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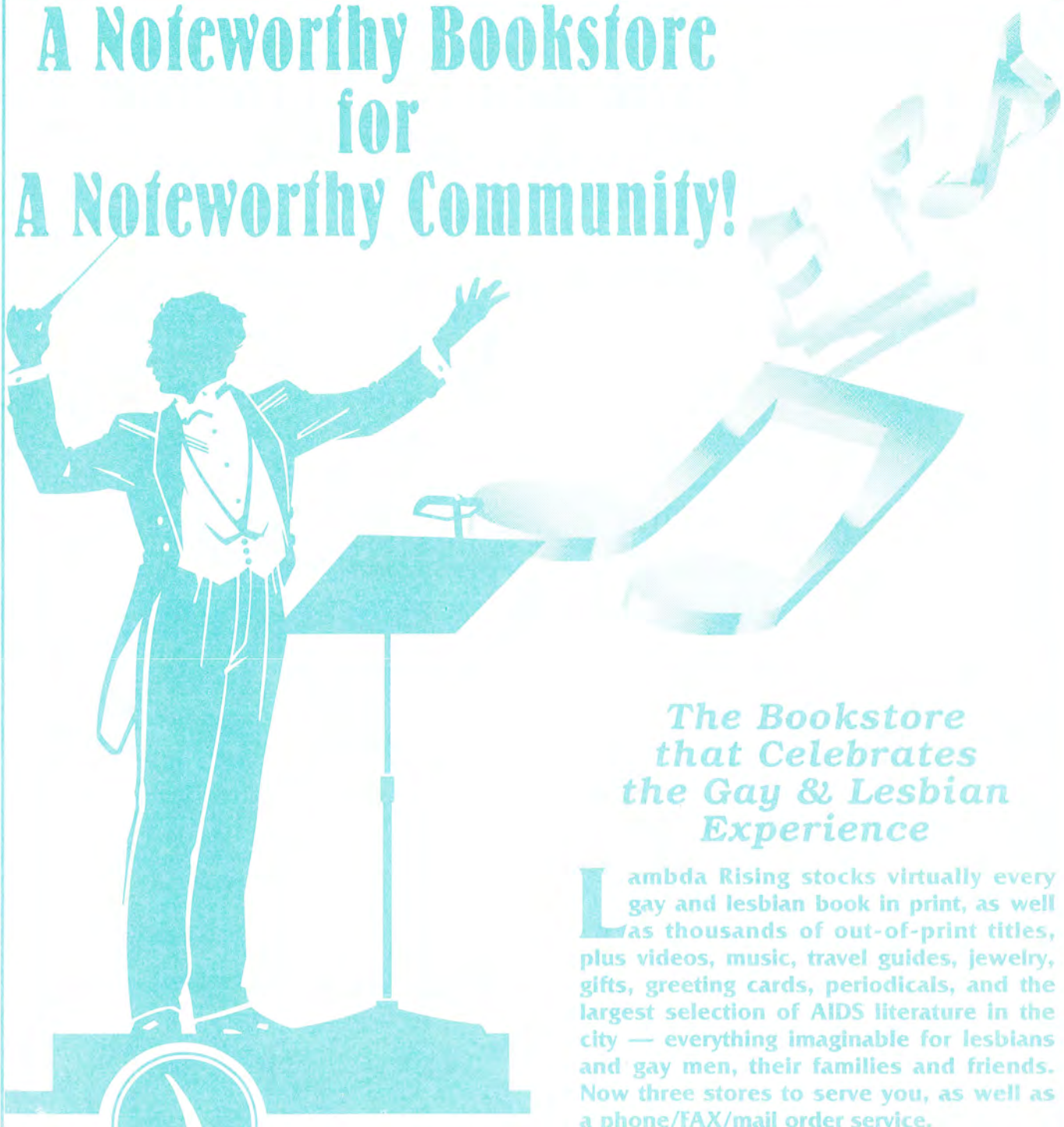

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Mr. David Streit, President
Federal City Performing Arts Association
P.O. Box 57043
Washington, DC 20037

June 19, 1993

Dear Mr. Streit:

It is indeed a pleasure for me to have the opportunity to officially welcome the Gay Men's Chorus of Washington, D.C. on the eve of our city's Gay Pride celebration.

It is especially significant that you are joined by your brothers in song from the Netherlands, *Noot an de Man*. Your chorus exemplifies the cultural richness and diversity that our community and our city has to offer. Please convey my appreciation to your Dutch guests for sharing their gifts of music with our citizens.

Thank you and your fellow singers, support staff and Capital Club members for "coming out" out to Washington, D.C.

Sincerely,

Eleanor Holmes Norton

Eleanor Holmes Norton

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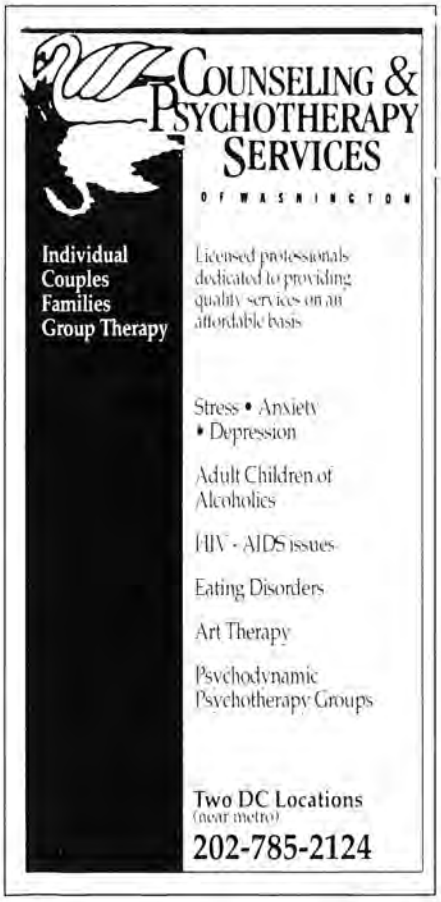

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Jeffrey Buhrman ..... Assistant Music Director
Theodore Guerrant ..... Accompanist
Phil Rogerson ..... Vocal Coach
Michael Rivard ..... Choreographer

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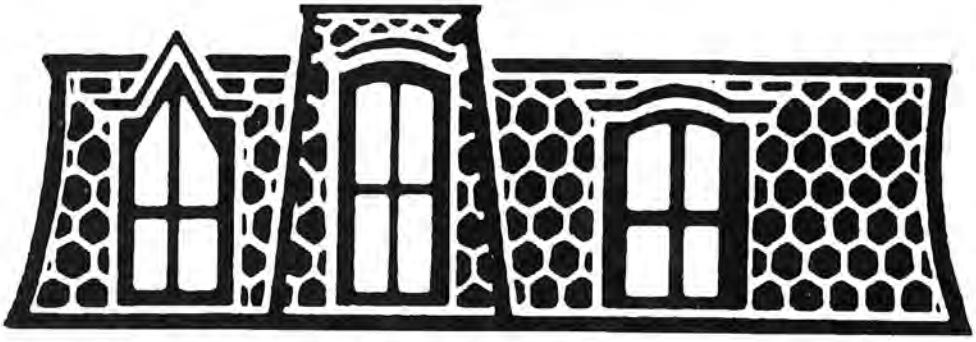

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GMCW

Notes from The President

By David Streit

Howdy! It's hard to believe that we're already at the end of the season. The highlight of this season had to be the March on Washington. It was an entertainment extravaganza that aptly showed off the talents of the gay community. We had the opportunity to host the nation, and I think that both the chorus and you, our audience, left them with great memories of an emotional event.

Now that we have hosted the nation, we feel very fortunate to host the world, as our brothers from Amsterdam join us tonight. This symbol of our community reaching across the globe is an important reminder of how far we have come. We are proud to have fostered this event that has now grown into a U.S. tour for *Noot aan de Man*.

I do feel some melancholy that my turn as president is coming to a close so soon. It has been a great pleasure to see the chorus reach its highest membership and some of its finest musical achievements this season.

It has been gratifying to see our financial viability improve considerably, which will allow us to accomplish even more next season.

The upcoming season for GMCW will have not one, not two, but three major highlights. We will produce our first compact disc recording in response to the demands of our audiences here and across the country. The chorus will also stage another dazzling musical production in the spring to showcase all the different talents GMCW has to offer. The end of next season will be especially poignant as the chorus joins the Gay Men's Chorus of Los Angeles to premiere a jointly commissioned work commemorating the 25th anniversary of Stonewall.

Obviously, with all that going on, this is not a time to feel sad about the year gone by, but to look forward to an even more amazing year ahead. We look forward to seeing all of you there – it just wouldn't be the same without you.

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From the Producer…

A Note of Farewell, A Word of Thanks

The refrain from an old rock & roll song (whose title escapes me) goes, "They say that all good things must end someday…" And so it is with my tenure as producer of GMCW's concerts. This will be the last concert that I bring to you as producer, since I will be going on sabbatical next season.

Life if an ever-changing process and this is particularly true for me at this point. Major changes in my career, relationships and my community are making pressing demands for my time that jeopardize my ability to continue as concert producer – and yes, after four years, I need a rest.

The refrain goes on, "But don't you know that it hurts me so each time…wish you didn't have to go…" One might say that after four years as producer and three as leader of the support staff section, leaving would be easy. But it's not. Like too many of us, the Chorus was the first real family that I had. Not a perfect one, but among the best. I did some major growing up while in its fold. It has given me some moments that I will treasure always: the day I carried the American flag down Connecticut Avenue in the Gay Pride Parade on the day after I had been elected to the FCPAA Board of Directors (the first time I had been elected to anything); the night I met my lover, Steven, at Gala III in Seattle (he was a member of the New York City Gay Men's Chorus at the time); the night I was inducted into the Circle of Excellence…to name a few of the many. The Gay Men's Chorus has given me a lot and for that and all the help I've received in staging their shows, I thank you all from my heart – some of which I found with your help.

But growth cuts both ways. And it often involves painful changes. Most of my contributions to the Chorus have involved planning and production. While working behind the scenes, it has been easy to hide in the details of the job at hand. It is now time to develop other skills and this requires that the work outlet be closed for awhile.

For now, farewell – and break a leg.

Eric Korpon

Program Notes

By James Holloway

Open up the curtain! Broadway tonight! The Gay Men's Chorus of Washington takes a *festive* look at Broadway in four parts.

First, we pay tribute to Stephen Sondheim, whose urbane lyrics redefined the American musical. "Another Hundred People" (*Company*, 1970) opens our Sondheim suite as a hundred-plus voices fill the stage.

This is followed by fragments from *Follies* (1971), *A Funny Thing Happened on the Way to the Forum* (1962), and *Merrily We Roll Along*, the 1981 show from which "Our Time" is taken.

Passing *Into the Woods* (1987), we nod to the demon barber of Fleet Street, *Sweeney Todd* (1978), from which comes "Not While I'm Around," a song of comfort and security.

The GMCW Chamber Choir introduces our final segments from *Sunday in the Park with George* (1984). Like the famous Seurat painting which inspired Sondheim's show, his melodies spin colorful circles and long, static lines of serenity.

When Stephen Sondheim's words were paired with Leonard Bernstein's music in 1957, a masterpiece of American musical theater was born. *West Side Story*, a re-interpretation of the classic Romeo and Juliet tale, won Bernstein his widest audience.

Keeping our New York venue, we look back to Bernstein's first hit in musical theater, *On the Town* (1944), a collaboration with lyricists Betty Comden and Adolph Green.

Perhaps the best of all possible Bernstein worlds is *Candide* (1956), whose virtuosity requires the talents of an opera company. From this world to a world where boys need never grow up, we find *Peter Pan* (1950).

Also little known is *1600 Pennsylvania Avenue* (1976), an ill-fated musical which closed after only a few performances. Returning to *Candide*, we close with "Make Our Garden Grow," arguably Broadway's most inspirational anthem of wise optimism and indefatigable spirit.

Gays have long been authors, performers and patrons of the Broadway musical stage, and some have even been written into the script. Here we have assembled six songs from five musical featuring gay characters.

Noel Coward's 1929 *Bitter Sweet* includes "Green Carnation," so titled after an old, not-so-secret signal of gay availability worn on one's lapel. In the post-Stonewall era, gay characters "came out" on Broadway with surprising frequency.

In *Seesaw*, 1972, Tommy Tune sang, "It's not where you start, it's where you finish," inviting the cheeky retort, "...and you're gonna finish on top!"

Fred Silver's 1975 review *In Gay Company* is all about gayness and "The Firemen's Song" is its campy classic.

Moving from camp to sentiment, the gay hits *La Cage aux Folles* (1983) and *Falsettos* (in its various versions) are about gay families and gay home life. Both romance and sorrow visit these gay domestic scenes and from them come two special love songs. "Song on the Sand" is a sweet remembrance of the time long ago we first fell in love. In *Falsettos*, the focus is on the unexpectedly wonderful present, overwhelming in the happiness of love..."What More Can I Say?"

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The Gay Men's Chorus of Washington, D.C. — *James Holloway, Director*

SALUTE TO STEPHEN SONDHEIM

"Another Hundred People" *(Company)*	Arr. Larry Moore
"Open Up the Curtain," a choral medley from *Follies, A Funny Thing Happened on the Way to the Forum, Company, Merrily We Roll Along, Into the Woods, Sweeney Todd*	Arr. Mark Riese
"Our Time" *(Merrily We Roll Along)*	Arr. Larry Moore
"Not a Day Goes By" *(Merrily We Roll Along)* Performed by Potomac Fever	Arr. Mark Riese
"Not While I'm Around" *(Sweeney Todd)*	Arr. Dennis Coleman
Sunday in the Park with George	Arr. Larry Moore

Noot Aan De Man — *Linda Gelauff, Musical Director*

IN THE MOOD	Joe Garland/Marleen Schipper
THE ABBA MEDLEY	B. Andersson/B. Ulvaeus Arr. Linda Gelauff
THE MAN THAT GOT AWAY	Harold Arlen/Ira Gerswhin Arr. Paul van Utrecht
HONEY BUNS	Richard Rodgers/Oscar Hammerstein Arr. Linda Gelauff
MOEDER, HOE KAN IK JE DANKEN MOTHER, HOW CAN I THANK YOU?	J. Caddigan/C. Story/J. Hoes English lyrics, Ries Fess/Arr. Linda Gelauff
MY HEART BELONGS TO DADDY	Cole Porter Arr. Marleen Schipper

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A Few Good Men — *Michael Rivard, Director/Choreographer*

YANKEE DOODLE RHYTHM Joe Cannon, Soloist	George & Ira Gerswhin
MILITARY DANCING DRILL Rod Fiorito & Fred Boykin, Soloists	George & Ira Gershwin
I WANT TO BE A WAR BRIDE Bob Wonneberger, Soloist	George & Ira Gershwin
STRIKE UP THE BAND Michael Lewis, Fred Boykin & Jim Peterson, Soloists	George & Ira Gershwin

(CONTINUED ON PAGE 17)

Who's Who *(presented alphabetically)*

Jeffrey Buhrman, GMCW Assistant Director

Jeff joined GMCW in September 1986 and has since been director of Potomac Fever, our close harmony ensemble, as well as a featured soloist in several GMCW concerts. Jeff received a Bachelor of Arts degree from Montclair College 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 while studying with Walter Blazer at the Manhattan School of Music. An interest in madrigal singing led him to found and direct a five-voice early music ensemble, "Friends and Aires," performing in the New York metropolitan area. Jeff has been a music educator for the past 17 years and is presently Dean of Students at a private school in the Maryland.

Ries Fess, Noot Aan De Man Artistic Director

Ries has been the brain behind the musical staging of *Noot aan de Man* for six years. He studied directing and stage management at C.W. Post College of Long Island University. He has directed a number of comedies and musicals

for Amsterdam's American Repertory Theater, and recently achieved critical acclaim as director/co-writer of Dolly's Rebirth, a musical comedy in drag. Ries is very proud to present "his men" to the American audience.

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Linda Gelauff, Noot Aan De Man Musical Director

Linda started her artistic career as a dancer in a folkdance group for seven years. She studied choral conducting at the Alkmaar Conservatory, where she was also repetitor and a member of the Chamber Choir and the consortium De Kleine Johannes.

Linda is currently studying for a post-graduate degree in Musical Director for the Theatre with Hans

(CONTINUED ON PAGE 21)

Live from Amsterdam!

(CONTINUED FROM PAGE 15)

The Gay Men's Chorus of Washington, D.C. — *James Holloway, Director*

SALUTE TO LEONARD BERNSTEIN

"By Bernstein," a choral medley from *West Side Story, On the Town, Candide, 1600 Pennsylvania Avenue* — Arr. Scott Henderson

"I Can Cook" *(On the Town)* — Arr. Gary Simmons

Performed by Potomac Fever

"My House" *(Peter Pan)* — Arr. Bruce Trinkley

Jeffrey Buhrman, Soloist

"Make Our Garden Grow" *(Candide)* — Arr. Scott Henderson

CRUISING THE GAY WHITE WAY — Arr. Larry Moore

GIVE MY REGARD TO BROADWAY — Arr. Mac Huff

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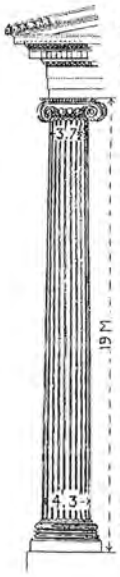

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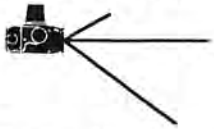

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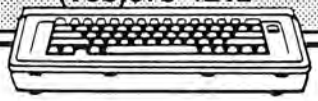

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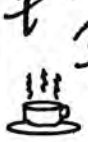

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(CONTINUED FROM PAGE 17)

Nieuwenhuis. She was the artistic director for several children's musicals.

Linda has been the musical director of *Noot aan de Man* for three years.

Theodore Guerrant, GMCW Principal Accompanist

Born in Atlanta in 1950, the nephew of a concert pianist, Theodore Guerrant was first seen on local television at the age of four reciting "'Twas the Night Before Christmas" and playing Christmas carols on his child-size piano (which was altered to include pedals like his Aunt Eliza's.) By his senior year at a prestigious Southern military prep school, he was playing for, among other things, five church services every Sunday.

Now, four degrees in music later, he is entering his ninth season as a principal GMCW accompanist. During the remainder of the week he is director of music and organist at one church, associate organist at a second church, assisting organist at a third church, and accompanist for two community choruses. He is also a half-time secretary in the music office at a local university.

When he can find a few moments between weddings, he manages to appear as a keyboard soloist.

"Dr. Teddy" remains in demand as a noted authority and lecturer on performance practices in traditional Southern

(CONTINUED ON PAGE 22)

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(CONTINUED FROM PAGE 21)

Baptist hymn-playing ("a full-diminished seventh chord is worth money in the plate").

His long association with Maestro Holloway dates from 1976 as a late night connoisseur of "Mister Jim's homecooked fried chicken and biscuits."

An unlikely duo since before Jim's "coming out," they have planned dozens of concerts, played a few and, along the way, raided churches, music stores, thrift shops, cheap eateries, and once slept in Waterloo Station, London...

James Holloway, GMCW Music Director

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—spoken in GMCW rehearsal

James Holloway, now in his fourth 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 as Vice-Presi-

(CONTINUED ON PAGE 32)

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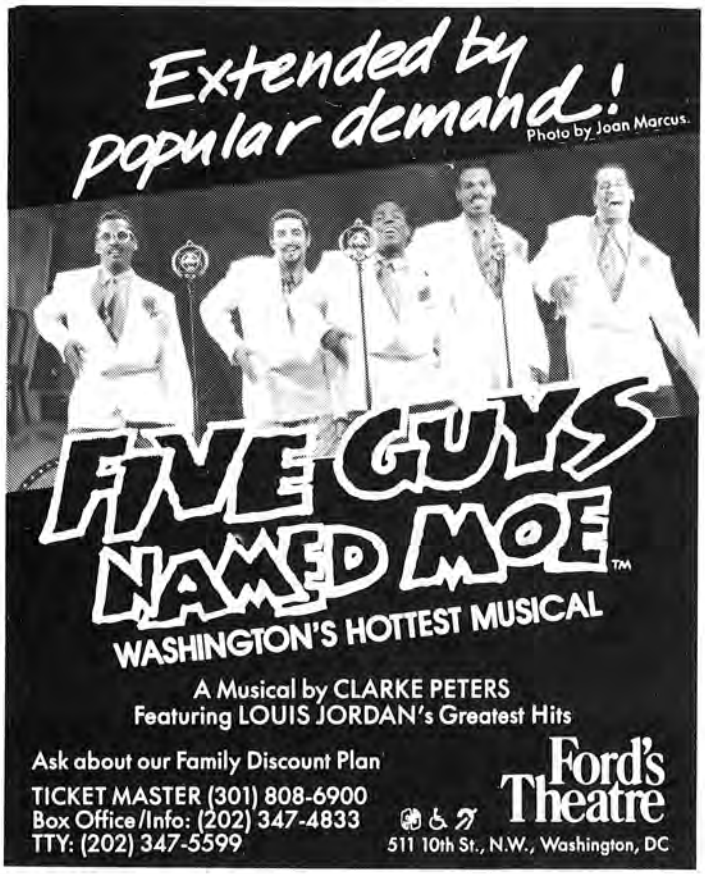

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By now our regular audience can practically recite from memory the many achievements GMCW has recorded in our first decade: recipient of the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline, active participation in numerous local community events such as the Washington Cathedral's Episcopal Caring Response for AIDS service, the annual AIDS Walkathon, political fundraising events, the 1987 March on Washington Concert at Constitution Hall, the Kennedy Center Open House, Monday Night At The National Theater, 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.

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. They join Potomac Fever and A Few Good Men as specialty ensembles that provide Chorus members additional opportunities to explore the variety and diversity of musical repertoire.

For the third consecutive year, the Gay Men's Chorus has been named a recipient of funds from Brother Help Thyself to support the "Tickets for PWAs" program. Since 1982 this program has provided free admission to GMCW concerts for persons with AIDS and their caregivers. This program is supported annually by membership dues and public contributions. BHT's recognition of the significance of this program through their generous contribution will now help us maintain this project directly. The men of the Chorus extend their sincere gratitude to BHT for its continued support of this and other Gay community service projects.

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GALA Choruses produces a choral festival every four years, with the next in Tampa in 1996. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with the sharing of music holdings.

United States member choruses are in Albuquerque, Asheville, Atlanta (2 choruses), Austin, Bakersfield, Baltimore, Boston (2), Buffalo, Charlotte (2), Chicago (3), Cincinnati (2), Cleveland, Columbus, Dallas (2), Denver (3), Des Moines (2), Detroit (2), Fort Myers, Gainesville, Green Bay, Harrisburg, Honolulu, Houston, Indianapolis(2), Kansas City (2), Lansing (2), Lexington, Little Rock, Long Beach (2), Los Angeles (2), Memphis, Miami/Ft. Lauderdale (2), Milwaukee (2), Minneapolis/St. Paul (3), Nashville, New Haven (2), New Orleans, New York City (3), North Hollywood, Oklahoma City, Omaha, Orlando, Philadelphia (3), Phoenix, Pittsburgh (2), Portland, ME, Portland, OR (3), Princeton, Rapid City, Richmond, Roanoke, Rochester (2), Sacramento (3), St. Louis (2), San Antonio, San Diego (3), San Francisco (4), San Jose, Santa Fe, Seattle (3), Syracuse, Tacoma, Tampa (2), Tucson, Washington D.C. (2), and West Hollywood. Canadian choruses are in Calgary, Montreal, Ottawa (2), Toronto (2), Saskatoon, and Vancouver (3), and there are GALA Choruses in London, England, and Sydney, Australia.

GALA Choruses is a non-profit, tax-exempt corporation with offices at 1617 East 22nd Avenue, Denver, CO 80205. They may be contacted for information at 303-832-1526.

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(CONTINUED FROM PAGE 26)

Alexander. They are regular performers at the Red Cross vacations for AIDS patients.

Noot aan de Man wishes to thanks its American hosts for their support in making this tour possible, as well as the Prince Bernhard Funds and Anjer Funds for their financial support.

Fred Poggemeyer...

Thank you for all you have given us these last seven years. We wish you the best of luck in Dallas. We'll miss your beautiful voice, your style, and your fabulous smile.

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(CONTINUED FROM PAGE 22)

dent 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. He successfully led fund-raising efforts at GALA's last Leadership Conference. 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 and 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."

Eric Korpon, Executive Producer

An often unseen but key player behind GMCW concerts is our executive producer, Eric. Other than when presenting flowers or moving stage equipment, you rarely see him – since he's busy backstage trying to figure out the next cue or what Ginger is telling him over the headphones.

A member of the GMCW support staff since joining in 1985, he's become steadily more involved in helping bring you our productions. He has tackled such challenges as building a pink Cadillac, designing a stage platform that would safely support nearly five tons of singers and equipment, translating set designers' dreams into a workable set and (with a little help from the music staff) convincing fellow chorus members that setting up and taking down the shows and moving risers here, there and everywhere is really a fun part of the GMCW family experience.

For GMCW concert productions, he serves as interloper between the performance space management, the union stage crew and our own musical staff to bring the GMCW music staff's creations to you – not to mention keeping everybody smiling. He must be doing something right, since he was inducted into the GMCW Circle of Excellence at the end of last season.

In real (?) life, Eric is assistant to the director of the Defense Accounting Office, Arlington-Financial Projects Staff. Although crunching numbers pays the rent, he would rather do anything that involves using his hands. He comes from a family of Polish master craftsmen and his abilities as a handyman are legendary. He has restored two townhouses, the second of which has been featured in the Washington Post and shown on three house tours. And he still finds free time to go riding and two-stepping with the rodeo (ASGRA) and do Rollerblades and cross-training to keep running young.

René Kuin, Noot Aan De Man Pianist

As a musician, René has been involved in many varied projects. He was keyboard player for the Dutch pop groups, Travelling Ten, M-Cord, and Au Secours. He composed and arranged the music for the children's musical *Bas*, where he was also repetitor and musical

(CONTINUED ON PAGE 33)

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(CONTINUED FROM PAGE 32)

director. He is well known in Holland as an accompanist for a wide variety of professional singers, musicals and choruses.

Michael L. Rivard, GMCW
Stage Director/Choreographer

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

Michael moved to the Washington,

(CONTINUED ON PAGE 34)

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(CONTINUED FROM PAGE 33)

D.C. area in 1976 and began his association with the chorus in the spring of 1985. While living in this area he has studied jazz, tap, ballet, and modern dance, as well as piano and voice. He has been a featured soloist with the Great Falls Dance Company, and has performed at the Sylvan Theater, the Renaissance Arts Festival, the Old Post Office Pavilion, Glen Echo Park, and Wolf Trap Farm Park. His first love in dance is tap dancing and has studied with two of this area's best teachers, Nancy Newell and Toni Lombre. 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 (A.S.G.R.A), Michael performs with the Capital Cloggers, has studied clogging with the Sugarfoot Cloggers in Springfield, Virginia, and has danced with the DC Lambda Squares, the gay square dance club in the District.

Philip M. Rogerson,
GMCW 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

(CONTINUED ON PAGE 35)

(CONTINUED FROM PAGE 34)

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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David Lindsey, AFGM Accomp.
Michael Rivard, Stage Director/ Choreographer
Philip M. Rogerson, Vocal Coach
Debi Tesser, AFGM Costumes
Michael Lewis, AFGM Color Guard Choreography

First Tenor

John F. Benton
Rich Blevins
Brad Boekeloo[3]
Fred Boykin[2]
Peter Brayton[3]
Mark Brochman
Joe Cannon[2]
Paul L. Castellano
Kevin W. Doss[3]
Gary M. Durnan
Raymond A. Hall
Scott Horton
John Larkin
G. Michael Milano
Doug Mitchell
Jim Moore
Van L. Neel[1]
Robert Perkins
Gary M. Regan
Robb Rexroth
Ric Thomas Rice
Philip M. Rogerson
David Sisson
Jim Stanko
Glenn Stover
David F. Streit[1]
Jeffrey C. Van Luyn
Arie B. Venema
Kevin Webster
Robert G. Wicks[2]
James W. Williams[3]
Joseph Wolfe
Bob Wonneberger[2]

Second Tenor

Carl Baldwin[1]
Tom Bell
Matt Berenger
Roger C. Bergstrom
D. Gordon Braun, Jr.
Jerry Carpenter
Daniel Coombs
Steve Crutchfield
Jeff Davis
Stanley D. Drake[3]
Daniel J. Duch
C. Roger Edens[1]
Roland Emenheiser[2]
Rod Fiorito[2]
Michael Goldblatt
Scott Herring
Ray Hoffman
David W. Holmes[3]
Fred Jordan
Paul D. Koch
Steven Kopstein
James P. Madigan III[3]
Tom McRoberts[2]
Jim Meany
Scott Monroe
Darrell L. Netherton
Ron O'Leary
Len Padgett
Todd Payich[1]
Stan Piotroski
Fred Poggemeyer[1]
Michael R. Quasebarth
Steve Reed
David Robinson
John Rutkowski
Charles Sarner
Jeffrey Shaw
Paul Siegel
Charles A. Sweet
Dennis C. Swick[1]
Richard P. Tringale
Keith Wall
Barry T. White

In Memoriam

Chuck Bailey
Ted Butler
Craig Bowen
Randy Cooke
Thomas W. Dudley
Robert Edwards
Rich Fromm
Brad Gabel
Peter Griffith
Jim Hix
Gary L. Janus
Jim Jochen
Gary Johnson
Willis King
William Kranick
Steve Maddox
Leonard Matlovich
James McCann
Mark Jay Mennel
Phil Moss
Ron Paglia
Harry Byrd Powers
Dennis Quinn
R.J. Quinn
Thomas A. Roeder II
Ray Siefert
B.J. Sobus
James Vranekovic
Phil Walsh
Terry Woll

Baritone

Ken Aaron
Barry Baltzley
Steve Bishop
Jeffrey Buhrman[1]
Bo Bullock
Skip Coburn
Larry Cohen
Craig R. Cowden
Chip Crews
David M. Dolecki[1]
F. William Dommel, Jr.
Ronald Downing
Richard D. Dupler[3]
David Frederick Eberhardt[3]
Keith Fitzgerald
Thom Gibb
Christopher M. Grieder
Stephen K. Horn
Howard Jaffe
Alex C. Klebenow[3]
Darrell L. Lewis
Michael Lewis[2]
Bill Lipsett
Tom LoConte
Troy Malone
Michael D. McElvaine
Scott Mezistrano
Kim-Scott Miller
Martin G. Murray
Falle Nelson
Geoffrey R. Perry
James Peterson[2]
Michael S. Resnick
Tom Riedmiller
Alan Christopher Roberts
L. Wayne Rogers
Michael Mosher Smith[3]
Bob Williams
Bob Yeargan

Bass

C. Michael Baker[1]
Jim Carey
Mark H. Cobb[3]
David Cooper[3]
Michael di Paula[2]
Richard Dorr
Bob Dragoset[3]
Damon Hou
Dan Kaufman
Conrad Lee
Jerry Lee
Jim Lopresti
Charles A. McClelland
Charles F. Merk
Steve Pflasterer[1,3]
Dickie Popp
Kevin M. Quigley
R. Thomas Rodriguez
Rick Rosendall
Peter E. Scott[3]
Marvin Weeks[1]

[1]Potomac Fever
[2]A Few Good Men
[3]Chamber Choir

GMCW Support Staff

This dedicated group of non-singing members provides valuable administrative and technical services to the chorus. These diverse services range from music library maintenance, bookkeeping, mailings and ticket sales, to providing refreshments and serving as ushers and stage crew during GMCW performances.

Michael Cunningham*	Mailings
Jack Frost	Music Library
Steven Haber	Refreshments
Steve Herman	Ticket Sales
Eric Y. Korpon*	Section Leader
J. Harvey Lang	Mailings
Ken Plonsky*	Ticket Sales
Carl Schwartz	Bookkeeping/Legal
Robert Winter	Membership
Michael Ziskind*	Community Liaison

*GMCW concert stage crew member or house manager.

Noot Aan De Man

Linda Gelauff, Musical Director
René Kuin, Pianist
Ries Fess, Artistic Director

Tenor I

Dick Claassen
Jos Diemel
Paul Elling
Gerr Janssen
Barry Mehler
Theo Uyttenboogaart

Tenor II

Reinout Burgerjon
Jurrie Kwant
Peter van Leeuwen
Bert Petersen
Jasper Schinkel
Joske de Vries

Baritone

Alijn van Hoorn
Cor van Kwawegen
Tobi Ringeling
Jos Schoutsen
Harrie Vriezen
Ruurd van der Worm

Bass

Sjoerd Beumer
Jos Bontekoe
Holger Büttner
Paul Didden
Bas de Graaf
Joop Veenendaal

Thomas W. Dudley Memorial Fund

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

In his will he left GMCW a significant sum of money. This bequest provided the seed money 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 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.

Please send donations to: The Thomas W. Dudley Memorial Fund, P.O. Box 57043, Washington, DC 20037. Make checks payable to FCPAA. Your gift will keep Tom's dream alive.

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