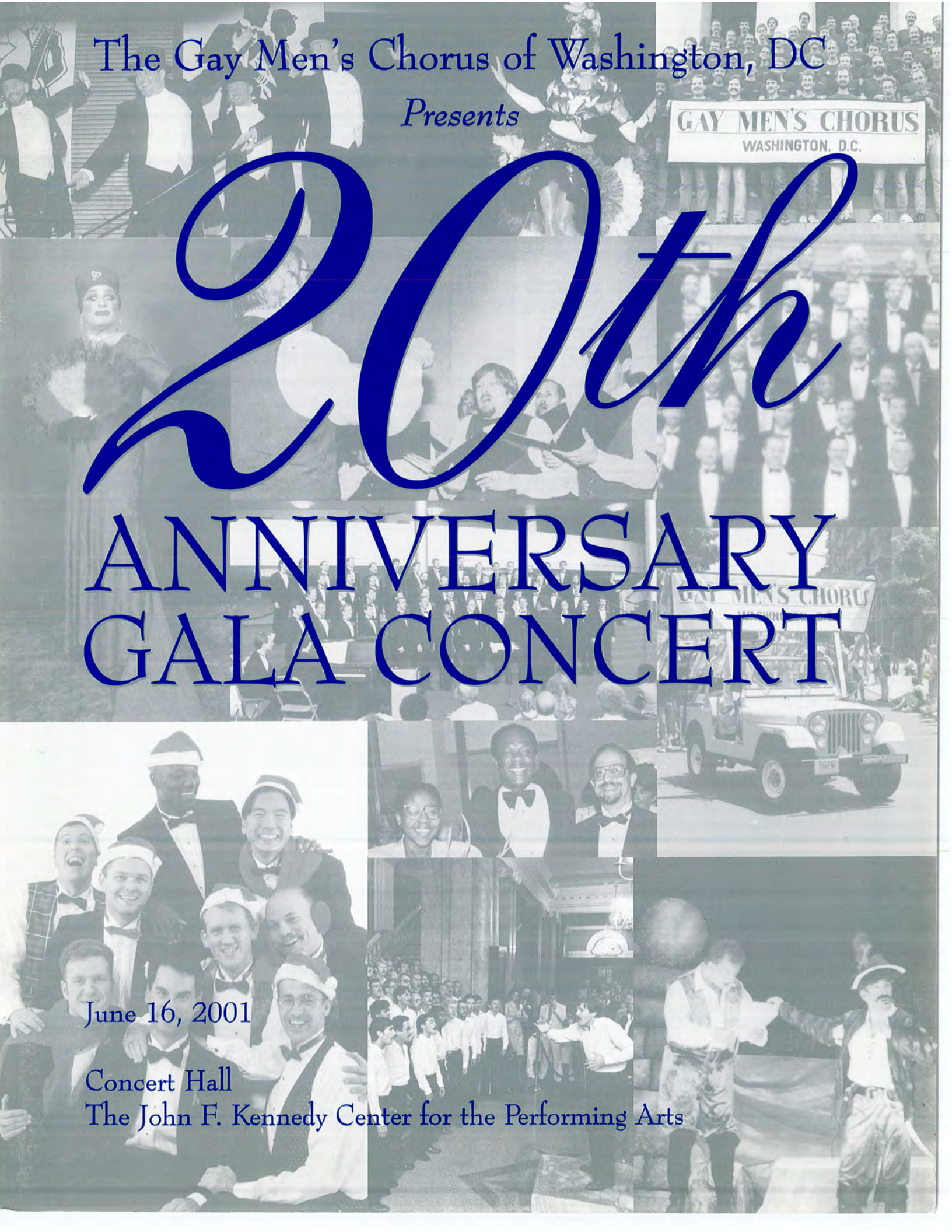

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I am delighted to congratulate the Gay Men's Chorus of Washington as you celebrate your 20th season.

Music is a unique and dynamic expression of the human spirit, and I am proud to salute all those who have worked for the success of the Gay Men's Chorus over the past 20 years for using the power of music to bring people together. By dispelling stereotypes and prejudice, contributing to the strength of the Washington community, and delighting audiences with the beauty of your music, you have enriched the experience and brightened the lives of so many of your fellow citizens. I am confident that the Gay Men's Chorus will continue to uplift and entertain audiences for years to come.

Hillary joins me in extending best wishes for a memorable anniversary season and much continued success.

Bill Clinton

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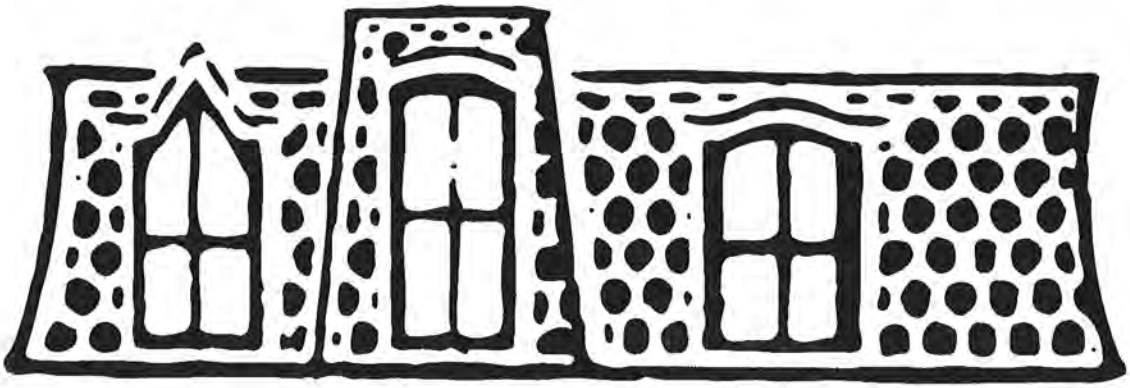

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The 20th Anniversary Gala Concert

of the

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Featuring

The San Francisco Gay Men's Chorus

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Proclamation

GAY MEN'S CHORUS DAY

JUNE 16, 2001

WHEREAS, on June 16, 2001, the Gay Men's Chorus of Washington will host the San Francisco Gay Men's Chorus in a 20th Anniversary concert at the Kennedy Center Concert Hall; and

WHEREAS, the Gay Men's Chorus of Washington was founded on June 28, 1981, and had become a staple of the Washington choral music scene, rising to the forefront of the international gay and lesbian choral movement; and

WHEREAS, the Gay Men's Chorus of Washington has served as a cultural ambassador for the District of Columbia in performances across North America and in Europe, and has also brought many distinguished guest artists and choruses to the District; and

WHEREAS, the San Francisco Gay Men's Chorus, the world's first gay chorus, which inspired the founding of new choruses across the country, which debuted its historic national tour in 1981; and

WHEREAS, this anniversary celebration is an excellent opportunity to recognize the Gay Men's Chorus for its accomplishments, community service, and contributions to our city and nation:

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim June 16, 2001, as **"GAY MEN'S CHORUS DAY"** in Washington, D.C.

Anthony A. Williams
Mayor, District of Columbia

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President's Message

Fred Boykin



Fred Boykin

Let me begin by thanking all of you who have supported the Gay Men's Chorus of Washington, DC for the last 20 years. Whether you have been a chorus supporter for 20 years or for six months, all of you have made a valuable contribution to our organization by your attendance at our concerts, your financial support, your kind letters, and spreading the word to your friends about our wonderful group. I am hoping to see all of you at our final concert of the 20th anniversary season at the Kennedy Center Concert Hall on Saturday night, June 16th at 8:30pm. Join us as we welcome our very special guests, the San Francisco Gay Men's Chorus.

I was extraordinarily lucky to be in the audience at the same concert hall 20 years ago this June when this same group from San Francisco sang the most memorable concert I had ever heard. They sang songs with great pride about the "love that dare not speak its name." They were gay men who unabashedly spoke of loving another man, and about their lives as gay people. I remember crying for at least half of the concert, joined by people all around me who were having the same profound experience I was. Their inspired singing helped us form the Gay Men's Chorus of Washington, DC three weeks later. I was there that summer, and the next year, and the next–and here we are, 20 years later. And the most unthinkable idea of all 20 years ago was that I would now be writing this letter to you as President of the Board of this chorus!

The world is a very different place today than in 1981, and we as gay men, lesbians and bisexuals have experienced many victories and struggles along the way. We have seen gay people come out of the closet in all areas and facets of life, doing so with honor and integrity. Many have died from the terrible scourge of HIV/AIDS. We now see television shows that incorporate many sides of the gay experience, from the most serious to the most unusual. One of our states even recognizes our unions as legal entities. But in my mind, music sung by our chorus to our audiences over this last 20 years has been one of the greatest influences in the acceptance of gay people all over the world. The gay and lesbian chorus movement formed and now has choruses around the globe singing songs of pride, love, sorrow, and honor. And with each note, I like to think that one more person in the world who doesn't understand us has their eyes opened to the truth about our lives and who we really are.

And now in 2001, after twenty years, GMCW's anniversary season draws to a close. I continue to be proud of everything we have accomplished in this very brief period, and pledge to it my support throughout the next 20 years. I hope you will also join with me in renewing your commitment to the chorus and its mission-"To affirm the Gay experience and promote a culture of diversity through music and performance excellence."

I wish you all peace, love and happiness throughout your life. And thank you all for the opportunity to serve a group that is making a small but important difference in the world.



This concert is dedicated to the memory of Jim Moore

September 29, 1955 - March 2, 2001

Former first tenor with GMCW
And beloved friend to so many.

The following individuals have made this dedication possible:

Fred Boykin & Jack Killen
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The Early Years

Ah, Yes-We Remember It Well:
A Virtual Interview

In March 2001, Bill Cutter – a young GMCW tenor and member of the Marketing Committee–is preparing a flyer to promote the 20th Anniversary Concert at the Kennedy Center. For stories about the early days of the Chorus, he is referred to the Grande Dames–those members who joined GMCW in the Summer of 1981. Rick Rosendall and Duward Sumner, two Grande Dames with Cluster–members of the small group that founded GMCW on June 28, 1981–have provided him with old newspaper clippings, concert programs, photos, and other memorabilia–along with the first two of their retrospective articles on GMCW concerts.

Bill: First of all, thank you for your quick responses. I've read the articles and studied the photos. This is a good start, but I need something more. What I'm really looking for are your personal feelings about joining the Chorus and what it meant. I see you founding members as pioneers. There is a huge difference in how we live our lives today, and I believe that that is due in no small part to people like you making it okay to be gay in public. How did that make you feel? How do you feel about it now? Did you ever use the Chorus as a way of coming out to anyone? Who did you play to in the early days? Were you turned down by any venues? Was being a gay chorus a hurdle that you had to overcome? I want to give our audience a reason to care and to be a part of our 20th Anniversary celebration. Something wonderful and magical happened twenty years ago. Help me convey it to our audience.

Rick: I think it needs to be stressed that gay choruses were able to form in major cities two decades ago – the first was the San Francisco Gay Men's Chorus in 1978 – due to the fact that gay rights battles and gay culture had already taken us to a point where an openly gay group could rent halls, advertise, conduct its rehearsals without facing harassment, and expect gay audiences to be willing to show up at our public performances without worrying about whether it would be safe. The catalyst for GMCW's formation was the appearance by SFGMC in the Kennedy Center Concert Hall – the city's premier concert venue – which received both a feature article and a review in The Washington Post. That evening at the Kennedy Center – Thursday, June 18, 1981 – was a major event in Washington's gay community, and brought out a large, enthusiastic, and mostly gay male crowd. The thunderous roar of approval when the chorus first began walking onstage, the palpable sense that this represented a significant breakthrough – our "arrival" as a community – cannot be forgotten by anyone who was there. That's what got us started.

Bill: But in establishing a gay men's chorus – here in the Nation's capital, weren't you doing something a little gutsy, especially for 1981?

Rick: By 1981, Washington's Gay Pride Day celebration had been an annual event for six years. The inclusion of sexual orientation in the District's human rights law had been in place for eight years. Prohibition of anti-gay discrimination in the D.C. Public Schools had been a policy for nine years. Even our sodomy law had just been repealed by the D.C. Council, though Congress would overturn that action and we would have to wait another twelve years to get that

(Early Years continued on page 46)


TWENTY YEARS AGO,
A LOT OF US WOULDN'T SAY
WE WERE GAY
IN ANYTHING ABOVE A WHISPER.

THEY FOUND THE COURAGE TO SING IT AT THE TOP OF THEIR LUNGS.

GAY MEN'S CHORUS

gay men's chorus

It's easy to forget that only 20 years ago, being gay in public was still an almost audacious act of will and bravery. Perhaps there was no city where that was more true than in Washington. Ronald Reagan brought neo-conservatism to an already button-down town, and with it, intimidation. So when San Francisco Gay Men's Chorus made a tour stop here in 1981, theirs was a sound no one in Washington had ever thought to make. The sound of openly gay men singing - and celebrating - their community. It was inspiring. So much so that the Gay Men's Chorus of Washington was born.

The first few years of singing for mainstream audiences were rough. Unabashed curiosity was the only reason some people bought tickets. A few crowds reacted nervously, or with stony silence. There were nasty letters. We were turned away by venues. More than one chorine crouched behind the singer in front of him, still afraid to be an open member of a gay chorus. Still, once we started singing, we were able to get crowds on their feet. Soon we built a reputation, and a following, here in D.C. We went on tour to other cities and succeeded there. And in the years that followed, we drew crowds both because we were gay and regardless of it. Musical excellence, and not curiosity, was what sold tickets.

Now, in 2001, we can think of no better way to celebrate our 20th anniversary than to perform with SFGMC, the souls who inspired us to sing when we hadn't yet found our voices.

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Who says the holidays come but once a year?

This year, the holidays start on June 16 – with the release of the new GMCW CD, "And In That Moment."

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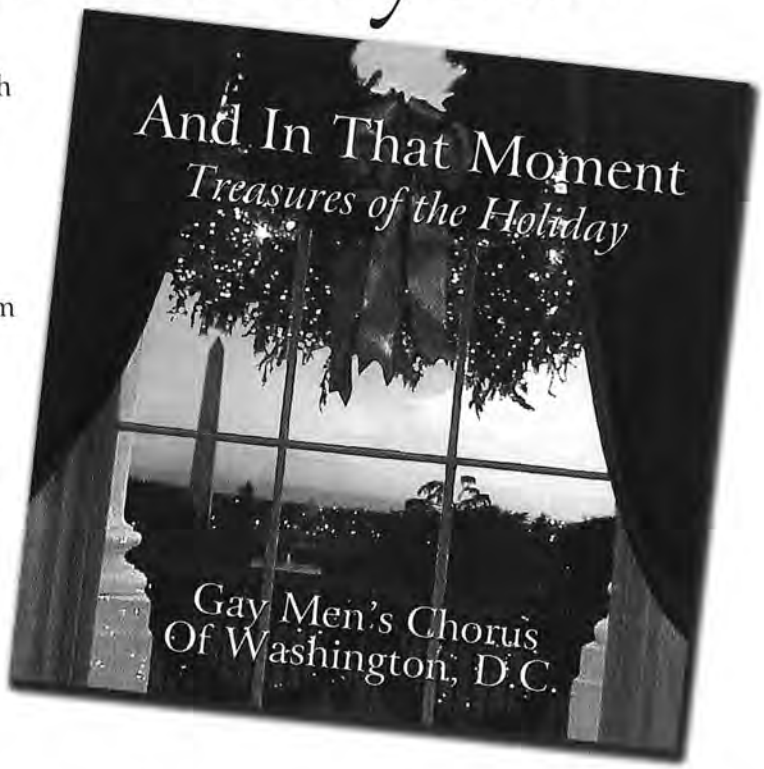









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Executive Director's Letter

I am pleased to join Fred Boykin and Jeff Buhrman in welcoming the San Francisco Gay Men's Chorus to Washington to share in this historic occasion. All of us are primed to put on a splendid show that you'll not soon forget.

For Jeff and me, it has been a great pleasure to have worked over the past year preparing for this evening with our San Francisco counterparts: Artistic Director Kathleen McGuire and Executive Director Scott Mandel. They are consummate professionals, cooperative and collaborative in every way - the kind of folks you are proud to call colleagues, and if you're lucky, you will call friends.

As preparations for this event were in progress, both of our choruses were in artistic and board leadership transition. It was GMCW's 1999-2000 President Darrell Lewis who extended our invitation for this event to SFGMC, and it was their then President (and a long time friend to GMCW), John McLeod, who accepted on behalf of SFGMC. (It's a small world: last summer Darrell relocated to San Francisco and will be on the stage at the Kennedy Center with SFGMC.) Programmatic conversations began between GMCW Interim Music Director Greg Ruffer and Stan Hill, who was retiring as Artistic Director of SFGMC. The final agreement to proceed with this concert could not be reached until Kathleen and Jeff were in place last summer and could give it their blessing. They did!

Both Scott and I have the privilege of working on a daily basis with a very dedicated, talented cadre of volunteers who are vital to keeping our operations running. Coordinating travel, housing, and other joint logistics for this event, we were blessed with the services of two great stalwarts from our organizations: Frank Jackson from SFGMC, and Joe Vignali from GMCW. You guys are tops!

Now, a very special message to GMCW's faithful supporters:

It is commonplace to hear the phrase, "we couldn't do it without you." But in the world of nonprofit performing arts organizations, it's so very true. You are individual supporters, local businesses, national corporations, and chorus members. You reside not only in the metropolitan Washington area, but also throughout the United States and abroad. You give to the annual fund; join the Capital Club; advertise in the concert programs; sponsor an instrumentalist, a CD cut, a concert or an entire season. You give for the long-term growth of the chorus or because you were moved by a particular performance. You write a check in memory of your son.

From where I've had the privilege to sit for over four years, I know that the Gay Men's Chorus of Washington changes lives. I've read your letters, your e-mails and talked with you on the phone. Our voices indeed bring healing, reconciliation, change, and they inspire.

But we can only continue our mission in music with your support. It is a fact that 47% of the chorus' annual operating revenue comes from contributors like you. Ticket sales account for only 29% of the budget. The remainder is derived from our membership (11%), advertising sales (5%), merchandise sales (3%), and performance fees, interest and other (5%).

To you, our supporters, we know we'll never be able to thank you enough. But thank you! We couldn't do it without you.

Jeff Buhrman has put together a terrific season for 2001-02. Check it out - a full description appears in these pages. If you are not already, please consider becoming a season subscriber. It is the only way you can be assured of receiving the best seats. We are thrilled this season to have had a virtual sellout of our concerts, and next season promises the same.

These are indeed exciting times to be working with and supporting the Gay Men's Chorus of Washington!

The Century Circle Fund

This 20th Anniversary Gala Concert is funded in large part by the generous contributors to the Century Circle Fund, established in the fall of 1999 to honor GMCW's past and to ensure its future fiscal health. Donors to this initiative pledged to contribute $1,000 or $2,500 over a two-year period. Approximately half of the funds raised are being used to underwrite this concert. The remainder of the fund will be used in consultation with the Capital Club for purposes that advance and ensure the long-term goals and financial stability of the chorus. We wish to sincerely thank the following charter donors to the Century Circle Fund:

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Music Director's Letter

We speak in a whisper, afraid to be heard.
When people are near, we speak not a word.
Alone in our secret, together we sigh for one smiling day to be free.
To kiss in the sunlight and say to the sky:
Behold and believe what you see!
Behold how my lover loves me.

I was reading these words the other day and wondered whether the man who wrote them, Oscar Hammerstein, ever suspected that they would come to resonate for so many people in so many situations.

The San Francisco Gay Men's Chorus sang this song, "We Kiss in a Shadow," during their Kennedy Center concert in 1981. The song and its story spoke powerfully to that audience. But who in the hall that night could have predicted that San Francisco was leading a charge-that 20 years later there would be an international movement of more than 200 gay and lesbian choruses, all sharing their stories with their audiences?

Hammerstein's words are as meaningful today as they were in 1981. Though the shadows have dissipated for some of us, we continue to sing the song for the many gay men and lesbians who are still struggling to make their way in an often unkind and uncompassionate society, afraid to come out to their families, co-workers and neighbors.

We are forever indebted to the San Francisco Gay Men's Chorus for singing to us long ago, and for showing us the way. And so I am excited to announce that this September our two choruses will release a new joint CD called "I Dream of a Time." Because we do dream, and we know you do too.

Enjoy the concert.

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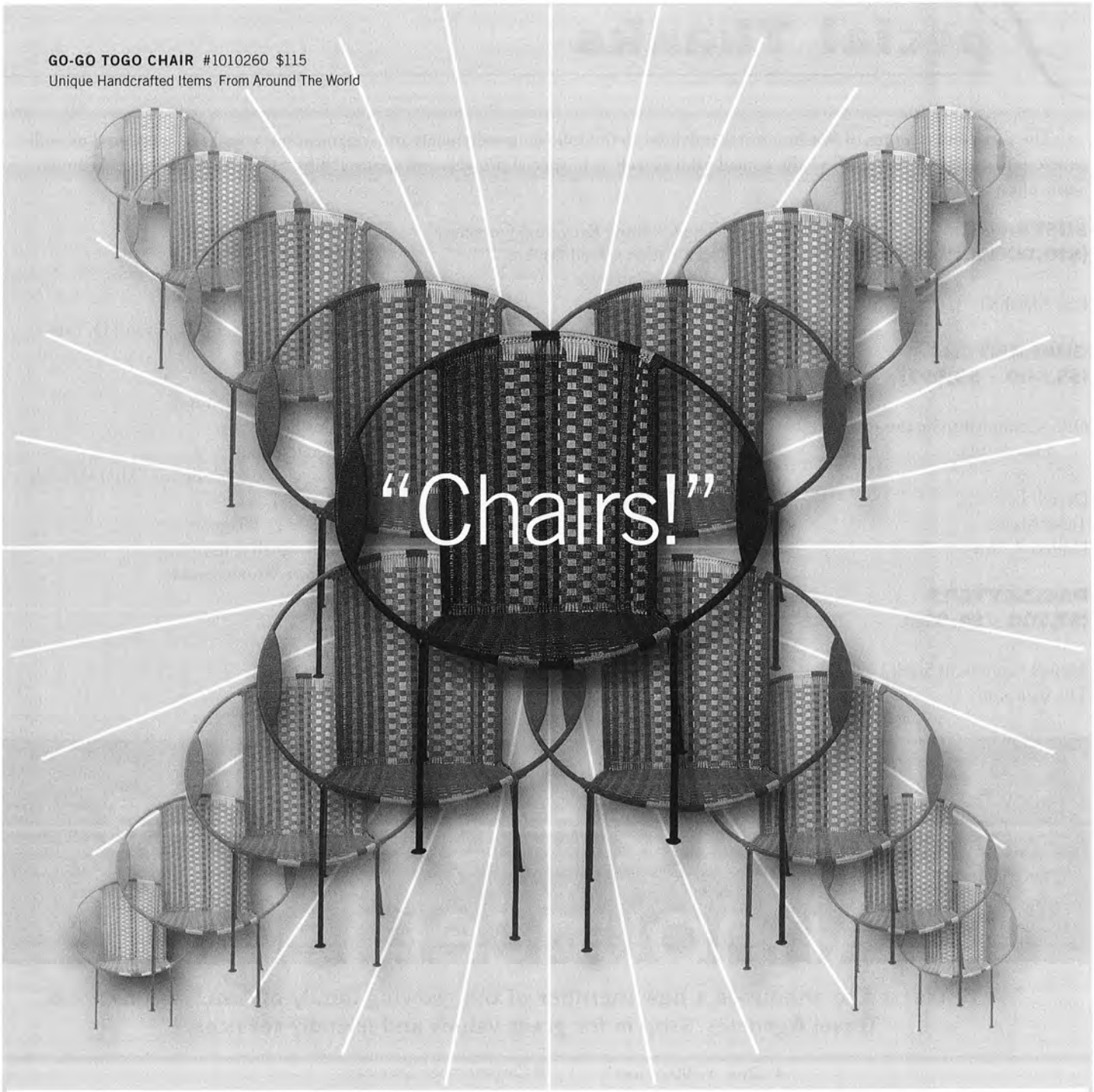

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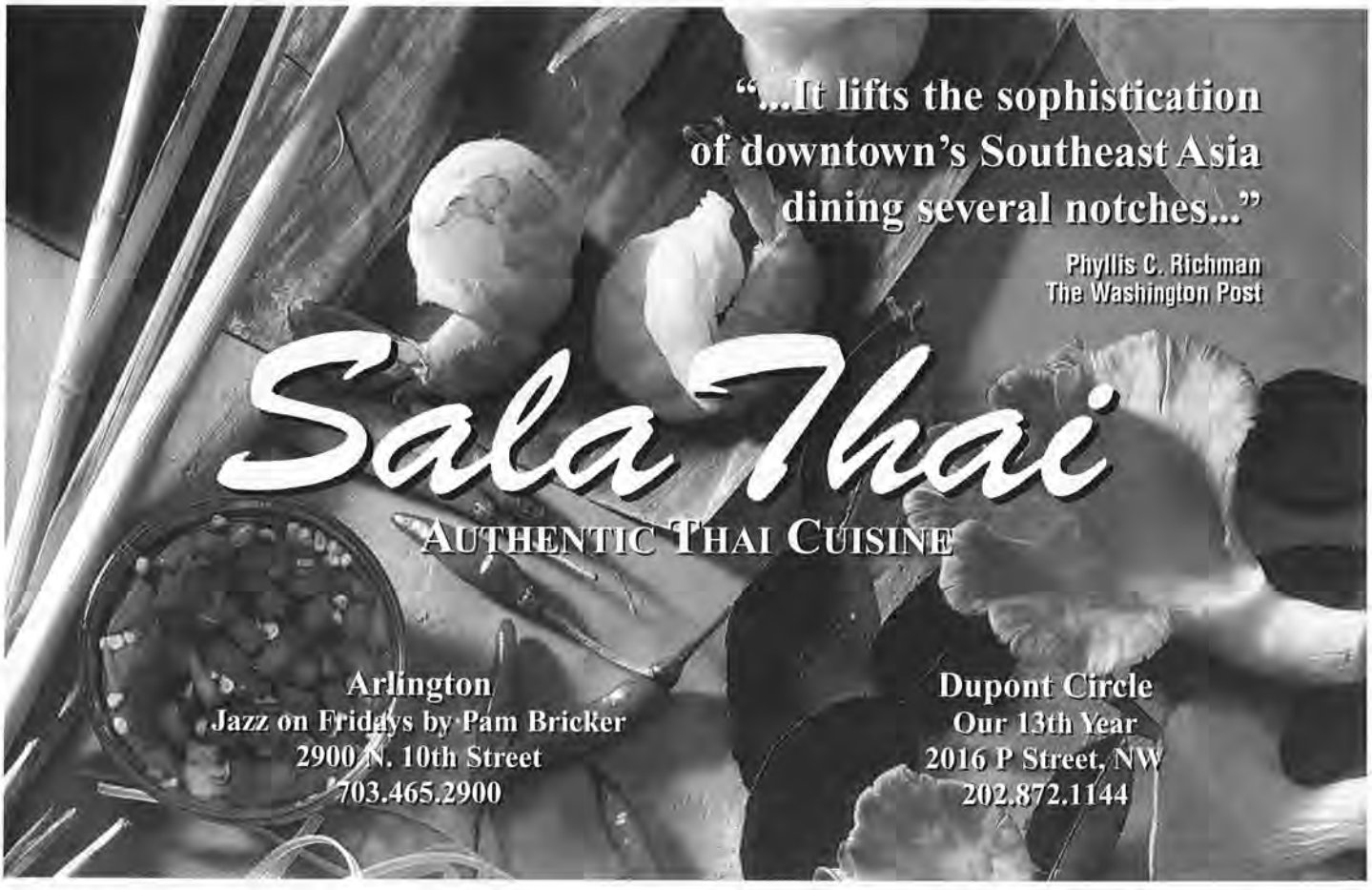

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GMCW Summer Concerts: Pride is Bustin' Out All Over

by Rick Rosendall and Duward Sumner

The Pride Concert. At first, that's what we called the final concert of the GMCW season, and we tried to schedule it on the eve of Washington's annual Gay Pride Day celebration. But we soon began planning our concerts farther in advance than Gay Pride Day was planned, so the finale of our season has not always coincided with that event. It's usually been in the same month, though, so it's also called The June Concert. But it's been performed twice in May (1991 and 1998), three times in July (1994, 1996, and an extra concert in 1991), and once was postponed until September (1983). So perhaps it should be called The Summer Concert. Whatever we call it, though, the concert that marks the climax of another joyous GMCW season is always a special time when our pride, like June, is bustin' out all over.

Once we have performed the 20th Anniversary Concert, GMCW will have presented 21 Summer concerts. In only five of them did we keep the stage all to ourselves. The other 16 concerts featured guest choruses or guest artists – 12 gay men's choruses from other cities, three women's choruses (all in one concert), one mixed chorus, a male a cappella group, and five female singers – ranging from pop to opera divas. Our solo concerts and those with guest artists usually focused on popular music, especially music from Broadway and Hollywood, and were held three times in cabaret settings (1985, 1987, and 1998). The concerts with guest choruses featured music gleaned from around the gay choral network, including some world or Washington premieres. And because GMCW was born in June 1981, the Summer concerts have included our major anniversary celebrations in 1986, 1991, 1996, and 2001 – three of those in the Kennedy Center Concert Hall. With this record, it's no wonder our pride is showing at this time of year!

Our first anniversary concert in June 1982, **Pirates to Pilgrims, Peers to Pops**, was a solo effort performed on the weekend of the Gay Pride celebration. For this concert, Music Director Nick Armstrong programmed an eclectic mix of opera, operetta, and songs from movies and Broadway shows – including our first performances of "We Kiss in a Shadow," "The Pilgrim's Chorus from Tannhauser," and "With Cat-like Tread" from *Pirates of Penzance*. The highlight of the evening was Craig Bowen's hysterical rendition of the story of Tannhauser, doing for that Wagner opera what Anna Russell had done for The Ring.

Our tradition of hosting other gay men's choruses began in September 1983 with the Seattle Men's Chorus and the Gay Men's Chorus of Los Angeles. Because the first international gay and lesbian choral festival (called COAST, for Come Out And Sing Together) was scheduled for the weekend after Labor Day in New York City, we deferred our Summer concert that year. (We did perform in June, though, at the first of the Gay Pride Festival's "Little Wolf Trap" concerts, held on P Street Beach.) In our three-way concert, called **Songs from Coast to COAST**, each chorus presented its COAST program and then joined in a mass-chorus finale. The temperature outside was in the 90's and the air conditioning in Lisner Auditorium failed, but the audience not only stayed throughout the almost 4-hour event, they kept cheering to the end.

COAST itself was an incredible experience for GMCW, giving us our first chance to sing in a real concert hall (Alice Tully Hall at Lincoln Center) and to measure ourselves against our brother and sister choruses. Our program – which featured "Shenandoah" in the Yale Glee Club arrangement, Casals' "Nigra Sum," and Music Director Jim Richardson's arrangement of songs about rain and rainbows (ending with guess what song?) – was incredibly well received.

Under Music Director Bruce Trinkley, we joined the New York City Gay Men's Chorus in June 1984 for a pair of concerts – called **Together at Last!** – coinciding with Gay Pride Day, first in Washington and then in New York. We had an established relationship with NYCGMC by that time, so it was appropriate that we concluded the program with the joint choruses singing a medley of "buddy" songs, including Cole Porter's "Friendship," Stephen Sondheim's "Old Friend," and Jerry Herman's "Bosom Buddies."

Our June 1985 concert, **Pops Goes the Chorus!**, was special to us for a number of reasons. It was our first all-pops concert, our first in a cabaret setting (the Sheraton Washington Ballroom), the first in which we wore our brand new tuxedos, and the one in which we bid adieu to Jim Richardson, who was moving to Houston the following day. Jim had served the Chorus as either Music Director or Assistant Director for the entire four years of our existence, and our tribute to him was the emotional highlight of the evening. Our guest artist was local actress and chanteuse Debra Tidwell, with whom we performed several numbers. There were problems with the sound system that night, and when baritone soloist B.J. Sobus found himself singing into a dead microphone during the "West Side Story" set, he shrugged and strode over to join Debra at the other microphone. The two troupers then pretended to fight over it, and although they flubbed their lines, they stole magic from the jaws of disaster. The evening had many other special moments, including the spectacle of accompanists Jim Holloway and Teddy Guerrant getting entangled in one another while playing at the same keyboard in Leonard Bernstein's "Wrong-Note Rag" from *Wonderful Town*.

The 5th Anniversary Concert in June 1986 generated considerable excitement because it marked our debut in the Kennedy Center Concert Hall. Our guest artist was the noted contralto, Maureen Forrester, with whom we performed the Brahms "Alto Rhapsody," Shubert's "Standchen," and several Broadway classics. GMCW's solo set included "Three Songs for Men's Chorus" – a work by Richard Faith commissioned for the occasion, Music Director Bruce Trinkley's settings of poems by the gay Greek poet Cavafy, and an encore performance of Leonard Kastle's "Three Whale Songs From Moby Dick." At Maureen's suggestion, the final encore was "That's What Friends Are For."

(Pride continued on page 34)



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Who's Who



Jeff Buhrman

Jeff Buhrman
Music Director

Jeff Buhrman's association with GMCW began in 1986 when he joined the baritone section. Less than a year later he was tapped to direct the chorus's close harmony ensemble, Potomac Fever, a job he held for the next 10 seasons. In 1989 he began an eight-year run as Assistant Director of the chorus, working alongside Music Director Jim Holloway. Jeff had the honor of directing GMCW at an inauguration concert for President Clinton in 1996.

Under Jeff's direction, Potomac Fever attained a wide following with its distinctive style, which was characterized by fluid phrasing and warmth of tone. Through his tenure the group performed many concerts and fundraisers within the gay community. The highlight of his decade with the group came in 1997 with the release of the CD "In Our Lifetime," followed by a European tour, at which Potomac Fever sang at the opening ceremony of the European Gay and Lesbian Association of Choruses festival in Munich. PF had the distinction of being the only American group to perform at the festival.

A lifelong musician, Jeff holds a Bachelor of Arts degree in Music Education and Voice from Montclair State University. In addition, he studied voice with Marden Bate and conducting with David Randolph and received additional training in voice with Walter Blazer of the Manhattan School of Music. He has performed with such preeminent choral conductors as Robert Shaw, Roger Wagner, David Randolph and Dennis Keene.

Jeff has more than 20 years of experience as a choral director, working with high school choruses, community choruses and church choirs. He founded and led a five-voice early music ensemble, Friends and Aires, in the 1980's. A devotee of musical theater, Jeff has also directed a number of musicals including "Bye Bye Birdie," "Once Upon a Mattress," and "Bells are Ringing." He has also served as musical director for many other productions including GMCW's 2000 production of "Little Shop of Horrors."

Although he was a frequent soloist at GMCW concerts, Jeff is probably best remembered as a singer for his rendition of Leonard Bernstein's "My House," which can be heard on GMCW's first CD, "Singing Free." He received one of the inaugural GMCW Circle of Excellence Awards in 1991 for his outstanding work on behalf of the chorus.

Jeff has a Master of Arts degree in counseling from George Washington University and works as a counselor at a private school in Alexandria. He shares his life with his partner, Robert Winter.

Daniel C. Meyer
Assistant Music Director

Daniel C. Meyer has studied composition and conducting at Calvin College (Grand Rapids, Michigan) and



Daniel Meyer

Westminster Choir College (Princeton, New Jersey). He has served as Professor of Music at Baltimore City Community College, Music Director for the Honolulu Theater for Youth, and the Assistant Director of the Guam Symphony and the Saipan Chorale. Two of his musicals, "The Biological Oratorio" and "How Sweet the Sound" were produced in Maryland, and in 1997, he was commissioned by Action Theater to compose incidental music for the world premiere production of "Psychology of the Beautiful." His radio musicals "Michaelangelo at 15" and "The Ballad of Emily Brown" were performed at Towson University in 1999. His choral music is published by GIA Publications of Chicago.

Theodore Guerrant
Principal Accompanist

Theodore Guerrant (aka "Dr. Teddy"), now in his 17th season as GMCW's Principal Accompanist, began piano and organ studies at an early age. By the time he was a senior in high school, as a student of his aunt, the late Georgian pianist Eliza Holmes


Theodore Guerrant

Feldmann, he was accompanying four choral groups and playing five church services every Sunday.

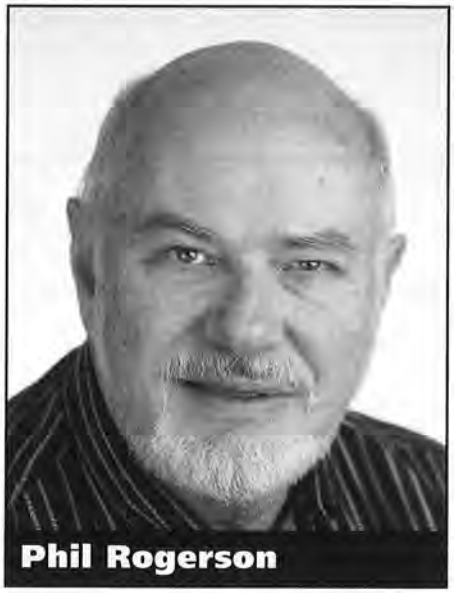
From there he went on to receive the Bachelor of Music in piano and the Master of Fine Arts in harpsichord from the University of Georgia, the Master of Music in piano from the University of Wisconsin, the Doctor of Musical Arts in piano performance-literature from the University of Maryland, and the Graduate Performance Diploma in organ from the Peabody Conservatory of the Johns Hopkins University. He studied additionally in Buriton, England, with Denise Lassimonne.

Dr. Guerrant is Organist-Choirmaster at Saint Margaret's Episcopal Church in D.C. ; Associate Organist at Saint Mark's Catholic Church in Hyattsville; Assisting Organist at the University of Maryland Chapel; and, in addition to GMCW, accompanies for the Montgomery County Masterworks Chorus and the Prince George's Choral Society. He is Coordinator of Accompanying Activities for the University of Maryland School of Music.

Phil Rogerson
Vocal Coach

A native of West Virginia and a private teacher of voice and piano in the Washington area, Phil has been an active member of the Chorus since it was founded in 1981. He is a graduate of West Virginia University with bachelor's and master's degrees in music education.

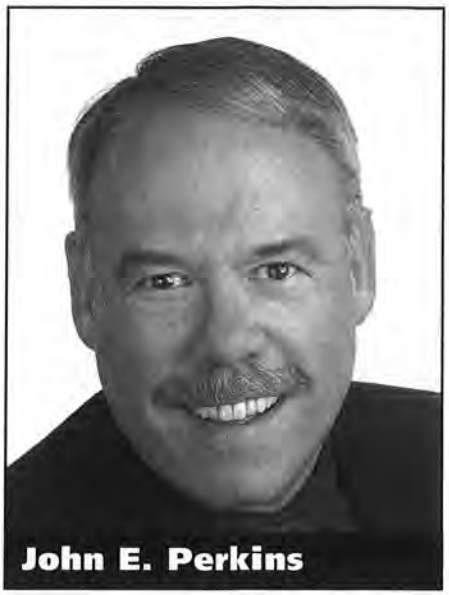
Phil, along with the other members of the music staff, listens to the auditions of prospective new Chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass. For members who have never had formal vocal instruction, he teaches a class in vocal technique each Sunday for an hour before regular rehearsal. Phil conducts sectional rehearsals and assists individual singers with vocal problems.


Phil Rogerson

He is active in many local music organizations, and has served as president of the Southern Maryland Choral Society, the Choristers' Guild, and the Prince George's Music Teachers Association.

John E. Perkins
Executive Director

John is entering his fifth season as GMCW's second full-time Executive Director. He previously served in


John E. Perkins

senior management positions here in Washington, DC, with the Council on Post-Secondary Accreditation, Trade Communications Inc., the National Association of Student Personnel Administrators, and George Washington University. He holds undergraduate and graduate degrees in Music History and Literature from Florida State University.

A fan of the Chorus since its founding, John has been a member of the Capital Club since 1987, serving as its Vice Chairman and chair of the annual auction in 1992-93, and three terms as Capital Club Chairman, from 1993 to 1996. He received the GMCW President's Award in 1994 and was elected by the Chorus to a two-year term on its Board of Directors in 1995, serving as Secretary in 1996-97. When not occupied with the management of the Chorus and overseeing its development efforts, John's avocational interests lie in the areas of architecture, cooking, gardening and literature.

John has been a judge for the Gay/Lesbian American Music Awards (GLAMAs) and serves on the Boards of Directors of the Northern Virginia AIDS Ministry and the Wolf Trap Foundation for the Performing Arts Associates.

(Pride continued from page 27)

The following month we traveled to GALA Festival 2 in Minneapolis. (All of the choral festivals since COAST have been called GALA – for Gay and Lesbian Association of Choruses – Festival.) Our dress rehearsal in Orchestra Hall was interrupted by a bomb threat, and we had to evacuate the building. Fortunately, the bomb squad quickly determined that the threat was a hoax, and we were able to go on that night – July 4th – and deliver our second outstanding GALA performance.

In June 1987, we presented our second cabaret concert, **Out on the Town**, a survey of American popular music from Irving Berlin's "Alexander's Ragtime Band" to "Aquarius/Let the Sunshine In" from *Hair*. The program included terrific Bruce Trinkley arrangements of "The Boy Next Door," "Love for Sale" (with an unscheduled striptease by the soloist, bass Ben Anderson), and "Nobody," along with the first-ever joint performance by A Few Good Men and Potomac Fever, doing "A Salute to the Great Girl Groups." Bruce was on leave for this concert, so it was conducted by Assistant Director David Sisson – making it one of only two GMCW concerts conducted entirely by the Assistant Director.

Probably the greatest opening ever in a GMCW concert was the curtain-raiser of **Hooray for Hollywood**! in June 1988. While clips from famous movies played on a scrim in front of the stage, the Chorus sang Jerry Herman's "Just Go to the Movies" in darkness behind the scrim. As we reached the final measures of the song, the lights on-stage began to come up and the scrim began to rise-until we were in full view under full light as we sang the final words, "Just go to the movies and smile!" The audience absolutely roared with pleasure! That evening held many other delights, including Bruce's arrangements of "The Man That Got Away," "I Will Wait for You," and "Maybe This Time," along with a medley of songs from movie westerns, a salute to Irving Berlin by the combined forces of A Few Good Men and Potomac Fever, and two rousing encores-"Where the Boys Are" and "La Bamba."

In June 1989, we hosted our city's mixed chorus, the Lesbian and Gay Chorus of Washington, in **Going on the Road**, a concert in which we each previewed the program we would be singing at GALA 3 in Seattle. On our way to GALA 3, we stopped in Vancouver for a concert on Canada Day (July 1st) at the Orpheum Theatre with the Vancouver Men's Chorus, the Rochester Gay Men's Chorus, and the Toronto Gay Men's Chorus. Then on to Seattle, where we wowed the Festival audience – especially with our rendition of Bruce Trinkley's arrangement of "It's A Good Thing He Can't Read My Mind." GALA 3 marked Bruce's last performance with GMCW, after five-and-a-half years of commuting from State College, PA, to Washington. The first Summer concert under Jim Holloway as Music Director was ... **From the Heart** in June 1990, when we were joined by the acclaimed a cappella guy group, The Flirtations. Our set included several songs that we had first heard at GALA 3, Holly Near's "The Great Peace March," and a reprise of the Mark Riese/NYCGMC arrangement of "Sometimes When We Touch," which we had sung the previous March in the Washington performance of **Heart Strings**, the touring show and AIDS fundraiser. The "Flirts" performed a lively set, and we joined together in a finale of "Love Don't Need a Reason," co-written by Flirtations reigning diva Michael Callen.

At the end of May 1991, we returned to the Kennedy Center Concert Hall to celebrate our 10th Anniversary. In this

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gala concert, we were joined by our favorite guest artists from our first decade – Debra Tidwell (June 1985), Amy Burton (Spring 1986 and 1987), and Dorothy Kingston (December 1989) – as well as a Reunion Chorus of GMCW alumni. The concert ended with the Reunion Chorus and former Music Directors joining GMCW on stage for "Stouthearted Men," with Jim Richardson conducting the opening bars, then handing the baton off to Bruce Trinkley, who conducted the next several measures before passing the baton on to Jim Holloway for the song's conclusion. All were then joined by our three guest artists for an encore of Bruce's arrangement of "Sing A Song with Me" to bring the concert to a spectacular end. The 10th Anniversary Season wasn't quite over, however, as we took advantage of an East Coast visit by the Vancouver Men's Chorus to present a joint concert with them in July 1991.

Because of Jim Holloway's involvement with GALA as an officer, and because of his commitment to sharing the GALA experience with our hometown audience, the 1990s brought a steady parade of guest choruses to Washington. Before heading to Denver for GALA 4 in 1992, we hosted the Baltimore Men's Chorus and Washington's Jane Pesci-Townsend for **Together In Harmony**, an evening of ballads, anthems, and show tunes. GMCW previewed its GALA set, including the Gary Simmons arrangements of "You Are the Light" and "Free." The evening's most memorable moment, however, came when Jane brought down the house with her performance of "A Phone Call to the Vatican" from *Nine*. June 1993 saw our first overseas choral visit, when we hosted Noot Aan De Man from Amsterdam. And in July 1994, the Gay Men's Chorus of Los Angeles paid us a return visit for the world premiere of "Flashpoint/Stonewall", a new work honoring the 25th anniversary of the Stonewall Rebellion by the creators of "Hidden Legacies."

GMCW turned to a concert devoted entirely to women's music in June 1995, presenting **Music, She Wrote**. Our guests were the Anna Crusis Women's Choir from Philadelphia (America's oldest feminist choir), the Rochester Women's Community Chorus, DC's Bread & Roses Feminist Singers, and songwriter and comic Lynn Lavner as emcee. The program ranged from a 12th century Gregorian chant by Hildegard von Bingen to "The Chambered Nautilus" by Amy Beach to South African and Haitian hymns to songs by Holly Near, Carly Simon, and Washington's own Bernice Johnson Reagon.

The Columbus (Ohio) Gay Men's Chorus and Twin Cities Gay Men's Chorus joined GMCW for our 15th Anniversary Concert in July 1996 – prior to the three choruses traveling to GALA 5 in Tampa. Once again we previewed our GALA set, including the premiere of "The Poet Speaks of Praising" by Mark Adamo, set to a text by Rilke. (The composer's histrionic bow from the balcony in Tampa became known to chorines as "a full Adamo.") We also performed "Sing Me to Heaven" by Washington composer Daniel Gawthrop and the Holly Near favorite, "Sky Dances." In June 1997, we were joined by the Indianapolis Men's Chorus for the DC premiere of "NakedMan" – after we traveled to Indianapolis to perform the joint concert there.

In May 1998, we returned to the solo concert format for the first time in 10 years, presenting **Just Us, Cabaret Style** at the Capital Hilton Ballroom. This cabaret concert was sandwiched in between the ambitious Spring show, **The Pirates of Penzance**, and the GMCW Scandinavian

(Summer continued on page 52)



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Gay Men's Chorus of Washington, DC

Jeff Buhrman, Music Director

Tenor I

Timothy Allmond [RC]
Stephen Benzek *
Joe Bloomer
Brad Boekeloo
Fred F. Boykin
Peter R. Brayton
Joe Cannon [RC]
James Chang [GM]
Lawrence "Chevy" Chevalier [RC]
Steve Crutchfield
Bill Cutter
Jarrin Davis * [PF]
Brian S. Day *
Gary Dwyier
Alex Ford
Paul George
Paul Harouff
Chip Heath
Michael Horton
Branko Jovanovic *
Todd Katschke
Craig Lustig * [RC]
Gordon J. McGraw III *
Dean E. Miller
Van L. Neel [RC]
Dan Patton [GM]
A. Shane Perry
Gary M. Regan
Jack Reiffer
Robb Rexroth [GM]
Philip M. Rogerson
Richard T. Spillane
Jim Stanko
David F. Streit
Jeffrey Van Luyn
Kevin Webster
K. David Weidner [RC]
James W. Williams [RC]
Michael C. Wilson *
Robert K. Wonneberger
Michael K. Wynne

Tenor II

Carl Baldwin
W. Eric Balthrop
Marty Barron [PF]
Chuck Baxter *
Tom Bell * [RC]
Corey Bent [RC]
Roger C. Bergstrom
David Carmody * [PF]
Mark H. Clark
Paul Cline *
Chris Cochran * [PF]
Harvey Cohen
Larry Crow Jr. [RC]
Bill Eadie [RC]
Roger Edens [RC]
Roland D. Emenheiser [GM]
Bruce D. Emery
Don Griesheimer
Jeff Hamlin [RC]
Robert E. Hensley [RC]
Scott Hubli
Yasunari Ishii
Ricky Jacobs
Dennis Kennedy II *
Jeb King *
Michael Kirk *
Matt Komornik [GM]
Stuart Kopperman
Quang Le *
David Lindsey
James P. Madigan III
Andre J. Marcial
Kris Marshall *
Eric T. Mazzacone
Jhoel Mercado
Pierre Méthot
Tom Nichols [RC]
John A. Niemi
Paul Nino [GM]
Jeff Peirce *
Stan Piotroski
Michael R. Quasebarth
Michael Resnick
David Robinson [PF]
Sean Robinson *
Charles Sarner
Paul Siegel
Paul S. Singletary, Jr.
David Smith
Ted Spencer
Scott Starin
Mead Summer
Chuck Walker [GM]
Juan Washington
Tim Whitehouse
Joseph Wolfe *
Mark S. Zimmerman *

Baritones

David Akridge [GM]
John Andrews [RC]
Tom Baldridge *
Eric Belkengren
Robert T. Boaz [PF]
Jeffrey L. Bowers
Brian Boyle
Paul Brennan
Joseph Canter
Donald Chandler
Jeffrey Allen Chelsky *
Larry Cohen
Andrew Cordonnier *
Chip Crews [RC]
Dwight Dekeyser
David M. Dolecki [RC]
Stan Drake *
David Edmiston
Kurt Ehrman
Jim George
Thom Gibb
Jim Godfrey
Martin Good [PF]
Christopher M. Grieder
George Huffman
David Jansing [RC]
Eric Johnson [GM]
Ned Kieloch
David Kincaid *
Grant Klink
Dean Lester
Bill Lipsett
Jeff Mace
Rick Marlett
Chris Marquis
James D. Matthews
Mark Mattison
Michael D. McElvaine
Will McLaughlin
Daniel C. Meyer [PF]
Edward P. Oseroff
Jim Peterson
Stephen Rappaport [RC]
Michael P. Rease *
Kevin Rowland *
Patrick K. Shea
Bob Sheavly
Michael Brendan Smith
Steve Spar
Zerxes Spencer
Duward Sumner
Gordon O. Tanner *
David Taylor
Richard Weatherill
John Weibel

Basses

Mike Ambrose
Don Armstrong [RC]
Terry M. Ayers *
C. Michael Baker [RC]
Gene Batiste [RC]
Will Bellais
Charles Bridgeman
Michael P. Brinkman
Bart Brooks
Russ Capps * [PF]
Jim Carey
Dan Chadburn
Mikel D. Clinton *
Kenneth T. Cole
Ted Collins
Tom DiGiovanni
Dean Donovan
Bob Dragoset [RC]
Robert Featherstone
Jim Gruschus [GM]
Bob Hilby
Dan Kaufman
Paul Leavitt [GM]
Jerry Lee
Harold Lewis [RC]
Michael R. Lohmann [RC]
Jim Lopresti
Charles A. McClelland
Charles F. Merk
James Murphy
Nick Neagle
Rob Neighbour
Yoshi Nishio
Todd Paul
Steve Pflasterer
Bob Reeg
Paree L. Roper [RC]
Rick Rosendall *
Peter E. Scott
Wes Shank
Morgan Slusher
J. Kirke Smith [PF]
Bruce Thorn *
Warren Turner [PF]
Tom Tyler
Gerry Umali
Marvin Weeks
Barrett Whitener
Paul Winters

Support

Barry W. Bugg
Christopher B. Clotworthy
Lee Harrel Deal
Bennet Eisenberg
Douglas Forsythe
Steven C. Haber
Tim Hammett
Brian Harradine
Steve Herman
David Hoiler
Rick Johnson
Bob Klein
Sam Knight
Eric Y. Korpon
Jason Kuznicki
Kathy McGee
Paddi McHugh
Michael Ogden
Jeff Parish
Larry Powers
Mary Scott
Gary Turner
Joe Vignali

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* On leave
[RC] Rock Creek Singers
[PF] Potomac Fever
[GM] G-Men

In Memoriam

Kenny Aaron
Tom Avenmarg
Chuck Bailey
Bob Bester
Michael G. Bohn
Craig R. Bowen
C. David Bury
Ted Butler
Jim Campillo
Randy Cooke
Daniel Coombs
Tom Dudley
Bob Edwards
Richard Fromm
Oscar Garcia-Vera
Ciro J. Graziano
Peter Griffith
George Guarino
Barry Hahn
Roger Harlow
John B. Henderson
Scott Herring
Jim Hix
Michael Hodge
R. Andy Horsley
Gary L. Janus
Jim Jochen
Gary Johnson
Dan Jones
Willis R. King
William Kranick
Steven LeBlanc
Wayne Longest
Steve Maddox
Leonard Matlovich
James McCann
Tim McDonough
Jim Meany
Mark Mennel
Phil Moss
Jim Moore
David Nieto
Norman Nusinov
Ron O'Leary
Len Padgett
Ron Paglia
Rex Paul
Todd Payich
Scott Pierce
Don Poe
Harlan Powell
Harry B. Powers
H. Glenn Privette
Dennis Quinn
R.J. Quinn
Ric T. Rice
Jim Richardson
Founding Director
Tom Roeder
Larry Ross
Ray Siefer
Brian Smith
B.J. Sobus
Dennis Swick
James D. Vranekovic
Phil Walsh
Benedikt Wassmuth
Dennis Watson
Donald Wolfe
R. Terry Woll

Gay Men's Chorus of Washington Leadership, 1981 - 2001

Music Directors

Jim Richardson, 1981
Nick Armstrong, 1982
Jim Richardson, 1983
Bruce Trinkley, 1984-1989
Jim Holloway, 1989-1999
Greg Ruffer, 1999-2000
Jeff Buhrman, 2000-Present

Assistant Music Directors

Jim Richardson, 1982
John Uehlein, 1983
David Sisson, 1983
Jim Richardson, 1984-1985
David Sisson, 1985-1988
Jim Holloway, 1988-1989
Jeff Buhrman, 1989-1997
Greg Ruffer, 1997-1999
Tim George, 1999-2000
Dan Meyer, 2000-Present

Principal Accompanists

Jim Hix, 1981
Peter Orgain, 1982
Phil Willis, 1983
Jim Holloway, 1983-1989
Ted Guerrant, 1983-Present

Vocal Coach

Phil Rogerson, 1983-Present

Stage Director/ Choreographers

Michael Rivard, 1989-1997
Mark Smouse, 1997-1999

Presidents

Everett Waldo, 1981-1982
Duward Sumner, 1982-1983
Craig Bowen, 1983-1984
Steve Maddox, 1984-1985
Ron Sabacek, 1985-1986
Steve Herman, 1986-1988
Peter Brayton, 1988-1989
Steve Herman, 1989-1991
Michael Resnick, 1991-1992
David Streit, 1992-1994
Rod Fiorito, 1994-1995
Bob Wheeler, 1995-1996
Fred Boykin, 1996-1998
Darrell Lewis, 1998-2000
Fred Boykin, 2000-2001

Executive Directors

Nathan Monell, 1995-1997
John Perkins, 1997-Present



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Jeff Buhrman, Music Director
Daniel Meyer, Assistant Music Director
Theodore Guerrant, Principal Accompanist

Gee, But It's Good To Be Here (from *Happy Hunting*) (2001) ..... Music by Harold Karr
Lyrics by Matt Dubey

GETTING STARTED

We Kiss In A Shadow (from *The King and I*) (1981) ..... Music by Richard Rodgers
Lyrics by Oscar Hammerstein
Arranged by William Stickles

Stouthearted Men (from *The New Moon*)(1981) ..... Music by Sigmund Romberg
Martin Good, Baritone
Lyrcis by Oscar Hammerstein
Arranged by Walter Scotson

GROWING UP

Anthem (from *Chess*) (1986) ..... Music by Benny Andersson and Bjorn Olvheus
Carl Baldwin, Tenor
Lyrics by Tim Rice
Arranged by Bruce Trinkley

My House (from *Peter Pan*)(1986) ..... Music by Leonard Bernstein
Jeff Mace, Baritone
Arranged by Bruce Trinkley

It's A Good Thing He Can't Read My Mind (1989) ..... Music and lyrics by Christine Lavin
Arranged by Bruce Trinkley

Nobody (1987) ..... Music by Bert Williams
Richard Spillane, Tenor
Lyrics by Alex Rogers
Arranged by Bruce Trinkley

LOVING FRIENDS

Free (1991) ..... Music and lyrics by Gary Simmons

For the Fallen (1994) ..... Music by Mike Sammes
Lyrics by Laurence Binyon

ADDING SPICE

Jamaican Market Place (2001) ..... Larry Ferrow
Potomac Fever

Everything Possible (1995) ..... Music and lyrics by Fred Small
Potomac Fever
Arranged by John M. Young

CUTTING LOOSE

Chiquita Banana (from *Our Show of Shows*) (1994) ..... Music by Garth Montgomery
Robb Rexroth and G-Men
Lyrics by Ken MacKenzie

Down in the Depths (from *Puttin' On the Ritz*) (1992) ..... Music and lyrics by Cole Porter
Bob Wonneberger, Tenor

The Supremes (from *Campaign Crazy*) (1996) ..... Words and music by Brian Holland,
Lamont Dozer, and Eddie Holland

Carl Baldwin	Jim Godfrey	Ed Oseroff
Gary Dwyier	Todd Katschke	Paree Roper
Kit Grieder	Van Neel	Michael Smith

Plop Plop Fizz Fizz (from *Our Show of Shows*) (1994) ..... Jim Peterson, Baritone

Homecoming Hop Medley (from *Homecoming Hop*) (1990) ..... Arranged by James Holloway

MOVING ON

I Dream Of A Time (2001) ..... Music and lyrics by Tom Nichols and Dan Chadburn
Tom Nichols, Tenor

INTERMISSION

SAN FRANCISCO GAY MEN'S CHORUS

Kathleen McGuire, Artistic Director
Steve Sanders, Principal Accompanist
Steve Ng, Music Director, Nota Bene

Eos (selections) ..... Words by Nicholas Giardini
Music by David Conte

O My Luve's Like a Red, Red Rose ..... Words by Robert Burns
Music by Jay A. Kawarsky
Transcribed by David C. Dickau

Sing A Song of Sixpence ..... Traditional
Nota Bene — Music Arranged by John Rutter

Dirait-on (from *Les Chansons des Roses*) ..... Words by Rainer Maria Rilke
Music by Morten Johannes Lauridsen

Mouth ..... Words and music by Merril Bainbridge
Shawn Walker-Smith (understudy: Mike Tallmadge) — Arranged by Kathleen McGuire

Marry Us (from *NakedMan*) ..... Words by Philip Littell
Music by Robert Seeley

O, fortuna (from *Carmina Burana*) ..... Carl Orff

San Francisco ..... Words by Gus Kahn
Music by Bronislaw Kaper and Walter Jurmann
Arranged by Charles Baker and Gene Tangul
Introduction arranged by Kathleen McGuire

THE COMBINED CHORUSES

The Great Peace March ..... Words and music by Holly Near
David Dolecki, Baritone — Arranged by Dennis Coleman

Michael's Letter to Mama (from *Tales of the City*) ..... Music by David Maddux
Robert Boaz, Baritone — Lyrics by Armistead Maupin

The Testament of Freedom ..... Music by Randall Thompson
Lyrics by Thomas Jefferson

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The Circle of Excellence is GMCW's "Oscar" and has been awarded annually since the 10th anniversary season. The award honors those individuals who have exemplified the spirit of camaraderie, brotherhood, and community in GMCW, and those whose work has had long-lasting impact on the organization.

1991
Fred Boykin
Jeffrey Buhrman
Tom Dudley*
Steve Herman
Jim Holloway
Steve Maddox*
Jim Richardson
Ron Sabacek
B.J. Sobus
Bruce Trinkley
Everett Waldo
Bob Wonneberger
Michael Ziskind

1992
Michael Bohn
Eric Korpon
Darrell Netherton
Harry Powers
Michael Rivard
Rick Rosendall
David Sisson
Duward Sumner

1993
Craig Bowen*
Peter Brayton
Phil Rogerson

1994
Rod Fiorito
Scott Pierce*
David Streit
Robert Wheeler

1995
Darrell Lewis
Len Padgett
Jim Peterson

1996
Michael Baker
Roger Bergstrom
Dick Dorr
Dennis Swick*

1997
Jack Gerard
Charlie Merk
Michael Milano
Gary Regan

1998
Kevin Doss
Robb Rexroth
Larry Rosen

1999
Jerry Carpenter
Bob Dragoset
Thom Gibb

2000
Kit Grieder
Gary Turner
Joe Vignali
Marvin Weeks

* Awarded Posthumously



Congratulations and Happy Anniversary To the Gay Men's Chorus of Washington

Many thanks for 20 years of wonderful music, entertainment and friendship. You are truly a jewel in the crown of our Nation's Capital and a beacon of hope, pride and spirit for our Community!

Bill DeStevens

The Gay Men's Chorus of Washington, DC

The 180-voice Gay Men's Chorus of Washington, DC, became the first gay chorus to perform as part of a Presidential Inaugural and the first gay chorus to sing in the Tivoli Gardens concert hall in Copenhagen, as part of its 1998 tour of Scandinavia. Now in its twentieth season, GMCW is in the forefront of the gay and lesbian chorus movement, continuing its vision to affirm the gay experience and promote a culture of diversity through musical and performance excellence.

Founded in 1981, GMCW quickly became a staple of the Washington choral music scene. Over the years, GMCW has performed at the Kennedy Center, the National Theater, the Warner Theater, Constitution Hall, the Lincoln Theater, and Lisner Auditorium on the George Washington University campus, along with a number of venues in and around the District. In addition, GMCW has toured to many of the major cities in the United States and, in 1998, to Scandinavian capitals.

GMCW performs three subscription concerts annually: a holiday concert; a spring concert that alternates between a serious music theme and a comic revue or musical; and a summer concert that often includes appearances by guest choruses. GMCW also appears at a number of community events, including programs for PFLAG, Whitman-Walker Clinic, and the Human Rights Campaign. While in Scandinavia, GMCW was received by Sweden's Princess Christina to thank chorus members for singing in support of Noah's Ark, a Swedish AIDS services organization.

In addition, GMCW sponsors three small ensembles: Potomac Fever, a 12-person close harmony group that recently released its second CD; G-Men, a 12-person song-and-dance troupe; and Rock Creek Singers, a 25-voice chamber music ensemble. During the current season, G-Men was featured at GMCW's annual small ensembles concert in February, and Potomac Fever and Rock Creek Singers each offered full-length concerts this spring. The three small ensembles also make many community appearances.

GMCW has won a number of awards, including the prestigious Mayor's Arts Award for artistic excellence in 1989 and the Washington Area Music Association's WAMMIE award in 1995 for outstanding gospel-inspirational performance (for *Live at the Lincoln*). Pride and Joy, GMCW's holiday music CD, was nominated for both a WAMMIE and a GLAMMA award, given by the national Gay and Lesbian Music Association. In addition, GMCW can be heard on the CDs, Singing Free and Let It Shine! GMCW's most recent holiday CD, In This Moment, is being released this June.

GMCW Presents made its debut in 1996 by producing *Forever, For Love and For Life: Holly Near*. In January 1999 it presented the first production outside of New York of Dan Goggin's hit musical, "Nunsense A-Men!", and in January 2000 it presented an all-male cast production of "Little Shop of Horrors" to rave reviews in a sold-out run. For the winter of 2001 the musical "Pageant" was presented.

GMCW's choruses are an activity of the Federal City Performing Arts Association, a nonprofit, 501(c)(3) organization, which also sponsors a chorus fundraising group called the Capital Club. Corporate sponsorships to GMCW have been provided by companies such as AT&T, Eastman Kodak, American Express and United Airlines. Information on upcoming GMCW events can be obtained by calling 202-338-SING or by visiting the Chorus' web page at www.gmcw.org.

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Selected Performance Highlights Over The Past 20 Years

Joint concerts with the New York City and Boston Gay Men's Choruses at Boston's Symphony Hall and New York's Carnegie Hall, 2001

A Tribute to Jerry Herman Show, Gala Dinner & Awards Ceremony, Millennium March on Washington for Equality, 2000

15th Mayor's Arts Awards Ceremony, Opening Act, Lincoln Theatre, 1999

Tivioli Gardens Concert, Copenhagen, Denmark (the first gay chorus to perform at this internationally famous venue as part of their invited summer concert series), 1998. Performances also in Oslo and Stockholm.

First production of a book musical, **Pirates of Penzance**, 1998

Presidential Inauguration An American Journey concert (the first gay chorus ever invited to perform at an official inaugural event), Smithsonian Institution, 1997

Millennium Stage Concert series (by invitation), John F. Kennedy Center for the Performing Arts, 1997 & 1998

Forever, For Love and For Life: Holly Near, a concert benefiting the AIDS Memorial Quilt Names Project, 1996

Fifteenth Anniversary concert with guests, the Twin Cities and Columbus Gay Men's Choruses

Original production, **Campaign Crazy**, with Mrs. Foggybottom (Joan Cushing) and Friends, 1996

Music, She Wrote, a celebration of women's music featuring songwriter/comic Lynn Lavner, Philadelphia's Anna Crusis Women's Choir, Rochester Women's Community Chorus, and Bread & Roses Feminist Singers, 1995

Live at the Lincoln! with New Arts Six (of Dallas) highlighting African and African-American music, 1995

Harmonic Convergence festival concerts with guests: Atlanta Feminist Women's Chorus, Betty, Danny Williams, Lesbian & Gay Chorus of Washington, Romanovsky & Phillips, San Francisco Gay Men's Chorus, and Windy City Gay Chorus, 1993

Candlelight Vigil performance on The Ellipse during AIDS Memorial Quilt display, 1992

Tenth Anniversary concert with soloists Amy Burton, Dorothy Kingston and Debra Tidwell, Kennedy Center, 1991

Mayor Sharon Pratt Kelly's Inaugural Ball, Union Station, 1991

American Choral Directors Association Regional Convention (by juried audition), 1990

First original musical production, **Homecoming Hop**, Spring, 1990

AIDS Healing Services, Washington National Cathedral, 1989 – 1996

Martin Luther King, Jr. birthday concert, National Theatre, 1987

Fifth Anniversary concert with contralto Maureen Forrester, Kennedy Center, 1986

GALA Choruses Festivals: I - New York, 1983; II - Minneapolis, 1986; III - Seattle, 1989; IV - Denver, 1992; V - Tampa, 1996; and Festival 2000, San Jose

Gala concert benefiting Wolf Trap Farm Park for the Performing Arts, featuring vocalist Maxine Andrews and ballerina Amanda McKerrow, Warner Theatre, 1982

(Early Years continued from page 13)
archaic law off the books. But the gay community had already established itself as a significant political force in D.C. Marion Barry, who in 1981 was in his first term as Mayor, had publicly credited gay voters with making the difference in his upset victory in 1978 over Walter Washington and Sterling Tucker. He repaid that debt by making more openly gay appointments to District boards and commissions than all other cities in the country combined. By the time GMCW came along, a generation of gay activism had already set the stage for large numbers of urban gays to be comfortable going to public gay events. Major breakthroughs had already been achieved, and we were building on them.

Bill: You seem to be saying that because of the political victories gays had achieved by 1981, forming a gay men's chorus wasn't all that gutsy. Is that how you all felt at the time?

Duward: I think how each of us felt when the Chorus started, and as it developed, depends on where he was coming from at the time. Rick has stressed how far the D.C. gay community had come by the time the Chorus started in 1981. But Rick and some of the other Grande Dames – Mike Ziskind and Everett Waldo, for example – were already gay activists by that time. They probably felt a lot more comfortable with a public gay organization than some of the others of us whose most "out" activity up to that time was mingling with the crowd on Gay Pride Day. What I remember feeling on June 28, 1981, was not exactly fear, but certainly uneasiness. I had seen the SFGMC concert at the Kennedy Center and had the same kind of emotional response that Rick and many others did. I knew I was seeing and hearing something that had the potential to change our lives. When I got the flyer from Marsha Pearson announcing a meeting to organize a gay men's chorus for Washington, I knew I had to be a part of it. But that night, as I drove around the block where the Gay Community Center was located, I kept making excuses for not parking. I must have circled the block at least a half dozen times before I saw someone I knew go in. That was just enough impetus for me to park and go in, where the meeting was already underway. Although I wasn't fully conscious of it that night, I realized later that I was feeling uneasy because I knew I was about to do something that would swing the closet door open, and it wouldn't be possible to go back into it again.

Bill: So for some of you, it was more of a coming out than others.

Rick: Though I had already started getting involved in gay activism by 1981, I was not out to my family or coworkers at the time. And I was quite conscious that joining the Gay Men's Chorus of Washington and participating in public performances was likely to bring me farther out than I was. But the risk also provided an opportunity. I wanted to come out to my family, and I thought something connected with the Chorus would provide the most positive context that I could think of. That first Christmas in 1981, GMCW decided to make and sell Christmas cards as a small fundraiser. The message inside the card was "Strike the Harp and Join the Chorus." Some of the cards had a blurb about GMCW printed on the back, and some did not. I bought the ones with the blurb printed on them, and those were the cards I sent my family that year. That's all I needed to do to come out to them.

Bill: What was it like when you first sang in public?

Rick: After rehearsing all through the Summer of 1981, we gave our first public

(Continued on next page)

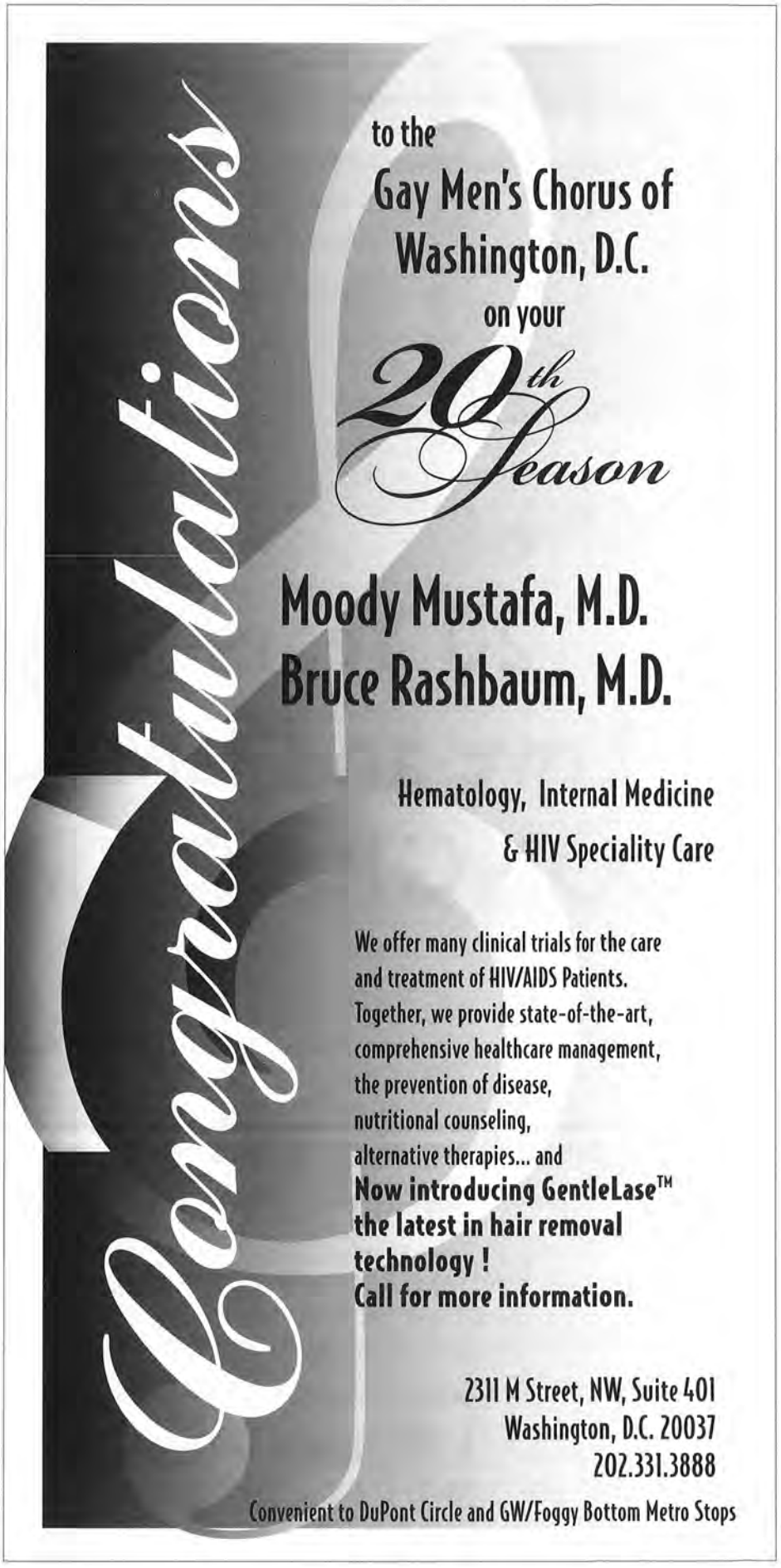


(Continued from previous page)
performance in September 1981 at a District Building reception hosted by Mayor Barry on the occasion of the opening of the Washington office of the National Gay Task Force. Fred [GMCW President Fred Boykin] talked about that event at the first rehearsal last Fall, about what a high we all felt after singing our three songs to that audience. Most of us went to The Eagle to celebrate afterwards, and while we were waiting on the platform at Metro Center, we broke into spontaneous song for the commuters! So we sang in public twice that day.

Duward: On the day of that first public performance, I was actually scared. I had to go to the District Building directly from my office, which meant that I had to wear my Chorus drag – at that time black Dee Cee jeans and a white dress shirt (plain collar, no button down) – to work. I added a tie and sport coat, of course, but it was still a far cry from my usual Washington business drag. I know I was wondering if anyone at the office noticed. And my hands were clammy and I couldn't concentrate on any of my work all day. Why? Because this was really coming out. Yes, it was a performance for the opening of the NGTF Washington office, and the audience would be almost entirely gay, and the City Council members there would be friendly, but it was still public. I got through it though, and it was an incredible experience.

Bill: That occasion sounds like a natural for a gay chorus. And I know you followed it up that Fall with other invitational performances for gay audiences. What was it like when you began to plan your own concerts? Did you encounter any problems with venues?

Duward: Yes. I was Business Manager – something like the Executive Director and Executive Producer today – that first season, and one of my tasks was to find locations for our concerts. I was working from a list of performance venues provided to us by the Cultural Alliance of Greater Washington. Because of our budget limitations I was calling mostly churches. I must have called a dozen, and the reactions I got ranged from stunned silence when I told them the name of my organization, to promises to call back that were not kept, to saying the request would have to be referred to their board and later calling back to say the board said "No," and so
(We Remember continued on page 54)





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Kathleen McGuire

Dr. Kathleen McGuire
Artistic Director

Continuing in her debut season with the San Francisco Gay Men's Chorus, Dr. McGuire is one of the most versatile young conductors of her generation. She began her career in her native Australia, then, as the recipient of the prestigious Rotary International Ambassadorial Fellowship, traveled to England and throughout Europe. Since 1996 she has been in the United States, where her credits include conducting the Boulder Philharmonic, The Rainbow Chorus, the Lyric Theatre Opera, and the Colorado Opera Troupe. As the first woman conductor of the world's oldest gay men's chorus, she looks forward to becoming an established conductor of renown in the San Francisco Bay Area.

San Francisco Gay Men's Chorus

Golden Gate Performing Arts (GGPA) was founded in 1978 as the umbrella organization for the San Francisco Gay Men's Chorus (SFGMC). The Chorus first sang publicly on the steps of City Hall following the assassinations of Supervisor Harvey Milk and Mayor George Moscone. SFGMC formally debuted in December 1978.

SFGMC is the oldest gay men's chorus in the world and is now in its 23rd season of performing both in San Francisco and around the globe. SFGMC has the distinct honor of being the "grandfather" of the gay and lesbian choral movement as there are now 190 gay and lesbian choruses that formed following SFGMC's leadership. The Chorus has performed in many San Francisco venues and with such other organizations as the San Francisco Symphony, the San Francisco Boys Chorus, the Berkeley Symphony, the Redwood Symphony, and The Women's Philharmonic. They have also performed with such stars as Barbara Cook, William Warfield, Joan Baez, Lisa Vroman, Holly Near, Florence Henderson, Harvey Fierstein, Charles Pierce, Carol Channing, Nell Carter, and most recently 2000 Emmy Award winner Megan Mullally, who stars as Karen on NBC's Will and Grace.

To date, SFGMC has recorded 11 CDs. The latest recordings are Exile, composed by Robert Seeley (NakedMan) and lyrics by Robert Espindola, and Sing Me to Heaven, recorded by the SFGMC small ensemble, Nota Bene. SFGMC has been invited to appear on a CD produced by the Gay Men's Chorus of Washington D.C. as part of their 20th anniversary celebration. The CD will be available later this year and will feature highlights from the current SFGMC season

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Chris Garigliano
Tom Grahn
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Mark Jackson
Vance Jason
Cecil Johnson
Clint Joste
Ron Ketelsen
Kevin Koerner
Sam Kohler
Peter Kokoszka
Rick LeBlanc
Alan Lee
Myong Leigh
Talbott Lin
Carlton Lowe
John McCullough
Christiaan McEwen
Tony McIntosh
Tom McQueen
Julian Michael
John Miles
Scott Mills
David Lee Opitz
Tim Pavek
Anthony Perry
Dan Powers
John Prigeon
Joe Smallwood
Jeffrey Van Dyk
Tedd Zzenia

SECOND TENOR
Logan Alexander
Mathew Arietta
Sal Baglieri
Tomas Blasquez
Larry Block
Kai Brothers
James Conrad
Michael Cooper
Drew Dehel
Lawrence Dillon
Celso Dulay
Bob Emery
Steve Eschenbach
Marty Fenstersheib
Mike Figueira
Robert Frey
Bruce Friedrichsen
Jim Gibson
John Gonzales
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Jaime Reyes
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Jim Radke
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Robert Rufo
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Bob Scott
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Rishi Shukla
Scott Solomon
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John Ventura
Domenic Viterbo
Tim Yeager

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Chris Ashcroft
Fred Baumer
Jean Bellour
Truitt Blassingham
Jim Brashear
Dennis Chase
David Chipkin
Robert M. Connett
Doug Curran
Rob Daniels
Bob Dinsmore
Bill Ellis
Bryan Ellis
Robert Espindola
John Everts
Curt Filer
Steve Foster
Jeffrey Fox
Paul Frantz
Larry Geis
Don Giberson
Dave Gooding
James Graham
Donald Hardy
Adam Hawkins
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John Hensala
Gordon Hom
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Edward Munoz
Thomas Nolan
Mark Para
Kirk Reeves
LaMont Ridgell
Chris Ross
Jim Ross
Robert Seeley
Eddy Skees
Luke Sheridan
Mike Simpson
Mel Stenger
Tracy Stephens
Mike Tallmadge
Brian Tillotson
Erik Titera
Shawn Walker-Smith
Brian Weart
Jimmy White
Ken Woolridge
Jim Wright
Kevin Kamamoto

(Summer continued from page 35)
Tour, which took place May 28 through June 7. As a result, the concert had to depend on many acts by individual members and small groups, with the full Chorus performing short sets at the beginning and end of the evening. GMCW reprised a few hits from earlier years in its first set, then brought down the house with a medley from Stephen Sondheim's *Follies*, in which our most famous cross-dressing chorines appeared in all their feathered and sequined splendor.

In the Scandinavian Tour that followed this concert, GMCW presented a GALA-style set in Oslo, Stockholm, and Copenhagen that included "NakedMan", which brought standing ovations from the audiences. The concert in Oslo was held in the hall at the University of Oslo where Martin Luther King, Jr. received his Nobel Peace Prize. In Stockholm, the Queen sent us roses. And in Copenhagen, we sang in the concert hall at the fabled Tivoli Gardens. Truly a memorable experience for all of us!

The June 1999 concert, **High on You: An Evening with Cole Porter**, was a production borrowed from the Seattle Men's Chorus (originally titled **Swellegant Elegance**). GMCW was joined by the Atlanta Gay Men's chorus for this celebration of the music of gay composer Cole Porter. And for only the second time in GMCW history, an entire concert was conducted by the Assistant Director – this time Greg Ruffer. In the following season, Greg became Interim Music Director, and **Celebrating Our Voice** in June 2000 was performed under his direction. The following month, we traveled to GALA Festival 2000 in San Jose, stopping first in Babylon by the Bay to perform a concert with the San Francisco Gay Men's Chorus. And now – in June 2001, the SFGMC returns to Washington to join us for our gala 20th Anniversary Concert in the Kennedy Center Concert Hall, where they so inspired us 20 years ago.

There have been many proud moments in these Pride/June/Summer concerts over the past 20 seasons, along with some laughs and a lot of joy. But the summer concerts have seen some sadness too. It was just a few days before our June 1984 concert that we lost our first member to AIDS-Gary Johnson, the founder of A Few Good Men. Our planned encore was the gospel-style "Walk Him Up the Stairs" from *Purlie* and, given Gary's show business background, it was an appropriate song to dedicate to him. The aptness of the song's lyrics, coupled with the circumstances, made it a challenge for the grieving singers to get through. In June 1986, we lost the irrepressible Tom Dudley during the short time between our 5th Anniversary Concert and our trip to GALA 2. The following year, we found ourselves dedicating our June concert to B.J. Sobus, who had died only weeks earlier. In June 1988, our former President and eternal cheerleader Steve Maddox passed away only days before a concert he would have adored, **Hooray for Hollywood!** A month before the **My Buddy** concert in June 1997, we lost our original beloved buddy, Jim Richardson. And now we dedicate this special Summer 2001 concert to Jim Moore – the incomparable Helen – who passed away in the Spring. These men, and all the others we have lost in our 20 years of singing and loving, are much on our minds as we look back over 20 proud seasons. And we can be sure that their pride, like ours, is bustin' out all over as we say "Happy 20th, GMCW – and at least 20 happy more!"

(The authors were members of the original group that founded GMCW on June 28, 1981. This is the last in a series of retrospectives in honor of the Chorus' twentieth season.)

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(We Remember continued from page 47) on. These were all churches, mind you, that had asked to be listed in the Cultural Alliance directory as available performance spaces, but it seemed they weren't available to us. I finally got a venue for our Debut Concert in March 1982 at St. Mark's Episcopal Church on Capitol Hill. That church had a reputation for being extremely liberal – they even ripped out all their pews so they could house protesters during the Vietnam War. I remember being extremely relieved when I finally got a place for us to perform, and the people at St. Mark's were great to work with. Later, of course, we were able to perform in other churches without any problems – except for being "uninvited" to perform again at Foundry Methodist Church after we did our Spring 1983 concert there.

Bill: What happened at Foundry?

Rick: One of their board members was offended by A Few Good Men's performance of Fred Silver's "Fairy In the Firehouse." They made it clear that we were not welcome back. But that was the only problem we encountered with a church where we actually performed – as opposed to those we couldn't get into. But there were other challenges – especially trying to get George Washington University to rent Lisner Auditorium to us. We identified Lisner early on as a desirable venue for us because of its size, location, and reasonable cost.

Bill: And GWU didn't want to rent it to you?

Duward: I first contacted Lisner when I was looking for a place for the Debut Concert. The lady I talked to, Sylvia Kohrn, the Auditorium Manager's assistant, was very gracious and accommodating – but Lisner is only available to 501(c)(3) non-profit organizations, and we had not received our 501(c)(3) status from the IRS at that time. So we agreed that I would get back in touch with her after we got our IRS letter and work on dates for our second season. After the IRS letter came through in June 1982, our new Business Manager, Don Niehus, called Sylvia and was able to get a date for a Lisner concert in November. She sent us the standard application, which we completed and returned. Some weeks later, Sylvia called to tell Don, very apologetically, that our application had been turned down. Seems all the applications to use Lisner have to go to GWU's administration office, and it was vetoed there. I was President by that time, so I took the matter to the Board, and we all agreed we would not take this lying down. After discussing it with the Chorus members and getting their support, we started making plans to file a complaint under the D.C. Human Rights Act. First, though, I decided to call my friend and neighbor, John Perkins, who worked for GWU at the time. John put me in touch with the GWU official who was responsible for EEO matters for the university. I had a good meeting with her, in which I indicated that what we really wanted was to sing in Lisner Auditorium, but that we were quite prepared to proceed with our complaint if need be. She was able to prevail on the GWU administration to approve our application – and we've been singing at Lisner ever since. Initially, they struck the clause in the contract that requires ads for events at Lisner to say "Sponsored by the George Washington University," but after a few years they stopped doing that, and we signed the same contract everyone else does.

Bill: Would you say, then, that finding venues to perform in was the major challenge of the early days?

Rick: Finding concert venues was very important, of course, so we tend to focus on the problems we encountered in that area. But there was resistance to us in other areas as well. For example, in the late 1980s we decided to participate in the Cultural Alliance's Airfare Trade Program with USAir, which allowed us to get complimentary airline tickets in exchange for running ads for USAir in our programs. When the local USAir executive saw our request, he initially balked and declined to include us. The woman in charge of the Cultural Alliance was quite upset about this and was mortified to have to call me and tell me this. I told her that I would assemble samples of our printed materials and other information about us, and she then arranged a meeting. I sat down with the USAir executive to give him a quick education about what we were and what we do. In other words, our first instinct was to be poised, confident, diplomatic, and informative, not to organize a protest. The meeting was cordial, the man was impressed, and he also informed me that two of his employees had already said to him: "The Gay Men's Chorus? Oh, they're fine!" I can't tell you how relieved and grateful the head of the Cultural Alliance was that we had resolved the matter quietly and amicably.

Bill: What you've both talked about so far are challenges you encountered outside the Chorus. What about internally-what were the challenges there?

Rick: Well, we had our own inexperience in running a performing arts organization to deal with. In the Spring of 1982, we decided to hold a benefit concert for Wolf Trap after a fire there destroyed the Filene Center. We got several other individual artists and performing groups together for a gala-style con-

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cert at the Warner Theatre. It was an artistic success but a financial disaster. I believe that was largely because we were about nine months old and did not promote the event properly. We concealed the fact that the Gay Men's Chorus of Washington was producing it behind our "drag name" of Federal City Performing Arts Association, which no one had a clue was us, and we didn't do the professional sales job that was required. So, we took in $10,000 in ticket sales but ran up $18,000 in expenses. Duward arranged for personal loans from himself and four other Chorus members to enable us to pay those bills, and as I recall, those loans were fully repaid within two years. On the other hand, the concert gave Maxene Andrews of Andrews Sisters fame an opportunity to sing every song she had ever sung. We couldn't get the woman off the stage! At any rate, Mrs. Shouse, Wolf Trap's founder, was in attendance, and came backstage after the concert to tell us that the evening had really lifted her spirits.

Bill: What was the audience like for the Wolf Trap concert? Did you reach beyond the gay community?

Duward: It was certainly a more mixed audience than had attended our Debut Concert a couple of months earlier. That was largely because the other performers involved also brought people to the event. Except for Maxene – as far as I could tell, all she brought was her small entourage, which was responsible for a good part of the expenses that resulted in the $8,000 loss! But we've been doing performances outside the gay community practically since the beginning and have been welcomed by those audiences. Our first performance at the Kennedy Center was in December 1982 as part of their Holiday Festival. We sang in the foyer, where a Millennium Stage is now, to an appreciative audience of theatergoers. The following year, December 1983, we sang most of our Holiday program to an even larger and more enthusiastic audience at the Old Post Office Pavilion. And in June 1985, we were one of the groups invited to sing in the Kennedy Center foyer for the first Open House there.

Bill: But what about the National Theatre performance I've heard about? I understand you were booed.

Rick: We sang in "Monday Night at the National" performances at the National Theatre twice – first in October 1984 on Columbus Day and then in January 1987 for a Martin Luther King Jr. birthday celebration. The audience for our own concerts had always been predominantly gay, but both times at the National it was mostly a straight audience. At the first performance in 1984, there was a palpable hostility, some boos, and an extremely cold reception when we were announced. When we entered from the back of the house and made our way down the aisles to the stage, you could practically feel it. We went on and gave it our best with a performance that ended with the gospel-style number "Walk Him Up the Stairs" from *Purlie* and won the audience over with it. They gave us a standing ovation, and it was one of our proudest moments. A concise and moving account of that event was given by former Music Director Jim Holloway in accepting the Mayor's Arts Award on behalf of GMCW in September 1989, and the complete text of his remarks was printed in the December 1989 Holiday Concert program. I remember the final words of Jim's speech: "What was proven that night is so today: Washington has a heart big

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enough for all its people. We all have the right to sing."

Bill: And did your later experiences confirm that we do indeed have the right to sing anywhere we want?

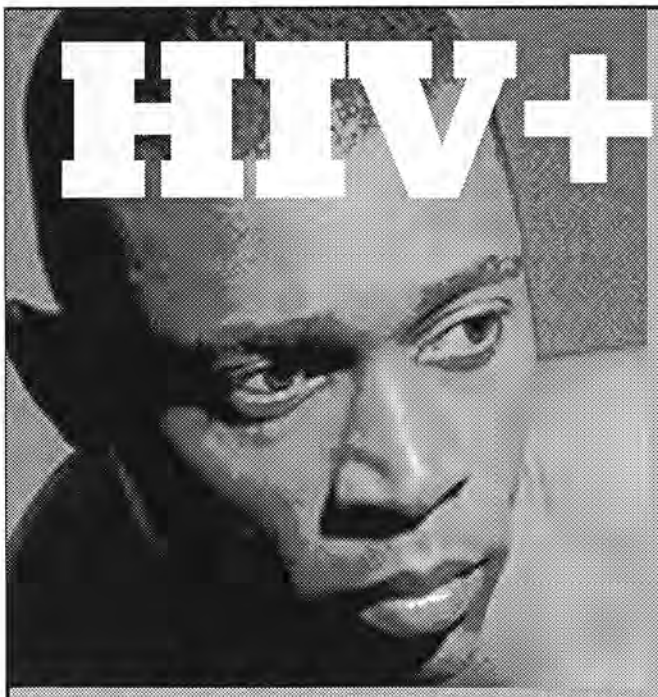
Rick: Maybe not anywhere, but certainly in the places where it was most important for us to be. The Kennedy Center Concert Hall – where we first saw SFGMC perform – was one of our goals, and we made it there for our Fifth Anniversary Concert in 1986. Prior to that concert, we were featured on WETA's "Around Town." Duward represented us on that program, and I remember panelist Peter Fay, who is a major High Art queen, talking about the city's several professional-quality choruses and asking Duward, by way of contrast, if ours was a "community chorus" – as if that somehow meant that we couldn't aspire to musical excellence. Duward parried him gracefully. As for other events – we were invited some years ago to march in the Cherry Blossom Parade. We participated in the inaugural celebration for Mayor Sharon Pratt Dixon – later Kelly – in 1991 and in President Clinton's inaugural events in 1993 and 1997. As you can see, a good deal of politics has been mixed in. In general, when someone is doing some community-wide event in which a message of diversity is a key ingredient, putting the Gay Men's Chorus of Washington on the program instantly conveys diversity. So, depending on the circumstances, being openly gay has been both a burden and an asset to us in practical terms.

Bill: Were there any other occasions that you see as particular breakthroughs for the Chorus?

Rick: One of the great breakthroughs was our performance at the National Cathedral AIDS Healing Service in 1989. We had been invited to sing in the service the previous year, but the invitation was subsequently rescinded because the Episcopal hierarchy deemed us too "political." We were allowed only to sing as part of a mass choir, and we were not recognized by name. We wavered about accepting that limited role, but given the impact of AIDS on our community, we decided that it was something we needed to do. During the next year, Peter Brayton, who was President at the time, and the late Len Padgett pursued the matter with the Cathedral, ultimately meeting with the Presiding Bishop of the Episcopal Church, John T. Walker. As Peter told the story, Len's ministerial skills were extraordinary, and there appears to have been some kind of epiphany in that meeting. As a result, we were invited to sing on our own – and under our name – in the 1989 service. It was an extremely emotional experience for us – and for many in the audience, who were familiar with our experience the previous year as a result of articles in both The Washington Post and The Blade. After that performance, Bishop Ronald Haines immediately invited us to sing again in the AIDS Healing Service the following year. And several years later, we were invited back to sing in the Summer concert series.

Duward: One event that particularly stands out in my mind was the memorial service for Scott Pierce. It was held at the church Scott and his family attended in Falls Church. Scott sang in the choir there, in addition to singing, and often performing as a baritone soloist, with GMCW. During the service, the church choir sang. And GMCW sang. And Scott's closest friend from childhood –

(Continued on next page)



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(Continued from previous page)
a straight man who was there with his wife – gave a loving eulogy for his friend. And after the service, we all mingled at the reception – Scott's family and their friends, members of the church and the church choir, the pastor, and the GMCW chorines. And the remarkable thing about it was that it was so unremarkable. There were no fault lines between the straight and the gay – no sense that any of us was different from the others. We had all simply come together to celebrate the life of a man we all loved. That's the way our life ought to be – and that day at least it was.

Bill: Do you feel that these experiences outside the setting of GMCW concerts have broadened our audience, or are we still primarily a gay chorus singing to a gay audience?

Rick: My impression is that our audience is predominantly gay, with the non-gay portion of the audience being mostly family and friends. That's probably the way it will always be – and that's fine. Part of our journey in the past twenty years has involved learning to be comfortable in our own skin, as it were. When we go to the Kennedy Center now, we are less concerned about impressing the dozens of the local classical music scene, and more concerned about satisfying ourselves and the audience that we do attract. The local music scene is crowded with all manner of groups serving all manner of tastes. The variation of our offerings from concert to concert – from recitals to fully-staged shows to a highly eclectic mix – does present its own challenges in terms of marketing. On the other hand, without the variation and experimentation, our journey would have been a much less interesting one.

Bill: Would you say, then, that the major challenges are behind us – that you pioneers met them and paved the way for the success the Chorus enjoys today?

Duward: With all the success we've had, it would be easy to become complacent. But I just learned something recently that both surprised and disappointed me. In a meeting I had with Jeff [GMCW Music Director Jeff Buhrman], he mentioned that he had contacted a prominent Protestant church in northwest DC about our using their church as a concert venue. He wasn't given an answer in that initial contact and had to make several more calls, which went unreturned. When he was finally able to reach someone again, he was told: "No, I'm sorry, but we will not be able to do business with you." And the amazing thing was that what Jeff described was exactly the same experience I had with that church when I was searching for a venue for our Debut Concert in 1982! Almost 20 years have passed, we've sung at the Kennedy Center and comparable halls in many other cities, we've received a Mayor's Arts Award and a Wammie, and we've been called "one of the world's best male choruses" by The Washington Post. But at this church, nothing has changed.

Bill: So we still have work to do.

Duward: Yes – we still have work to do.

This interview is "virtual" because it never actually took place. It was assembled by Duward Sumner from e-mail questions sent to the Grande Dames by Bill Cutter and the e-mail responses Rick Rosendall and Duward sent to Bill in March 2001, along with material added for this article.

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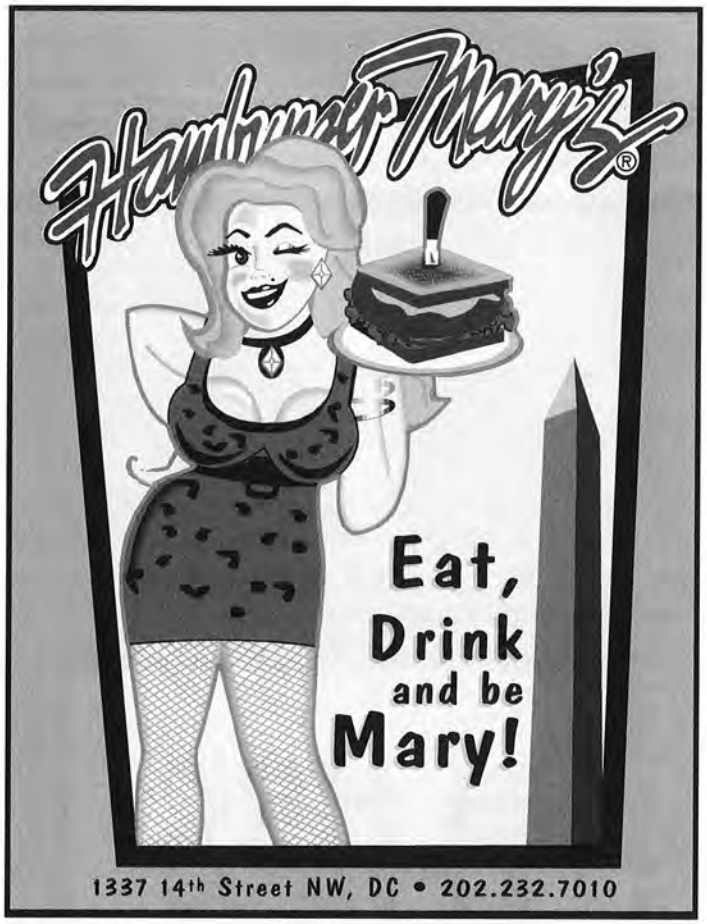

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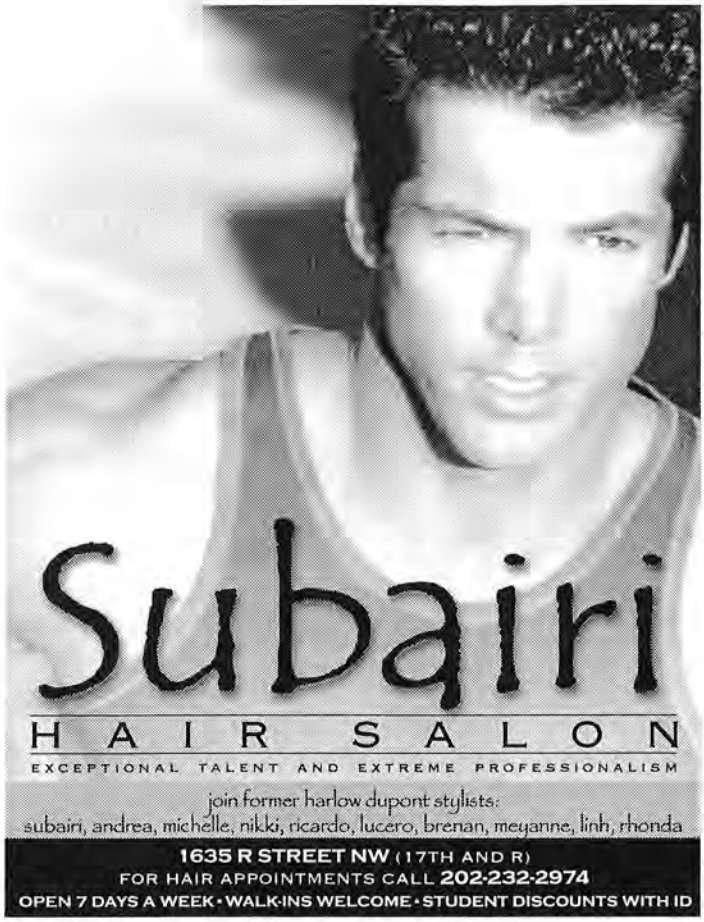

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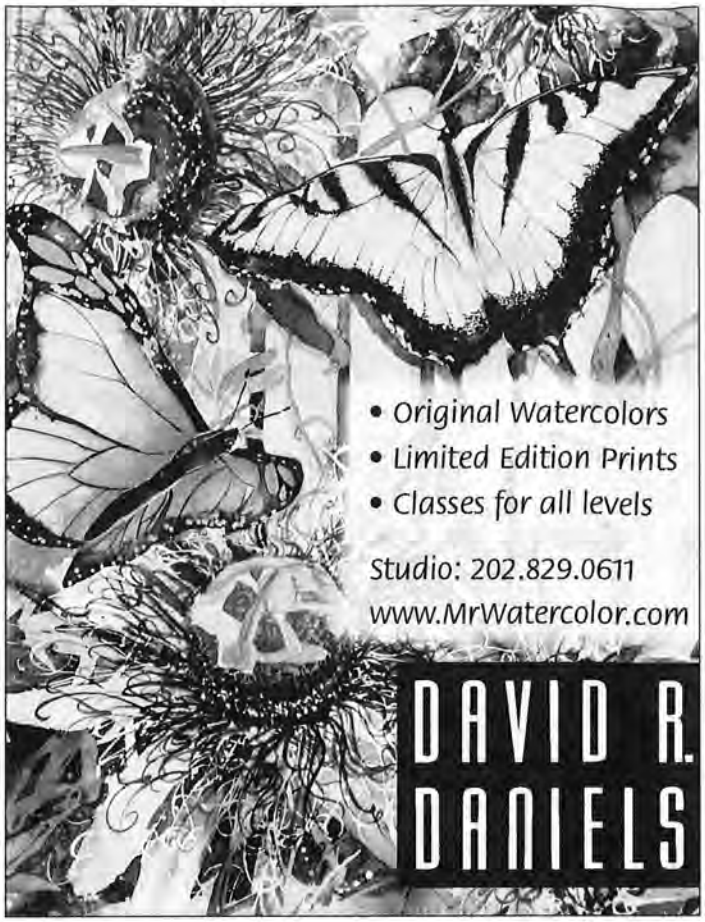



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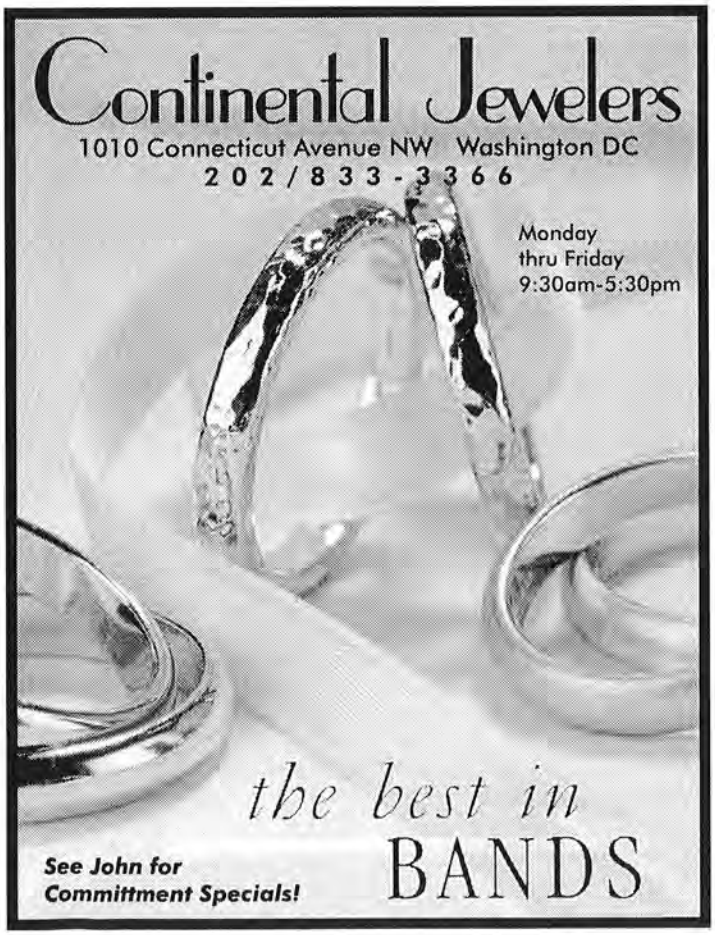

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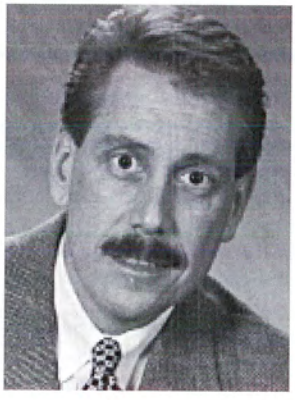

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