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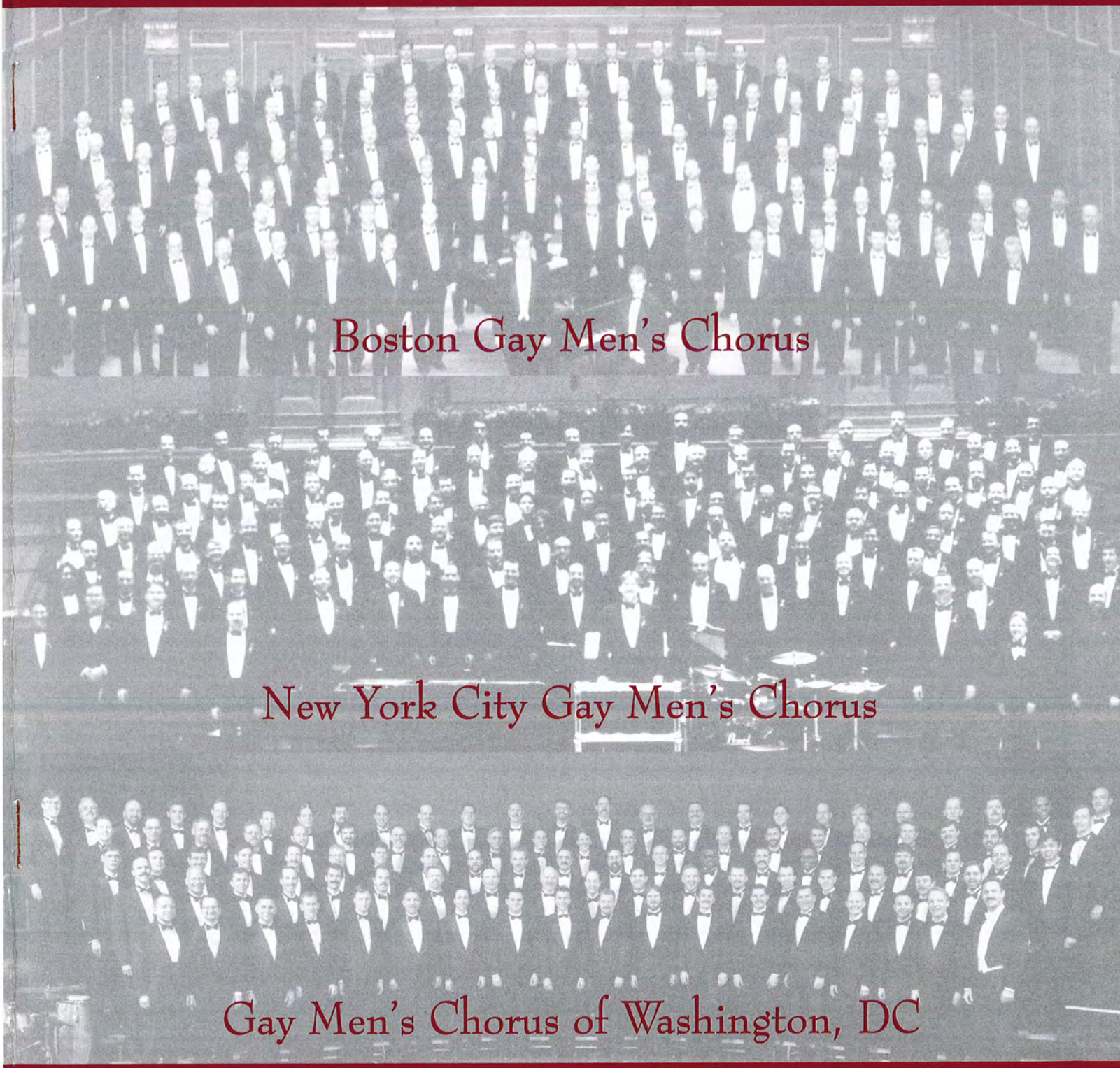
THE 300 TENORS



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Assistant Music Director . . . . . Daniel Meyer
Principal Accompanist . . . . . Theodore Guerrant
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Director, Potomac Fever . . . . . Daniel Meyer
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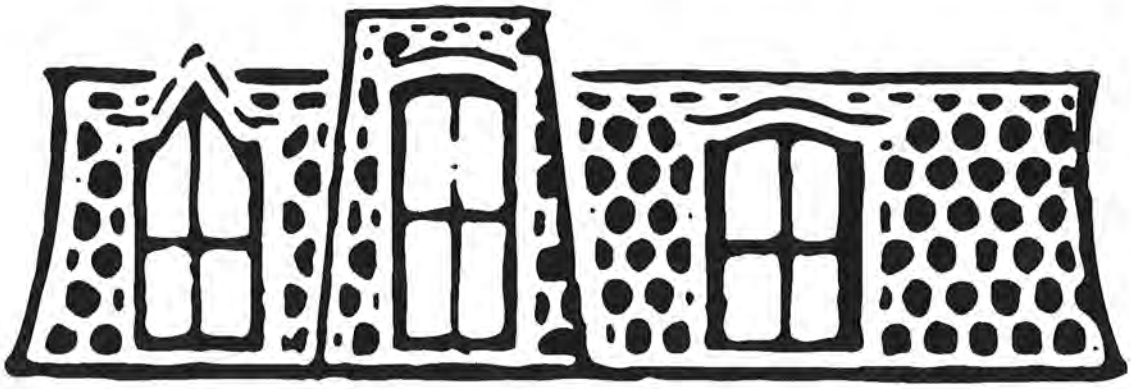

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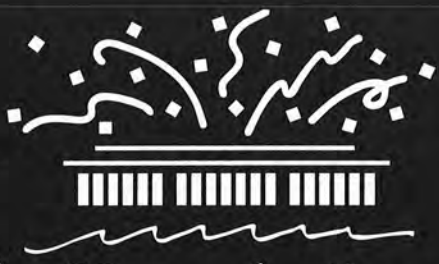

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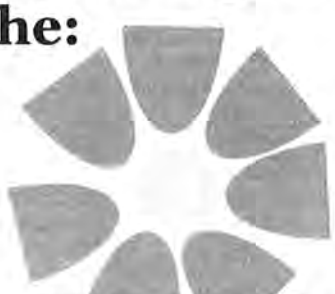

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President's Message

Fred Boykin

Fred Boykin

Welcome to our spring concert!! Tonight promises to be a memorable continuation of our 20th anniversary season with our guests, the New York and Boston Gay Men's Choruses. We are extremely proud to host these fantastic groups again and many thanks go to all the people from all three choruses who have worked so hard to ensure that this night would become a reality.

I have been thinking so much this year about our history and how far this chorus has come from its energetic, but meager beginnings in the summer of 1981. I believe the most important asset of this organization has been the men and women who have volunteered to sing or work for this chorus to ensure its continued success and growth. This includes the sixty-nine men whose names are in our "In Memoriam" page. I knew all these men, and they contributed to the chorus in many different ways. I would like to reflect briefly on two of these men, both who made a great impression on my life.

Tom Dudley was one of the most impressive people I have ever known. When Tom chaired a project or was involved in any part of a chorus group, he approached it with wild abandon. I still remember the chorus program when Tom chaired our advertising committee. We had the most advertisers and the largest program in our history! He had practically every gay business in Washington in that program! It was a financially successful concert for us, largely due to his efforts. He was a tremendously talented musician, and his incredible piano-playing skills were always needed somewhere in the chorus. What a character he was—always joking with someone, and was not what we call a "wallflower"!!

Ron Paglia was quite the opposite type of man. He was a dedicated singer who came to every rehearsal and performed in every concert of the chorus until he was too ill to walk. He never served on the board or raised a large amount of money for the chorus, but instead was a quiet friend to many members. As a bass section leader, he had a remarkable gift in making new members in his section feel welcome and part of the chorus family from their first rehearsal. I know this because he was such a great friend to me during the time he was in the chorus, and I will never forget him.

I miss both these men terribly, as I do all the others on that list. These two men and I shared the belief that the gift of song has a positive effect on the world to end homophobia. As a social worker, I tell my clients that giving back to the world is why we human beings exist, and I believe these men left this planet knowing they made a difference as a result of their being part of GMCW.

On behalf of Tom, Ron, and all our members, both current and past, I thank you for being here tonight and for your continued support of GMCW. I hope you leave tonight not only hearing the words that come from our mouths, but also feeling the love that is coming from our hearts.

Please feel free to contact me at gmcwprez2000@aol.com . I look forward to hearing from you. Now let the singing begin!

Fred F. Boykin, President
GMCW Board of Directors

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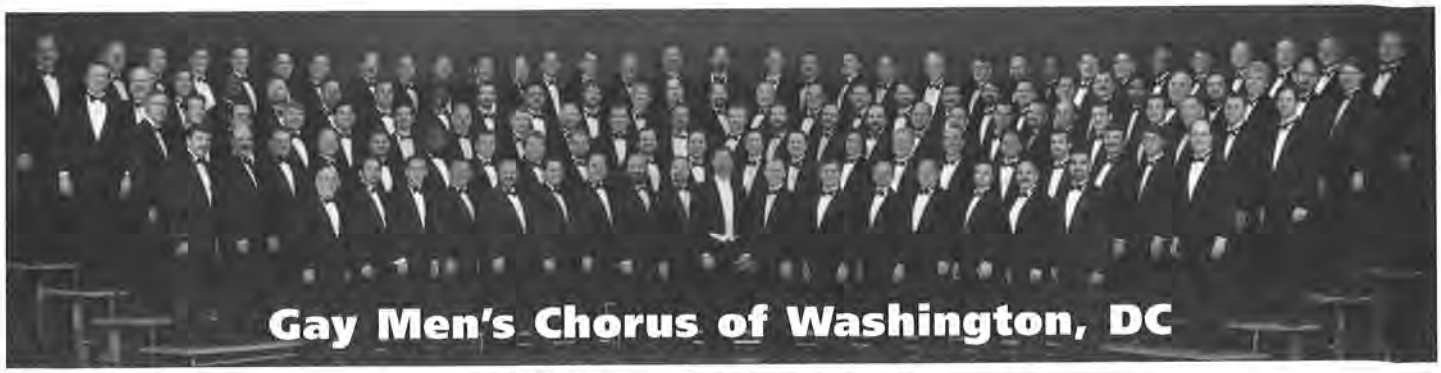

Jeff Buhrman, Music Director

Tenor I

Timothy Allmond [RCS]
Elliot Archer
Steven Benzek
Joe Bloomer
Brad Boekeloo
Fred F. Boykin
Peter R. Brayton
Joe Cannon [RCS]
James Chang [GM]
Lawrence "Chevy" Chevalier [RCS]
Steve Crutchfield
Bill Cutter
Jarrin Davis [PF]
Gary Dwyier
Alex Ford
Paul George
Paul Harouff
Chip Heath
Michael Horton
Branko Jovanovic [RCS]
Todd Katschke
Craig Lustig [RCS]
Scott Mathews [RCS]
Gordon J. McGraw III
Dean E. Miller
Van L. Neel [RCS]
Dan Patton [SL]
Gary M. Regan
Jack Reiffer [SL]
Robb Rexroth [GM]
Philip M. Rogerson
Richard T. Spillane
Jim Stanko
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Kevin Webster
K. David Weidner [RCS]
James W. Williams [RCS]
Robert K. Wonneberger

Tenor II

Carl Baldwin
W. Eric Balthrop
Marty Barron [PF]
Tom Bell
Corey Bent [RCS]
Roger C. Bergstrom
David Carmody [PF, SL]
Mark H. Clark
Paul Cline
Chris Cochran [PF]
Harvey Cohen
Larry Crow Jr.
Bill Eadie [RCS]
Bruce D. Emery
Don Griesheimer
Jeff Hamlin [RCS]
Robert E. Hensley [RCS, SL]
Scott Hubli
Yasunari Ishii
Ricky Jacobs
Dennis Kennedy II
Jeb King
Michael Kirk
Matt Komornik [GM]
Stuart Kopperman
David Lindsey
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Juan Washington
Tim Whitehouse
Joseph Wolfe
Mark S. Zimmerman [SL]

Baritones

David Akridge [GM]
John Andrews [RCS]
Tom Baldridge [RCS]
Robert T. Boaz [PF]
Jeffrey L. Bowers
Brian Boyle
Paul Brennan
Joseph Canter
Donald Chandler
Larry Cohen
Chip Crews [RCS]
Dwight Dekeyser
David M. Dolecki [RCS]
David Edmiston [SL]
Kurt Ehrman
Jim George
Thom Gibb
Jim Godfrey
Martin Good [PF]
Christopher M. Grieder
Chris M. Homberg
George Huffman
David Jansing [RCS, SL]
Eric Johnson [GM]
Dan Kaufman
Ned Kieloch
David Kincaid
Grant Klink
Paul Leavitt
Dean Lester
Bill Lipsett [SL]
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 [RCS]
Patrick Shea
Bob Sheavly
Michael Brendan Smith
Steve Spar
Zerxes Spencer
Duward Sumner
David Taylor
Richard Weatherill
John Weibel

Basses

Mike Ambrose
Don Armstrong [RCS]
Terry M. Ayers [GM]
C. Michael Baker [RCS]
Gene Batiste [RCS]
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Charles Bridgeman
Michael P. Brinkman
Bart Brooks [SL]
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Kenneth T. Cole
Ted Collins
Tom DiGiovanni [SL]
Dean Donovan
Bob Dragoset [RCS]
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Michael Patrick Foster
Bob Hilby
Jerry Lee
Harold Lewis [RCS, SL]
Michael R. Lohmann [RCS]
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 [RCS]
Peter E. Scott
Wes Shank
Morgan Slusher
J. Kirke Smith [PF]
Warren Turner [PF]
Tom Tyler
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Paddi McHugh
Michael Ogden
Larry Powers
Mary Scott

[GM] - G-men [PF] - Potomac Fever [RCS] - Rock Creek Singers [SL] - Section Leader

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

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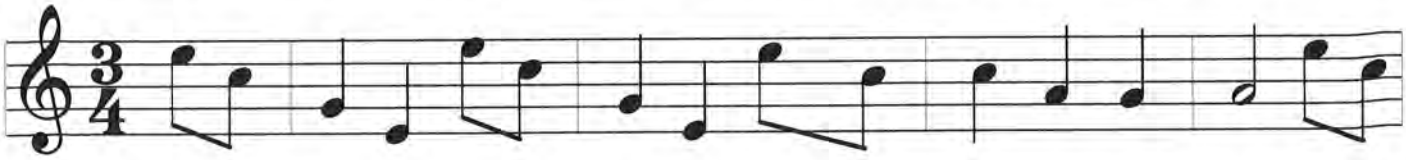

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Who's Who

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 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.

John E. Perkins

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.

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Boston Gay Men's Chorus

Reuben M. Reynolds III

2000-2001 marks the nineteenth season of the nationally acclaimed Boston Gay Men's Chorus. As one of New England's largest and most successful community-based choruses, the 150 voice ensemble is celebrated for its outstanding musicianship, creative programming, and groundbreaking community outreach. Under the dynamic leadership of Music Director Reuben M. Reynolds, III, the BGMC sings a wide spectrum of classical and popular music with excellence and builds bridges to all people by providing a positive, affirming image of the gay and lesbian community. The Chorus is heard live by more than 12,000 people each season and thousands more through recordings and broadcasts.

The Chorus offers a subscription concert series of three programs each year in Boston. Concerts for the 2000-01 season will be performed for an estimated audience of 9,000. The programs include Gloria!, a holiday program, on December 9 & 10 at Jordan Hall; With Voices Raised featuring the New York City Gay Men's Chorus and the Gay Men's Chorus of Washington DC on March 31 at Symphony Hall; and Misbehavin', starring Nell Carter, on June 2 at FleetBoston Pavilion.

The BGMC recently became the first gay chorus in the world to be recorded with a major orchestra on a major label with its collaboration with The Boston Pops and conductor Keith Lockhart. The CD, A Splash of Pops (RCA Victor), includes the world premiere of With Voices Raised. The BGMC was also seen with the Pops in 5 Symphony Hall concerts, and at the Esplanade on July 4, 1999 in a live telecast on A&E. That telecast was seen by 5.7 million viewers in seven countries.

The BGMC has recorded four compact discs. A new release, Eos, features David Conte's choral symphony Eos as well as Copland's Old American Songs and Helmuth's The Mystic Trumpeter, all recorded with orchestra. Oz and Beyond: The Music of Harold Arlen, released in 1999, features songs such as Get Happy, Come Rain or Come Shine, I Love a Parade, and The Wizard of Oz. Previous recordings are Freedom, Merriment & Joy, a holiday disc, and Visions: Words for the Future, which features 9 world premiere recordings of compositions commissioned by gay choruses

In September, 1995, the BGMC performed the first music ever heard in Boston's FleetCenter, during an opening celebration heard by 15,000 people. The Boston Gay Men's Chorus was the first openly gay organization to perform at Boston's historic Symphony Hall and has sung in prestigious venues from coast to coast, including New York's Avery Fisher Hall, Davies Symphony Hall in San Francisco, Orchestra Hall in Minneapolis, and in Denver, Tampa, Washington DC and Seattle. The BGMC has appeared in every New England state and frequently tours the region. Special appearances have included Faneuil Hall Marketplace Tree Lighting Ceremony, Dartmouth College's Hopkins Center for the Arts, the Boston Children's Museum 80th Birthday Celebration, the Human Rights Campaign Annual Dinner, Boston Lyric Opera's The Flying Dutchman, the American Guild of Organists National Convention, and numerous radio broadcasts on WCRB-FM.

The BGMC sings a diverse repertoire encompassing virtually all periods and styles of music from classical masterpieces to popular entertainment. The Chorus also has a distinguished history of creating new music for itself. The BGMC has commissioned nationally prominent composers including Daniel Pinkham, David Conte, Conrad Susa, and Libby Larsen and noted local composers including James Woodman, Bill Cutter, and Bill Lowe. As well, the BGMC has given local premieres of numerous new works. From 1985-1997, the BGMC was under the direction of Robert Barney, who now holds the title of Conductor Laureate.

The Chorus is a member of the Gay and Lesbian Association of Choruses (GALA), an international organization of over 180 men's, women's, and mixed-voice choruses. Auditions for the Boston Gay Men's Chorus are generally held in September and January. The organization also actively seeks non-singing men and women to participate in its "Fifth Section," a group of volunteer members.

Reuben M. Reynolds III, Music Director is in his fourth season as Music Director of the nationally acclaimed Boston Gay Men's Chorus. The Boston Globe stated, "the Georgia-born Reynolds brings an interesting resume and varied musical skills to the post...he is a skillful and resourceful conductor, and an emotionally generous one. Also, like Keith Lockhart, he boasts an easy, unpretentious way of speaking to the audience."

Mr. Reynolds is also Music Director of the Kansas City Civic Opera Theatre. He served as Music Director and Conductor of the Heartland Men's Chorus from 1989-1998 and was also Conductor of the Philharmonia of Kansas City. After earning undergraduate degrees in both Economics and Music, Mr. Reynolds received his Master of Music degree from Louisiana State University where he was teaching assistant to New York Metropolitan Opera soprano Martina Arroyo, and was on the conducting staff of the Baton Rouge Lyric Opera. He is currently pursuing his Doctorate in Conducting at the UMKC Conservatory of Music and has been awarded the prestigious Kemper Doctoral Fellowship, as well as the Conservatory's award for Outstanding Conductor.

In the summer of 1994, Mr. Reynolds

made his European debut conducting the Bohuslav Martinu Philharmonic Orchestra and the Beethoven Chamber Orchestra of Ostrava, Czech Republic. He returned to the Czech Republic to conduct the West Bohemia Symphony Orchestra in 1995. Reuben spent part of the summer of 1998 in St. Petersburg, Russia, conducting the Hermitage Camerata in the Catherine the Great Theatre.

An advocate of contemporary music, he conducted the world premiere of David Conte's Eos, commissioned by Boston Gay Men's Chorus and recorded for CD. With the Civic Opera he conducted the second performances of Mark Adamo's opera Little Women and with the Heartland Men's Chorus he led the second production of Robert Moran's new opera for chorus, Night Passages, as well as premieres of new works by Roger Bourland, Paul Siskind and John Mueter. In Kansas City Mr. Reynolds also conducted productions of La Bohéme, Suor Angelica, Gianni Schicchi, Il Signor Bruschino, Don Giovanni, Die Zauberflote, Cosi fan Tutte, Turn of the Screw, Albert Herring, West Side Story, Dr. Miracle and The Medium.

Chad Weirick, Principal Accompanist and Assistant Music Director, was born in Rockford, Illinois. A five time winner of the Illinois State Fair organ competition, he went on to become organist for Radio City Music Hall and the rehearsal pianist for the Rockettes. Chad is listed in Ripley's Believe it or Not as the youngest musician to ever work at Radio City. He has also performed as a keyboardist for the Broadway productions of A Chorus Line, The Act, and Shenendoah. He performed for the U.S. State Department on the Harry S. Truman grand piano. He graduated with honors and distiction in performance from New England Conservatory of Music, with a degree in composition. He has also served as Music Director for Mariott's Great America Theme Park and various local summer stock productions. In addition to teaching, Chad tours the United States playing theatre organ concerts and accompanying silent films.

Eric Helmuth, Assistant Accompanist, maintains a busy professional life as both a pianist/composer and a community organizing professional. He describes his involvement in gay choruses as "a perfect marriage of my two greatest Passions—music and activism." He is active as a pianist and church musician in the Boston area.

Eric's compositions have been performed by over 80 gay and lesbian choruses and numerous other choirs throughout the United States and Canada. Choruses premiering commissioned works recently included the Boston Women's Rainbow Chorus, BGMC and the Atlanta Feminist Women's Chorus.

An Ohio native, Eric completed undergraduate degrees in piano performance and psychology at Cedarville College, and a M.A. in psychology at the University of Akron. In addition to his three seasons as a first tenor with BGMC, Eric counts a season with the Cleveland Orchestra chorus among his choral singing highlights. He works full time for a national health website at Boston University.

LeWana Clark, American Sign Language Interpreter, has been on staff with the Boston Gay Men's Chorus since the 1989 Holiday concerts. Her unique style of interpreting incorporates not only the lyrics that are sung but also the tone and musical qualities of the melody.

Since becoming nationally certified as an ASL/English Interpreter in 1979, she continues to provide ASL communication services for Deaf, Hard of Hearing, and non-deaf consumers in Boston, across the Commonwealth, nationally and internationally. Although she spends most of her time working in court or in other legal settings, she's also qualified to interpret in medical, mental health, governmental, educational, and theatrical/performing arts settings.

Steven F. Smith has served as Executive Director of the BGMC since 1995. Under his leadership, the BGMC has created a solid administrative infrastructure, has grown its budget by 119%, doubled its audience, and expanded fundraising efforts by 100%. Steve has presented workshops on audience development, marketing and fundraising for Arts/Boston and for national conferences of GALA Choruses and Chorus America. He serves as Vice-Chairperson of the Greater Boston Choral Consortium.

A magna cum laude graduate of the Arts Management program at Baldwin-Wallace College Conservatory of Music, Steve has served as an arts administrator for fifteen years. As Concert Coordinator at Northeastern University, he programmed and produced over 125 concerts and special events. At the Great Woods Center for the Performing Arts, he managed classical operations for the Pittsburgh Symphony Orchestra and Artistic Director Leonard Slatkin. Steve also worked for Karen McFarlane Artists Management, helping to bring the Westminster Abbey Choir on its first U.S. tour.

Steve has sung with the BGMC for ten years. He is a voice student in the studio of Jeanne Segal and previously studied trombone for 13 years. Other musical accomplishments include narrating Tubby the Tuba and appearing as soloist in Leroy Anderson's Typewriter Concerto. At least one BGMC member has called Steve "the Martha Stewart of the choral world." It's a good thing.

Reuben M. Reynolds III, Music Director

Tenor I
Jay Baer
Bruce G. Barrett
Harold Bingham
Alain Bouchard, *Section Rep*
John Buckingham
Bill Casey
Bryan Clark *
Brian Dumont
Sean F. Fahey
Courtney Furno
Kelvin Goh *
Eric Helmuth
Jeffrey Hilger
Gerald B. James
David C. Lee *
Michael Lombo
Alex Lucchesi
Joseph Lydon
Christopher Mahoney
Christopher Mason *
Bernard-Marie Mendes France
John J. Montésa *
Edward R. Mowrey
Brian Murphy
Ross Jay Ozer
Robert L. Reader
Kevin D. Rice
Anthony Rufo *
Brandon Sears
Kevin Shancady
Dave St. Pierre
David Wiinikka
Pete Wilson

Tenor II
Ken Atwell *
Jeffrey Berger
David M. Brillhart
John A. Burroughs
Dean Cerrato
Thomas J. Choinski
Rob Cluxton
Andrew Compaine *
Paul Consoli
Steven Couch *
Gerry R. Dagesse
Alverson de Souza
Danny Fournier
Brian Gahan
Walter Gallant *
Ted Greely
Scott R. Grumling *
Geoffrey A. Hall
Craig M. Hansen
Rob Hilliker *
Bill Hulseman
Thomas J. Kearns
Thomas J. Kelly
Stanley King
Michael J. Leclerc, *Section Rep*
Jackson Lee
Christopher Ludwig
Roy E. Lundin
Kenneth L. Maxwell, Jr.
Daniel McAtee
Dennis McCrum
Michael M. Mikowski *
Dominic Montuori *
Mark R. Newton *
Stephen Ortolano
Scott P. Parisi *
Roland W. Roy
Kelly W. Rush
Tony Scarpetta
Paul Schierenbeck
Doug St. Lawrence
Stacey Stephens
Stephen Stolfors
Royce Tyree
Dowe M. Warren
C. Patrick West
Tim Williamson
Richard York *

Baritone
John Abbott
Jim Anderson
Michael Appell *
Richard Babson
Alex Baker
Allen Boucher
Ted Brown
Robin Burke *
Ayhan Canikoglu
David A. Cecere
Christopher Chouinard
Joel Ciovacco
Laurence E.D. Collopy
Raymond A. Cyr
Michael V. Dain
John DiMarino
Joe DiSalvatore
Richard Dittmyre
Dwight Dunning
Stephen M. Earheart
Jeff Fatchaline
Karl Flueckiger
Ian F. Flynn, *Section Rep*
Scott Foster
Keryx Garcia Llobrera
Brad Huntress
Alan H. Ingram
Steve Jewett
Norman D. Johnson
James Keating
Joseph Damian Kellogg
Evan King
Shaun Kinsella
Steven P. Kleinman
Hal Kolsky, *Section Rep*
Steve Lilly-Weber
Scot Lincoln
James L."Jim" McDonnel
Michael Miner
Mike Nichols
Edward O'Dwyer
John Olson
Samuel Pang
James E. Poitras
Charles Wilder Puls
Clifford Richards
Jorge Rodriguez
Matt Russell
Michael Shea
Scott D. Sherman *
Andrew F. Sirois
Jim Slayton
John Strumwasser
Liam Sweeney
Robert P. Tetirick *
Gary Thies
Luis Valdez
Tom Weisend
Joseph White
David Woodall
Brent D. Zeigler

Bass
Richard Arsenault
Bill Barnert
Nicholas Beach *
Sean David Bennett
Robert Blum
Jeremy Bowling
Greg Brennan
Frank Brennan
Paul Brouillette
Kurt R. Buffington
Christopher Caggiano
Craig Capone
Pedro O. Carrasquillo
Mike Cartledge
Paul Cernota
Brian Coffey
Mark Daggett
Lewis Day
Ross W. Dekle
Rich Domenico
Ed Ellis
Gary J. Fallon
Bob Finkenaur
Timothy B. Flatt
Joel E. Friedman
Tom Galluzzo
Samuel Gloyd
Ken Golner
Alvin Gomez
John Gustafson
Dave Ham
Tim Hardin *
William E. Jameson
Stephen Jensen
John Lamirande
Manny Lim, *Section Rep*
Philip Mackay
Christopher McCormick
Glenn Milliken
Jinx Montaño
Dan Mooney
Eric Moore
Joseph O'Donnell
Steve Oyangen
James Parziale
Ken Ramoska
Noel Everet Reid
Ruben Romano *
Eric P. Rubinstein
Stan Sack *
Brian Shuman *
Donald J. Small
Steven Smith
Paul Snively
Rob Stone
James Taber *
Jay Thornberry

5th Section
John W. Beck
Matthew Doherty
Paul J. Donovan
John Griffin
Michael Hook, *Section Rep*
Andrew K. Lavin
Michael J. Maciolek
Brendan Moore
Douglas S. Raymond
Leslie Schwartz
Robert L. "Rab" Sherman
Michael W. Tobey
Richard Woodvine *

* indicates leave of absence

Staff
LeWana Clark
Sign Language Interpreter
Eric Helmuth
Assistant Accompanist
Robert L. Reader
Development Director
Reuben M. Reynolds III
Music Director
Tom Ryan
Administrative Manager
Steven Smith
Executive Director
Chad Weirick
Assistant Music Director/Accompanist

New York City Gay Men's Chorus

Barry Oliver

The New York City Gay Men's Chorus has been acclaimed by America's leading music critics as a men's chorus of outstanding musical accomplishment, and has established itself as a cornerstone in the musical life of New York City. Bearing a message of freedom and equality, the NYCGMC engages leading composers to illuminate its mission, including John Corigliano, David Conte, William Bolcom, Libby Larson, and Ned Rorem among many. This commitment to new music has led to over fifty premieres which invigorate and enlarge the repertory. The chorus' latest recording, Gay Century Songbook features three such commissions composed by Larry Grossman, Ricky Ian Gordon, and Robert Seeley. The prestigious Carnegie Hall and Lincoln Center regularly host the NYCGMC.

Besides its subscription series, the chorus also performs with major symphony orchestras such as the Boston Pops, the New York Philharmonic, the American Symphony Orchestra, and the Brooklyn Philharmonic. Frequent appearances on television and at local community events raise the level of acceptance for openly gay performers. The NYCGMC has brought its musicianship and professionalism worldwide with inspiring concerts in many European and American cities.

Featured guests with the chorus have included stars of the operatic and theatrical stage, motion pictures, television, pop music, cabaret, and print media (with Oscar, Tony, Grammy, and Emmy winners) who most frequently lend their talent and energy to fundraising benefits. NYCGMC continues to serve the community each day through its AIDS Outreach Program. In 1996, Manhattan Borough President Ruth Messinger declared "Out With Our Friends Day" in honor of the Chorus' many achievements.

Barry Oliver The Music Director of the NYCGMC, joined the staff of the NYCGMC in January 1997 as principal accompanist and director of the NYCGMC Chamber Choir, having served as artistic director of the Denver Gay Men's Chorus for four and a half years. Prior to holding that position he was principal accompanist of the DGMC for five years. In addition to serving the gay choral movement, he is active as a composer, arranger, conductor, clinician, organist, and church musician. He just completed 11 years as organist/director of music at St. Jude's Church in Lakewood, Colorado and four years on the faculty of Iliff School of Theology in Denver. Touring under the management of Columbia Artists, he was principal accompanist for the Colorado Children's Chorale, as well as for the Colorado Symphony Chorus. Barry is excited about working with the New York City Gay Men's Chorus and looks forward to a nurturing relationship with the wonderful men of the ensemble.

James Gedge is the Assistant Music Director of the NYCGMC. He has served as choral director for the Eastchester Schools on the secondary level since 1990. James has toured Europe in concert, including performances in Paris Notre-Dame Cathedral and a papal performance at the Vatican. He was a member of the New Yorkers, the professional singing ensemble of Radio City Music Hall, and most recently ended a 12-year commitment as a member and tenor soloist in the Marble Collegiate Church choir under the direction of Kevin Walters. James earned his masters degree in music education from Queens College in Flushing and his bachelor of music degree from Lawrence University Conservatory in Appleton, Wisconsin. He is a recipient of the Miller Scholarship of Music and the Schubert Club Award. James resides on the Upper West Side with his husband, Michael Favitta and vanilla and chocolate Labradors Sophie and Scooter Pie. He hails from Rochester, Minnesota, and credits his love and passion for the arts to the public school system.

Leslie Downs is the accompanist for the New York City Gay Men's Chorus. A native of Shreveport, Louisiana, Leslie Downs holds degrees from Centenary College of Louisiana and from Yale University. He has performed as a soloist with several orchestras in Louisiana and Texas, and has appeared in solo, lieder, and chamber recitals in Louisiana, Arkansas, Connecticut, Nevada, and New York. A versatile artist, Mr. Downs has also served as music director for regional musical theatre productions, cabaret shows, and most recently for a production of Poulenc's La Voix Humaine at Wings Theatre. He teaches piano at the Berkeley Carroll School in Brooklyn and P.S. 41 in Manhattan, and is the accompanist coordinator for the School of Dramatic Arts of the New School University.

Mark McDonald has served as Executive Director of the NYCGMC since November 1999, when he and his life partner Simeon moved to the city, from Portland ME. A recent arrival to the Big Apple, Mark is not new to the world of choral arts. From 1994 - 1997 Mark served on the International Board of Directors for GALA Choruses with one year as secretary and two years as Vice-President. He also served for 4 years on the Board of Directors for the Alfred Nash Patterson Foundation for the Choral Arts and was a founding member of the Maine Gay Men's Chorus in Portland ME. He has sung with numerous choruses in Missouri and Maine his entire life.

Mark's vocational background is that of a Human Resource Consultant, where he received a solid understanding of the need for strategic planning, visioning and group dynamics. His avocational interests include fund-raising for several political campaigns and statewide initatives in Maine, as well as for the Boston to New York AIDS Bike ride, where he was one of

the highest grossing house party speakers from Boston. Greatest personal success: Completing the Boston to New York AIDS Ride, two years in a row! Reason for taking this job: No where else do we have such an opportunity to positively impact and change the world we live in!

James Followell has served as musical director/arranger for Uptown Express, the pop group of the NYCGMC, since 1987. His long-running San Francisco review *Tune the Grand Up* earned him Cabaret Gold and Drama-Logue Awards. His arrangements were featured in a film by Rob Epstein, *The Making of the AIDS Show*. Off-Broadway credits include Cole Porter's *Leave It To Me*, *Forever Plaid*, and *Murder at the Rutherford House* (composer). He recently completed a 6-month European tour with *Little Shop of Horrors*, and has also toured as musical director for Hildegarde and Sharon McNight. He is currently on leave from Uptown Express, touring with his latest show around the United States.

Tom McGillis is in his ninth season as resident sign language interpreter for the New York City Gay Men's Chorus. He has presented workshops for GALA Choruses, addressing interpreting issues for choral performances. His other artistic signing credits include *The Christmas Revels* at Symphony Space, and several productions with Very Special Arts Theatre Company and the George Street Playhouse in New Jersey. Tom has voice interpreted signed productions, including *Progress* at the Hudson Guild Theatre and Handstone Productions' *Anna and Danilo*. Tom has studied artistic interpretation at the Juilliard School and is an active member and serves on several business advisory boards for area non-profit agencies. He is a dedicated advocate for individuals with disabilities, heading up efforts for access under the Americans with Disabilities Act in employment, education, and the arts.

Ellen Osborne serves as the NYCGMC Stage Manager.

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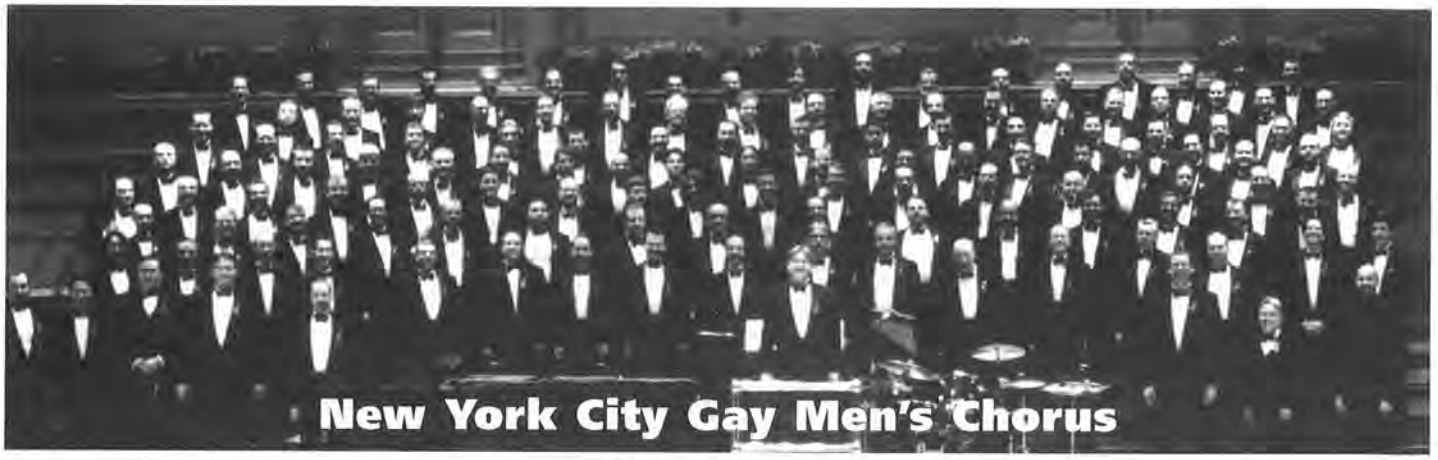

Barry Oliver, Music Director

Tenor 1
J. Christopher Beck
William Berrios
Ted Bloecher
Patrick Brune
Danny Carragher
Toti Cruz
Andrea Dini
Richard Frings
James H. Gedge
Glen J. Geron
William J. Goffi
Ned Goodhue
Alex Goro
Doug Harrison
Christopher Hatton
Benjamin Hladilek
John J. Janas
Michael Barret Jones
Gene H. Kim
John Knoebel
Michael D. Krake
Dwayne A. Lunde
J. Anthony Magner
James Matte
Paul Maulucci
Michael McCormack
Mark McManus
Stephen Milbauer
Carl Moellenberg
John Ragland Parton
Troy W. Root
Ronald A. Sherman
Willie J. Smith
Christopher Wagley
Phil Walker
Forbes Woods
Steve Ziegler

Tenor 2
Marc Bailey
Dan Baillie
Jeffrey Baldwin
Michael Beau
James Belzer
Rex Bobbish
Dave Bolton
Jeffrey D. Bravo
Bob Bronzo
J. Arthur Brost
Ransom G. Bruce
Rodgee S. Cao
Thomas Casmento
Scott Christensen
Jerry Christman
Rusty Clark
Stuart Aaron Cohen
Bob Collins
Michael Connolly
Rob Cordell
Bobby Darnell
Guy P. Dauerty
Edward J. Dixon
Richard Eng
Jay Gitter
Fred S. Greenblatt
Jordan A. Greene
Chuck Greer
Frank Guerrasio
Marc J. Horvath
Paul T. Jones
Daniel W. Kelly
Casey Kyung-Hun Koh
Chris Kosar
Roger Lemons
Jeff Lettiere
Richard McFeaters
Michael Miller
Roman Olivos
Manuel Ovando
Ronald A. Oxendale
Jacques Pavlenyi
Herb Rubenstein
Mark Alan Schall
Gregory W. Schultz
Joseph A. Shapiro
Michael Shepard
William F. Smith
David Warren
Steve Waugh
Paul C. Weimer
John Whitley

Baritone
Kenny Alston
Jordan Michael Barbakoff
John M. Barrett
Edward C. Bowen
Robbie Braun
John Brown
John B. Cadue
Raymond Cerabone
Christopher W. Collette
Greg Cortelyou
Thomas H. Cunningham
Dan Diggles
Matthew Downey
Glenn Edwards
Jerry (Gennaro) Fredella
David L. Gable
Fred Goldhaber
Michael Goldstein
Donald F. Grasso
Rick Guimond
Robert O. Hawkins, Jr.
Lane Jantzen
William Kimmel
Donald G. King, Jr.
Larry L. Lakey, Sr.
Joey Landwehr
James Stephen Longo
Bert Marro
Martin McDonough
Todd H. Monroe
John D. Nieman, Jr.
Craig Notte
Chris Oakleaf
Thomas W. Orians
Jeff Peters
Tony Ray
Morgan Rice
Greg S. Rider
Jay Roberts
Michael Roth
Robert Ryan-Wenger
Marv Schoenberg
Anthony W. Shenton
Mark Short
Donald J. Tino
Steve Troy
Dane W. Twining
Artur Ujazdowski
Henri F. Van Ryn
Edwin Yangga

Bass
Peter Adamson
Gary L. Armstrong
Don Becker
William R. Brown, Jr.
Richard H. Coburn
Edgar Colon-Hernandez
Rex Coston
Mark A. D'Ambrosi
Mark J. Danis
Luke A. Davis
Gary Diamante
Mark P. Dobrowolski
Richard Raymond Donahue
Daniel Peter Doucette
Michael Fairbairn
Fred K. Farnum, Jr.
Kern Faubion
Mark D. Haddad
Joner Hall
John Hawkins
George Hedges
Page Jackson
Guy S. Jacobs
Russell Johns
John Michael Kubiniec
Garret Lambert
Craig Leiby
Anthony Adrian Levintow
Charles John Lorey
Mike Lynch
Stewart Marshall
Michael McDonald
Benjamin McFall
Glenn Nobel
Todd Nunez
Peter D. O'Connor
Claude Peters
Steven Ratzel
Rich Rockwell
Ken Sanden
Douglas Simpson
Jim Tavolaro
Jim Vivyan
Allan Weidenbaum

Associate
W. John Bainbridge
Dr. Alfred Borrello
C. Brian Devinney
Gregory Eichelzer
Alex L. Esteban
Benjamin S. Goldberg
Ellen Osborne
Amy Shapiro
Dee Wickert

NYCGMC STAFF
Barry Oliver
Artistic Director
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THE COMBINED CHORUSES

Everyone Sang . . . . . .Eric Helmuth
Barry Oliver, conductor — Text: Siegfried Sassoon
Commissioned by the New York City Gay Men's Chorus, the Boston Gay Men's Chorus, and the Gay Men's Chorus of Washington, D.C.

BOSTON GAY MEN'S CHORUS

Reuben M. Reynolds III, *Music Director*
Chad Weirick, *Assistant Music Director and Principal Accompanist*
LeWana Clark, *ASL Interpreter*

I Feel So Much Spring/Heart and Music (from *A New Brain*) . . . . . .William Finn
arranged by Chad Weirick

Schwabische Erbschaft, WoO 83 (1884) . . . . . .Richard Strauss

Durch Einsamkeiten, WoO 124 (1938) . . . . . .Richard Strauss

Celebrate (from *Elegies for Angels, Punks and Raging Queens*) . . . . . .Janet Hood and Bill Russell
arranged by Chad Weirick

NEW YORK CITY GAY MEN'S CHORUS

Barry Oliver, *Artistic Director*
James H. Gedge, *Assistant Music Director*
Leslie Downs, *Principal Accompanist*

Freedom* . . . . . .Dan Locklair
based on Maya Angelou's poem *Equality*+
Commissioned for the New York City Gay Men's Chorus by Robert O. Hawkins, Jr. in loving memory of Edmund and Michelle McTernan

Doo Doo Doo* . . . . . Andrew Lippa
Commissioned for Barry Oliver and the New York City Gay Men's Chorus with the generous support of John D. Nieman and Maurice M. Reder

The Water Is Wide . . . . . .arranged by Barry Oliver
Christopher Wagley, soloist

Blue Skies . . . . . arranged by Mark Riese
*World premiere

Intermission

GAY MEN'S CHORUS OF WASHINGTON, DC

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

It's Today (from *Mame*) . . . . . Jerry Herman
featuring G-Men arranged by Gary Simmons

Love in Any Language . . . . . .Jon Mohr/John Mays
accompaniment by Dan Chadburn adapted by Craig Wilson

When I Have Sung My Songs . . . . . Ernest Charles

You Are the Light (from *Metropolis*) . . . . . .Joe Brooks
Robb Rexroth, tenor arranged by Gary Simmons
Dedicated to the memory of Jim Moore

What More Can I Say? (from *Falsettoland*) . . . . . William Finn
arranged by Larry Moore

One Person (from *Dear World*) . . . . . Jerry Herman
featuring the men of the arranged by Robert Boaz
Righteously Outrageous Twirling Corps
A. Shane Perry, tenor
Christopher M. Grieder, baritone

Happy Days Are Here Again/Get Happy . .Jack Yellen, Milton Ager and Harold Arlen
arranged by David Monseur

THE COMBINED CHORUSES

With Voices Raised . . . . . .Stephen Flaherty
Reuben M. Reynolds III, conductor Text: Lynn Ahrens
A. Shane Perry, tenor
Gene Batiste, Pat Ward, Barrett Whitener, speakers

Commissioned by Keith Lockhart and the Boston Pops. Arranged for male chorus by Stephen Flaherty for these concerts.

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Program Notes

Everyone Sang

The World War I poet Sigfried Sassoon penned his exuberant poem "Everyone Sang" to mark the end of combat and its manifold horrors. The vivid musical imagery has proved irresistible to many composers, and this commission — to compose an antiphonal fanfare for three large men's choruses — provided a dramatic, large-scale canvas for a new setting of the text. The great polychoral works of Giovanni Gabrieli suggested the antiphonal patterns, with repeating phrases tossed around the three choruses, culminating in a choral tutti at the end of each verse.

- Eric Helmuth

NYCGMC Program Notes

When asked about the selections to be presented tonight by the New York City Gay Men's Chorus, maestro Barry Oliver said,"My attempt in planning the NYCGMC set was to include as much variety as possible." Included in the mix are two world premieres: **Freedom**, a challenging gay anthem set to the poetry of Maya Angelou by Dr. Dan Locklair, and **Doo Doo Doo**, words and music by Andrew Lippa (Broadway's **The Wild Party**) which illustrates with a wink and a smile what happens when gaydar goes wrong. The chorus then shows its tender side with a new arrangement of the folksong **The Water Is Wide**, and concludes its set nodding to our legacy with a popular medley from the past, **Blue Skies**, by one of the signature arrangers of NYCGMC's early days, the late Mark Riese.

+**Equality** by Maya Angelou, copyright © 1990 by Maya Angelou, from **I Shall Not Be Moved** as found in **The Complete Poems of Maya Angelou**, is used with the kind permission of Maya Angelou and her publisher, Random House and in agreement with the Helen Brann Agency, Inc. This work may not be acted in whole or in part by amateurs or professionals without formal permission and the payment of a royalty. All inquiries should be addressed to Random House, Inc.

-Tony Shenton

GMCW Program Notes

It's Today is a happy bit of philosophy that Jerry Herman concocted for the 1966 Broadway musical "Mame." The song summed up the character of Mame Dennis, announced Angela Lansbury's arrival as a star-and told audiences exactly the kind of evening they were in for. Tonight it's sending a message to you: Welcome to our party!

The sweetly melodic **Love in Any Language** was written by Jon Mohr and John Mays and recorded by Sandi Patty. We think it's better than ever now with an accompaniment created by our own Dan Chadburn.

The poignant **When I Have Sung My Songs to You** is the work of American Ernst Charles, a Hollywood composer in the 1940s and '50s. It's the kind of love song they don't write anymore, but the feeling behind it is timeless.

Longtime GMCW singers and fans have warm memories of **You Are the Light**. It's a rousing anthem about us-all of us-and its sentiments can't be expressed too often.

A Broadway musical about gay love would have been unthinkable in the heyday of "Mame." But a mere quarter-century after the Herman-Lansbury triumph, a new day had come, both in our society and on our stages. "Falsettoland," a study of gay relationships in the Age of AIDS, not only made it to Broadway, it found an audience. With the beautiful and plaintive **What More Can I Say?**, composer-lyricist William Finn summed up the relationship of two devoted and courageous modern men.

One Person is another Jerry Herman song, also introduced by Angela Lansbury. It's from the 1969 musical "Dear World," based on "The Madwoman of Chaillot." The show was a far less happy experience than "Mame," but it had its moments. One of the best was this number, the star's finale, in which she articulated some basic truths about the power of a determined human spirit. Tonight it will showcase a performance by the men of ROTC—that is, the Righteously Outrageous Twirling Corps.

Judy Garland and Barbra Streisand: Two of the greatest popular singers of the 20th Century and two of the most beloved icons. They performed together only once, on Oct. 6, 1963, on Garland's short-lived TV variety show, and nobody who has seen it will ever forget it. The high point was a duet of Garland's **Get Happy** and Streisand's **Happy Days Are Here Again**, and we can't think of a better way to cap our set.

-Chip Crews

BGMC Translations

Schwäbische Erbschaft
text: Franz Ludwig Feodor Löwe (1816-1890)

The honorable Lord of Zavelstein
Enjoyed too much the real red wine;
As soon as the first glass was empty
The cupbearer brought the second.

The honorable Lord of Zavelstein
Drank until late at night,
And early in the morning at dawn
He started drinking again.

The honorable Lord of Zavelstein
He was a drinker clever and fine,
Who always kept to his limit
Of thirty glasses and a glass

And when it came to the Lord to die
His country inherited his thirst;
This is why in Swabia
There are so many Lords of Zavelstein.

Durch Einsamkeiten
text: Anton Wildgans (1881-1932)

Through loneliness,
Through wild woods,
Over foggy plains,
I followed my path.

Far away across the mountain
At a quiet lake
A ferryman waited for me
Who rowed my boat well.

To a quiet country,
Always avoided
And still always longed for:
To peace. . .

With Voices Raised

Working with the gay choral movement means a lot to Stephen Flaherty. The composer of Ragtime had his hands quite full this past fall getting "Seussical", his latest show, polished and ready for Broadway. But even amid the frenzy of out-of-town tryouts and New York previews, Flaherty was also busy at work creating the new all-male vocal arrangement of this work for these concerts.

"With Voices Raised," is a choral oratorio with spoken word by Flaherty and longtime writing partner Lynn Ahrens. Members of the BGMC sang with the Boston Pops at Symphony Hall for the

work's May 1999 world premiere. BGMC members also performed on the subsequent recording - A Splash of Pops - marking the first appearance by a gay chorus with a major orchestra, and performed the work at that year's nationally televised Fourth of July celebration on the Esplanade, reaching an audience of 5.7 million viewers.

In an interview with BGMC editor Christopher Caggiano, Flaherty talked about this work:

"I wanted (this commission for the Boston Pops) to celebrate diversity, almost as a companion piece to Ragtime. I began reading through the works of famous Americans - including women, black Americans, gay Americans - picking out quotes that I felt spoke to larger groups. But I needed something to tie it all together, so I began to have sessions with Lynn Ahrens to continue to develop the piece. Based on our discussions, Lynn wrote an original piece of text, which became the sung portion of "With Voices Raised." The final piece is really a musical collage of ideas, words, and music. The challenge was to put all the elements together.

"As we discussed the piece, we became more interested in getting a composite photograph of America today. I thought it would be interesting to involve the groups of people that were actually saying these words - words that had had an impact on their lives. I thought including these groups would be something as important as the piece itself. I knew we were going to have gay Americans in the piece. The tenor solo is from Walt Whitman, and that section is really about a man's personal dream, a dream that would eventually become the gay movement. I honestly just loved that piece of text. Of all the quotes we looked at, that was the piece of text that I thought spoke musically.

"I think it's going to be a very powerful experience with an all-male arrangement. I think it's great that the three choruses are doing the piece. And I hope to continue this relationship and do other pieces that can delve more into social and political areas in the future. I learned early on that you can't fully say everything you'd like to say in just one piece."

- from an interview by Christopher Caggiano

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GMCW in Springtime

Smorgasbord and Shows

It's Spring 1985. Shortly after midnight. GMCW has just completed its fourth—and longest—Spring concert, lightly titled "Spring Airs." As the exhausted singers file off the stage and the audience heads for the doors of the Church of the Epiphany, a gracious lady approaches GMCW President Steve Maddox and gives him a big hug. The lady, who we soon learn is Steve's aunt, exclaims: "Steve, honey—That was two of the finest concerts I've ever attended!"

And indeed there were two concerts that night. The first half of the evening featured challenging works by Poulenc, Barber, Britten, Debussy and Del Tredici, while the second half was made up—and believe us, we are not making this up—of folk songs, spirituals, Pennsylvania coal mining songs, "Sometimes When We Touch," "Mister Sandman," "Stand by Your Man" (our first venture into C&W), and a medley from La Cage aux Folles. Truly a musical smorgasbord!

What to program for Spring was always a challenge for our Music Directors. For the December concerts, the Holidays provided an obvious theme. For the June concerts, the annual celebration of Gay Pride always provided an occasion for the concert and often provided the content as well. But Spring was different. Programming for the Spring concert always meant coming up with an idea that would bring the audience in when there was no other reason for a celebration than the concert itself.

Smorgasbord programming was typical of the Spring concerts in the early years of the Chorus. For the Debut Concert on March 17, 1982, Music Director Nick Armstrong put together a program that ran the gamut from Randall Thompson's "Alleluia" to the campy debut of A Few Good Men (with Fred "Esther" Boykin swimming her way across the stage for the first time) to "The Battle Hymn of the Republic" finale. The Washington Post reviewer, while noting that perhaps it is necessary for a chorus, its first time out, to program a broad range of selections in order to demonstrate its capabilities, concluded her review by saying: "Song and dance routines, inside jokes, folksy turns and pure classical selections, however pleasing individually, make for musical indigestion when mixed together."

Undaunted by this reaction from the venerable Post, GMCW continued making variety in programming the hallmark of many of its Spring concerts in the ensuing years. The Spring 1983 concert, "Men Singing Together," was the first concert programmed by Jim Richardson as Music Director and featured men's glee club classics in the first half and music arranged for gay men's choruses in the second. The following Spring, Bruce Trinkley made his debut as Music Director in a concert called "Made in America." As the title says, the program was all American music, featuring several arrangements Bruce had done for the Penn State Glee Club—most notably "Sing A Song with Me," memorably sung in this and many succeeding performances by tenor soloist Ric Rice. Adding variety to the concert was the debut of a new small ensemble—Potomac Fever (still going strong after 17 years).

Spring concerts in the Chorus' second decade also offered plenty of variety in musical selections, usually organized around a strong central concept. African and African-American music was the order of the evening when GMCW appeared at the Lincoln Theatre in Spring 1995 for "Live at the Lincoln!" with the wonderful group, New Arts Six, as our special guest. And the title of the 1997 Spring concert, "An Invitation to Dance," tells it all. This one was as much about dancing as singing, especially in the performance of Orff's *Carmina Burana*, which featured a troupe of excellent dancers (including a gorgeous half-naked monk!) interpreting the music as the Chorus sang it.

GMCW has hosted a number of guest choruses for its Spring concerts (a tradition continued tonight), and this almost always results in festival-type programming, with both the host and guest choruses attempting to showcase their best in various musical styles. Spring has seen GMCW host the Windy City Gay Chorus in 1988 and, under the leadership of longtime Music Director Jim Holloway, both the Boston Gay Men's Chorus and Denver Gay Men's Chorus in 1991 as part of GMCW's 10th Anniversary Season. The March on Washington in April 1993 brought a "Harmonic Convergence" to the GMCW stage, with our chorus hosting different choruses (including the Lesbian and Gay Chorus of Washington, the San Francisco Gay Men's Chorus, and the Windy City Gay Chorus) and other gay entertainers (BETTY, Romanovsky and Phillips) in each of the three performances of this marvelous Spring concert. For its part of each concert, GMCW performed the moving work commissioned by the Gay Men's Chorus of Los Angeles, "Hidden Legacies."

While offering these variations on traditional concerts, GMCW also began in 1986 to develop a different idea—one that would ultimately characterize its Spring productions in the 1990s. The Spring 1986 concert, called "Curtain Up" and featuring the delightful soprano Amy Burton as our guest, was built around the theme of music for the theater. A 3-part concert, the first act consisted of opera choruses, the second act of music from operettas, and the third act of Broadway show songs. Having made its first venture into choralography the previous December with Paul Bunyan, the Chorus continued the trend in this Spring concert by staging the numbers from Offenbach's *La Belle Helene* and Romberg's *The Student Prince* in the operetta act. The most glorious moment of the concert, however, came in a traditional stand and sing number in the Broadway act—when Ric Rice and the Chorus performed "Anthem" from *Chess* for the first time.

The concept of "Curtain Up" worked so well that it was used again in the Spring 1987 concert, called—what else?—"Encore!" Amy Burton returned as our guest artist and teamed with then-newcomer Jeff Buhrman in the opera act, singing a duet from Handel's *Giulio Cesare*. Contrary to popular legend, Jeff did not sing the role of Cleopatra! In the operetta act, we performed a fully staged though greatly condensed version of Offenbach's *Orpheus in the Underworld*. Amy, who played Euridice, had not been told prior to her rehearsal with us the night before the first performance that there was staging involved. She was a good sport, however, learning all the moves we planned for her and throwing in a few of her own. (Fortunately, she had done the role previously with an opera company.) Singing the Fly Duet with the

legendary Craig Bowen—who played the role of Jupiter disguised as a fly, and also provided his signature Anna Russell-style narration—Amy tenderly and charmingly caressed Craig's antennae after he mimed being stuck in the keyhole of her dungeon-room door in Hades. This time, staging was extended to the Broadway act in the selections from Show Boat (with—who else?—Bob "Wanda Mae" Wonneberger leading A Few Good Men in "Life upon the Wicked Stage") and The Most Happy Fella (with "Big D" being the show-stopper of the evening).

From the theater music shows, it was only a short hop to the concept that has delighted GMCW audiences throughout the second decade—the Spring Show! Spring 1990's "Homecoming Hop" was the first of the fully-staged shows emerging from the fertile (if slightly bent) mind of GMCW's resident choreographer Michael "Ginger" Rivard, who also directed A Few Good Men. This was the first time the entire Chorus came off the risers and moved while they sang. The first appearance of the Chorines—singing and shaking to "Rock Around the Clock" as the Hop began—brought cheers from the audience. And as each of the five candidates for Homecoming Queen did her best to obliterate the other four, every member of the audience cheered madly for his or her favorite. "Homecoming Hop" was such a hit in its two Spring performances that it had to be revived in the Fall for one night only. (Some say the real reason for the revival was so that "Wanda Mae" could have another chance at winning the Homecoming Queen crown after losing at both Spring performances. It worked. Of course, she spent the Summer bribing all of her friends!)

"Homecoming Hop" kicked off a biennial tradition for GMCW in the '90s. In 1992, "Puttin' on the Ritz" took the singing, dancing Chorines from New York's Rainbow Room to a Hollywood soundstage. "Our Show of Shows" in 1994 managed to pay homage to and at the same time skewer the great TV variety shows of the 1950s (think Ed Sullivan). The Presidential election year of 1996 brought "Campaign Crazy!" in which GMCW staged the Cocktail Party National Convention. Hidden beneath grotesque padding and a wig as the party chairman, baritone Michael Smith was a standout with his clever ad-libbing. He more than held his own opposite both Washington legend Joan Cushing, who starred as Cocktail Party nominee Mrs. Foggybottom, and Robb "Olivia" Rexroth as the candidate who lost the nomination. (This role allowed "Olivia" to perfect the sore loser act that served her so well in this year's Pageant.) Chorines were all over the stage in this one, as each delegation had its turn in the limelight.

The Spring 1998 production, though, was the pinnacle of GMCW's staged shows—our first time doing a well-known book musical, rather than a show built around an original script and songs culled from various sources. This was our all-male production of Gilbert & Sullivan's *The Pirates of Penzance*, featuring Kevin Doss as Frederick, Stan Drake as the Pirate King, and Barry Mendelsohn as the Major General. The Major General's lovely daughters were played by sixteen members of the Chorus, who got so far into their roles that we were afraid some of them would never find their way back again. Every member of the Chorus became an actor for this one, whether pirate, policeman, or damsel. For the leading female role of Mabel, we engaged the noted "dragmatic soprano" Davina Pons, who sang as enthusiastically—if somewhat less intelligibly—than the men. (In Davina's mouth, the opening words of "Poor Wand'ring One" became "Ooh-ah-ih-uh." Obviously, a diva cannot be bothered with consonants.) The demands of a fully staged show, including costumes, set design and construction—all for just a few performances—were perhaps the greatest single artistic challenge of GMCW's history. The result was pure stage magic. The show was a smash hit, with not a word changed from the original, and delighted the G&S veterans both onstage and in the enthusiastic audience at Lisner Auditorium.

It was a long journey from the musical smorgasbord of the 1982 Debut Concert to the glory of the *The Pirates of Penzance*. What GMCW learned along the way was that the traditional templates of choral concert programming simply do not apply to us. We are, after all, gay men—and a certain theatrical panache is expected by both our audience and our members. We have certainly given our audience variety (in some cases—as with "Spring Airs"—a bit too much) and have often treated them to the unexpected. Face it, would any other chorus in Washington even think of—much less actually put on stage—a sight as hysterical as "Olivia" performing the Chiquita Banana song in "Our Show of Shows"? Even when we simply stand on the risers and sing, we are somehow different from other choruses. And at no time has that been more evident than in the GMCW Spring concerts. Spring has produced a true musical smorgasbord, and while it may once have given a Washington Post reviewer "musical indigestion," for both us and our loyal audience it has been a feast.

by Rick Rosendall and Duward Sumner

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

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The Gay Men's Chorus of Washington, DC

The 180-voice Gay Men's Chorus of Washington, DC, recently 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 will each offer full-length concerts in the 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 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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The Capital Club and the FCPAA Board of Directors established this new fund in the fall of 1999, to honor GMCW's past and to ensure the future fiscal health of the chorus. Donors to this initiative pledge to contribute $1,000 or $2,500 over a two-year period. Approximately half of the funds raised will be used to underwrite GMCW's 20th Anniversary Concert in 2001. 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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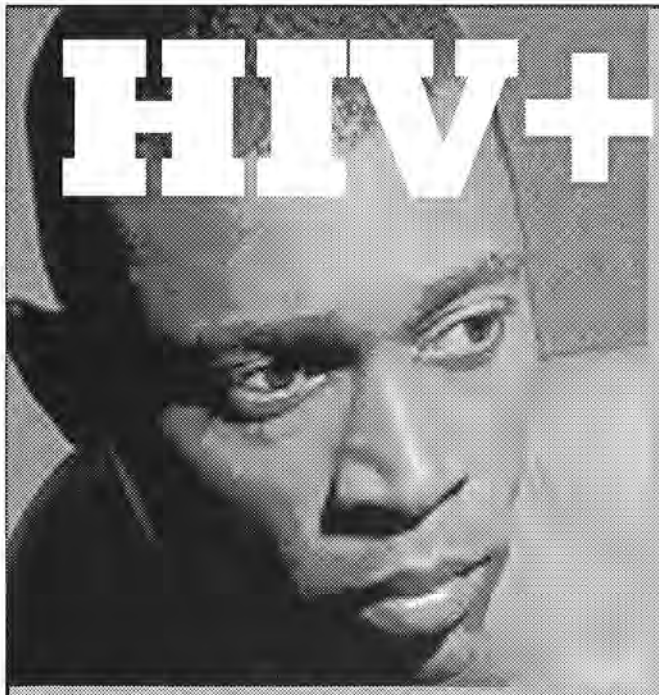

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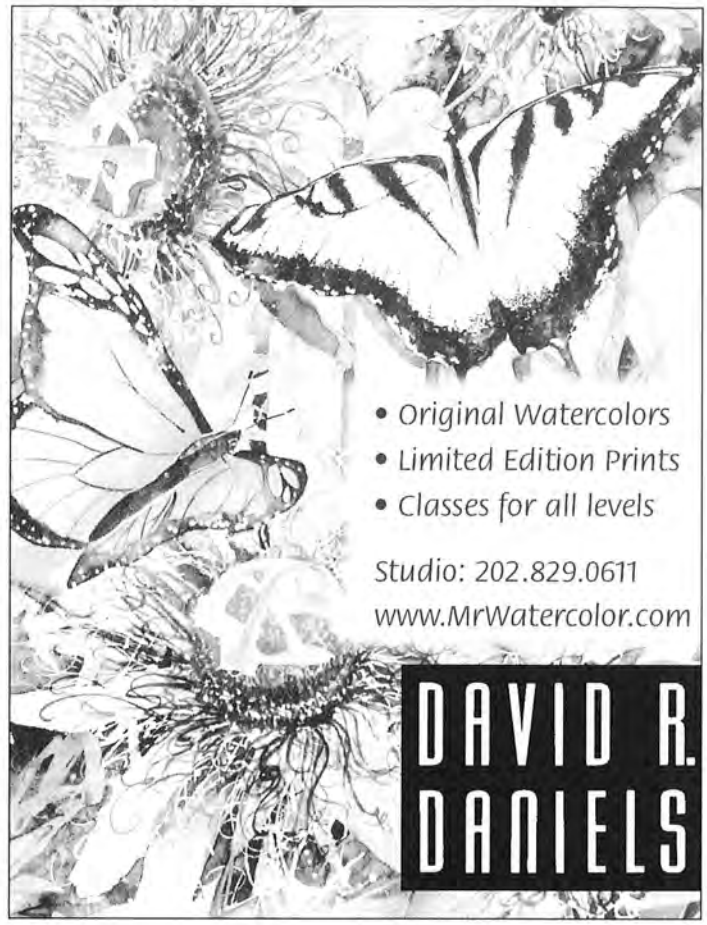

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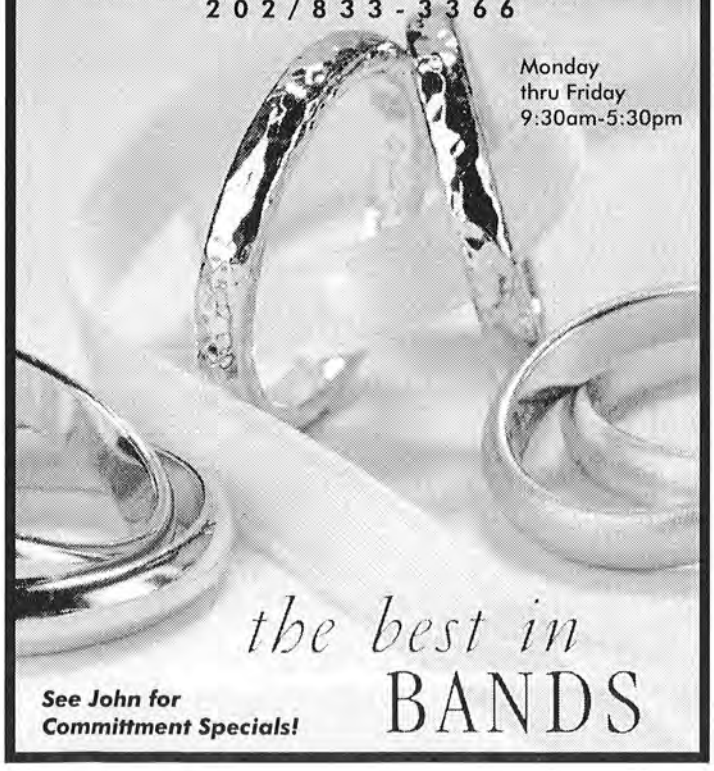

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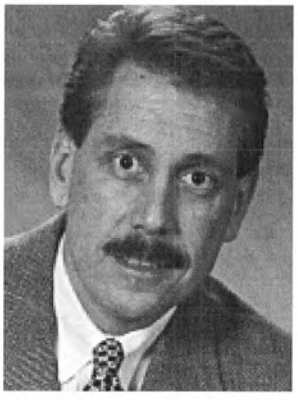

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