



 Washington Men's  
**Camerata**

***THIS IS AMERICA!***

**May 2026**

**Scott Tucker • Artistic Director**

**Grace Cho • Collaborative Pianist**

**The Young Men's Ensemble of**

**The Children's Chorus of Washington**

**Don Cotton, Associate Artistic Director**

**Sonya Hayes, violin**

**John Abbracciamento, trumpet & flugelhorn**

**Luther Wright, painter**

<b>The God Who Gave Us Life</b> (The Testament of Freedom)	<b>Randall Thompson</b> 1899-1984
<b>Not Heat Flames Up and Consumes</b> (We Two)	<b>Steve Sametz</b> b. 1954
<b>Reconciliation</b>	<b>Stephen Chatman</b> 1976-2021
<b>Dance</b> (Invocation and Dance)	<b>David Conte</b> b. 1955
<b>The Pasture</b> (Frostiana)	<b>Randall Thompson</b>
<b>Stopping by Woods on a Snowy Evening</b> (Frostiana)	<b>Randall Thompson</b>
<b>Hope Is the Thing With Feathers</b>	Paul Drennan b. 1952
<b>Will There Really Be a “Morning?”</b>	Patrick Vu b. 1998
<b>Caged Bird</b> (Like Dust I Rise)	Mark Hayes b. 1953

## INTERMISSION

<b>Home on the Range</b>	<b>Traditional</b> arr. Greg Gilpin
<b>Gentle Annie</b>	<b>Stephen Foster</b> 1826-1864 arr. Alice Parker, Robert Shaw
<b>Shenandoah</b>	<b>Traditional</b> arr. James Erb
<b>Ain'-a That Good News</b>	<b>Traditional</b> arr. William Dawson
<b>Steal Away</b>	<b>Traditional</b> arr. Scott Tucker
<b>Ride the Chariot</b>	<b>Traditional</b> arr. W. Henry Smith
<b>Tell My Father</b> (The Civil War: An American Musical)	<b>Frank Wildhorn</b> b. 1958 arr. Andrea Ramsey
<b>Coney Island Baby / We All Fall Medley</b>	<b>Les Applegate</b> c. 1924 <b>George Meyer</b> 1884-1959 arr. Barbershop Harmony Soc.
<b>Hard Times</b>	<b>Stephen Foster</b> arr. Nick Johnson
<b>Unclouded Day</b>	<b>Rev. J. K. Alwood</b> 1828-1909 arr. Shawn Kirchner

# TEXTS

## The God Who Gave Us Life

Thomas Jefferson

The God who gave us life gave us liberty at the same time,  
The hand of force may destroy, but cannot disjoin them.

## Not Heat Flames Up and Consumes

Walt Whitman

Not heat flames up and consumes,  
Not sea-waves hurry in and out,  
Not the air delicious and dry, the air of ripe summer,  
Bears lightly along white down-balls of myriads of seeds,  
Wafted, sailing gracefully, to drop where they may;  
Not these, O none of these more than the flames of me,  
Consuming, burning for his love whom I love,  
O none more than I hurrying in and out;  
Does the tide hurry, seeking something, and never give up?  
O I the same, O nor down-balls nor perfumes,  
Nor the high rain-emitting clouds,  
are borne through the open air,  
Any more than my soul is borne through the open air,  
Wafted in all directions O love, for friendship, for you.

## Reconciliation

Walt Whitman

Word over all, beautiful as the sky, beautiful that war  
And all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters, Death and Night  
Softly wash again, and ever again, this soiled world.

For my enemy is dead; A man divine as myself is dead.  
I look where he lies white-faced and still in the coffin.  
I draw near, and bend down and touch lightly with my lips  
The white face in the coffin.

## Dance

Walt Whitman

Prais'd be the fathomless universe,  
For life and joy, and for objects and knowledge curious,  
And for love, sweet love—but praise! Praise! Praise!  
For the sure-enwinding arms of cool-enfolding death.  
Dark mother always gliding near with soft feet,  
Have none chanted for thee a chant of fullest welcome?  
Then I chant it for thee, I glorify thee above all,  
I bring thee a song that when thou must indeed come,  
Come unfalteringly.  
Approach strong deliveress, When it is so,  
When thou hast taken them I joyously sing the dead,  
Lost in the loving floating ocean of thee,  
Laved in the flood of thy bliss O death.  
From me to thee, glad serenades,  
Dances for thee I propose saluting thee,  
adornments and feastings for thee,  
And the sights of the open landscape,  
And the high-spread sky are fitting,  
And life and the fields, and the huge and thoughtful night.  
Dance on, sing praises,  
Prais'd be the fathomless universe, praise!

## The Pasture

Robert Frost

I'm going out to clean the pasture spring;  
I'll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I sha'n't be gone long. You come too.

I'm going out to fetch the little calf  
That's standing by the mother. It's so young,  
It totters when she licks it with her tongue.  
I sha'n't be gone long. You come too.

## Stopping by Woods on a Snowy Evening

Robert Frost

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep.  
And miles to go before I sleep.

## Hope Is the Thing With Feathers

Emily Dickinson

“Hope” is the thing with feathers -  
That perches in the soul -  
And sings the tune without the words -  
And never stops - at all -

And sweetest - in the Gale - is heard -  
And sore must be the storm -  
That could abash the little Bird  
That kept so many warm -

I've heard it in the chillest land -  
And on the strangest Sea -  
Yet - never - in Extremity,  
It asked a crumb - of me.

## Will There Really Be a "Morning?"

Emily Dickinson

Will there really be a "Morning"?  
Is there such a thing as "Day"?  
Could I see it from the mountains  
If I were as tall as they?

Has it feet like Water-lilies?  
Has it feathers like a Bird?  
Is it brought from famous countries  
Of which I have never heard?

Oh, some Scholar! Oh, some Sailor!  
Oh, some Wise Man from the skies!  
Please to tell a little Pilgrim  
Where the place called "Morning" lies!

## Caged Bird

Maya Angelou

A free bird leaps  
On the back of the wind  
And floats downstream  
Till the current ends  
And dips his wing  
In the orange sun rays  
And dares to claim the sky.

But a bird that stalks  
Down his narrow cage  
Can seldom see through  
His bars of rage  
His wings are clipped and  
His feet are tied  
So he opens his throat to sing.  
The caged bird sings  
With a fearful trill

Of things unknown  
But longed for still  
And his tune is heard  
On the distant hill  
For the caged bird  
Sings of freedom.

The free bird thinks of another breeze  
And the trade winds soft through the sighing trees  
And the fat worms waiting on a dawn bright lawn  
And he names the sky his own.

But a caged bird stands on the grave of dreams  
His shadow shouts on a nightmare scream  
His wings are clipped and his feet are tied  
So he opens his throat to sing.

The caged bird sings  
With a fearful trill  
Of things unknown  
But longed for still  
And his tune is heard  
On the distant hill  
For the caged bird  
Sings of freedom.

## Home on the Range

## Traditional

O give me a home where the buffalo roam,  
Where the deer and the antelope play.  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.  
How often at night when the heavens are bright  
With the light from the glittering stars,  
Have I stood there amazed and asked as I gazed,  
If their glory exceeds that of ours.

Home, home on the range.  
Where the deer and the antelope play.  
Where seldom is heard a discouraging word.  
And the skies are not cloudy all day.

## Gentle Annie

Stephen Foster

Thou wilt come no more, Gentle Annie,  
Like a flow'r, thy spirit did depart;  
Thought art gone alas!  
Like the many that have bloom'd in the summer of my heart.

Shall we never more behold thee.  
Never hear thy winning voice again.  
When the springtime comes, Gentle Annie  
With the spring, Gentle Annie  
When the wild flow'rs are scatter'd o'er the plain  
When the wild flow'rs bloom again.

Ah! The hours grow sad while I ponder, Gentle Annie,  
Near the silent spot where thou art laid.  
And my heart bows down when I wander  
By the streams and meadows where we strayed.

Shall we never more behold thee . . .

## Shenandoah

Traditional

O Shenandoh, I long to see you, And hear your rolling river.  
O Shenandoh, I long to see you, 'Way, we're bound away,  
Across the wide Missouri.

I long to see your smiling valley, And hear your rolling river,  
I long to see your smiling valley, 'Way, we're bound away,  
Across the wide Missouri.

'Tis sev'n long years since I last see you,  
And hear your rolling river,  
'Tis sev'n long years since last I see you,  
'Way, we're bound away, across the wide Missouri.

### **Ain'-a That Good News**

### **Traditional**

I got a crown up in-a that kingdom, Ain't-a that good news!  
I got a crown up in-a that kingdom, Ain't-a that good news!  
I'm-a gonna lay down this world,  
Gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus, Ain't-a that good news!

I got a robe up in-a that kingdom, Ain't-a that good news!  
I got a robe up in-a that kingdom, Ain't-a that good news!  
I'm-a gonna lay down this world,  
Gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus, Ain't-a that good news!

I got a Savior in-a that kingdom, Ain't-a that good news!  
I got a Savior in-a that kingdom, Ain't-a that good news!  
I'm-a gonna lay down this world,  
Gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus, Ain't-a that good news!

### **Steal Away**

### **Traditional**

Steal away to Jesus!  
Steal away home.  
I ain't got long to stay here.

My Lord, he calls me,  
He calls me by the thunder.  
The trumpet sounds within a-my soul.  
I ain't got long to stay here.

## Ride the Chariot

Traditional

I'm gonna ride in the chariot in the morning,  
I'm gettin' ready for the judgement day, my Lord.  
Are you ready my Brother? (Oh yeah)  
Are you ready for the journey? (Oh yeah)  
Do you want to see your Jesus? (Oh yeah)  
I'm waitin' for the chariot 'cause I'm ready to go.  
I never can forget that day, Ride!  
When all my sins were taken away, Ride!  
My feet were snatched from the miry clay, Ride!  
I'll serve my Lord till judgement day, Ride!  
Ride, Oh, Lord, Ride, My Lord  
I'm gonna ride the chariot in the morning, Lord,  
I'm gonna ride in the chariot to see my Lord.

## Tell My Father

Jack Murphy

Tell my father that his son didn't run or surrender.  
That I bore his name with pride as I tried to remember:  
You are judged by what you do while passing through.

As I rest 'neath fields of green, let him lean on my shoulder.  
Tell him how I spent my youth so the truth could grow older.  
Tell my father when you can, I was a man.

Tell him we will meet again where the angels learn to fly.  
Tell him we will meet as men, for with honor did I die.  
Tell him how I wore the blue,  
Proud and true, through the fire.  
Tell my father so he'll know, I love him so.

Tell him we will meet again where the angels learn to fly.  
Tell him we will meet as men, for with honor did I die.  
Tell him how I wore the blue,  
Proud and true, through the fire.  
Tell my father not to cry, then say goodbye.

**Coney Island Baby /  
We All Fall medley**

**Les Applegate  
Joe Goodwin**

Oh Goodbye my Coney Island Baby,  
Farewell, my own True Love (True love my honey)  
I'm gonna go away and leave you. Never to see you any,  
I'm gonna sail upon that ferry boat never to return again  
So goodbye . . . Farewell . . . So long forever . . . (bom bom)  
Goodbye my Coney Isle . . .

We all fall for some girl that dresses neat,  
Some girl that's got big feet, we meet her on the street.  
Then we'll join the army of married fools to the alter,  
Just like leading lambs to slaughter.

When it's over, oh boy we get it good.  
Bachelor days we then recall!  
Rich man, poor man, beggar man, thief.  
Doctor, lawyer, merchant, chief. We all are bound for:  
Goodbye my Coney Island Baby . . .

**Hard Times**

**Stephen Foster**

Let us pause in life's pleasures and count its many tears,  
While we all sup sorrow with the poor;  
There's a song that will linger forever in our ears;  
Oh, hard times come again no more.  
'Tis the song, the sigh of the weary,  
Hard times, hard times, come again no more.

Many days you have linger'd around my cabin door;  
Oh hard times come again no more.  
While we seek mirth and beauty and music light and gay,  
There are frail forms fainting at the door;  
Though their voices are silent, their pleading looks will say,  
Oh hard times come again no more.

## Unclouded Day

Rev. J. K. Alwood

O they tell me of a home far beyond the skies,  
O they tell me of a home far away;  
O they tell me of a home where no storm clouds rise,  
O they tell me of an unclouded day.

O the land of cloudless day,  
O the land of an unclouded day  
O they tell me of a home where no storm clouds rise;  
O they tell me of an unclouded day.

O they tell me of a home where my friends have gone,  
O they tell me of that land far away,  
Where the Tree of Life in eternal bloom  
Sheds its fragrance through the unclouded day.

O the land of cloudless day . . .

O they tell me of a King in His beauty there,  
And they tell me that my eyes shall behold  
Where He sits on the throne that is whiter than snow,  
In the city that is made of gold.

O the land of cloudless day . . .

O they tell me that He smiles on His children there,  
And His smile drives their sorrows all away;  
And they tell me that no tears ever come again,  
In that lovely land of unclouded day.

O the land of cloudless day . . .



**WASHINGTON MEN'S CAMERATA**, directed by Scott Tucker, is DC's premier chorus performing, promoting, and preserving diverse tenor and bass choral music and camaraderie since 1984. The Camerata has sung at The Kennedy Center, The White House, Capital One Arena, Smithsonian Institution, National Gallery of Art, Wolf Trap, Strathmore, and across the region; alongside National Symphony Orchestra, The U.S. Army Chorus, Washington Symphonic Brass, Mark Morris Dance Group, Symphony Orchestra of Northern Virginia; and on NPR, PBS, and SiriusXM. The Camerata has recorded six albums and the Washington Commanders fight song, and has commissioned and premiered several works. A 501(c)(3) nonprofit, the organization's national lending library of sheet music, The Demetrius Project, has over 200,000 scores of 3,300 works. [camerata.com](http://camerata.com)

## **Mission**

Washington Men's Camerata celebrates the unique beauty and power of men's choral music by consistently pursuing artistic excellence; expanding the breadth of its music, membership, and audiences; and building community among its members and friends.

## **TENOR 1**

Joe Gordon  
Michael McKeon  
Desmond Thompson  
Jerry Haggin  
Wyatt Winters

## **TENOR 2**

Tim Cashin  
Jon Fisher\*  
Howard Frost  
Ian McDuffie  
Bill Hoffman  
Isaac Dugan  
Kent Mikkelsen

## **BARITONE**

Adam Hollies  
Eric Robinson  
Theo Voudouris  
Will Cunningham\*  
Tyler Brewer  
Mike Crump  
Nelson Smith  
Peter Pfaffenroth  
Steve Lockwood  
Stan Watters

## **BASS**

Jerry Olszewski  
David Evans  
Dean Goeldner  
Charlie Cerf  
Christopher Wilde  
Chris Yim\*  
Michael Schrier  
Doug McAllister

PJ Brown  
Matthew Burnell  
Dennis Palaganas  
Michael Greaney  
Satoshi Tozaki  
Dwayne Pinkney  
Patrick Revord\*

Tianqi Zhang  
Andrew Wong  
Leo Gutierrez  
Bob Harris  
Shea Murphy  
Joel Miller  
Joshua Bates  
Matt Sommers

Anthony Laretto  
Doug Loescher  
Andrew Baker  
Mike Mullins  
Ulf Ekernas  
Nathan Lofton  
David Glass  
Kenyon Erickson  
Joe Drach  
Dante Garcia  
Charles Sethness

Max Sandberg  
Joshua Brown  
Kidus Fasil  
Charlie Cerf  
Ben Rudolf  
Peter Scott  
Eugene Stromecki  
Brad Spencer

*section leader\**

## SCOTT TUCKER • Artistic Director



Scott Tucker is Artistic Director of Washington Men's Camerata and Co-Artistic Director of the Washington Douglass Chorale. He has prepared choruses for many of the best-known orchestral conductors in the world including Marin Alsop, Gustavo Dudamel, Christoph Eschenbach, Joanne Falletta, Erich Leinsdorf, Yannick Nézet-Séguin, Gianandrea Nosedà and Michael Tilson-Thomas.

During his tenure as Artistic Director of The Choral Arts Society of Washington (2012-2022), he prepared the chorus for over two dozen appearances with the National Symphony Orchestra at the Kennedy Center. In 2018, a reviewer for the Washington Post described the Choral Arts role in Britten's *War Requiem* as "...the most moving choral singing I have heard in a quarter-century's residence in Washington."

Tucker also prepared Choral Arts for guest appearances with several other orchestras, including the Los Angeles Philharmonic, the Philadelphia Orchestra, the Baltimore Symphony and the Jazz at Lincoln Center Orchestra

featuring Wynton Marsalis. In addition to his collaborations with major symphony orchestras, Tucker took to the podium to conduct a wide range of choral-orchestral works including classics by such composers as Bach, Brahms and Verdi, as well as deserving lesser-known works such as Bacalov's *Misa Tango*, Schmitt's *Psalm 47*, and Geter's *An African American Requiem*. Soon after arriving at Choral Arts, Tucker founded the Choral Arts Chamber Singers and the Choral Arts Youth Choir, affording the organization the opportunity to increase its breadth of repertoire and its educational outreach. A fierce proponent of new music, Tucker has commissioned and/or premiered over 40 works from composers such as Carol Barnett, David Conte, Edie Hill, Libby Larsen, Bernard Rands, Jake Runestad, Steven Stucky, Augusta Read Thomas, Zachary Wadsworth and Chen Yi.

Tucker is Professor Emeritus at Cornell University where he was the first P.E. Browning Director of Choral Music. His choirs collaborated with acclaimed artists such as Peter Schreier and Anonymous 4. They toured regularly through the country and overseas, and were featured at American Choral Directors Association Regional and National conferences. Radio appearances include WGBH's *Front Row Boston*, and NPR's *A Prairie Home Companion*.

[scottatucker.net](http://scottatucker.net)

## GRACE CHO • Collaborative Pianist



Grace Cho earned her doctorate in piano performance and appeared on prestigious stages including Carnegie Hall, The Kennedy Center, and Seoul Arts Center. The discipline, creativity, and dedication she developed as a conservatory trained pianist now fuel her passion for strengthening arts organizations and fostering

vibrant, connected communities. As the founder of ArtsRising, she is transforming how cultural organizations navigate the digital landscape, equipping nonprofits with strategic audience engagement, cutting-edge MarTech solutions, and sustainable growth strategies. She was also the founder and Executive Director of the New Orchestra of Washington (NOW), where she spearheaded groundbreaking programs that expand access and equity in the arts. She established Beyond Our Dreams, an educational partnership with local schools that brings high-quality music education to diverse communities, and Music for the Global Majority, a bold initiative that amplifies underrepresented voices in classical music and reimagines DEI practices in the field. Through these efforts, she continues to create lasting impact, ensuring that classical music remains inclusive and relevant for all.

# YOUNG MEN'S ENSEMBLE

## Children's Chorus of Washington



Children's Chorus of Washington (CCW) is a leading youth choral arts organization dedicated to nurturing artistic excellence and celebrating the power of every voice. Founded in 1995, CCW now serves over 300 young singers, from across the Washington, DC region, through afterschool ensembles, school partnerships, and community programs. Under the leadership of Artistic Director Margaret Nomura Clark, CCW has performed with the National Symphony Orchestra, Washington National Opera, and Wolf Trap Opera, and has toured internationally. CCW's 30th Anniversary Season highlights its mission to inspire, unite, and elevate young people through transformative choral experiences rooted in artistic excellence and shared humanity.

**DONALD COTTON, Associate Artistic Director**, is a founding member of the Children's Chorus of Washington is celebrating his 30th year with the organization. Over the course of his tenure he has served as the principal accompanist as well as conductor of Treble Chorus and the Young Men's Ensemble. He currently teaches at St. Andrew the Apostle Catholic School in Clifton, VA, and is Director of Music at St. Agnes Catholic Church in Arlington, VA.



Previously he taught music at Queen of Apostles Catholic School in Alexandria, VA, for 22 years where he established an exemplary music education program. The choirs under Mr. Cotton's direction are known throughout the Arlington Diocese for their

extraordinary performances and consistently receive superior ratings at choral festival competitions. At the invitation of the Archdiocese of Washington, Mr. Cotton has prepared children's choirs for tapings of the televised Christmas Day Mass at the Basilica of the National Shrine of the Immaculate Conception. His choirs have performed at the White House and on The Kennedy Center's Millennium Stage. Repeatedly, the choirs have performed on live television for the annual Worldwide School Children's Holy Hour at the National Shrine of the Immaculate Conception. Mr. Cotton has also performed as a vocal soloist in Prague and has served as accompanist for children's choral festivals throughout Europe, South America and the United States. He regularly serves as judge and clinician for district choral assessments in Virginia. Mr. Cotton received his Bachelor of Music in Piano Accompanying from Shenandoah Conservatory of Music in Winchester, Virginia.

## SONYA S. HAYES • Violin



Violinist Sonya N. Hayes serves as Concertmaster of the Washington Metropolitan Philharmonic and Assistant Principal Second Violin of the National Philharmonic Orchestra. An active soloist and chamber musician, she began studying violin at age three in her native Indianapolis and was accepted into the studio of Josef

Gingold at twelve. She later continued her studies with Laurence Shapiro, Ricardo Cyncynates, and Robert Gerle. Sonya has appeared as soloist with the National Symphony Orchestra, Indianapolis Symphony Orchestra, Prince George's Philharmonic, the Philharmonic Orchestra of Indianapolis, and has performed in hundreds of recitals throughout the United States. International engagements have taken her to China as Concertmaster and soloist with the Montavani Orchestra, as well as throughout the Caribbean in concert series sponsored by the Embassies of Jamaica and Barbados. In addition to her work with the National Philharmonic, Sonya performs regularly with Washington Concert Opera and the Virginia Chamber Orchestra, and appears as a substitute musician with the Washington National Opera Orchestra.

# JOHN ABBRACCIAMENTO

## Trumpet & Flugelhorn



John Abbracciamento, a New Yorker based in Virginia, holds a Bachelor of Music in Trumpet Performance from University of Michigan and a Master of Music in Trumpet Performance from The New School's Mannes School of Music. His primary teachers included Armando Ghitalla, Andre Come, John Ware and Vincent Penzarella. He enjoyed 10 years in New York City as an active freelance musician, performing, recording, and touring, and also playing with the New York Philharmonic, Orpheus Chamber Orchestra, and Orchestra of St Lukes. He served 27 years as a trumpeter in "The President's Own" United States Marine Band in which he had the honor of sounding "Taps" on hundreds of occasions, including the dedication of the World War II Memorial, the 9/11 Moment of Silence at The White House, and the funeral of Senator John Glenn. He also regularly participated in the Marine Band's Music in the Schools Program and was appointed the Section Leader and Section Commander of the high brass section. An avid educator, Abbracciamento has presented master classes at numerous universities and is on the faculty of James Madison University.

## LUTHER WRIGHT • Painter



Luther's artistic practice is characterized by his multidisciplinary approach and passion for creating surface and wall murals using various mediums, found in numerous states and throughout the DMV area, leaving a lasting

impact on the communities they adorn. Luther also leads and participates in various community art projects and activities. He believes in the power of art to bring people together, spark conversations, and inspire positive change. Through his community involvement, Luther strives to create opportunities for artistic expression and engagement, fostering a sense of belonging and cultural enrichment. Luther's artistic journey as a full-time artist spans over seven years, during which he has established studios in Brentwood and Hyattsville, MD. One of the defining aspects of Luther's practice is his refusal to limit himself to one particular style or medium. He embraces the freedom to experiment and push artistic boundaries, constantly seeking new ways to express his ideas and visions. This approach not only keeps his work fresh and dynamic but also allows him to adapt and evolve as an artist. Luther's creative practice is a testament to his adventurous spirit and his unwavering commitment to artistic exploration. @lutherwrightart on Instagram.

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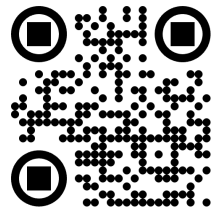
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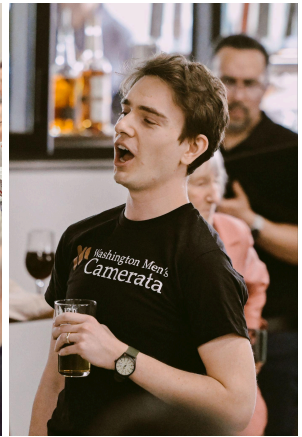
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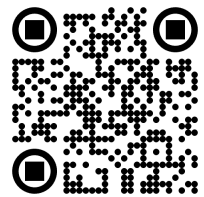


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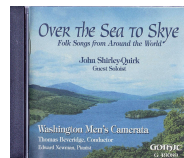
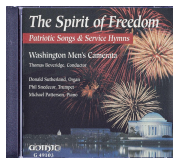
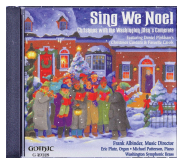
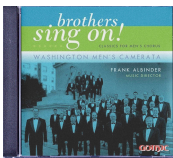
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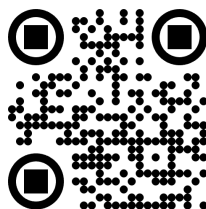
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