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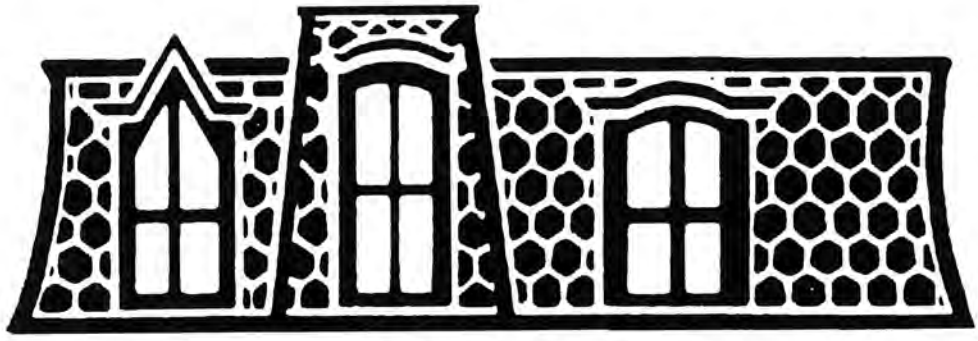

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Jeffrey Buhrman . . . . . Assistant Music Director
Michael Rivard . . . . . Director/Choreographer
Theodore Guerrant . . . . . Accompanist
David Lindsey . . . . . AFGM Accompanist
Phil Rogerson . . . . . Vocal Coach
Robert Wheeler . . . . . Executive Producer
Larry Rosen . . . . . Concert Producer
Michael Rivard . . . . . Stage Manager
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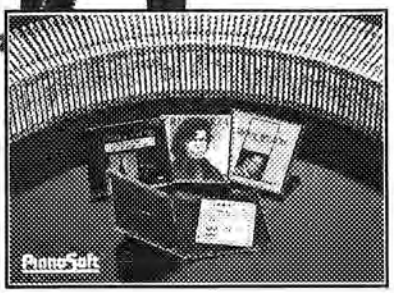

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Notes from the President

by Rod Fiorito, GMCW President

Having presided as President of the Gay Men's Chorus of Washington for the last 8 months, I have come to have a better appreciation for this very dynamic, very creative organization. I am constantly amazed at the energy and commitment of the individuals involved in GMCW. Although the chorus is a mostly volunteer organization, we strive to present a professional, quality product that meets the needs of our audience, our members, and the community at large. There is always room for improvement, but I believe that we are meeting this goal.

We developed our Mission Statement last year, and the board has just recently approved our long range goals and objectives. You can find our Mission Statement and our Strategic Goals elsewhere in this program.

These types of accomplishments may be a yawner to some people, but it is music to an administrator's heart. I truly believe that these foundational pillars will propel GMCW into the next century, by making GMCW a continued source of inspiration and comfort to the gay and lesbian community, and by expanding our presence and our voice into more diverse areas of the general community. Together with the growing movement of the Gay and Lesbian Association of Choruses (GALA Choruses) in the United States and in the world, the impact of our music and our message will be felt more strongly and more pervasively in the years to come!

We are very proud of having AT&T as our official sponsor of *Live At The Lincoln*! For GMCW, it is a milestone to have a corporate business entity such as AT&T visibly support our organization. AT&T has had a longstanding non-discrimination policy for lesbigay employees and has begun to market directly to lesbian and gay consumers, recently demonstrated by its financial support of last year's Gay Games. We are very grateful for their support for this concert and hope that you will express to them your approval of their support. You can do this through voice mail (800-336-6929), e-mail (csc@attmail.com), or regular mail (Robert Allen, Chairman, AT&T, 295 N Maple Ave., Basking Ridge, NJ 07920-1001). Your voice of support is very important to ensuring that AT&T will continue to sponsor future gay and lesbian events!

Finally, I would like to leave with you a note that we received from a person in Wilmington, Delaware, who purchased our recording, *Singing Free*. His expression of appreciation has touched our hearts and will surely touch yours as well:

To all the members and staff of the GMCW,

Yesterday, January 8, 1995, a friend and I hosted a party for several close friends—all of whom (quite incidentally) have lost loved ones to the scourge of AIDS.

As the music and the wine flowed, talk inevitably turned to the fallen:

"Remember when..."

"The last time I saw..."

"No one could make me laugh like..."

"I only wish I had..."

"Things just aren't the same since..."

And on and on.

With Streisand, Garland, Cline, Feinstein, et al,. providing the backdrop, the mood became increasingly somber.

Until SINGING FREE—and then the rejoicing clicked in.

We laughed (I Can Cook, Too), blushed (Good Thing He Can't Read My Mind), bellowed (Hooray For Hollywood), shivered (Free), bristled (Walk Him Up The Stairs), double-fisted (In Our Lifetime) and, of course, threw a few back (In This Moment).

Thank you, thank you, thank you, GMCW, for the inspiration it took to create a joyous celebration from the dregs of what desperately wanted to be a take-no-prisoners, self-pity party.

And when I think of John, I hum "Peace I Leave With You." It's starting to get OK.

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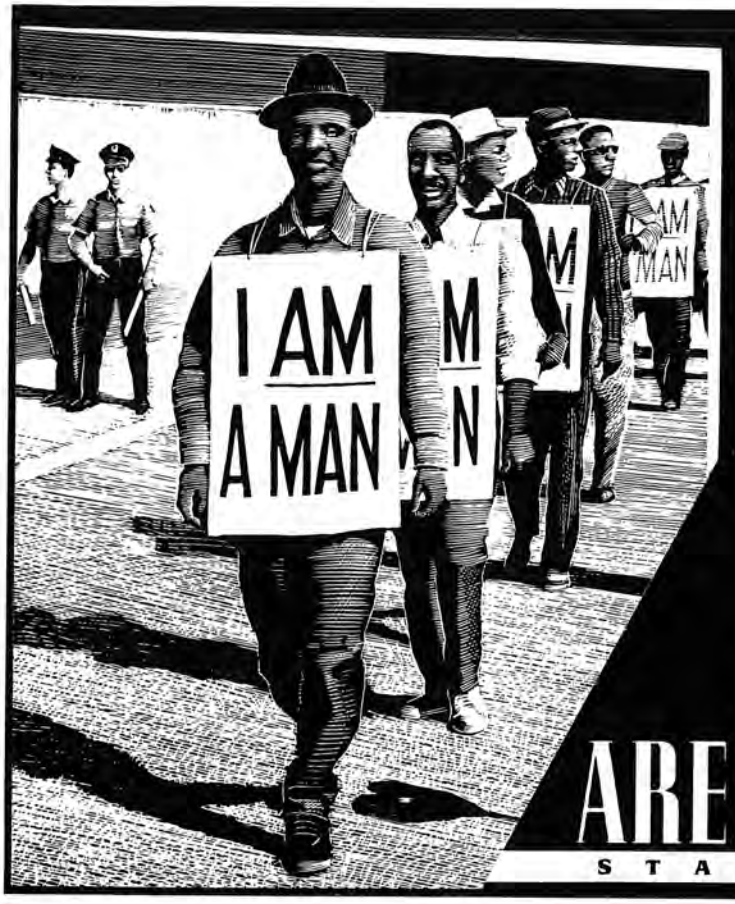

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Lesbian, Bisexual and Gay United Employees at AT&T (LEAGUE) is one of several Employee Resource Groups officially recognized and supported by AT&T. LEAGUE has also been recognized as one of the leading LesBiGay organizations dealing with workplace issues across the country. Founded in 1988 in Denver, it now has thirty chapters throughout the country in major AT&T locations.

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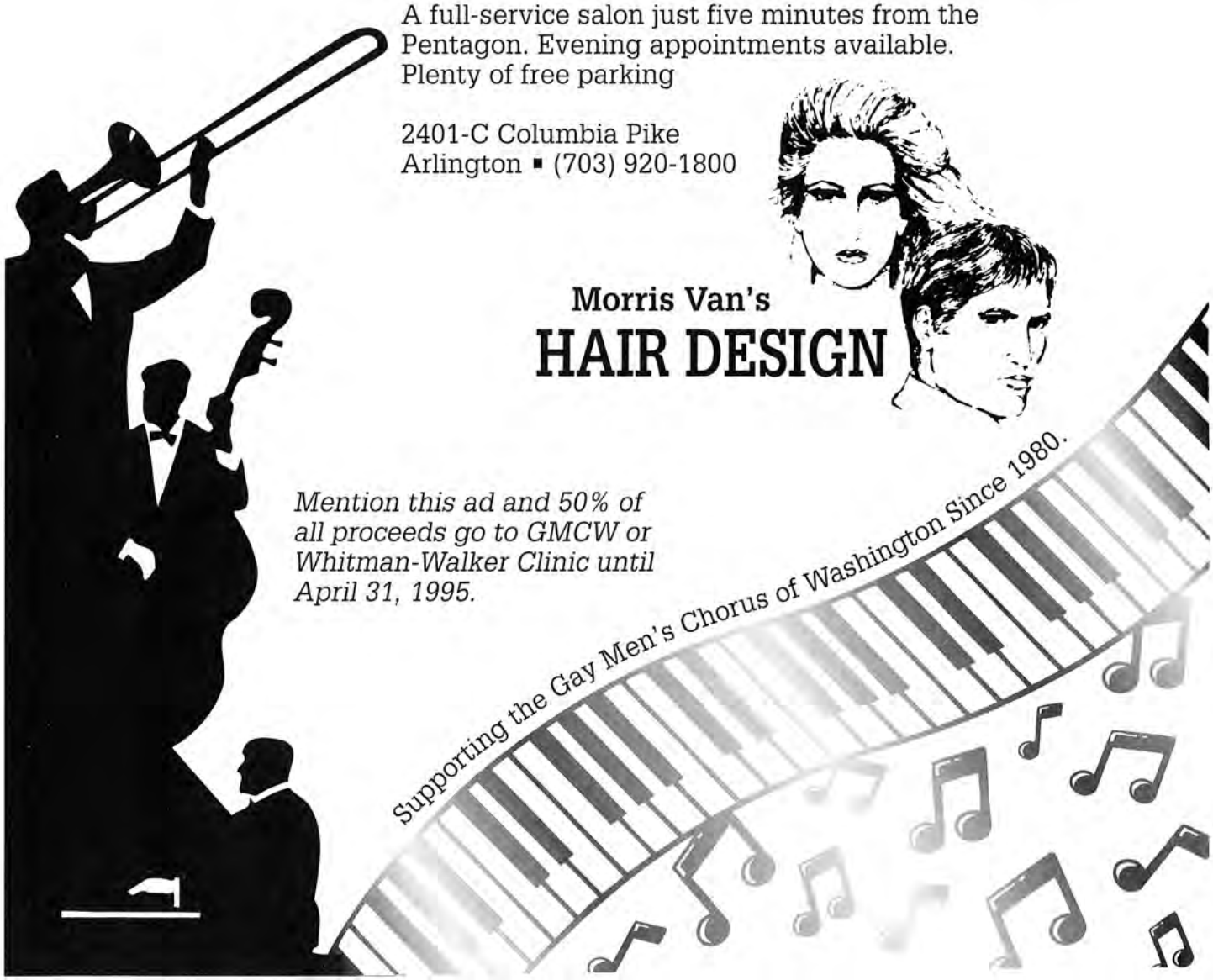

LIVE at the LINCOLN!

Gay Men's Chorus of Washington, DC • James Holloway, Music Director — New Arts Six

Over My Head ..... Spiritual, arr. New Arts Six
New Arts Six

Nkosi Sikelel iAfrika ..... Enoch Santonga, arr. Gabriel Larentz-Jones

Betelehemu ..... Olatunji, arr. Wendell Whalum
Soloists: Dan Patton and Kevin Doss

Let Us Break Bread Together/Oh Freedom ..... Spirituals, arr. Bruce Trinkley
Soloists: Van Neel, Jim Moore, and Dan Kaufman

Lord, How Come Me Here? ..... Spiritual, arr. NAS
New Arts Six

Motherless Child ..... Spiritual, arr. Dorothy Powell
New Arts Six

Hush! Somebody's Callin' My Name ..... Spiritual, arr. Brazael Dennard
Soloist: Paree Roper

Deep River ..... Spiritual, arr. Marvin Gaspard

Jacob's Ladder ..... Spiritual, arr. Linda Searight
New Arts Six

Keep Your Lamps (Trimmed and Burning) ..... Spiritual, arr. NAS
New Arts Six

Scandalize' My Name ..... Spiritual, arr. NAS
New Arts Six

Ring Dem Bells ..... Spiritual, arr. NAS
New Arts Six

Witness ..... Spiritual, arr. Jack Halloran
GMCW and New Arts Six

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My Lord, What A Morning . . . . . Spiritual, arr. Wendell Whalum
Soloist: Paul Thomasson

Rainbow 'Round My Shoulder . . . . . Negro chain gang song, arr. Robert De Cormier
GMCW Chamber Choir

Hold On! . . . . . Spiritual, arr. Eugene Thamon Simpson

Feel Good . . . . . L. Craig Tyson and Leonard Scott, arr. Barbara Baker and David T. Elliott

Elijah Rock . . . . . Spiritual, arr. Monya Logan, NAS
New Arts Six

Handful of Keys . . . . . Thomas "Fats" Waller, lyrics by Richard Maltby, Jr. and Murry Horowitz, arr. William Elliot

Five O'clock Drag . . . . . Duke Ellington and Harold Adamson, arr. Bruce Trinkley
Soloist: Rob Rexroth
Featuring *A Few Good Men*: Fred Boykin, Joe Cannon, Roland Emenheiser,
Rod Fiorito, Matt Komornik, Michael Lewis, Charles Merk and Daniel Patton

Jazzonia . . . . . Poetry and music, arr. NAS
New Arts Six

It Don't Mean A Thing: The Music of Duke Ellington . . . . . arr. Mark Riese
Dancers: Matt Komornik, Alan Mingo, and Ron O'Leary (choreographer)

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Program Notes

Nkosi Sikelel' iAfrika

The following passages are from *Long Walk to Freedom*, the autobiography of Nelson Rolihlahla Mandela. (Mandela's birth name Rolihlahla is a Xhosa word whose colloquial meaning is "troublemaker.")

Sentenced to life imprisonment, June 12, 1964:

"We were kept handcuffed in the cells underneath the courthouse. The police were extremely nervous about the crowd outside. They kept us underground for more than half an hour, hoping people would disperse. We were taken through the back of the building and entered the black van. We could hear the motorcycle escort revving up beside us. To avoid the crowd, the van took a different course, but even so, we could hear the crowd shouting 'Amandla! [Power!],' and the slow beautiful rhythms of *'Nkosi Sikelel' iAfrika.'* We made clenched fists through the bars of the window, hoping the crowd could see us, not knowing if they could."

Inauguration Day, May 10, 1994:

"...the highest generals of the South African Defense Force and police, their chests bedecked with ribbons and medals from days gone by, saluted me and pledged their loyalty. I was not unmindful of the fact that not so many years before they would not have saluted but arrested me. Finally a chevron of Impala jets left a smoke trail of the black, red, green, blue, and gold of the new South African flag.

"The day was symbolized for me by the playing of our two national anthems, and the vision of whites singing *'Nkosi Sikelel' iAfrica'* and blacks singing *'Die Stem,'* the old anthem of the republic. Although that day, neither group knew the lyrics of the anthem they once despised, they would soon know the words by heart."

Nkosi Sikelel' iAfrika

God bless Africa
Let her praises be sung.
Hear our prayer
God bless us, her children.

Come Holy Spirit, descend upon us.
O Spirit divine, bless us.

Bless, O Lord, our country,
So that she may waken from her sleep.
Fill her horn with plenty,
Daily, guide her feet.

Lord, hear us, your faithful sons.
God bless us, your children every one.

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Who's Who

James Holloway, Music Director

"We recognize a responsibility to the words 'community,' 'artistry,' 'excellence,' 'entertainment,' 'inclusiveness.'

"A flexible sense of community will enable us to find common ground with every audience: a community of gay and lesbian people, a community of friends and family, a community of Washingtonians, and the wider community of music lovers.

"Somewhere around a 'C,' baritones, if you please!" "This 'ah' vowel is not up for a vote, tenors." "Love this phrase; it'll love you back." "Starting with the last page and working forward..." "...and the new words are..."

—spoken in GMCW rehearsal

James Holloway, now in his fifth season as Music Director, brings to the podium a varied musical background and a passion for the gay and lesbian choral movement. His work as a pianist and accompanist are well known in the Washington area and he has performed throughout the United States and in England.

His background has included substantial experience in instrumental music, orchestral music, and chamber music as well as many years of experience in vocal coaching including opera, music theater, and choral music. He holds music degrees with honors from the University of South Carolina and the University of Maryland where he studied with Stewart Gordon, Nelita True, and noted vocal coach and accompanist Martin Katz. He has also studied extensively in England with the venerated pianist Denise Lassimonne, who for almost fifty years has been the living link to the great piano pedagogue Tobias Matthay.

Jim currently serves on the Board of Directors of GALA Choruses, the organizational network serving more than one hundred gay and lesbian choral organizations in the United States, Canada, Europe, and around the world. Jim works for the Library of Congress as a copyright examiner for the performing arts and has been listed in Outstanding Young Men in America.

Of gay choruses he says, "There are no blueprints for us to follow; we are constantly inventing ourselves. Sometimes the press and the arts funding establishment don't know how to deal with us, but that's because we will not be so easily categorized or pigeonholed. We are free to develop a style and choral personality all our own which let us choose from the widest possible array of musical entertainment styles. In our music we may soothe or confront, we may even laugh at the humor of our own lives, but we must not be boring."

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Jeff Buhrman, Assistant Music Director

This is Jeff's fifth season as Assistant Director. He joined GMCW in September 1986 and has been director of Potomac Fever, our close harmony ensemble, as well as featured soloist in many GMCW concerts.

Jeff received a Bachelor of Arts degree from Montclair State University where he studied voice with Marden Bate and conducting with David Randolph. He spent several years singing in New York City with several professional choruses, including a five-voice early music ensemble, "Friends and Aires." Jeff also studied voice with Walter Blazer at the Manhattan School of Music.

Jeff has been a music educator for the past 19 years and is pursuing a Master of Arts degree at George Washington University. He shares his life with his partner Robert, whom he adores.

Michael L. Rivard

Michael has been directing and choreographing for **A Few Good Men**, the Chorus' song-and-dance ensemble, for ten years now, and serving as stage director for GMCW's "theatrical productions" for the past five seasons. It has been said, among other things, that "Michael's credentials include a warped sense of humor, a twisted mind, and an imagination out of control."

Moving to the D.C. area in 1976, he began his association with the Chorus in the Spring of 1985. While living in this area, he has studied jazz, ballet, modern dance, and his favorite, tap, as well as piano and voice. Michael is a member of the International Tap Association which, since its founding in 1987, serves the needs of the tap community and promotes a greater understanding of the art of tap throughout the world.

As a member of the Atlantic States Gay Rodeo Association, Michael has choreographed and performed with the Capital Cloggers, and danced with the DC Lambda Squares, the gay square dance club in the district.

Currently Michael is studying American Sign Language and the Deaf Culture at the BiCultural Center in Riverdale, Maryland. Using ASL on a daily basis at work, he also hopes to

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Ted Guerrant, Principal Accompanist

Known to GMCW members and audiences alike for twelve years as an understudy for the traditional characters of Charlie Chaplin, Carmen Miranda and Liberace, and as the untraditional "Miss Tessy-tura," "Dr. Teddy" first came to us as Jim Holloway's sidekick on the piano bench, where he and Jim quickly established their reputations as innovative interpreters of Leonard Bernstein's "Wrong Note Rag."

In real life, Teddy holds four college degrees in music and has seven other part-time jobs as Director of Music and Organist at one church, Associate Organist at a second church, Assisting Organist at a third church, Accompanist/ Rehearsal Assistant for three other area choral groups, and Administrative Staff member in the music department of a local university.

A noted authority on many subjects, he is as comfortable giving a lecture-demonstration on the harmonic analysis of the hymns of Fannie Crosby (1820–1915) as he is delivering a discourse on the "Sword and Sandal" movie classics of the early 1960s starring, for example, Adriano Bellini (b. 1944, alias "Kirk Morris"). Two previous GMCW conductors have survived him, and he is now working on (or under, as it were) the third.

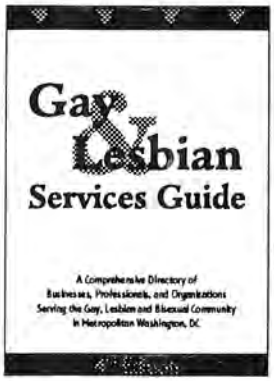
Phil Rogerson, Vocal Coach

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 bachelors 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 each fall. 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 vocal warm-ups and sectional rehearsals and assists soloists and individual singers with vocal problems.

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.



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Robert Wheeler, Executive Producer

An unseen but key player behind this season's GMCW concerts is our executive producer, Robert Wheeler. Other than when presenting flowers or moving stage equipment, you rarely see him because he is busy backstage trying to ensure a problem-free and successful production. Keeping 150 divas happy is no easy task!

Robert became a member of GMCW's support staff last season after he was elected to GMCW's Board of Directors in June of 1993. Robert is one of three members of Capital Club, the financial support arm of GMCW, who now serve on the board. Robert also serves as the board's Vice President. He joined Capital Club in 1985 and for three years chaired the Capital Club's fundraising auction that has now become a GMCW fundraising institution, raising $20,000 in one evening for the past three years.

For this concert production, he serves as interloper between the performance space management, the stage crew, and our own musical staff to bring the GMCW's music staff's creation to you— not to mention keeping everything running smoothly.

In real (?) life, Robert is a tax attorney. Although his career pays the rent, Robert loves his work with GMCW. His favorite pastimes include travel, going to the theater, the movies, and reading.

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New Arts Six was founded in 1981 by six Dallas-based African-American women who saw a need to revitalize the musical legacy of African-Americans. The identification of this need led them to their mission—**to preserve, promote and perform the ethnic folk music of African-Americans—the Spiritual.**

From the beginning, the ensemble has produced original works utilizing Spirituals to record musically a *page* of history or folk tradition. These original works are commissioned by New Arts Six and produced by in-house writer/performer, Gale Washington Tyler and prominent African-American playwrights like Rudy Eastman of Ft. Worth's Jubilee Theatre and Dr. Arthur L. Allen of Allen Children's Theater and Goober Productions. The ensemble is equally inspired by Dallas author/journalist/musician Rosalyn M. Story, whose book *And So I Sing* relates the stories of African-American women who achieved operatic careers despite artistic, social and racial barriers.

Individually and collectively, the ensemble members come with extensive musical training in classical opera, musical theatre and education. New Arts Six has brought its charm and brilliance to audiences in Austin, Atlanta, Dallas, Ft. Worth, New Orleans, Milwaukee, Houston and Chicago. From their debut performance in 1981 at Thanksgiving Square (downtown Dallas) to the Meyerson Symphony Center, New Arts Six consistently takes one into a world beyond.

Now, the ensemble performs across the country as featured artists in communities and as guest artists with symphony orchestras and choruses.

The Tradition of the Spiritual

The Spiritual, also known as *The Sorrow Song,* is both social and political. The Spiritual grew out of a rebellion against slave masters. It reflects an African background, a life on Southern plantations and an unforgettable record of a people being dehumanized.

Theologically, the Spiritual allows one to understand how the divine spirit moves black people toward unity and determination; and how they created their own religion from the remnants of both African and Christian beliefs. Three central themes in the Spiritual are:

- a desire for freedom (*freedom from bondage and freedom in bondage*);
- a desire for justice;
- a desire to gain an everlasting future.

The Black Spiritual is the essence of many forms of popular music: jazz, gospel and blues. The Spiritual is a pure American art form, a social and political statement, and an integral part of African-American historical and cultural development. The power of the music comes directly from the Black experience and tradition.

GLENDA COLE CLAY
Lyric Coloratura-Soprano

Solo recitalist, oratorio specialist and master music teacher, Glenda Cole Clay is a founding member of New Arts Six and its predecessor the Cameo Opera (Dallas). Ms. Clay has sung in places ranging from churches to concert halls. She has sung as a concert soloist and as a featured soloist, especially oratorios. Utilizing the musical experiences of Howlin' Wolf through Leontyne Price, Ms. Clay taught children (of all levels) music theory, vocal and opera music, theatre etiquette and storytelling. Ms. Clay holds a Master of Education degree (Prairie View A&M University, Prairie View, TX) and a Bachelor of Science in Music (Bishop College, Dallas, TX).

MONYA DAVIS LOGAN
Pianist

Monya Davis Logan, pianist/teacher, has performed with such celebrities as Peabo Bryson, Melba Moore and Jennifer Holiday. Active in her community, Ms. Logan serves her church as the coordinator of the St. Luke United Methodist Church Music Ministry and provides private piano lessons. As a teacher, Ms. Logan taught music theory and music appreciation at the Booker T. Washington High School for the Performing and Visual Arts (Dallas). Ms. Logan studied at the Oberlin College Conservatory of Music (Oberlin, OH) and at Southern Methodist University's Meadows School of the Arts (Dallas, TX). At the age of 10, Ms. Logan began playing weekly in her church where she gained a wealth of performing experience and exposure.

CYNTHIA DORN NAVARRETE
Actress/Dramatist

The voice of actress Cynthia Dorn Navarrete has been seen and heard nationally in television programs and radio spots. Her roles range from supporting actress roles in made-for-television movies like *A Woman of Independent Means* (starring Sally Field), *The Charmer* (USA Cable), *Tell Laura I Love Her Island City* (the pilot), *Love Hurts, Caged Fear* to voiceover spots for McDonald's and Bank One to industrial training films made for corporations and government agencies. Theatrically, Ms. Navarrete has appeared in major and/or supporting roles in *House of Flowers, For Colored Girls..., Sister Mary Ignatius Explains It All for You, Little Foxes, Fences* and *A Raisin in the Sun*. Ms. Navarrete holds a Bachelor of Science degree from Southwest Texas State University (San Marcus, TX) with a music minor.

DOROTHY REGINA POWELL
Dramatic Mezzo Soprano

Dorothy Powell is a musician of great versatility. She has performed operatic roles in the operas of *Carmen, Samson & Delilah*, and *Il Barbiere di Siviglia (The Barber of Seville)* and oratorio solos from Handel's *Messiah* and Verdi's *Requiem*. As a student, she sang as a soloist with the Bethune Cookman College Chorale (Florida) and earned first prize in the Florida Music Educators Competition. With the chorale, Ms. Powell performed extensively across the country including performances in Carnegie Hall and the John F. Kennedy Center and internationally in Israel, Greece, France, Germany, and Austria. Ms. Powell holds a political science degree from the Bethune Cookman College (Daytona Beach, FL).

LINDA SEARIGHT
Contralto

Linda Searight is a vocalist, composer, actress, author, teacher, and organist. A private audition with Jennie Tourel (an opera star from 1931 to 1971) resulted in twenty solo concerts with the Dallas Symphony Orchestra. As a veteran instructor, Ms. Searight has worked with children in music and drama, covering diction, vocal technique and the exploration of the Spiritual. As a vocalist, Ms. Searight has performed on national television with Bobby Jones, The Gospel Explosion (BET). Ms. Searight is also the founder of a youth community chorus that appears on BET periodically. A graduate of Bishop College (Dallas, TX), Ms. Searight earned a Bachelor's Degree in Music Education.

GALE WASHINGTON TYLER
Lyric Soprano

Writer, actress, arranger, teacher, and vocalist, Ms. Tyler's musical training and performance experience is broad and diverse. As a soloist, Ms. Tyler has performed with the Winston-Salem Symphony Orchestra and the North Carolina Bicentennial Touring Module. She has held the operatic roles of Laurie in *The Tenderland* (by Aaron Copeland), Susanna in *The Secret of Susanna* (by Wolf-Ferrari) and Liu in *Turandot* (by Giacomo Puccini). As a longtime member of New Arts Six, she has arranged music and written productions. While she was touring as vocalist in Italy, she studied with famed vocal coach Giuseppe Giardina. Ms. Tyler holds a Master of Music/Vocal Performance from Southern Methodist University's Meadows School for the Arts (Dallas, TX) and a Bachelor of Music/Vocal Performance from the North Carolina School of the Arts (Winston-Salem, NC).

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Gay Men's Chorus of Washington, DC

Fourteen years and still singing strong! It's been said before, but it bears saying again. The Chorus continues to bring its music, its dance, its staged shows, and its love for music, to the people of Washington, DC, and beyond. In fact, we have members of our listening audience in every corner of the world, with our membership in GALA, the Gay and Lesbian Association of Choruses. With our CD which came out this past summer, many more people have had the opportunity to hear our music. The Chorus has truly taken its place as a respected musical and cultural institution in the nation's capital and beyond. Under the masterful direction of Jim Holloway and supported by a talented staff, the Chorus has received critical acclaim in the press from coast to coast.

Our regular audience has become familiar with our many achievements and can practically recite them from memory: recipient of the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline, active participation in numerous local community events such as the Washington Cathedral's Episcopal Caring Response to AIDS service, the annual AIDS Walkathon, political fund-raising events, the 1987 March on Washington Concert at Constitution Hall, the Kennedy Center Open House, Monday Night At The National Theatre, Martin Luther King, Jr. birthday celebrations, benefit concerts for Wolf Trap Farm Park and the Whitman-Walker Clinic, and active participation with the international GALA Choruses organization including special performances with over a dozen GALA member choruses across the United States and Canada. And the list continues to grow.

Most recently, GMCW was awarded a $5,000 matching grant by the District of Columbia Commission on the Arts and Humanities. This City Arts Program Award will be used to provide free tickets to GMCW concerts for persons with AIDS and their care-givers, and to support the AIDS outreach activities of GMCW and its ensembles.

In addition to the full Chorus, GMCW has a family of small ensembles. The Chamber Choir made its debut at our holiday concert in December, 1991, under Jim Holloway's direction. It joins Potomac Fever and A Few Good Men as specialty ensembles. They provide Chorus members additional opportunities to explore the variety and diversity of musical repertoire.

No matter how large the Chorus grows, we welcome new voices to our ranks. For information about auditions, please phone (202) 338-SING.

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Byron Brown[1]
Joe Cannon[2]
Rich Dodenhoff
Kevin W. Doss[3]
Gary Dwyier
Chip Heath
Michael T. Hodge
Jared Matesky
Van L. Neel
Dan Patton[2,3]
Gary M. Regan
Robb Rexroth[1]
Philip M. Rogerson
Jim Stanko
David F. Streit[1]
Jeffrey C. Van Luyn
Arie B. Venema[3]
Kevin Webster
James W. Williams
Robert K. Wonneberger[2]

Second Tenor

W. Eric Balthrop
Chuck Baxter
Corey Bent
David Boger
Joe Cantor
Jerry Carpenter
Larry Crow
Stanley D. Drake
Daniel J. Duch
Bill Eadie[3]
Roger Edens[1]
Roland Emenheiser[2]
Jef Fike
Rod Fiorito[2]
Daniel E. Galley
David W. Holmes
Greg Jones
Jeff Keenan
Jim Knauf
Matt Komornik[2]
Steven Kopstein
James P. Madigan III[3]
André J. Marcial
Kris Marshall
Jim Meany
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Jeff Peirce
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Jack D. Pryor
Michael R. Quasebarth
Steve Reed
David Robinson
John Rutkowski
Paul Siegel
David Smith
Ted Spencer[3]
Richie Stevens[3]
Dennis C. Swick
Gregory Tepe
Keith Wall
Barry T. White[3]

Baritone

David Akridge
Rich Aldret[3]
Tom Baroody
Matthew Borkowki[3]
Jeffrey Buhrman[1]
Joe Canter
Larry Cohen
Craig R. Cowden
Chip Crews
Steven Daigneault
Dwight de Keyser
Bill Dommel
Ronald Downing
Glenn Edwards
Keyth E. Fitzgerald[2]
Thom Gibb
Christopher M. Grieder
Eric Johnson
Darrell L. Lewis
Michael Lewis[2]
Bill Lipsett
Rondore McDowell
Michael D. McElvaine
Kim-Scott Miller
Martin G. Murray
Falle Nelson
James Peterson
Stephen Rappaport[3]
Alan Christopher Roberts
L. Wayne Rogers
Daniel Scearce
Tom Sena
Patrick K. Shea
Michael Mosher Smith[1]
David Taylor
Paul G. Thomasson[3]
Bob Williams
Bob Yeargan
Robert L. York Jr.[3]

Bass

C. Michael Baker[1]
Jim Carey
Kenneth T. Cole
David Cooper
Richard Dorr
Bob Dragoset[3]
John Gideons
David Haavik[3]
Dan Kaufman
Jerry Lee
Doug Loescher
Jim Lopresti
Charles F. Merk[2]
Nick Neagle
Rob Neighbour
Todd Paul
Steve Pflasterer[1,3]
Kevin Quigley
Bob Reeg
Paree L. Roper[3]
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[1] Potomac Fever
[2] A Few Good Men
[3] Chamber Choir

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C. David Bury
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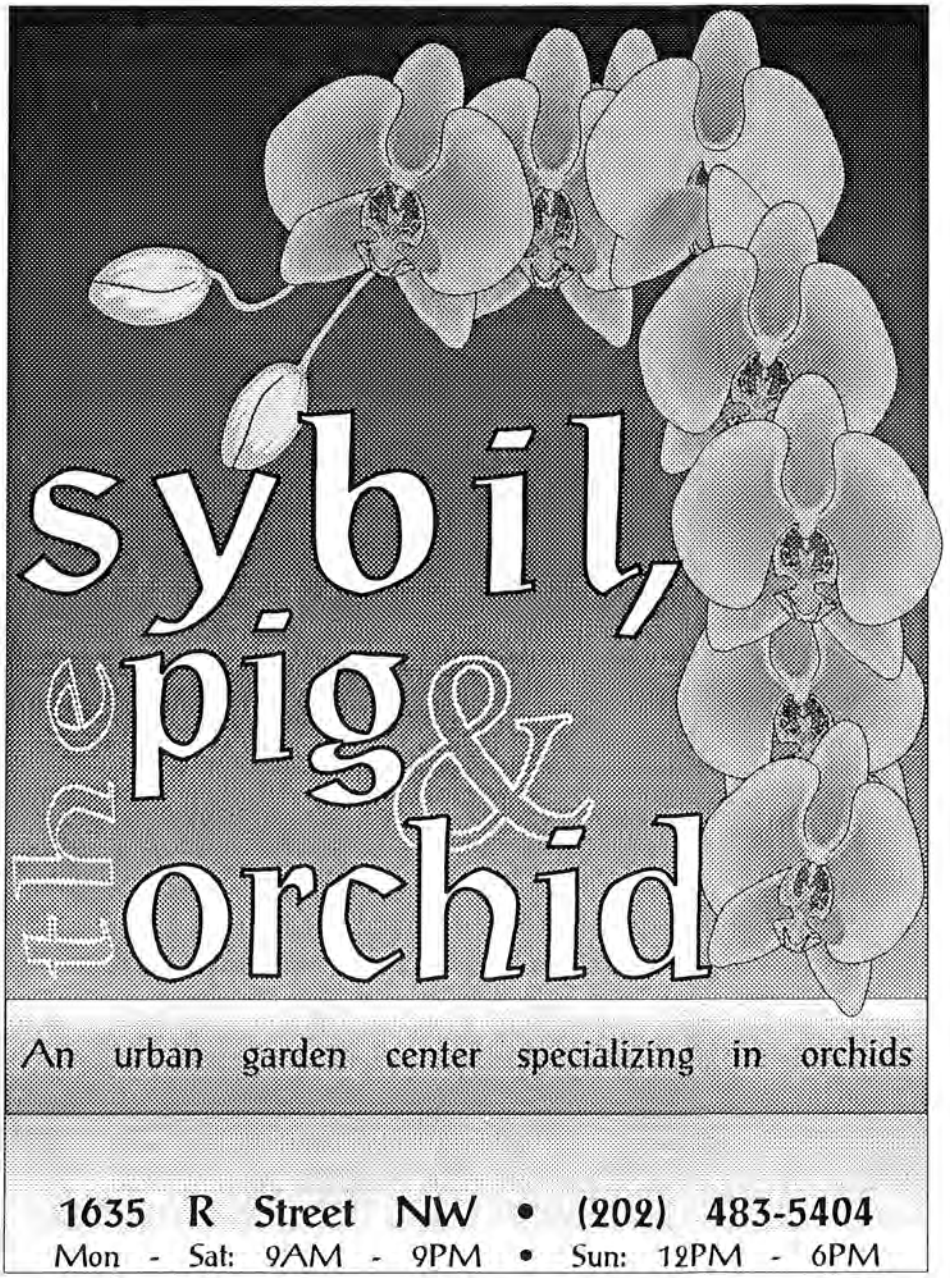

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Membership in the Capital Club is available to individuals or couples who make an annual gift to the Gay Men's Chorus of Washington of $250 or more. The benefits of membership in the Capital Club include priority seating, invitations to receptions and special events, and special recognition.

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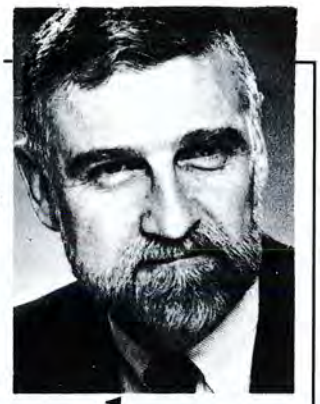

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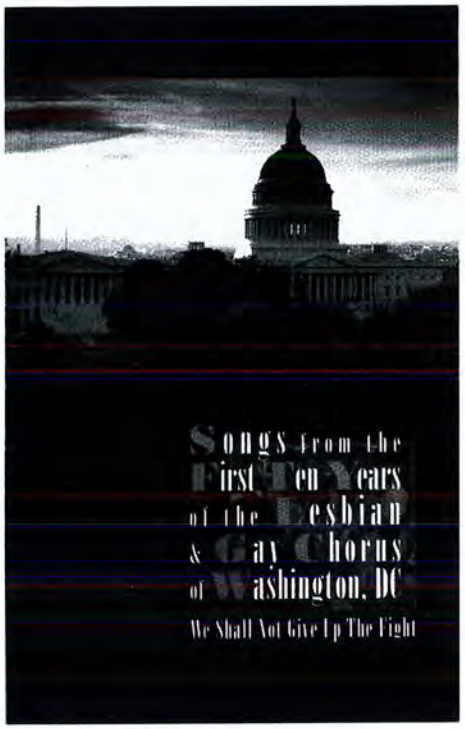

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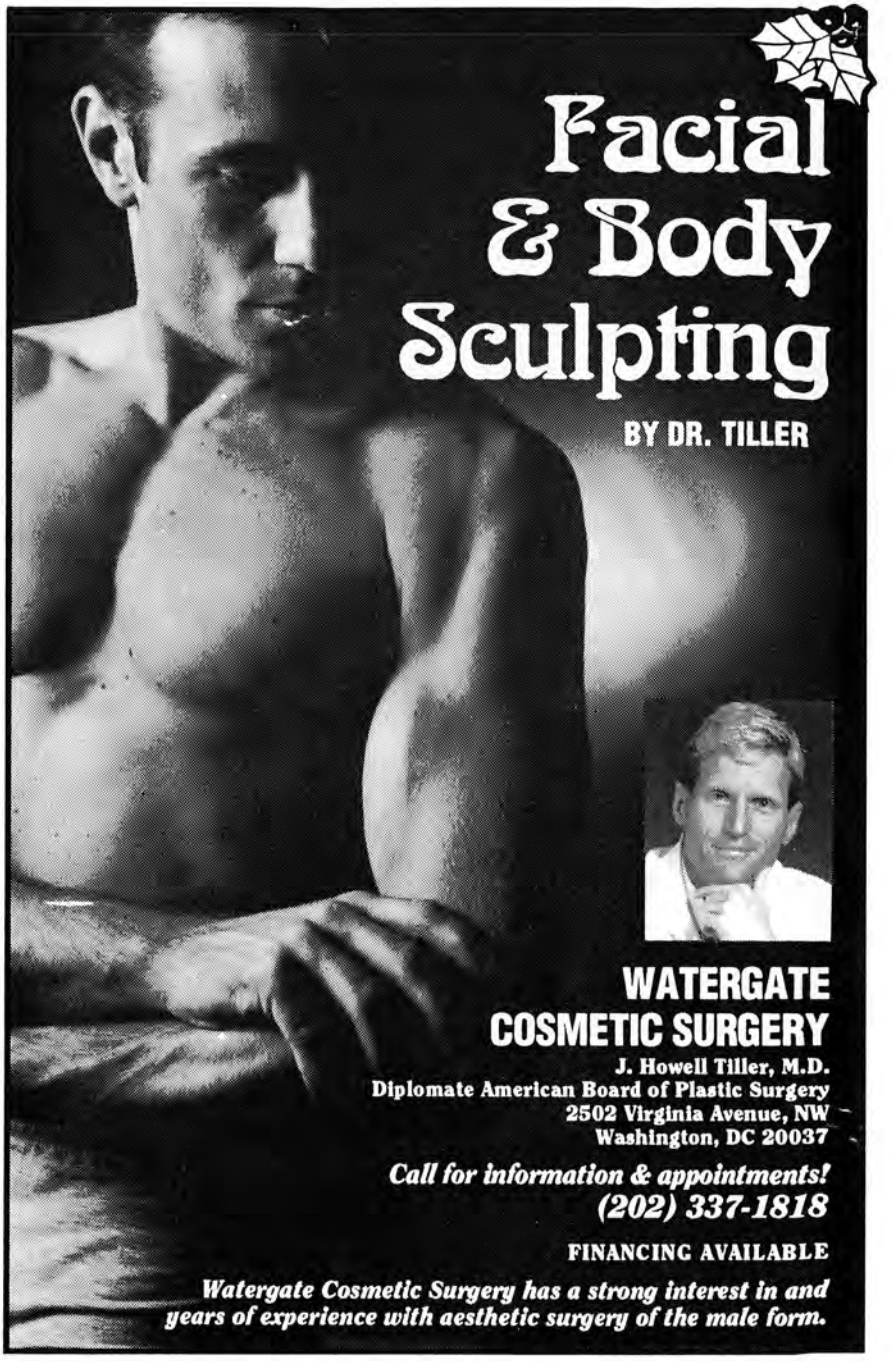

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Established in 1986, the Dudley Fund honors one of GMCW's founding members. Tom was a member of the Board of Directors, fundraising chairman extraordinaire, and friend of all.

In his will, Tom left GMCW a significant sum of money. This bequest provided the seed for what became the fund that bears his name.

The Dudley Fund is an interest-bearing account with two basic goals: to assist needy Chorus members in participating in Chorus events; and to permit the Chorus to provide increased outreach to the gay and lesbian community, as well as to the general local community.

Since the Dudley Fund was established, it has grown four-fold through donations in memory of deceased members of the community.

You can help keep the fund growing with your tax-deductible gift, or by including GMCW in your will.

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Mission Statement

The mission of the Gay Men's Chorus of Washington DC is to develop a musical legacy, to affirm the role of the Gay community in the life of the nation and humanity, to educate others about the gay experience, and to inspire through music.

We seek to achieve these goals by:

- commissioning new music
- participating in the international Gay and Lesbian choral movement
- maintaining fiscal stability
- performing community outreach

We recognize the need for diversity and support the rights of individual expression while sharing common values:

- developing as a family
- fostering individual growth
- encouraging team work
- breaking new ground
- achieving musical excellence
- promoting Gay pride

GMCW Goals

I. MUSIC

In the area of music, the GMCW is committed to:

- enriching the music education of singing members
- striving toward musical excellence
- continuing our musical legacy by breaking new ground and making a permanent musical imprint on the international Gay & Lesbian Choral movement that will reflect the diversity of the Chorus and the community

II. FINANCE

The GMCW is committed to fulfilling its financial responsibilities by:

- increasing revenues while maintaining short- and long-term fiscal stability in order to further GMCW mission
- reducing expenses for individual members
- educating members on fiscal matters
- diversifying our revenue base

III. VISIBILITY/OUTREACH

The GMCW is committed to reaching out to others by:

- communicating more effectively with our supporters, the Les/Bi/Gay community, and the Washington D.C. metropolitan community
- developing relationships with other organizations and others in our community such that our sense of community is expanded
- fostering and improving our relationship with the media

IV. MEMBERSHIP

The GMCW is committed to creating an environment that fosters musical and personal growth for its members by:

- recruiting singing and non-singing members with talents and abilities that forward our mission and goals
- encouraging family/group cohesion and support
- encouraging member participation in Chorus activities
- encouraging open, active, and timely communication among all FCPAA members, including singing and non-singing GMCW members, Capital Club, and FCPAA Board
- encouraging greater diversity within GMCW

V. ORGANIZATION AND STAFF DEVELOPMENT

The GMCW is dedicated to:

- supporting, sustaining, and increasing GMCW growth through establishment of paid professional administrative staff
- developing Board and non-paid staff skills & growth (volunteers)
- reviewing and assessing the organizational structure and its component parts on an ongoing basis and making adaptations as needed

VI. DIVERSITY

GMCW is committed to diversity in:

- musical programming
- membership
- audience
- community outreach

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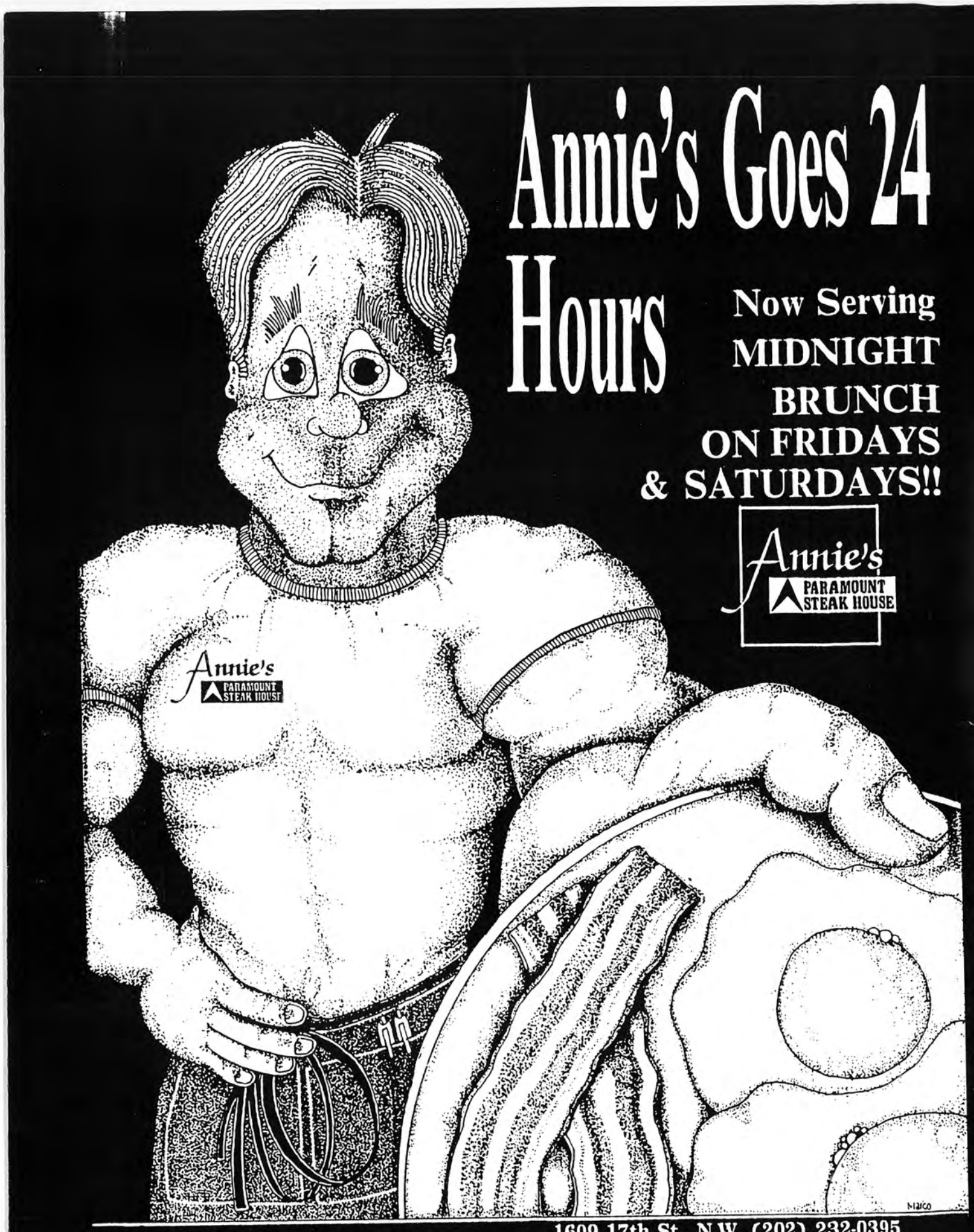

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