animæ.  
Cantus purissimi auri  
Volitans in crepusculo.

Amen.

Text by Patricia Van Ness

## HEART OF MY HEART

### I WEEP

*I weep, my eyes weep;  
Tears fall from my eyes  
And flow down.  
I turn my face upward to the beauty of the leaden sky  
Where fine rain falls  
Upon my thousand tears.*

### YOU ARE MY CHILD

*You are my child,  
The creation of my soul,  
A song of purest gold  
Floating in the twilight.  
I weep for you and for your sorrow,  
For the beauty of your life, for your strength,  
For the fear that fills your eyes.*

## HEART OF MY HEART

*Heart of my heart,  
You have your own heart and soul.  
But if you come to me  
I will cosset you and care for you,  
I will bathe you in rosewater  
And wrap you in sweet-smelling clothes  
And bring honey to your lips  
And warm bread, and milk, smooth and cool.  
For I have known you  
And have breathed your name,  
My dearest one,  
The child of my heart.*

## WE WILL WALK TOGETHER IN THE FOREST

*A song of purest gold.  
We will walk together in the forest  
Among the suspended dogwood trees  
Where blossoms float in the dusk  
Like luminescent jewels.  
I will listen to your silence  
And to the words of your heart.  
I will wrap you in my cloak  
And catch your tears,  
For I have known you  
And have breathed your name.*

### YOU ARE MY CHILD

*You are my child,  
The creation of my soul.  
A song of purest gold  
Floating in the twilight.*

Amen.

Translated into Latin by Edward J. Vodoklys, S.J.

## IN THE CLEARING

### HANNIBAL

Was there ever a cause too lost,  
Ever a cause that was lost too long,  
Or that showed with the lapse of time too vain  
For the generous tears of youth and song?

### DEVOTION

The heart can think of no devotion  
Greater than being shore to the ocean—  
Holding the curve of one position,  
Counting an endless repetition.

### STARS

How countless they congregate  
O'er our tumultuous snow,  
Which flows in shapes as tall as trees  
When wintry winds do blow—  
As if with keenness for our fate,  
Our faltering few steps on  
To white rest, and a place of rest  
Invisible at dawn—  
And yet with neither love nor hate,  
Those stars like some snow-white  
Minerva's snow-white marble eyes  
Without the gift of sight.

## REQUIEM IN d: *Faces of AIDS*

### INTROIT

Requiem æternam,  
et lux perpetua luceateis.

### PASSACAGLIA

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### PSALM 22

My God, my God, why have you forsaken me? and are so far from  
my cry and from the words of my distress?  
O my God, I cry in the daytime, but you do not answer; by night  
as well, but I find no rest.  
Yet you are the Holy One enthroned upon the  
praises of Israel.  
Our forefathers put their trust in you; they trusted, and you  
delivered them.  
But as for me, I am a worm and no man, scorned by all and  
despised by the people.  
All who see me laugh me to scorn; they curl their lips and wag  
their heads, saying,

### SOLOMON'S SONG

On my bed, night after night I sought him whom my soul loves.  
I sought him but did not find him.

### O VOS OMNES (*O my people*)

O daughters of Jerusalem:  
Weep not for me but for yourselves.

### FIREFLIES IN THE GARDEN

Here come real stars to fill the upper skies,  
And here on earth come emulating flies  
That, though they never equal stars in size  
(And they were never really stars at heart),  
Achieve at times a very starlike start.  
Only, of course, they can't sustain the part.

### NOTHING GOLD CAN STAY

Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.

—Robert Frost

### INTROIT

*Grant eternal rest,  
and let perpetual light shine on them.*

### PASSACAGLIA

*Lord have mercy.  
Christ have mercy.  
Lord have mercy.*

"He trusted in the Lord; let him deliver him; let him rescue him,  
if he delights in him."  
Yet you are he who took me out of the womb, and kept me safe  
upon my mother's breast.  
I have been entrusted to you ever since I was born; you were my  
God when I was still in my mother's womb.  
Be not far from me, for trouble is near, and there is none to help  
me.  
Glory to the Mother, and to the Son,  
and to the Holy Spirit.  
As it was in the beginning, is now and ever shall be;  
world without end. Amen.

I must arise now and go in the city, into the squares,  
I must seek him whom my soul loves.

All you that pass by:  
Behold and see if there be any sorrow like unto my sorrow.

## SANCTUS

Sanctus, sanctus, sanctus.  
Dominus deus sabaoth.  
Pleni sunt cæli et terra gloria tua:  
Hosanna in excelsis!

## BENEDICTUS

Benedictus qui venit in nomine Domine.  
Hosanna in excelsis!

## AGNUS DEI

Agnus Dei, qui tollis peccata mundi;  
dona eis requiem.

## PIE JESU

Pie Jesu Domine, dona eis requiem.

## INTO PARADISE

Into paradise may the angels lead you;  
At your coming may the martyrs receive you  
And bring you into the holy city Jerusalem.

## HOLY

Holy, holy, holy.  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest!

## BLESSED

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest!

## LAMB OF GOD

Lamb of God, you take away the sins of the world;  
grant them rest.

## HOLY JESUS

Holy Jesus, Lord, grant them rest.

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## The Artists

Declared a “truly prodigious vocal and dramatic talent” by *Ovation*, soprano **Gale Limansky** has earned an international reputation for her opera and concert performances. She first came to the attention of New York audiences in February of 1984, for her critically acclaimed portrayal of Katerina in Shostakovitch’s opera *Lady Macbeth of Mtsensk* at the American Opera Center at Juilliard, when she was chosen by the composer’s son for the New York premiere of the rarely performed original version. During that season she also performed Giorgetta in Puccini’s *Il Tabarro*.

Considered one of the most diverse artists of her generation, she has performed a variety of works including Beethoven’s *Ninth Symphony* with the Springfield Symphony in Missouri and the Vermont Symphony, Dvorak’s *Stabat Mater* and Vaughan Williams’ *Sea Symphony* with the Harvard Chamber Orchestra, Brahms’ *Requiem* and Honnegger’s *King David* with the Tulsa Philharmonic, Pergolesi’s *Stabat Mater* with a string quartet from the New York Philharmonic. She made her New York Philharmonic debut in 1992 as the Arabian soloist in Grieg’s *Peer Gynt*, under the direction of Kurt Masur.



Ms. Limansky is especially known for her performances of the Verdi *Requiem*, which she has performed with Opera de Nice in France, the Vermont Symphony, the Sioux City Symphony, Greenwich Choral Society, St. Bart’s Concert Series in New York City, Harvard Chamber Orchestra, the Springfield Missouri Symphony and the Berkshire Festival.

Ms. Limansky has been

soprano soloist with the Alvin Ailey Dance Theater *Revelations*, and with the Graz Festival in Austria, Lake George Opera Company, the Chataqua Institute Summer Festival and the Berkshire Festival.

Ms. Limansky is featured in an off-screen solo in the Academy Award-winning movie written and directed by Tim Robbins, *Dead Man Walking*, which was released in January of 1996. She can be heard on the original soundtrack CD entitled *The Score—Dead Man Walking*.

Most recently she can be heard on a new Vox CD, *A Tribute to Diana*, released this past October in memorium for the Princess of Wales. The CD is a recreation of the music from the funeral in London. Ms. Limansky’s selection is one for which she is best known: *Libera me* from the Verdi *Requiem*.

She has also recorded for Deutsche Gramophone, Mark Records, Greenhays Recordings, and CBS/Sony. A winner of four regional and district Metropolitan Opera awards and the Carnegie Mellon Award Competition in Pittsburgh, she was also given a study grant from the A.I.M.S. Institute in Graz, Austria and was awarded a grant from the Wagner Society of New York.

In July, 1997 she returned to the Berkshire Festival to perform Poulenc’s *Gloria*, John Rutter’s *Magnificat* and selections from Cantaloube’s *Songs of the Auvergne* under the baton of John Rutter. In 1998, Ms. Limansky sang her first performances of Bach’s *Magnificat*, Stanford’s *Magnificat* and Brahms’ *Liebeslieder Waltzer*; returned to the St. Bart’s Concert Series in April to perform Herbert Howells’ *Hymnus Paradisi* with the Orchestra and Chorus in N.Y.C.

In 1999 she sings Poulenc’s *Gloria* and Verdi’s *Requiem* in return engagements with the Vermont Symphony and the University of Wisconsin Chorus and Orchestra. She also returns to the Greenwich Choral Society and Orchestra to sing the Rutter *Magnificat* and the Faure *Requiem* and will perform several concerts and recitals of new music during the year.

**S**usan Lewis, soprano, has been seen in opera, musical theatre and oratorio. Roles include: Little Red in *Little Red Riding Hood* and Chang the Child in *The Tiger* with Opera-on-the-Go, a New York-based opera outreach company. She recently performed the role of Ariel in *Oberon* with Opera Nova. Other roles include: Adina in *Elixir of Love*, Johanna in *Sweeney Todd*, Fire in *L'Enfant et les Sortilèges* and Peep Bo in *The Mikado*.



A lover of 20th century music, Susan also sang the role of Miffie in *Achilles Heel* by composer Craig Bohmer at the Herberger Theatre in Phoenix this past November. Most recently, she was the soprano soloist for the *Requiem Before the Times of Peace* by Jeffrey Shanzer with New York Virtuoso Singers. She has also sung with the Phoenix Bach Choir and was soprano soloist for the Brahms' *Requiem* and *Carmina Burana* with the Tempe Symphony Orchestra.

Susan received her Master of Music from Arizona State University in 1998 and studied voice with David Britton. She received her Bachelor of Music from Illinois State University, where she studied voice with Peter Schwartz.



**P**hyllis Jo Kubey, mezzo, has attracted critical attention for performances spanning a wide range of repertoire and style. Equally at home on the concert stage, Ms. Kubey is a frequent soloist in oratorio, often with period instruments. She has appeared regularly with the Sacred Music in a Sacred Space series and has been a member of the acclaimed early music vocal ensemble, *Pomerium*. Her work in the 20th-century repertoire is extensive, having sung with the

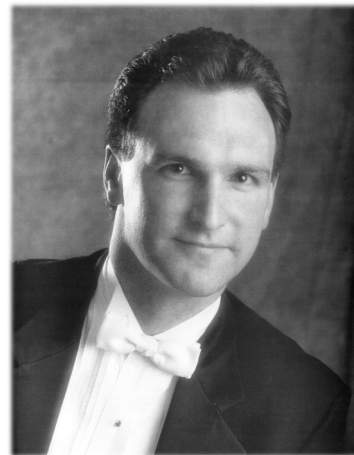
Pittsburgh New Music Ensemble, Continuum, Juilliard Contemporary Ensemble, New York Virtuoso Singers, and New York Concert Singers. She has been singled out for her interpretation of Schoenberg's *Pierrot lunaire* and Walton's *Facade* and has worked with Peter Sellars in the Brooklyn Academy of Music's production of John Adams' *Death of Klinghoffer*. Ms. Kubey has recorded for Arabesque, PGM, Delos, Dorian, BMG, Catalyst, Deutsche Grammophon and Buena Vista.

Ms. Kubey holds a Bachelor of Fine Arts degree from Carnegie-Mellon University and a Master of Music degree from The Juilliard School. She is also a Certified Financial Planner, Enrolled Agent, Accredited Tax Advisor and Accredited Tax Preparer with an active practice specializing in the needs of performing artists.

**D**avid Vanderwal, tenor, is in high demand for his clarion lyric vocal qualities. He has been featured in roles with the Chicago Early Music Ensemble, the Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, and the West Coast Chamber Orchestra, as well as many other community orchestras in the Pacific Northwest.

Mr. Vanderwal has recorded under the Allegro, Delos, Pro Musica Glorix, and Koch International record labels, and with Western Wind of New York on its own label. He has been a member of the critically acclaimed vocal quartet *Cantabile*.

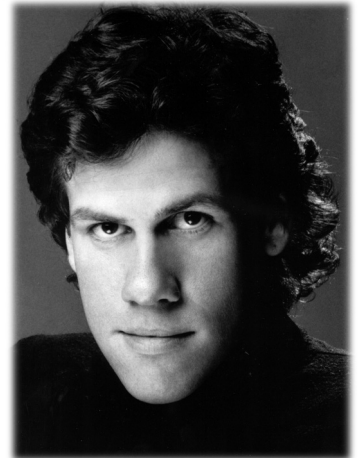
He made his solo debut with the Oregon Symphony Orchestra to critical acclaim with performances of Leonard Bernstein's *Missa Brevis*. He has also won several awards in national and local vocal competitions. During this last year, Mr. Vanderwal has been busy with performances of Elgar's *Dream of Gerontius* with the Festival Chorale Oregon in Salem, Oregon; Bach's *Weihnachts Oratorium* with Symphonia Concertante in



Portland, Oregon, and Handel's *Messiah* with the Austin Symphony in Austin, Texas. He performed Bach's *St. John Passion* with the Concert Royale and the St. Thomas Church Choir in New York, and he was featured by Mt. Tabor Presbyterian Church's concert series in a concert of Bach cantatas for tenor.

**Y**oung American baritone Jeffrey Morrissey has been critically acclaimed and reengaged at every turn in his growing career. Current and coming highlights include a triple Atlanta Opera debut in *Don Giovanni*, *La Traviata* and *Andrea Chenier*; a Utah Opera debut as Mercutio in *Romeo et Juliette*; a Mozart *Requiem* in Long Beach; a concert with the Augusta Opera; Escamillo in *Carmen* for Chautauqua; Figaro in the *Barber of Seville* with Connecticut Opera, and *Pagliacci* with Opera Mobile.

Recent engagements include the Count in *The Marriage of Figaro* for Connecticut Opera in Hartford; Papageno in *Die Zauberflöte* for Portland Opera, Michigan Opera and Virginia Opera; New York City Opera debuts as Masetto in *Don Giovanni*, Sharpless in *Madama Butterfly* and Helmsburger in *The Visit*; and *Samson et Dalilah* with the Berkshire Festival.

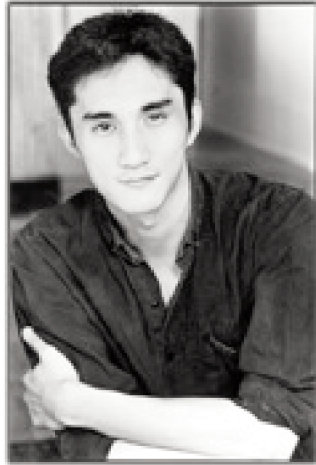




**C**hristopher Erickson (DAMON) is originally from the West Coast and has recently appeared in the following New York City productions: *Ten Naked Men* at The Actor's Playhouse, *Ticket to Ride* at Henry Street Experimental Theatre, *The Cherry Orchard* at Stella Adler Theater, *Boy's Life* at the Hudson Theatre, *The Agent* at One Dream Theatre and *The Man Who Came to Dinner* at the Nevada Playhouse. His television and film

credits include *Guiding Light*, *Hyperthermia* and *Harrassment*.

**R**olando Garcia (DAMON) is currently in the Lincoln Center Bible Project's ensemble cast of *Genesis*, opening at HERE on May 23. He can also be seen as Antiochus, Cleon, and Lysimachus in Shakespeare's *Pericles*, a Periscope Productions project opening at the John Houseman Theater in July. Past roles include *The Fast Life* (John Perez—lead) at Manhattan Class Company, *Two Rooms* (Michael Wells—lead) at Theater 22, and *Romeo and Juliet* (Paris) at the American Globe Theater. He is a graduate of the National Shakespeare Conservatory's two-year professional acting program. He dedicates this performance to his fiancée, Megan Stancill.

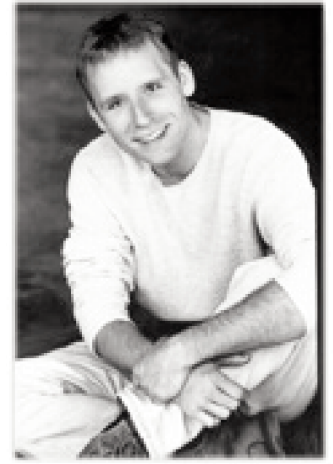


**C**orey Stoll (DAMON) was born and raised in Manhattan where he attended LaGuardia High School for Performing Arts at Lincoln Center. He then earned a B.A. *summa cum laude* from Oberlin College in Ohio where he majored in Interdisciplinary Performance, studying sculpture and photography as well as theatre and dance.



At Oberlin, he created several multi-media performance pieces as well as acting in and directing more traditional plays. In New York, he has been working at the New York Theatre Workshop and is currently preparing for the part of Adam in *Genesis* at HERE. His favorite roles include Caliban in *The Tempest* and Donny in *American Buffalo*.

**J**oey Landwehr (SOLOMON) is excited to be in *Requiem in d: Faces of AIDS*. His favorite shows have been *Love! Valour! Compassion!* (Buzz Hauser), *The Glass Menagerie* (The Gentleman Caller), *Jeffrey* (Darius), *The Importance Of Being Earnest* (Algernon Moncrief), *Do You Have A Piano?* (Original Cast Recording available at A Different Light), and *South Pacific*, *The Wizard Of Oz*, and *George M!* with Howard Keel, Phyllis Diller, and Joel Grey respectively. Joey received his MFA in acting from The Ohio State University.



Much love to BW. This performance is dedicated to the memory of Larry Fink—great heart, great soul, great actor, best friend.

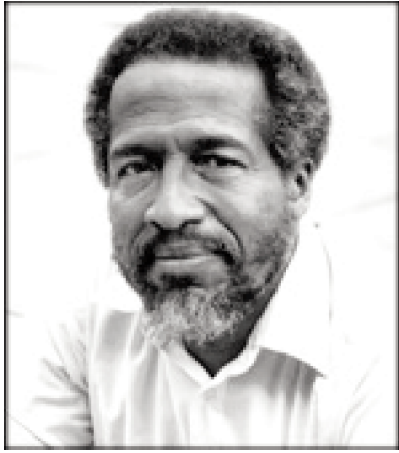
**C**andice Rankin (CHRISTINE) is thrilled to be part of the premiere of *Requiem in d: Faces of AIDS*. Originally from Evansville, Indiana, Candice packed her bags at age eighteen and drove to New York to pursue an acting career. She began her training at The American Academy of Dramatic Arts and Circle in the Square.

Candice first became involved with AIDS Awareness while performing in a teen-theatre group called the Source. It was there she realized her purpose for acting. Candice would like to skip credits and thank Kevin and David for the opportunity to share in such a project. She would also like to thank her mom and sister for their endless love and support, her mentor K.T. for her wisdom, and her angels that led the way. This performance is dedicated to the memory of Ricky Ray.



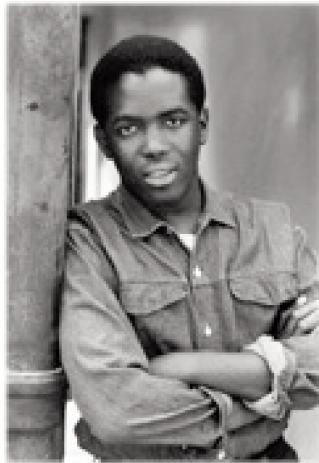
**V**ictoria Ward (CHRISTINE) is participating in her second AIDS awareness project in the past year, having been featured as an HIV prevention counselor in a public service video currently distributed by the NYS Department of Health. On stage, she has appeared as Abigail Waterford in P.J. Gibson's *Unveilings* and will perform as Angela Davis in *Panther Women* at the

Producer's Club in June. She has directed *A Few Good Men* and a critically-acclaimed performance of *To Be Young, Gifted and Black* and has also designed costumes for Glenn Dandridge's production of *A Midsummer Night's Dream* and for the New York Youth Theatre's *Romeo and Juliet*. "Thanks to Messrs. Friddle and Young for this blessed opportunity to address this still horrendous epidemic."



**A**rthur French (DAVID) His credits include *Driving Miss Daisy*, *Fly* and Joe Turner's *Come and Gone*. Upcoming films include *The Out-of-Towners* and *50 Violins*. Arthur has won an Obie Award for sustained excellence of performance, plus Audelco Awards for acting and ensemble performance.

**W**illiam-Kevin Young (DIRECTOR) is the artistic director of Tribal Angels where he has directed *Knot Yet Tied*, and *At The End of The Rope* both written by Steven Packard. Other directing credits include: *The Will of George* with Jane Connell, Barnard Hughes and Gordon Connell (Guild Hall), *The Fettered Rose* (Raw Space), *Blues for Mr. Charlie*, *Prayers for a Go-Go Boy* (Carousel Theatre Company), *In With Alma*, *Previous Condition*, *Night of the Innocents* (Polaris North), *The Saturday Shoes*, *A Bend in the Road* (Expanded Arts) and *The Eccentrix* (tour).



Kevin is honored to be a part of this project. For Sebastian.

**C**omposer, conductor, and music administrator, Dr. **Kenneth Fuchs** has received numerous awards and honors, including the Charles E. Ives Scholarship from the American Academy and Institute of Arts and Letters; grants from Meet The Composer, the ASCAP Foundation, the American Bandmasters Association; and residencies at The MacDowell Colony, Yaddo, and the Helene Wurlitzer Foundation of New Mexico.

He has written for orchestra, band, chorus, jazz ensemble, and various chamber ensembles. In addition, he created with playwright Lanford Wilson three chamber musicals, *The Great Nebula in Orion*, *A Betrothal*, and *Brontosaurus*, which were presented by Circle Repertory Company in New York City. *Face of the Night* (after a Painting by Robert Motherwell), a chamber concerto for oboe and English horn, was commissioned and premiered in January 1990 by Thomas Stacy and the New York Philharmonic.

*Telephone Poles* (Seven Poems by John Updike for Baritone and Chamber Ensemble) was premiered in September 1992 at Festival Miami. *Where Have You Been?* (String Quartet No. 2 After Five Collages by Robert Motherwell), commissioned by the Board of Trustees of the Manhattan School of Music for the American String Quartet on the occasion of their twentieth anniversary, was premiered in May 1994 at Lincoln Center's Alice Tully Hall.



*In the Clearing* (Eight Poems of Robert Frost) was commissioned and premiered in May 1995 by Coro Allegro in Boston, Massachusetts. *Christina's World* (Idyll for Winds, Brass, and Percussion After a Painting by Andrew Wyeth) was premiered in September 1997 at Festival Miami. His newest work, *Whispers of Heavenly Death* (String Quartet No. 3 After Poems by Walt Whitman) was premiered by the American String Quartet in March 1999 at the University of Michigan.

Dr. Fuchs has been deeply committed to arts administration for the past fifteen years. He is currently Director of the School of Music at the University of Oklahoma. His previous positions include Dean of Students and Academics at the Manhattan School of Music in New York City, Assistant Dean of the School of Music at the North Carolina School of the Arts and, prior to that, Assistant to the Associate Dean and Director of Performance Activities at The Juilliard School. Dr. Fuchs received his Bachelor of Music degree in composition from the University of Miami and his Master of Music and Doctor of Musical Arts degrees in composition from The Juilliard School. His teachers include Milton Babbitt, David Del Tredici, David Diamond, Vincent Persichetti, Alfred Reed, and Stanley Wolfe. His music is published by Edward B. Marks Music Company, Theodore Presser Company, and Yelton Rhodes Music.

**P**atricia Van Ness, composer, violinist, and poet, began violin study at the age of eight and continued as a violin performance major at Wheaton College Conservatory. She is Composer-in Residence at First Church in Cambridge, Massachusetts (Peter Sykes, Music Director) and recently completed a year-long residency with the Boston chorus Coro Allegro (David Hodgkins, Director). She has been an invited lecturer on her music at the Harvard University Department of Music and at Boston University's Core Curriculum Program. Her 1998 residency with Coro Allegro culminated with the premiere of an extended work, *The Voice of the Tenth Muse*, performed in Boston, Amherst and Cambridge in November 1998.

Ms. Van Ness's music, which is influenced by medieval and Renaissance musical devices, has been commissioned and performed by numerous organizations, including the Heidelberg New Music Festival Ensemble, Chanticleer, Boston Ballet, and Ensemble Project Ars Nova. International performances of her work for the 1998-99 season include ensemble Tapestry's concert at the Musica Sacra Festival in Maastricht, Holland, in September of 1998, performances in Italy in March 1999 at The Vatican and S. Ignazio's Church in Rome, and at the Basilica of St. Francis in Assisi. Her ballet and modern dance works have been presented by Boston Ballet,





Julie Ince Thompson, Beth Soll and Company, and the Eugene Ballet (Toni Pimble, Director) in Paris, London, Lisbon, Russia, and Hong Kong, and in U.S. cities and festivals, including the Spoleto Festival and Jacob's Pillow Dance Festival.

Ms. Van Ness has received special recognition and prizes, including First Prize for the His Majesty's Clerkes Choral Competition in 1997, the Barlow International Competition for Choral Music (1993) and the

Oxford University Barbara Johnston International Prize for Composers (1994), as well as numerous grants from the Massachusetts Cultural Council, ASCAP, Meet The Composer, and the New England Biolabs Foundation. She is a member of the International Alliance of Women in Music and American Music Center. Recordings of her music may be found on Telarc International.

By the age of four, **David Friddle** knew that music was his destiny. Armed with a portable electric chord organ, David prowled the Sans Souci community in Greenville, South Carolina, giving concerts for passersby.

This same self-starting determination enabled David to pursue his career goal, following a meandering path that began in his hometown of Greenville and led ultimately to New York City and The Juilliard School.

Along the way, David studied in Charleston, South Carolina, earned a B. Mus. cum laude from Baylor University and worked for two years as a church musician, boy choir director, pool manager and graduate teaching assistant in Fort Worth, Texas.

He earned his Master of Music from The Juilliard School in 1985, supported by the generosity of several businessmen in North and South Carolina. He went on to win the prestigious Valentine Memorial Scholarship—the first organist to do so—in order to complete his Doctor of Musical Arts from Juilliard in 1988.

During the past seven years, Dr. Dave (as he is known by some) founded two gay men's choirs, one of them in Greenville, South Carolina, to help celebrate the city's first gay pride march in 1997. Most recently, David founded Cantaria in Asheville, North Carolina—once again to take part in the state's gay pride festivities.

He also lived in Florence for several months, concentrating on learning Italian, absorbing the vast collections of Renaissance art and mastering Tuscan cuisine. (By the way, he has the world's finest recipe for tiramisù.)

David's choral and organ compositions are published by MorningStar Music of St. Louis and Yelton Rhodes Music of Los Angeles.



**P**ediatric Working Group (of the People with AIDS Health Group) consists of the Positive Kids Network (an on-line health education, peer support and information source) and information/support groups for parents and their HIV+ children. The Pediatric Working Group focuses on treatment education and access by providing the following services:

- *Easy-to-read-and-use fact sheets specifically related to children's medical needs;*
- *A parent study group that meets on the 2nd and 4th Fridays of each month;*
- *Tools and materials used to advocate for improved treatment access for children.*

This program examines and documents health concerns that are particular to children living with the virus. The Pediatric Working Group are parents and caretakers who would do anything to keep their children, and your children, well and happy.

**T**he **Central City Chorus** is a nonsectarian amateur choral society distinguished by its small size and its dedication to performing a wide range of choral repertoire. Founded in 1981 with the support of Central Presbyterian Church, the chorus has a history of varied and adventurous programming, often performing works that are rarely sung by New York's larger choruses. The 1997–98 season began with a sold-out performance in December of Vaughan Williams' *Fantasia on Christmas Carols* and *Hodie* and Poulenc's *Quatre motets pour le temps de Noël*. The season continued with Haydn's *Missa brevis Sancti Joannis de Deo* ("Kleine Orgelmesse") and *Stabat Mater* in March; it concluded in June with Stravinsky's *Mass*, Arvo Pärt's *Miserere* and the world premiere of David Clark Isele's *Come, Holy Spirit*. The 1998–99 season began December 6 with a concert featuring three sacred pieces of Heinrich Schütz: *Jubilate Deo*, *Das Vaterunser* and *Ave Maria*; *Lauda per la Natività del Signore* by Ottorino Respighi; and *A Consort of Choral Christmas Carols* by P.D.Q. Bach. The afternoon concert concluded with outdoor caroling with brass and the lighting of the Park Avenue Christmas trees. The season continued with an all-Liszt concert on March 30, 1999. CCC performed both the obscure *Via crucis (Way of the Cross)*, with contemporary meditations by poet/theologian Henri Nouwen, and the "Stabat Mater" from Liszt's magnum opus *Christus*.

Highlights of recent seasons include performances of Bach's complete *Christmas Oratorio*; *Ein deutsches Requiem* of Brahms in the composer's arrangement for piano duet; and Hindemith's *Frau Musica*; Fauré's *Requiem*; Handel's psalm *Laudate pueri*; Haydn's *Seven Last Words of Our Savior on the Cross*; Alessandro Scarlatti's *St. Cecilia Mass*; Messiaen's *Trois petites liturgies*; Britten's *St. Nicolas, Hymn to Saint Cecilia* and the New York premiere of *The Company of Heaven*; Chris DeBlasio's *The Best Beloved*, and Copland's *In the Beginning*. The chorus presented a series of Purcell operas in concert versions, beginning with *Dido and Aeneas* in 1987 and continuing with *The Fairy Queen*, *King Arthur* and *Dioclesian*, and also performed the composer's *Te Deum* and *Jubilate Deo in D* and *Ode for St. Cecilia's Day 1692, "Hail! bright Cecilia."*

**C**entral Presbyterian Church is an active and committed congregation of the Presbyterian Church (USA). It is a Christian community of people busy with their ministries, both here at 64th and Park and throughout the city. In addition to its historically recognized ministry of music, Central Church is active in ministry to underprivileged children, older adults and people with

HIV/AIDS, and in mission outreach to many social and church agencies in the city, and it sponsors numerous community activities within its walls. Founded in 1821, Central Church celebrated its 175th anniversary in 1996. The beautiful Gothic sanctuary, along with the adjoining church house, was completed in 1922; the 84-rank Möller organ was installed in 1950. The congregation of Central Presbyterian Church extends to you a cordial invitation to worship with us on Sundays at 11:00 AM and on Wednesdays for Evening Prayer at 6:00 PM.

We wish to express our gratitude to the Performers' Unions—ACTORS EQUITY ASSOCIATION, AMERICAN FEDERATION OF TELEVISION & RADIO ARTISTS, AMERICAN GUILD OF MUSICAL ARTISTS, AMERICAN GUILD OF VARIETY ARTISTS AND SCREEN ACTORS GUILD—through Theatre Authority, Inc. for their cooperation in permitting the artists to appear on this program.

## THE CENTRAL CITY CHORUS

### *Sopranos*

Clarina Bezzola  
Catherine Carter  
Trish Eckert  
Susan Lewis  
Nancy Poor  
Sharon Proctor  
Marjorie Ramirez  
Nancy Rogers  
Pat Schrader  
Charlotte Sheane  
Laura Smid  
Amy Soloway

### *Altos*

Cathy Aks  
Sally Anderson  
Katherine Cohn  
Jill Hamilton  
Sally Porter Jenks  
Karen Krueger  
Phyllis Jo Kubey  
Lois Morgan  
Michelle Oblander  
Nicole Possin  
Susan LeVant Roskin  
Wendy Zuckerman

### *Tenors*

Shawn Bartels  
Kenneth Eckert  
Lance Langston  
Ji Lee  
Jonathan Oblander  
Kim Parker  
Lawrence Rush  
David Vanderwal

### *Basses*

Michael Boonstra  
Jim Dittmer  
Jason Hendrix  
Matt Hoptman  
Tristan Marciano  
Jeffrey Morrissey  
Alex Quinn  
Charles Sprawls  
Noel Werrett

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Wendy Zuckerman

# CHARLES WINSLOW PILLING

MARCH 3, 1958—AUGUST 12, 1998

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## The Charles W. Pilling Memorial Fund of the Central City Chorus

Anonymous (1)	Sally Porter Jenks	Jane & Alan Pilling
Sally Anderson	Kaylor Management	Luke & Kris Pilling
Helene F. Blue	Ruth Klipstein	Nancy Poor
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Jill Hamilton	Arlene Paskalian	
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*Contributions in memory of Chuck may be made either to the Central City Chorus or to Central Presbyterian Church,  
both at 593 Park Avenue, New York, NY 10021.*

*The members and friends of the Central City Chorus thank the following for their generous support  
(March 1, 1998 through May 15, 1999)*

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Sally Porter Jenks  
Chloe & Paul Langston  
Julie A. North

Shari Patrick  
Nancy Poor

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