

 **GAY MEN'S
CHORUS** OF WASHINGTON DC PRESENTS

LET FREEDOM SING



March 16, 2019

Thea Kano, Artistic Director
Justin Fyala, Executive Director

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WELCOME

Dear Friends,

Last season, members of GMCW had several conversations about the controversy around the national anthem, and specifically, whether we should continue to sing it. I was struck by how hard it was to have these discussions, which at the root were conversations about race, and was inspired to set the stories and perspectives of our black members to music.

This show is a culmination of months of individual and group conversations I have had with GMCW's African American members. I heard about their upbringings and their growing up black in America, both the challenges and celebrations. I asked these members what they wanted to see on this stage; some responded with specific concepts and issues, others with song titles and artists. I also asked them what they felt the show's overall message to be. An overwhelming majority said in so many words: "We are more alike than we are different."

Let Freedom Sing is a celebration of African American culture and music, its intersection with gay culture, and the individual stories of members of GMCW. You'll hear music of all styles, representing some of the greatest American artists of the past century. You will be reminded that, indeed, we are more alike than we are different, but you will also get a glimpse into the vast diversity that is GMCW. No two experiences are alike, and we must not make assumptions about someone because of the color of their skin.

I am grateful to the over 50 members of GMCW who helped create this show by meeting with me for individual interviews, focus groups, planning meetings, and listening sessions. And I am proud of GMCW's dedication to providing a safe space to have these conversations.

Thank you for joining us and for being part of the conversation.

Thank



Thea Kano
Artistic Director

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THEA KANO
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JUSTIN FYALA
EXECUTIVE DIRECTOR

LET FREEDOM SING

STAGE DIRECTOR
THEA KANO

PRODUCTION MANAGER
CHIPPER DEAN

CHOREOGRAPHERS
CRAIG CIPOLLINI &
JAMES ELLZY

STAGE MANAGER
SOLOMON
HAILESELAISIE

ASSOCIATE PRODUCTION MANAGERS
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BETSY LIBRETTA,
& JOHN U. ROBINSON

GENOUT CHORUS DIRECTOR
C. PAUL HEINS

SEASONS OF LOVE DIRECTOR
GREG WATKINS

17TH STREET DANCE DIRECTOR
CRAIG CIPOLLINI

DANCE CAPTAIN
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MUSICIANS

PIANO
THEODORE GUERRANT

BASS
MARY SCOTT

GUITAR
KIMBERLY SPATH

DRUMS
DON JOHNS

Special thanks to the Lincoln Theatre team: Rosanna Ruscetti, Sam Morehead, and the Lincoln Theatre stage crew.

MUSICAL NUMBERS

LET FREEDOM SING

ACT ONE

17TH STREET DANCE

Overture: A Partial History of Black Music (from *Handel's Messiah: A Soulful Celebration*)
Mervyn Warren, Shelton Kilby, Dwayne Adell, Cedric Dent, and Joe Hogue

GAY MEN'S CHORUS OF WASHINGTON, DC

Ave Maria.....Franz Schubert

Soloist: Jon Perry

Freedom.....Arrow Benjamin, Jonny Coffey, Lamar Kendrick,

Soloist: Jon Perry
Beyoncé Knowles, Alan Lomax, John Lomax,
Frank Tirado, and Carla Marie Williams

Speakers: Jaytay Teh, Joshwyn Willett

Free Your Mind.....Thomas McElroy and Denzil Foster

Soloists: Christian Cosby, Michael Dumlaoui, D'Arcee Neal

Speakers: James Legerme, Joshwyn Willett

SEASONS OF LOVE and GAY MEN'S CHORUS OF WASHINGTON, DC

Love's in Need of Love Today.....Stevie Wonder

Soloists: Jordan Peyer, Kerry Neal

GENOUT CHORUS

Speakers: Jack Newman, Molly Parker

I, Too, Sing America.....Music by Gwyneth Walker

Poetry by Langston Hughes

GAY MEN'S CHORUS OF WASHINGTON, DC

Speaker: Ralph Alston

Take The A-Train.....Billy Strayhorn

Soloist: Yoshiyuki Nishio

ROCK CREEK SINGERS

Speaker: Jack Reiffer

MLK.....Music by U2

Soloist: Richard Bennett
Lyrics by Bono

GAY MEN'S CHORUS OF WASHINGTON, DC

Speakers: Joval Martin, Javon Morris-Byam

Deep River.....Traditional Spiritual

Arranged by Moses Hogan

Adapted for TTBB chorus by Thea Kano

Speaker: Marcus Brown

I Wanna Dance with Somebody.....George Merrill and Shannon Rubicam

Soloist: Marcus Johnson

Speaker: Tommie Adams

If I Can Help Somebody.....Alma Bazel Androzzi

Soloist: Joval Martin
Arranged by Doris Arnold

SEASONS OF LOVE and GAY MEN'S CHORUS OF WASHINGTON, DC

Total Praise.....Richard Smallwood

INTERMISSION

ACT TWO

GAY MEN'S CHORUS OF WASHINGTON, DC

The Crossing (from *Big River*).....Roger Miller
Soloists: Rob Hall, Garrick Jordan, Arranged by Aaron Robinson
Ellery Rhodes, Jimmy Tam

17TH STREET DANCE and GAY MEN'S CHORUS OF WASHINGTON, DC

Purple Rain.....Prince Rogers Nelson
Soloist: Jarrod Bennett

GAY MEN'S CHORUS OF WASHINGTON, DC

On Stage with The Temptations

I Can't Get Next to You.....Barrett Strong and Norman Whitfield
Ain't Too Proud to Beg.....Edward Holland and Norman Whitfield
My Girl.....William "Smokey" Robinson and Ronald White
The Way You Do the Things You Do.....William "Smokey" Robinson and
Robert Rogers
Get Ready.....William "Smokey" Robinson
Arranged by Alan Billingsley

Soloists: Ralph Alston, James Elzy,
Myron Kimble-Marvel, Jordan Peyer, Lamar Smith

Speaker: James Elzy

SEASONS OF LOVE

Bridge Over Troubled Water.....Paul Simon
Quartet: Matt Horton, Xavier Griffin, Arranged by Kirby Shaw
Tyler Niggel, Ben Aparicio-Coto
Soloists: Tyler Niggel, Xavier Griffin

Speaker: Keygan Miller

Family (from *Dreamgirls*).....Henry Krieger and Tom Eyen
Arranged by Dennis Coleman

GAY MEN'S CHORUS OF WASHINGTON, DC

Speaker: Micah Yarbrough

Kiss an Angel Good Mornin'.....Ben Peters
Soloist: Robert T. Boaz

Speaker: Tyrel Brown

Glory.....Lonny Lynn, Che Smith, and John Stephens
Soloists: Tyrel Brown, Joshwyn Willett

17TH STREET DANCE and GAY MEN'S CHORUS OF WASHINGTON, DC

Disco Fever

You Make Me Feel.....Sylvester James and James Wirrick
Boogie Fever.....Frederick Perren and Kenneth St. Lewis
Boogie Wonderland.....John Lind and Allee Willis
Funkytown.....Steven Greenberg
I Will Survive.....Dino Fekaris and Freddie Perren
Soloists: JJ Vera, Kevin Thomason Arranged by Roger Emerson

GAY MEN'S CHORUS OF WASHINGTON, DC

Speaker: Jay Gilliam

I Wish I Knew How It Feels to be Free.....Billy Taylor and Dick Dallas
Soloist: Jay Gilliam Arranged by Kirby Shaw

I'm Here (from *The Color Purple*).....Brenda Russell, Allee Willis,
Soloist: Thomas Hudson and Stephen Bray

Speaker: Michael Hammerstrom

Think.....Aretha Franklin and Ted White
Soloists: Michael Hammerstrom, Marlon Newman Arranged by Mark Brymer

GMCW ENSEMBLES

Potomac Fever

Mike Allen
Robert T. Boaz
Peter Cheney
Jay Gilliam
Jim Gruschus
Gibson Haynes

Matt Holland
Jonathan Jones
Paul Negron
Paul Nicholsen
Michael B. Smith

Jeb Stenhouse
Kevin Sweitzer
Kevin Thomason
Cooper Westbrook
Josh Wolf

Rock Creek Singers

Michael Aylward
Billy Barry
Eric Belkengren
Jarrod Bennett
Richard Bennett
Javon Byam
Jonathan Chaffin
Ethan Chiang
Robert Dean
Bob Dragoset
Rob Finn

Rob Hall
Andrew Harmon
Mark Hegedus
George Huffman
Michael Hughes
John Jowers
Paul Kelsch
James Madigan
Joal Martin
Kevin Morris
James Murphy

Patrick Nelson
Joshua Peterson
Larry Poole
Jack Reiffer
Raymond Bradley Rinaldo
Sean Robinson
Craig Ruskin
Lonny Smith
Lyn VanNoy
Brian Watts
Joseph Wenninger

Seasons of Love

Tommie Adams, Jr.
Ben Aparicio-Coto
Marcus Brown
Xavier Griffin
Matthew Horton
Thomas Hudson
Cole Jaconski
Joseph Jozlin

Nick Lawton
Joseph Levin-Manning
Keygan Miller
Shawn Morris
Kerry Neal
Tyler Niggel
Jordan Peyer

Thomas Reiker
Raymond Bradley Rinaldo
Calvin Robinson
Lamar Smith
Matthew Teubert
Cooper Westbrook
Micah Yarbrough

GenOUT Chorus

Brennan Connell
Quincy DuBois
Kamailyah Floyd
Alex Gagliardi
Amélie Gerber
Maggie Hacker
Dylan Kleiman

India Matthews
Lily Matthews
Gabriel Morrison
Matthew Neri
Jack Newman
Elliot Oppenheim
Sienna Otero

Molly Parker
Chris Pisinski
Kat Rowe
Emma Schmiedigen
Gidget Shirley
Destiny Smith
Ryan Swayze

17th Street Dance

Sean Cator
Craig Cipollini
Peelee Clark
Iván Dávila
James Elzy

Will Hernandez
Jaremy Hill
Jeffrey Hollands
Aaron Jackson
Alon Mazor

Michael McGovern
Brian Jon Moran
Clint Novotny
Randy Snight
Brandon Steele

Additional Dancers

Christian Cosby
Jhonny Escorcía

Lamar Smith

Heath Tjaden



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PROGRAM NOTES

FREEDOM

"Freedom" was released in 2016 as a part of Beyoncé's *Lemonade* album. What started out as a collaborative project between Beyoncé and songwriter Carlie Marie Williams has become what some are calling a protest anthem. Like much of the album, "Freedom" spoke to the power that is inside of black women and how it is time for them to rise up and fight for themselves, and reject anyone's attempt to define or confine them. The LGBTQ black community in this country experiences numerous conventions that try to hold them back, from inside and outside of both the black and LGBTQ communities. The lyrics at the end of the song, "I had my ups and downs, but I always find the inner strength to pull myself up. I was served lemons, but I made lemonade" remind us to pass on to others this same message of confidence, resistance, and empowerment.

— Joseph Levin-Manning

FREE YOUR MIND

"Free Your Mind" is more than a song. It's a mood. As *En Vogue*'s chart topping anthem against prejudice, "Free Your Mind" does more than attack the suggestions of typical racism, as most think. The 1992 hit also works to dismantle internalized ideas of colorism and perception inside and outside the black community as well, echoing eerily 27 years later in an America who needs to hear the message more than ever. Nothing makes you want to grab a hair brush and the Ampro styling gel to slick up your hair into spikes more, as legions of black boys and girls rocked out to this guitar-soaked epic vibe.

— D'Arcee Neal

LOVE'S IN NEED OF LOVE TODAY

I was driving on I-395 northbound a couple of days after September 11, 2001. It was an uncertain time. I instinctively reached for Stevie Wonder's *Songs in the Key of Life* album. "Love's in Need of Love Today" is the first track; it immediately soothed my soul. Stevie is a master of melody and harmony, and he is a musical activist who sees vivid color in the vagaries of what most others would consider either black or white. This particular song has special placement in *Let Freedom Sing* because Stevie wasn't just speaking about black or white in his lyrics; he speaks of rich and poor, gay, straight, and everything in between. It is a universal message of love, religious tolerance, acceptance, empowerment, and grace in the face of controversy and challenge. We are pleased to bring you this piece of art, and especially so while we find ourselves and our nation at the crossroads of politics, derision, and division. There's a lesson to be learned by us all: "Love's in need of love today so don't delay — send yours in right away."

— Kerry Neal

TAKE THE A-TRAIN

Edward Kennedy "Duke" Ellington was a jazz band leader and pianist who composed over 1,000 songs in his 75-year lifetime. He and his Cotton Club Orchestra became famous through their association with the Cotton Club in Harlem. "Take the A-Train" became a signature tune for Mr. Ellington and his orchestra. The title refers to the then-new "A" subway service that runs through New York City, going at that time from eastern Brooklyn, on the Fulton Street Line opened in 1936, up into Harlem and northern Manhattan, using the Eighth Avenue Line in Manhattan, which was opened in 1932. Thus, to get to the Cotton Club, one had to take the "A-Train."

— Phil Carlson

DEEP RIVER

Deep River is one of the most often performed spirituals. Like most spirituals, this song has deep significance to the African American culture. It was first mentioned in print in 1876, but came to prominence when arranged by H.T. Burleigh in 1917. The song has been thought to have a variety of meanings as enslaved Africans were taught the Christian doctrine, and made to adopt it for their safety. The song infers deliverance from enslavers. The lyrics that contain "water" refer to a way to escape by the river and "campground" refers to a promised land or freedom from the captive.

— Garrick Jordan

I WANNA DANCE WITH SOMEBODY

"I Wanna Dance With Somebody" is Whitney Houston's second best-selling single, behind "I Will Always Love You." It marked her fourth in a record seven consecutive No. 1 singles on the Billboard Hot 100. The album from which the song came, *Whitney*, was the first by a woman ever to debut at No. 1. Ms. Houston was one of just three African American women to win Album of the Year at the Grammys, was the first artist to sell more than 1 million albums in a week, and was one of the most awarded female artists in history.

— Vincent Sherry

IF I CAN HELP SOMEBODY

"If I Can Help Somebody" was composed by an African American woman, Alma Bazel Androzso Thompson, who was born in Tennessee in 1912. With no formal musical training, she developed into a pianist, lyricist, and songwriter. "If I Can Help Somebody" was written in 1945 for the National Tuberculosis Society. The song was performed during that era by many mainstream singers such as Tennessee Ernie Ford and Doris Day. It later became a favorite song of Dr. Martin Luther King, Jr., who later encouraged his close friend Mahalia Jackson — perhaps the greatest gospel singer of the 20th century — to record the song, which she did in 1963. After Dr. King's death in 1968, she included the song on her album *Mahalia Jackson Sings the Best-Loved Hymns of Martin Luther King, Jr.* In the mid-20th century, it was rare for women composers to receive attribution for their compositions, particularly women of color. Alma Bazel Androzso Thompson passed away in 2001 at the age of 88.

— Phil Carlson

TOTAL PRAISE

As the historical foundation to most contemporary black gospel repertoires, Richard Smallwood's "Total Praise" is a triumphant aria of surrender. There are few songs that will make me shiver completely than the last refrain of "Amen," and it has rightfully earned its status as an iconic gospel keystone.

— D'Arcee Neal

THE CROSSING

"The Crossing" is a piece that carries a double meaning: it tells a story of Africans who were taken as captives from their homes and placed in a foreign land, not knowing what would be waiting, but trusting that God would provide. The second meaning is for God to allow for death to consume them as a way of escape. There is a cry that comes from deep within, thus

the amplified hum in the song. Scriptures tell us that the soul makes utterances with moans when the voice can't speak. Listen carefully for the soul's cry in this piece.

— Garrick Jordan

PURPLE RAIN

"Purple Rain" is the title track from the 1984 album of the same name by Prince and The New Power Generation. It is also the title of the soundtrack album for the 1984 film, and was released as the third single from that album. The song is a combination of rock, R&B, gospel, and orchestral music. Prince was known for blending erotic lyrics with funk rock and technology. He had 10 platinum albums and 30 Top 40 singles during his career, and his releases have sold over 80 million copies worldwide. He passed away in 2016 at the age of 57.

BRIDGE OVER TROUBLED WATER

Recorded in 1970, "Bridge Over Troubled Water" is probably the most famous song recorded by the legendary duo of Simon and Garfunkel. Paul Simon said the lyrics were inspired by a line in a gospel song he heard. The song was "Mary Don't You Weep" and it had a line that said, "I'll be your bridge over deep water." "Bridge Over Troubled Water" incorporated elements of gospel, rock, jazz, and pop, which contributed to its popularity and No. 1 status across various music charts. It won Grammy awards for Record of the Year and Song of the Year. The song was later covered in 1971 by the Queen of Soul, Aretha Franklin, who took the song to No. 1 on the R&B chart. At the 1972 Grammy Awards ceremony, she won the Grammy for Best Female R&B Vocal Performance with that song.

— Phil Carlson

KISS AN ANGEL GOOD MORNING

"Kiss an Angel Good Mornin'" was originally released and recorded in 1971 by country music legend Charley Pride, one of only three African Americans inducted into the Grand Ole Opry. It spent five weeks as No. 1 on the country charts and saw early crossover pop success, making it to No. 21 on the Billboard Hot 100. It is celebrated as one of his all-time hits and has been covered by many big names in country music.

— Micah Yarbrough

GLORY

"I am the hopeful black woman who was denied her right to vote. I am the caring white supporter killed on the front lines of freedom. I am the unarmed black kid who maybe needed a hand, but instead was given a bullet. I am the two fallen police officers murdered in the line of duty." Rapper Common spoke these powerful words during his Golden Globes Best Original Song acceptance speech for "Glory," a modern-day anthem of the civil rights and Black Lives Matter movements. Co-written with John Legend and Rhymefest, "Glory" is from the film *Selma*, which recounts the Selma to Montgomery voting rights marches of 1965. "Glory" also won an Oscar and Grammy, and *Selma* made history for several black artists. Ava DuVernay became the first black female director nominated for a Golden Globe, while "Glory" helped Mr. Legend become the first black man to achieve EGOT status, an exclusive club of artists who have won Emmy, Grammy, Oscar, and Tony awards.

— Michael Hammerstrom

DISCO FEVER

Disco music started as a mixture of music from venues popular with African Americans, Hispanic and Latino Americans, Italian Americans, LGBTQ people, and psychedelic hippies in Philadelphia and New York City during the late 1960s and early 1970s. This medley highlights hits by the artists Sylvester and Gloria Gaynor, and the bands The Sylvers; Earth, Wind & Fire; and Lipps, Inc.

I WISH I KNEW HOW IT FEELS TO BE FREE

Written in the midst of the civil rights movement and adopted by it, this song conveys the longing and urgency of a people to be free from white terrorism and racism. The persistence of discrimination and oppression adds renewed energy today. "I Wish I Knew How It Feels to Be Free" also speaks to my own desire for individuality. I wish I could be free from the pressures to be what others think I should be. Free to be me: a black, gay man full of confidence and flaws, dreams and fears, and love to give and receive!

— Jay Gilliam

I'M HERE

When I heard Cynthia Erivo perform "I'm Here" in the 2015 revival of *The Color Purple* on Broadway a few years ago, she got a 10 minute standing ovation halfway through, and hearing the song for the first time, I understood immediately why. The song is pure strength in musical form, as a defiant Celie demands autonomy for her own life after a lifetime of being undervalued and discarded. The song embodies the spirit of black lives and resounds as an undeniable roar of life.

— D'Arcee Neal

THINK

"The Queen of Soul." The first female performer to be inducted into the Rock & Roll Hall of Fame, Aretha Franklin didn't just use her voice in the recording studio. She was a leader in the women's and civil rights movements who grew up in a home where Dr. Martin Luther King, Jr. was a frequent houseguest. To understand Ms. Franklin's sixth No. 1 hit on the R&B chart, "Think," one must first understand where the country was in 1968: in the heart of the women's movement. As part of Ms. Franklin's contribution, she wrote this song that would become one of history's definitive feminist anthems, but it's message of demanding "freedom" carries as strong of a message today for communities of color and LGBTQ communities as it does for women. "Think" was introduced to a new audience in the 1980 film *The Blues Brothers*, starring Dan Aykroyd and John Belushi. The world lost Ms. Franklin last year, but her legacy lives on. All hail the Queen.

— Michael Hammerstrom

For me growing up, Aretha Franklin was the undisputed "Queen of Soul." Over her long career she won 18 Grammy Awards, and she is still one of the best-selling musical artists of all time, having sold more than 75 million records worldwide. Aretha received numerous honors throughout her career, including a 1987 induction into the Rock and Roll Hall of Fame as the first female performer to be inducted, the National Medal of Arts, and the Presidential Medal of Freedom. "Retha" was my mom's favorite singer. I remember listening to everything by Aretha on those Saturday mornings when my mom would wake us up early to help clean up and go grocery shopping. She exemplified the experience of black women in my mother's generation, but her words resonate across generations and genders. I relate to this song as a gay black man who has had to call out love interests too keen on playing games. However, her words also represent a call to realize how interdependent we all are and how unity can make us truly unstoppable.

— Mikal Rasheed

WHO'S WHO



Thea Kano, Artistic Director

Dr. Thea Kano, a Northern California native, became active in the arts at an early age. She started playing piano at age four and began taking ballet soon after, a background that has a strong influence on her conducting. Dr. Kano's graceful yet commanding presence on stage and the robust performances she obtains from her musicians have basis in her formal training as a dancer.

Dr. Kano has conducted an extensive range of repertoire with several ensembles, including the Angeles Chorale, The Washington Chorus, and in 2014 assumed the position of artistic director of the Gay Men's Chorus of Washington, DC, for which she also directs its acclaimed ensembles Rock Creek Singers and Potomac Fever. In addition, she

oversees GMCW's outreach efforts, including its GenOUT program. A champion of music education, Dr. Kano has devoted countless hours to students of all ages and backgrounds. She believes in the power of music to nurture and believes that classical music should be accessible to all. Dr. Kano's substantial experience in this arena includes: building partnerships with organizations serving disenfranchised adults, hosting workshops with at-risk youth, leading youth arts programs of many sizes, as well as directing award-winning high school and collegiate choruses.

In addition to her work with GMCW, Dr. Kano serves as the artistic director of the New York City Master Chorale, which she founded in 2005. The 80-member group is recognized as one of the finest vocal ensembles in New York City and has performed to sold-out audiences on two continents. Dr. Kano is known for her expressiveness and dynamic conducting, and the Chorale has been praised for its balance and richness in tone in performing a variety of musical styles. Under her direction, the Chorale made its debuts at Lincoln Center (2006) and Carnegie Hall (2009), as well as its international debut in Paris, France (2011).

Dr. Kano has prepared choruses for Zubin Mehta, Esa-Pekka Solonen, Emil de Cou, David Hayes, Craig Fleischer, Victor Vener, and Paul Salamunovich. Dr. Kano's various ensembles have performed at the Kennedy Center, Lincoln Center, Carnegie Hall, St. Patrick's Cathedral, Disney Hall, Église Saint-Sulpice (Paris), and on the National Mall for the 2009 inaugural ceremonies.

Dr. Kano received her doctorate in choral conducting from the University of California, Los Angeles in 2004. At UCLA, Dr. Kano studied under Donald Neuen, her professional mentor. For her dissertation on Durufé's *Requiem*, Dr. Kano completed research with L'Association Durufé in Paris and studied privately with Paul Salamunovich. Dr. Kano holds a Master of Music degree from UCLA and a bachelor's degree in choral music education and piano performance from Arizona State University. Dr. Kano speaks French and actively conducts ensembles in New York City, Paris, and Washington, DC.





C. Paul Heins, Associate Conductor

C. Paul Heins joined the GMCW artistic team as associate conductor in the 2014 – 15 season. Dr. Heins was previously the director of the Concert Choir at Georgetown University, where he also taught music theory, piano, and introduction to voice, and served as music director for the university's opera and musical theater productions. He served as director of the Lesbian & Gay Chorus of Washington for nine seasons and was music director for three GMCW musicals (*Ruthless*, *When Pigs Fly*, and *You're a Good Man, Charlie Brown*). Past appointments also include the Washington Master Chorale (assistant conductor), Washington Men's Camerata (accompanist/ associate conductor), and an interim position as choir director at the College of William & Mary.

Dr. Heins's principal role with the GMCW is directing the GenOUT Chorus, an outreach ensemble for LGBTQ+ and allied youth founded in 2015. Under Dr. Heins's leadership, GenOUT has grown from its inaugural class of nine singers to a current enrollment of 21 singers representing 15 schools in DC, Maryland, and Virginia. Over the past three years, more than 70 students from over three dozen schools have participated in GenOUT Chorus and Camps, and notable performance venues have included the John F. Kennedy Center, the White House, Washington National Cathedral, and the 2016 GALA Choruses Festival.

Dr. Heins is a frequent guest pianist, flutist, and conductor in the DC area. He was trained in piano and flute at Bowling Green State University (B.Mus.), flute at the University of Maryland (M.Mus.), and choral conducting at the University of Maryland (D.M.A.). His principal teachers have been Edward Maclary, Patrick Walders, and Mark S. Kelly (conducting); William Montgomery and Judith Bentley (flute); and Virginia Marks and Victoria Harris (piano). His doctoral work centered around Lukas Foss's cantata, *The Prairie*.



Theodore Guerrant, Principal Accompanist

Now in his 36th season as GMCW's principal accompanist, "Dr. Teddy" is arguably the longest-tenured collaborative pianist for a single chorus within the entire GALA Choruses network. He has been honored in various ways throughout his more than three decades of service including a Circle of Excellence Award in 2001, with a plaque honoring his 25-year milestone in 2008, and, finally, with a Distinguished Service Award from the Gay and Lesbian Activists Alliance in 2011 for his long tenure with GMCW. He began with GMCW in 1983 as co-accompanist with Jim Holloway, and has served under every GMCW conductor from founding director Jim Richardson to Thea Kano, traveled with the Chorus to various cities across the United States, two Canadian provinces, three Scandinavian countries, and can be heard on GMCW recordings.

Dr. Teddy, who grew up in College Park, Georgia during the 1950s, studied with his aunt, Eliza Holmes Feldmann, who was then artist-in-residence at Brenau College in Gainesville, Georgia. As a high school senior, he accompanied five choral ensembles and played five Sunday church services weekly. He received degrees in keyboard performance from the University of Georgia (B.M. piano cum laude; M.F.A. harpsichord), the University of Wisconsin (M.M. piano), the University of Maryland (D.M.A. piano), and the Peabody Conservatory of Johns Hopkins University (G.P.D. organ), and studied piano additionally in Buriton, England, with Denise Lassimonne.

Dr. Teddy is also organist-choirmaster at Christ Church Parish Kensington (Episcopal), accompanist for the National Philharmonic Chorale (the resident chorus of the Strathmore Music Center in Rockville), where he was recently given an award for his 30 years of service to that organization, and associate director-accompanist for the Central Maryland Chorale. He teaches on the staff of the University of Maryland School of Music (where he has also served for more than 30 years) as a coach-accompanist.

WHO'S WHO



Greg Watkins, Seasons of Love Director

Greg is a born and bred Washingtonian and well-respected singer, pianist, musical director, composer and arranger, actor, voice talent, and entertainer. He is a graduate of the Duke Ellington School of the Arts, Howard University (B.M. Music Education), and a former graduate student of Catholic University. For 11 years, Greg has served as musical director and primary musical theater instructor of The Performing Arts Training Studio's Children's Theatre Workshop. He taught musical theater as well as choral and general music at Friendship Collegiate Academy, Duke Ellington School of the Arts, Takoma Academy, and Alice Deal Middle School. Greg currently serves as artistic director of The MusicianShip Washington Youth Choir and minister of music at the Dayspring Community Church.

Greg is the recipient of the 2008 ASCAP Foundation/Cherry Lane Foundation/Music Alive Award in honor of Dr. Quincy Jones. He is also the recipient of the 2015 Coalition for African-Americans in the Performing Arts' Emerging Artist Award.

Greg has appeared in several operas including *The Lyrics of Sunshine and Shadows*. He has appeared as an actor in the WSC Avant Bard's productions of *The Gospel at Colonus* and *King Lear*. Other credits include Theater Alliance (*Black Nativity*); Stanford in Washington (*Blues for a Royal Flush*); Arts Centric (*Sister Act*); Toby's Dinner Theatre (*Dreamgirls*); Workhouse Arts Center (*Rock of Ages*); Delaware Theatre Company (*Crowns*); Harrison & Berg (*Soul Harmony*); Anacostia Playhouse (*Happy Ending*); and Constellation Theatre Company (*Aida*.) His talents as a singer and pianist have taken him from the White House and the Kennedy Center, to international soil: Germany, Russia, Italy, China, Antigua and Barbuda, and Colombia.

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We remember our members who have been lost to us over the years. Their spirits live on with us and we honor their memory. Respectfully, we request if you know of anyone whose name has been omitted from this list, please contact us at 202-293-1548 so that we may continue to celebrate and honor the contributions of all of our members.

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Circle of Excellence Awards are chosen annually by members of GMCW to recognize the outstanding contributions made by members of the Chorus. These awards honor those individuals who have exemplified the spirit of camaraderie, brother- and sisterhood and community in the Chorus and whose work has had lasting impact over many years.

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Steve Herman
Jim Holloway
Steve Maddox*
Dr. Jim Richardson
Ron Sabacek
B. J. Sobus
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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
Laurence A. Rosen

1999

Jerry Carpenter
Bob Dragoset
Thom Gibb

2000

Christopher Grieder
Gary Turner
Joe Vignali
Marvin Weeks

2001

Joe Cannon
Teddy Guarrant
Steven Haber
John Perkins
Michael B. Smith

2002

Carl Baldwin
Barry W. Bugg
Michael Cunningham
Dan Patton
Todd Paul

2003

Tom DiGiovanni
Rick Johnson
Kathy McGee
Chuck Walker

2004

Scott Button
Robert Klein
Jerry Lee
Harold Lewis
Jack Reiffer

2005

Jeff Van Luyn
Stuart Kopperman
Edward P. Oseroff

2006

David Bielenberg
Joe Canter
Bill Cutter
Matt Komornik
Barrett Whitener

2007

Russ Capps
Rob Hall
Marsha Holloman
Paul Leavitt
Jim Murphy

2008

Greg Kubiak
Rob Driggers
Michael Hill

2009

Chip Crews
Mark Hennen
John O'Brien

2010

Jay Ball
Thea Kano
Steve Pflasterer
Andy Van Etten

2011

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Robert T. Boaz
Peter Fox
Andrew Harmon

2012

Craig Cipollini
Ron Norberg
John "JQ" Quiñones
Shannon Rozner

2013

Joe Bloomer
Marcus Brown
Sean Robinson

2014

Timothy E. Allmond
Raymond Burditt
Mary Scott
Ryan L. Williams

2015

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Larry Cohen
John-Paul Hayworth
Rob Serpa, Jr.

2016

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James Ellzy
Rob Neighbour
Lyn VanNoy

2017

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Jay Gilliam
Matt Graf

2018

Howland Hartley
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The Gay Men's Chorus of Washington's Ovation Society is an initiative that recognizes and honors those generous individuals and families who have made planned gifts to the Chorus.

If you have already included GMCW in your estate plans, please let us know so that we can include you as a member of the Ovation Society. If not, we hope you will consider joining this special group by including GMCW in your will, as a beneficiary of a retirement account, or by setting up a charitable trust. Planned gifts can greatly reduce the amount of tax paid by your estate at the time of your death and often do not change the amount that would go to your family and friends.

While your attorney or accountant can provide you with more information, GMCW has several corporate sponsors — both financial planners and attorneys — who specialize in LGBTQ estate issues. We are happy to share this resource list with you upon request.

As a member of the Ovation Society, you will be invited to attend special events and receptions especially for Ovation Society members.

For further information about GMCW's Ovation Society, or if you are interested in learning more about the many ways you can include GMCW in your plans, please contact Executive Director, Justin Fyala, at 202-293-1548 or jfyala@gmcw.org.

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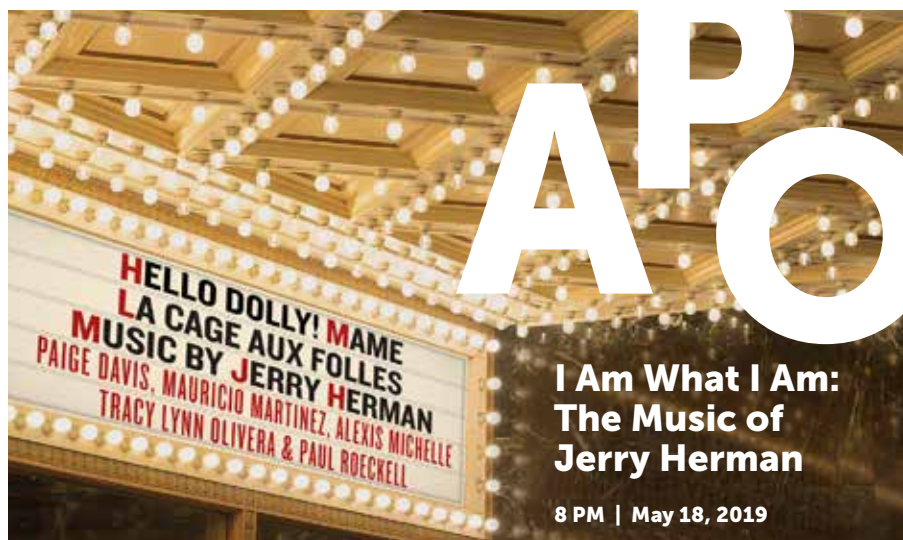
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GLOSSARY

Affirmative Action: a legislative policy in which an individual's color, race, sex, religion, or national origin is taken into account in order to increase opportunities provided to an underrepresented part of society.

Bias: prejudice in favor of or against one thing, person, or group compared with another, usually in a way considered to be unfair.

Biracial: having parents from two races.

Code switching: the practice of shifting the language you use or the way you express yourself in your conversations.

Colorism: prejudice or discrimination against individuals with a dark skin tone, typically among people of the same ethnic or racial group.

Cultural appropriation: the unacknowledged or inappropriate adoption of the customs, practices, ideas, etc., of one people or society by members of another and typically more dominant people or society.

Discrimination: the unjust or prejudicial treatment of different categories of people or things, especially on the grounds of race, age, or sex.

Dual consciousness: the internal conflict experienced by subordinated groups in an oppressive society.

Implicit bias: refers to the attitudes or stereotypes that affect our understanding, actions, and decisions in an unconscious manner. These biases, which encompass both favorable and unfavorable assessments, are activated involuntarily and without an individual's awareness or intentional control. Residing deep in the subconscious, these biases are different from known biases that individuals may choose to conceal for the purposes of social and/or political correctness.

Inclusion: authentically bringing traditionally excluded individuals and/or groups into processes, activities, and decision/policy making in a way that shares power.

Intersectionality: an approach largely advanced by women of color, arguing that classifications such as gender, race, class, and others cannot be examined in isolation from one another; they interact and intersect in individuals' lives, in society, in social systems, and are mutually constitutive.

Micro-aggression: a statement, action, or incident regarded as an instance of indirect, subtle, or unintentional discrimination against members of a marginalized group such as a racial or ethnic minority.

Mixed race: denoting or relating to people whose parents or ancestors are from different ethnic backgrounds.

Oppression: systemic devaluing, undermining, marginalizing, and disadvantaging of certain social identities in contrast to the privileged norm; when some people are denied something of value, while others have ready access.

Pan-Africanism: a worldwide movement that aims to encourage and strengthen bonds of solidarity between all people of African descent. It is based on the belief that unity is vital to economic, social, and political progress and aims to "unify and uplift" people of African descent.

Prejudice: a pre-judgment or unjustifiable, and usually negative, attitude of one type of individual or groups toward another group and its members. Such negative attitudes are typically based on unsupported generalizations (or stereotypes) that deny the right of individual members of certain groups to be recognized and treated as individuals with individual characteristics.

Privilege: unearned social power accorded by the formal and informal institutions of society to ALL members of a dominant group (e.g., white privilege, male privilege, etc.). Privilege is usually invisible to those who have it because they're taught not to see it, but nevertheless it puts them at an advantage over those who do not have it.

Racial profiling: the use of race or ethnicity as grounds for suspecting someone of having committed an offense, typically carried out by law enforcement officials.

Racism: referring to individual, cultural, institutional, and systemic ways by which differential

consequences are created for groups historically or currently defined as white being advantaged, and groups historically or currently defined as non-white (African, Asian, Hispanic, Native American, etc.) as disadvantaged.

Reparations: states have a legal duty to acknowledge and address widespread or systematic human rights violations, in cases where the state caused the violations or did not seriously try to prevent them. Reparations initiatives seek to address the harms caused by these violations. They can take the form of compensating for the losses suffered, which helps overcome some of the consequences of abuse. They can also be future oriented — providing rehabilitation and a better life to victims — and help to change the underlying causes of abuse. Reparations publicly affirm that victims are rights-holders entitled to redress.

Respectability politics: attempts by marginalized groups to police their own members and show their social values as being continuous and compatible with dominant values rather than challenging the mainstream for what they see as its failure to accept difference.

Segregation: the separation or isolation of a race, class, or ethnic group by enforced or voluntary residence in a restricted area, by barriers to social intercourse, by separate educational facilities, or by other discriminatory means.

Socialization: the process of learning to behave in a way that is acceptable to society.

Stereotype: a widely held but fixed, oversimplified, and generally negative image or idea of a particular type of person or thing.

Unconscious bias: a bias that happens automatically, is outside of immediate control, and is triggered by the brain's making quick judgments and assessments of people and situations, influenced by our background, cultural environment, societal expectations, and personal experiences.

White privilege: the accumulated and interrelated advantages and disadvantages that are reflected in racial/ethnic inequities in life-expectancy and other health outcomes, income and wealth and other outcomes, in part through different access to opportunities and resources. These differences are maintained in part by denying that these advantages and disadvantages exist at the structural, institutional, cultural, interpersonal, and individual levels, and by refusing to redress them or eliminate the systems, policies, practices, cultural norms, and other behaviors and assumptions that maintain them.

White supremacy: a historically based, institutionally perpetuated system of exploitation and oppression of continents, nations, and peoples of color by white peoples and nations of the European continent for the purpose of maintaining and defending a system of wealth, power, and privilege.

Additional resource: <http://www.racialequitytools.org/glossary>

Definitions contributed by Tyrel Brown, Jay Gilliam, and Javon Morris-Byam.



GMCW DONORS

The Gay Men's Chorus of Washington, DC is grateful to the following individuals and organizations who support the Chorus and its many activities. The gifts listed here are from February 1, 2018 to February 1, 2019, and include annual gifts and partnerships. Thank you!

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GMCW is pleased to honor current and former members of its Board of Directors who have made multi-year commitments to continue their legacy of leadership within the Chorus.

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