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Pirates of Penzance

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Pirates of Penzance

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Peter R. Brayton
Joe Cannon
Curt Cloward
Steve Crutchfield
Jarrin Davis[PF]
Kevin Doss
Joseph Dress[CC]
Gary Dwyier
Marquette Few[AFGM]
Joseph Gauchel
Timothy M. George*
Chip Heath
Michael T. Hodge
Tony Johnson[PF]
Timothy Juday
Nicholas Kyrus
David Mariner
Jared Matesky
Barry L. Mendelsohn, M.D.
g. Michael Milano
Jim Moore
Van L. Neel
Dan Patton*
George R. Pavia
Robert Perkins
Gary M. Regan
Robb Rexroth
Philip M. Rogerson
Richard T. Spillane
Jim Stanko
David F. Streit
Jeffrey Van Luyn
Arie B. Venema
Kevin Webster[AFGM]
Robert K. Wonneberger

Tenor Two

Ayran Alan Athey
Tom Baldridge[PF]
Carl Baldwin[AFGM]
W. Eric Balthrop
Chuck Baxter
Tom Bell
Corey Bent*[CC]
Roger C. Bergstrom
Mark Brochman
Jerry Carpenter
Paul Cline
Harvey Cohen*[CC]
Chip Coleman
Larry Crow Jr.[CC]
Jonathan C. Dalen
Bill Eadie[CC]
Roger Edens
Roland D. Emenheiser[AFGM]
Bruce D. Emery
Rod Fiorito
Gerald Ford
Doug Fowler[CC]
Ted Geiss
James Hambuechen
David W. Holmes
Andy Horsley
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Quang Le
David Lindsey[AFGM]
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André J. Marcial
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Paul Martin
Pierre Méthot
Charles R. Miller
Tom Nichols
John A. Niemi[AFGM]
Jeff Peirce
Richard A. Pessagno
Stan Piotroski
Jack D. Pryor
Michael R. Quasebarth
David G. Robinson
John Schaefer-Hansen
Paul Siegel
Jeff Sigler
David Smith
Ted Spencer[CC]
Jim Turner[AFGM]
Joseph E. Voelker
Chuck Walker[AFGM]
Keith Wall*[CC]
Barry T. White
John White
Mark S. Zimmerman

Baritone

David Akridge
Rich Aldret[CC]
Tom Baroody*
Brian L. Blubaugh
Robert T. Boaz[PF]
Matthew G. Borkowski[PF]
Joseph Canter
Donald Chandler
Chris Cochran*
Larry Cohen
Andrew Cordonnier
Craig R. Cowden
Chip Crews
Michael D. Cruz
Joel Davis
Dwight de Keyser
Stan Drake
David Edmiston
Keyth Edward Fitzgerald
Thom Gibb[CC]
Lawrence Gold
Christopher M. Grieder
Joe Hege
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Dean Lester
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James D. Matthews
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Scott Mezistrano
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Robert Muse
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Jim Peterson
Stephen Rappaport
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Shane Antony
C. Michael Baker
Douglas Baker
Glenn Cain
Bill Carroll
Daniel Chadburn
Kenneth T. Cole
Ted Collins
David Cooper
Micheal diPaula[AFGM]
Dean B. Donovan
Bob Dragoset[CC]
Robert G. Drake*
Michael Patrick Foster[PF]
Jim Gruschus[AFGM]
Robert J. Keyes
Jerry Lee
Harold Lewis[CC]
Jim Lopresti[CC]
John McLaughlin, Ed. D.
Charles F. Merk[CC]
Nick Neagle
Rob Neighbour
Todd Paul*[AFGM]
Steve Pflasterer
Dickie Popp
Bob Reeg
Donald Richardson
Paree L. Roper[CC]
Rick Rosendall
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Ken Plonsky
Albert Rogers
John Roncz
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Steve Sage
J. Kirke Smith
Gary Turner
Joe Vignali
Barrett Whitener
Robert Widder

[AFGM]–A Few Good Men
[CC]–Chamber Choir
[PF]–Potomac Fever
*–Section Leader

In Memoriam

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Chuck Bailey
Bob Bester
Michael G. Bohn
Craig R. Bowen
C. David Bury
Ted Butler
Jim Campillo
Randy Cooke
Daniel Coombs
Tom Dudley
Bob Edwards
Richard Fromm
Tim Gabel
Oscar Garcia-Vera
Ciro J. Graziano
Peter Griffith
George Guarino
Barry Hahn
Roger Harlow
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Dan Jones
Willis R. King
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Phil Moss
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Norman Nusinov
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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 of Directors, fund-raising chairman *extraordinaire*, and friend to 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.

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

Please designate your donations to the "Thomas W. Dudley Memorial Fund," GMCW, 2801 M St. NW, Washington, DC 20007. Make checks payable to FCPAA or GMCW. Your gift will keep Tom's dream alive.

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President's Message

Fred Boykin

Fred Boykin

The Gay Men's Chorus of Washington is proud to present our first "book" production, The Pirates of Penzance. We have had a terrific time preparing this show for you and many people have worked very hard to get the costumes, sets, music, and performers ready for this performance. I wanted to take a little time to extend our sincere gratitude to some of the people who made this wonderful night possible.

First, our music staff–Director Jim Holloway, Assistant Director Greg Ruffer, and Choreographer Mark Smouse–who conducted countless rehearsals (sometimes three or four per week!), and who had prepared the show many months in advance. While you were thinking about what gifts we would be giving our loved ones for the holidays, they were talking to set designers, arranging musicians, pouring over the score, creating our special choreography, and much, much more. We honor these men, for now all those many months of work have come to fruition, and we know you will LOVE the results! A special hug and kiss go to each of you!

Our Executive Producers, Gary Turner (Amanda, the arts-and-crafts maven) and Joe Vignali (Anita, the let's-go-over-the-details-one-more-time whip-cracker), have also been so instrumental in bringing the show together. Gary and his brilliant mind have created the set from drawings and brought it to life at the great stage at Lisner. Joe has arranged all the master rehearsal schedules, coordinated our lighting and sound techs, and made sure that we all know where we should be and when (try taking on that task with 150 gay men!). Our hats off to both of you for your three years of remarkable service to GMCW. We love you both!

And of course there's our cast, the singers and support staff who bring you all this wonderful music. We have spent many hours waiting, listening, being frustrated and then watching this miraculous concert mold itself slowly but surely. I'll never forget the night the daughters and pirates first came together to run a section of the show. As we were laughing hysterically at ourselves, it dawned on me at that moment that this is what it is all about—a loving family, sharing our music, joy, laughter, and love for the theater with you, our loyal audience, as we perform this comedic operetta in our own "special" way! Thanks to all the guys who showed up at all those rehearsals the last few months. We have such a great group of men who make up GMCW, and this performance took many extra hours beyond our required Sunday nights. We stuck it out and now it all pays off!!

As always, to our Capital Club supporters, the partners and families of the members of GMCW, and to our wonderfully supportive audience, we thank you for being with us tonight. You continue to inspire us to bring you a diversity of musical styles, stretching our imaginations and love for music beyond the gay culture and into all of our world. In fact, in two months, we will be traveling to Scandinavia, where we will be taking GMCW's message to Europe–the first gay men's chorus from the US to travel there!

We hope to see you at our final concert for the season, *Just Us, Cabaret Style*, at the Capital Hilton on May 16th. It will be an entertaining evening for all, filled with chorus music, individual and group acts, and followed by dancing for all. It should be great fun, so be sure to join us! On June 27th we will perform in Rehoboth Beach at the Convention Center as a fund-raiser for the Sussex County AIDS Committee. And don't miss our annual Capital Club Auction, to be held this year at the Warner Theatre Atrium on May 2nd. A variety of auction items, along with some very interesting surprises, are in store for you. Please plan to attend this gala event, and if you have something you wish to donate or have further questions, please call our office at 202-338-7464 for more information.

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Who's Who (cast in order of appearance)

Stan Drake (Pirate King)

Stan is elated to be singing the part of the Pirate King. His previous stage experience includes Tevye in *Fiddler on the Roof* as well as choral parts in *Bye Bye Birdie* and the WAA-MU show at Northwestern University. He has sung with the Memphis chapter of SPEBSQSA, the medical school chorus at Tulane University and, more recently, with the Richard Crittendon Opera Studio where he performed scenes from operas by Mozart, Donizetti and Beethoven. He has sung with GMCW for eight years. Stan has studied voice with Bob Londis and Elizabeth Vrenios. While not otherwise engaged with musical pursuits, Stan practices medicine in Northern Virginia.

Tom Baldridge (Samuel)

Tom joined GMCW as a second tenor in January 1997 and has also been a member of the eight-man a cappella group Potomac Fever since September. This ended a 15-year musical hiatus during which Tom sang only in the shower and in his car. Before that he had performed in various musical ensembles in college and graduate school ranging from the university church choir to the glee club to an all-male a cappella group called the *Krokodiloes* (note: only one "D"). He was also in college productions of *How To Succeed in Business Without Really Trying* (as J. Pierrepont Finch), *Lady Be Good* and *George M!* As much as Tom loves to use his mouth and tongue to express himself, he actually finds other parts of his body to be handier during his day job teaching business classes at Gallaudet University. Tom lives on Capitol Hill with his lovebird.

Kevin Doss (Frederic)

Kevin joined the Chorus in 1983. He was a co-founder of GMCW's small ensemble Potomac Fever and is the current editor of *Hot Notes*, the Chorus' weekly newsletter. Kevin earned a Bachelor of Music in Voice Performance at The University of Michigan, where he portrayed Alfred in Mozart's *Die Fledermaus*, Lucano in Monteverdi's *The Coronation of Poppea*, and Parpignol in Puccini's *La Boheme*. He has performed locally as a soloist with many groups, including the Paul Hill Chorale, Washington Singers, and the Washington Camerata. In addition to the Chorus, he sings with Circle Singers, where he serves as a Board member, Secretary and Fund raising Chair.

Kevin lives in Arlington with Arie Venema, his partner of almost 14 years whom he met in the Chorus, and their two cats. He has been employed with AT&T for 11 years.

Robert K. Wonneberger (Ruth)

Bob is a founding member of GMCW and a member of A Few Good Men for 15 of the past 17 years. He has the distinction of performing the first drag role GMCW ever had Suzy Snowflake (what were they thinking!!). He was elected into the Chorus' Circle of Excellence in its first year. Bob was in Fitz and Company, a gay male song and dance troupe under the direction of Pat Fitzgerald, previous to the formation of any gay chorus. He performed in many bars and saloons in DC and Baltimore with that group and as a solo act. Bob also was in the long running hit *In Gay Company*, produced and directed by John Moran. Bob has studied voice with Carl Perkins and Linda Benanti and acting with Norman Larson, and Sam Goode (does a master class with Agnes Moorehead count?). During his college years, Bob sang in many G & S tenor roles and looks forward to the "character" part of Ruth.

Ted Spencer (Edith)

Ted is singing with GMCW for his fifth season. As a member of the Artistic Advisory Panel he has helped plan many of the recent concert seasons. Ted cut his musical eye teeth (ouch!) on G&S in his high school days, singing in numerous G&S productions. He has directed *Trial by Jury* (in a courtroom, no less), *HMS Pinafore* with 50 middle schoolers, and the early Gilbert & Clay operetta, *Ages Ago*. He always aspired to graduate from his earlier baritone roles of Capt. Corcoran, Pooh-Bah, and the Earl of Mountararat, but he rather thought he'd end up a tenor rather than a soubrette.

Todd Paul (Kate)

Todd has been a member of GMCW for four years and is a member of A Few Good Men and is currently Bass Section leader. Todd majored in Musical Theater at Southwest Missouri Sate University. He has performed roles in numerous productions in the area such as *Damn Yankees, Little Shop of Horrors, City of Angels* and many others.

Davina Pons, Dragmatic Soprano (Mabel)

Born in poverty on the cultural wastelands of Iowa, Davina Pons, Dragmatic Soprano, developed her strong clear voice while singing The Judy Garland Songbook to the livestock. Refusing to be ruined by conventional vocal instruction, Miss Pons has continued the rare tradition of the great, untrained voice. As a young diva, Davina listened to the recordings of the magnificent Beverly Sills and copied her effortless high notes, coloratura, and hair color. Davina modeled her diction from the example set forth by the superb Dame Joan Sutherland. As with Maria

Callas, Davina is equally at home in the dramatic and coloratura repertoires and can rivet an audience's attention with her larger-than-life (she's almost seven feet tall in heels) presence.

Miss Pons is truly the first singer to rival the phenomenal range of the legendary Yma Sumac. Incan-Virgin-Princess Sumac could sing 46 notes while the Not-So-Virgin Pons can sing 48. Due to her extraordinary beauty, Miss Pons married an old, short, fat, ugly, but extremely rich man, which enables her to sing only when she feels like it.

Miss Pons has had a long relationship performing over the years with The Detroit Together Men's Chorus and performed with them at the GALA (Gay and Lesbian Association) Choruses V Festival in Tampa, Florida.

Barry L. Mendelsohn (Major-General Stanley)

Barry, a local psychiatrist, is new to the chorus this year, but is an old-timer on the stage. Barry has been a professional opera singer since 1972. He was the patter song specialist for the Anchorage Opera, first performing the Major-General in 1975 and Koko (the *Mikado*) in 1976. Barry was featured in compramario roles with several local companies since 1982—Washington Civic Opera, Northern Virginia Light Opera, Washington Concert Opera, Opera Camerata to name a few. He also appeared in over a dozen operas with Washington Opera from 1982-1990. He has also made professional appearances in Oratorio and small ensembles. An avid Redskin fan, he recalls with fondness (and shivers) his first professional appearance as a singer in the DC area, the Christmas half-time show at the Colts-Skins game in 1982. The Skins won.

Michael Patrick Foster (Sergeant of Police)

Beginning his third year with the Gay Men's Chorus of Washington, DC (and his first year with Potomac Fever), Michael brings an extensive amount of stage experience to *Pirates of Penzance*. Originally from Richmond, VA, he has appeared in major roles in *The Lion in Winter, A Christmas Carol, Annie, Get Your Gun*, and two different productions of *1776!* A big fan of Neil Simon, he sharpened his comedic timing as Uncle Louie in *Lost in Yonkers* and as Kenny Franks in *Laughter on the 23rd Floor*. Most recently, Michael made his operatic debut with the Opera Theatre of Northern Virginia's Children's Opera Series production of *The Lion, the Witch and the Wardrobe*. On a more personal note, the end of this production also marks the beginning of his third year with partner Brent, to whom he dedicates this performance .....Same, Sweetie Dahling!

Ron Passalacqua (Pirate King, understudy)

Pirates marks Ron's 18th theatrical production. On-stage highlights include lead roles in *Bye Bye Birdie, Oklahoma!*, and *The Crucible*, while off-stage credits include musical direction for *The Sound of Music, Me and My Girl*, and *Dames at Sea*. Ron's latest stint was a performance at New York's Eighty-Eights in the fall of 1997. Ron studied voice with Mollie Ann Steele and Meredith Hudson before joining GMCW as a baritone in January 1997. He joined GMCW's a cappella octet Potomac Fever as a second tenor in September. Ron works in health care marketing but is a self-proclaimed "lounge lizard," occasionally moonlighting at parties as a pianist/vocalist.

Joe James (Samuel, understudy)

Joe is a new member of GMCW, having moved to DC just one year ago from Ohio where he worked as associate pastor of a Catholic parish. He was raised in a very musical, theatrical family. Along with being an accomplished violinist, Joe has performed in many musical productions, including Gilbert & Sullivan's *The Mikado* and *Pirates*. Joe continues a life of ministry to those in need through his work at the Whitman-Walker Clinic . He dedicates his performance to all those living courageously with HIV/AIDS and all who stand by them with love and hope.

Tony Johnson (Frederic, understudy)

Tony has been singing his entire life, performing mostly gospel music. Except for a three year stint as the pianist for his collegiate jazz ensemble, *Pirates* is Tony's first major musical production. Tony joined GMCW in the winter of 1997 after returning to the USA from London, England, where he served as a Naval Intelligence Officer at the American Embassy. In addition to the larger chorus, Tony also sings first tenor in GMCW's a cappella group, Potomac Fever.

Rich Aldret (Ruth, understudy)

Rich has been performing in the Washington area for the last nine years, first at the Harlequin Dinner Theater in productions of *Finian's Rainbow* and *Some Like It Hot*. Currrently, he is the assistant director of *The Doubting Thomas Players* (at St. Thomas Episcopal Church) and performed in a variety of roles including *A Midsummer Nights Dream, Arms and the Man, The Bachae* and *The Crucible*. Rich has also been featured in training and industrial films for the Hecht Company and MCI.

Chris Cochran (Major-General Stanley, understudy)

Chris made his stage debut as Schroeder in *You're a Good Man, Charlie Brown* and has performed in other community theatre productions. He co-wrote GMCW's *Campaign Crazy* in 1996 and has performed his stand-up comedy act on stages around Washington and at Josie's Cabaret in San Francisco. Chris has been a GMCW member for three years and studies voice with Bob Londis.

Jerry Lee (Sergeant of Police, understudy)

After many years of singing in Beltway traffic and in the shower, Jerry joined GMCW in 1993 and has been a regular on the back row ever since. When not

singing or editing concert programs, Jerry is a quality consultant for a national computer services company. He lives in Northern Virginia with his partner of seven years, Joe Vignali.

Peter Stark
Choreography Assistant

Peter Stark began his dance training with dance great Andre Eglevsky and went on to study with Stanley Williams at The School of American Ballet. His distinguished career has included soloist and principal dancing roles with The New York City Ballet, Boston Ballet, The Washington Ballet, and The Washington Opera. He has had new works created on him by Jerome Robbins, Twyla Tharp, Ralph Lemmon and Lucy Bowen-McCauley, and has worked with many international dance artists, including Peter Martins, Suzanne Farrell, and Fernando Bujones. Mr. Stark currently teaches at Maryland Youth Ballet and the Georgetown School of Ballet and serves on the summer faculty of Central Pennsylvania Youth Ballet.

Candace Callery
Costume Designer

Candace Callery holds an M.F.A. in Costume Design from Carnegie Mellon University. She has designed and taught at Indiana University of Pennsylvania, University of Delaware, and Point Park College among others. A representative listing of her design credits includes *Jesus Christ Superstar, The Three Cuckolds, A Midsummer Nights Dream, Seascapes,* and *A Christmas Carol*. She is currently a partner in I.H.T.F.P. Theatricals where she designs theatre and dance productions.

Mark Ksiazewski
Set Designer

GMCW and A Few Good Men alumnus, Mark has been an avocational set designer for over 25 years (and he is only 29...still...ok 39....sort of) for some 30 shows and numerous festive events. He has been Director of Design for Sutton Place Gourmet since 1987, and previously, a project architect for several architectural firms.

James Holloway

Gregory Ruffer

Thanks to Rick for the use of his home for Pirates Painting Parties and to all the chorus volunteers who wielded brushes to make this vision sing.

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 eighth 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 is 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 retired from the Board of Directors of GALA Choruses in 1995 after six years of service, which included instituting a highly successful fundraising auction at the organization's annual conferences. GALA Choruses is an association serving a network of more than 150 gay and lesbian choruses in the United States, Canada, Europe, and around the world. Jim is employed by 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 lets 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."

Theodore Guerrant

Phil Rogerson

Gary Turner

Gregory Ruffer
Assistant Music Director

Gregory Ruffer (Assistant Music Director, Potomac Fever Director) brings an extensive singing and conducting background to the Gay Men's Chorus. He holds an M.M. and a B.M. in Music from Bowling Green State University, where he studied voice with Andreas Poulimenos, Virginia Starr and Tina Sandor Bunce. Greg has also done continued voice study with Carmen Balthrop at the University of Maryland. His conducting teachers have included Emily Freeman Brown, Mark Munson, Mark Kelly and Terry Eder.

He is currently in his third season singing with the Oratorio Society of Washington, where he sang for the Grammy Award winning CD, *Of Rage and Remembrance*, under the direction of Leonard Slatkin. Greg has also sung with the Paul Hill Chorale, Capital Camerata, Findlay Light Opera Company, and as a guest singer with the Washington Singers professional chamber choir. As a baritone soloist, Greg has appeared with the McLean Choral Society and the Capital Camerata, as well as at churches throughout the Mid-Atlantic and Midwest regions. He has had the pleasure of singing under the direction of many distinguished conductors, including Robert Shaw, Leonard Slatkin, Robert Shafer and Paul Hill.

For two years Greg was the Music Director for the University of Findlay Summer Stock Repertory Theatre, where he directed productions of *Guys and Dolls*, *Carousel*, and *Lend Me a Tenor*. He also served as the Music Director for productions of *Pirates of Penzance* and *The Fantasticks*.

Greg has professional memberships with the National Association of Teachers of Singing (NATS), the American Choral Directors Association (ACDA), The Conductors Guild, and is a voting member for the Grammy Awards with the National Academy of Recording Arts and Sciences (NARAS). Along with his partner, Peter Stark, he is a member of the Human Rights Campaign.

Greg's day job finds him working as the Website Manager and Program Assistant for the National Initiative to Preserve America's Dance at the John F. Kennedy Center for the Performing Arts. He is also the Director of Music at College Park United Methodist Church. As with every theatre production, Greg would like to remember the late Barry Alexander, who started him in this wonderful work.

Theodore Guerrant
Principal Accompanist

"Dr. Teddy" Guerrant was born in 1950 as an only child to a musical family in College Park, Georgia (a suburb of Atlanta). He began informal piano lessons with his mother at the age of three, played Christmas carols and recited poetry on Atlanta television at the age of four, and began formal piano lessons on his fifth birthday. He began organ lessons at the age of eleven and began studying piano in high school with his aunt, Eliza Holmes Feldmann, a well-known Georgia pianist and teacher.

He won numerous awards for piano playing in elementary and high school and, in 1967, as a high school senior, began his career in church music by playing five church services every Sunday. From there he went on to receive degrees in piano and harpsichord from the University of Georgia, in piano from the University of Wisconsin, and a doctorate in piano performance-literature from the University of Maryland, where he was a fellowship student of Dr. Stewart Gordon. He studied in England with Denise Lassimonne during the summer of 1984.

In the fall of 1995, he returned to school at the Peabody (Johns Hopkins) Conservatory in Baltimore as a scholarship student of Donald S. Sutherland in the Graduate Performance Diploma program in organ (scheduled for completion in May, 1998). In addition to GMCW, he plays for three area churches, two other community choruses, and serves on the administrative staff of a local university. He belongs to several national musical organizations and is an outspoken proponent of turn-of-the-century reed organs.

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

Joe Vignali

Mark Smouse

John E. Perkins

founded in 1981. He is a graduate of West Virginia University with bachelor's and master's degrees in music education.

Phil, along with the other members of the music staff, listens to the auditions of prospective new chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass every three years. 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.

Gary Turner
Executive Producer

"Gary has no musical talents. He is, however, a maestro with a glue gun."

Gary became involved with GMCW support activities and fund-raising when his Life Partner and Best Friend for 14 years, Carl Baldwin, joined the Chorus in 1990. His family grew from three to 125 that year. Since that time, he has flipped burgers, sold advertisements, solicited donations, driven trucks, built props, and created costumes.

He claims if he is not GMCW's biggest fan, he is the proudest. He is thankful that he can rely on the many friends and family of Chorus members who volunteer to accomplish the huge task of coordinating the production of all of GMCW's performances.

Claiming there is even a place for a "blare-a-tone" like himself in the Chorus, Gary invites music lovers and the theatrically inclined to join the Support Section and share the fun.

Joe Vignali
Executive Producer

Joe is a native of the metropolitan Washington area and currently lives with his partner of seven years, Jerry Lee, in Springfield, Va. (Yes, there *is* gay life outside the Beltway.) He joined the Chorus in 1995 after three years of being a "chorus widow" on Sunday nights. He has been the section leader of the Support Section and is currently serving on the FCPAA Board of Directors.

When not being a terror with a clipboard, Joe works as an engineer for the Federal Government.

He would like to thank all the members of the Support Section and backstage crew for their tireless efforts and the singing members of the Chorus for the opportunity to work with such a great group of performers.

Along with Gary, Joe hopes that you enjoy the performance.

Mark Smouse
Director & Choreographer

Mark Smouse is very excited about returning to the GMCW Family after an absence of eight years. From 1985 to 1989, Mark was active in GMCW as a singer, member of A Few Good Men, and director of such fund raisers *extraordinaire* as the *Hot Flash Revue*. Mark's credentials include a major in Theatre Arts from the University of California, Pennsylvania, where he concentrated on direction and design. He has studied dance for more than 15 years, including tap, jazz, and ballet. Mark would like to thank everyone who made *Pirates* possible.

John E. Perkins
Executive Director

John is celebrating his first season as GMCW's second full-time Executive Director. He previously served in senior management positions here in Washington, DC, with the Council on Post-Secondary Accreditation, Trade Communications Inc., the National Association of Student Personnel Administrators, and George Washington University. He holds undergraduate and graduate degrees in Music History and Literature from Florida State University.

A fan of the Chorus since its founding, John has been a member of the Capital Club since 1987, serving as its Vice Chairman and chair of the annual auction in 1992-93, and three terms as Capital

Club Chairman, from 1993 to 1996. He received the GMCW President's Award in 1994 and was elected by the Chorus to a two-year term on its Board of Directors in 1995, serving as Secretary in 1996-97. When not occupied with the management of the Chorus and overseeing its development efforts, John's avocational interests lie in the areas of architecture, cooking, gardening and literature.

John recently recalled that in his first association executive management seminar many years ago, a very wise instructor taught him that to be a truly successful leader of an organization, one had to "love the product." He said he had been seeking such a "product" ever since and is privileged to have finally found it in the Gay Men's Chorus of Washington.

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Founded in 1981, GMCW quickly became a staple of the Washington choral music scene. Over the years, GMCW has performed at the Kennedy Center, the National Theatre, the Warner Theatre, Constitution Hall, the Lincoln Theatre, and Lisner Auditorium on the George Washington University campus, along with a number of other venues in and around the District. In addition, GMCW has toured to many of the major cities in the United States and a European tour is planned for later this year.

Under the direction of James Holloway, GMCW performs three subscription concerts annually: a holiday concert, a spring concert that alternates between a serious music theme and a comic review, and a summer concert that often features appearances by guest choruses. GMCW also appears at a number of community events, including the annual interfaith AIDS service at Washington's National Cathedral.

GMCW sponsors three small ensembles: Potomac Fever, an eight-person close harmony group; A Few Good Men, a 13-person song-and-dance troupe; and the Chamber Choir, a 20-voice serious music ensemble.

At the forefront of the gay and lesbian choral movement, GMCW has won a number of awards, including the Mayor's Arts Award for artistic excellence in 1989, and the Washington Area Music Association's WAMMIE award in 1995 for Outstanding Gospel Performance (for "Live at the Lincoln," featuring New Arts Six). In addition to "Pride & Joy," a collection of holiday music, GMCW can be heard on its premiere recording, "Singing Free."

GMCW's choruses are an activity of the Federal City Performing Arts Association, which also sponsors the Capital Club, its fund-raising arm.

If you would like more information on the Gay Men's Chorus of Washington, including details of our subscription concert series, please call us at 202-338-SING or visit us at *www.gmcw.org* on the World Wide Web.

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Program Notes

Author: William S. Gilbert

No wonder DC audiences like him. He wanted to be a lawyer, but became disillusioned. So Sir William Schwenck Gilbert turned to satire instead. He was first known for his "Bab Ballads" that carried his childhood nickname. These little verses provided so many of the plot twists and character studies that kept G&S plots so topsy-turvy; there are always plenty of identity swapping and incidents with babies to really tangle things up.

Gilbert has been described as not so much an author as a playwright. He did much more than put together a plot with some amusing lyrics; every aspect of his plays was carefully constructed, rehearsed, and monitored down to the last detail. Stage directions were dictated by Gilbert and written into the script. The stage manager was responsible for monitoring compliance after the opening, and actors were severely admonished if they should change a single word or piece of "stage business." And for *The Mikado*, Gilbert drew on a Japanese exhibition at Knightsbridge for the expertise needed to recreate authentic costumes, proper movement, and fan etiquette.

Gilbert did not have "stars." When one actor wanted a special encore verse for his big song, Gilbert replied that encore means "sing it again." He even wrote a show with no stars. There were two of everything: two tenor and soprano leads, two leading altos and several baritones, three romantic couples in two quartets, balanced stage time all around. Nevertheless, Gilbert appreciated the fine reputations and followings his loyal company had acquired.

Music: Sir Arthur Sullivan

Sir Arthur Sullivan was a man of many styles, yet all of them distinctly his and distinctly British. He was, you might say, the Andrew Lloyd Webber of his day, with the added benefit of a brilliant lyricist for three decades.

Sullivan was a confirmed bachelor with aristocratic tastes and ever declining health. He had composed dozens of

hymns (including one of the most often sung outside of any church, *Onward Christian Soldiers*). He dabbled in "incidental music," serious opera and overtures. But in spite of his "serious" aspirations, Sullivan's true talent lay in making very clever lyrics sing beautifully. Queen Victoria fed his ambition by knighting him long before Gilbert.

Many of us fail to realize the scope of a single G&S operetta's musical score. *Pirates* is typical: 28 numbered songs and choruses, and Nos. 14 and 28 each have about eight distinct songs, choruses, scenes, and recitatives.

The more you know classical repertoire, the more you spot Sullivan's humor. Each show satirizes a separate musical style. *Patience's* English hymnody-like music spoofs the Aesthetic movement of Wilde and Swinburne. *Iolanthe* uses Wagnerian leitmotivs to fuel Gilbert's send-up on the fantastical world of fairies complete with a Fairy Queen wearing Brunhilde's breastplate and horns. *The Gondoliers* strums along with Italian folk music, and the *Pirates of Penzance* waltzes into the Grand Opera Hall for its staid recitatives, exaggerated ornamentation, and a coloratura soprano aria that could have come from any lyric soprano's audition book. In one case, the spoof became more popular than the original: "Come, Friends, Who Plow the Sea" is a frontal assault on *Il Trovatore's* famous anvil chorus, but in turn became co-opted by Yale students to become "Hail, Hail! the Gang's All Here!"

Sullivan was generally considered a fine musician; it was always noted that he conducted his orchestras on opening nights and that the results were always superb.

The Pirates of 5th Avenue, or, Love and Greed

The real Pirates of Penzance were not ship-scuttling, sherry-drinking bachelors; they were show-stealing musical scribes sitting in the audience on opening nights. *HMS Pinafore* had been so popular in 1878 that copycat productions had set sail all across the United States. Copyright laws were meaningless in the international arena at that time, so G&S wrote a show specifically for an American debut. Opening on New Year's Eve, 1879, *Pirates of Penzance* swept the US by storm with a first-rate authentic production instead of the cheap knock-offs being performed elsewhere. *Pirates* was therefore a defense against musical piracy.

Incidentally, the original New York production had a really dreadful tenor with "a weak, uncertain voice, of nasal quality and limited volume, and laboured under the disadvantage of not knowing his lines." (*The Mirror*) "Mr. Talbot sang some of the airs allotted to the tenor admirably, but he was utterly innocent of any appreciation whatever of the humor of the situations and shamefully ignorant of his lines." (*The World*) Sullivan called him "an idiot—vain and empty headed." Why was he kept on for four months? Apparently no other tenor was available. (I think you'll agree that GMCW is noticeably less starved for talent.)

— Ted Spencer

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Argument

When Frederic was yet a little boy, his nurse (Ruth) was told to apprentice him to become a pilot. She heard the word incorrectly and apprenticed him to a band of pirates, remaining with them herself as a maid-of-all-work. Although Frederic loathed the trade to which he had thus been bound, he dutifully served; and, as the curtain rises, his indentures are almost up and he is preparing to leave the band and devote himself to the extermination of piracy.

He urges the pirates to join him in embracing a more lawful calling, but they refuse. Ruth, however, wishes to become his wife. Having seen but few women he does not know whether she is really as pretty as she says she is; but he finally consents to take her.

Just then a group of girls, all the wards of Major-General Stanley, happen upon the scene. Frederic sees their beauty–and Ruth's plainness–and renounces her. Of these girls, Mabel takes a particular interest in Frederic, and he in her. The other girls are seized by the pirates and threatened with immediate marriage. When the Major-General arrives, he can dissuade the pirates only by a ruse: he tells them that he is an orphan, and so works upon their sympathies that they let him and his wards go free.

During the ensuing days and nights, however, this lie troubles the Major-General's conscience: he sits brooding over it at night in a Gothic ruin. He is consoled by his wards' sympathy and Frederic's plan of immediately leading a band of police against the pirates.

Meanwhile the Pirate King and Ruth appear at the window and beckon Frederic: they have discovered that his indentures were to run until his twenty-first birthday, and–as he was born on February 29–he has really had as yet only five birthdays. Obeying the dictates of his strong sense of duty, he immediately rejoins the pirates. He tells them of the deception that has been practiced upon them, and they seize and bind the Major-General.

But the police come to the rescue and charge the pirates to yield "in Queen Victoria's name." This they do. Ruth explains, however, that these men who appear to be lawless pirates are really all "noblemen who have gone wrong," and they are pardoned and permitted to marry the Major-General's wards.

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GAY MEN'S CHORUS OF WASHINGTON DC

Pirates of Penzance

James Holloway
Music Director

Gregory Ruffer
Assistant Music Director

Theodore Guerrant
Accompanist

Comic Opera in two acts

Libretto by W. S. Gilbert

Music by Arthur Sullivan

DRAMATIS PERSONÆ

Richard . . . . . a Pirate King

Samuel . . . . . his Lieutenant

Frederic . . . . . a Pirate Apprentice

Ruth . . . . . a Pirate Maid-of-all-Work

Major-General Stanley . . . . . of the British Army

Edward . . . . . a Sergeant of Police

Edith, Kate, Isabel . . . . . General Stanley's Daughters

Mabel . . . . . his youngest daughter

Chorus of Pirates, Police, and General Stanley's Daughters

ACT I

Scene — A rocky seashore on the coast of Cornwall

Pour, O Pour the Pirate Sherry . . . . . .Samuel and Pirates
When Frederic Was a Little Lad . . . . . .Ruth
Oh, Better Far to Live and Die . . . . . .Pirate King and Pirates
Oh, False One, You Have Deceived Me . . . . . .Frederic and Ruth
Climbing Over Rocky Mountain . . . . . .Edith, Kate, and Daughters
Stop, Ladies, Pray! . . . . . .Frederic, Edith, Kate, and Daughters
Oh, Is There Not One Maiden Breast . . . . . .Frederic, Mabel, and Daughters
Poor Wandering One! . . . . . .Mabel and Daughters
What Ought We to Do . . . . . .Edith, Kate, and Daughters
How Beautifully Blue the Sky . . . . . .Frederic, Mabel, and Daughters
Stay, We Must Not Lose Our Senses . . . . . .Frederic, Daughters, and Pirates
Hold, Monsters! . . . . . .Mabel, Samuel, Major-General, Daughters, and Pirates
I Am the Very Model of a Modern Major-General . . . . . .Major-General, Daughters, and Pirates
Oh, Men of Dark and Dismal Fate . . . . . .Major-General, Daughters, and Pirates

ACT II

Scene — A ruined chapel by moonlight on the estate of Major-General Stanley

Oh, Dry the Glistening Tear . . . . . .Mabel and Daughters
Then, Frederic, Let Your Escort Lion Hearted . . . . . .Major-General and Frederic
When the Foeman Bares His Steel . . .Sergeant, Mabel, Edith, Police, Major-General and Daughters
Now for the Pirates' Lair! . . . . . .Frederic, Pirate King, and Ruth
When You Had Left Our Pirate Fold . . . . . .Ruth, Frederic, and Pirate King
Away, Away! My Heart's on Fire . . . . . .Ruth, Pirate King, and Frederic
All Is Prepared . . . . . .Mabel and Frederic
Stay, Frederic, Stay . . . . . .Mabel and Frederic
No, I Am Brave . . . . . .Mabel, Sergeant and Police
When a Felon's Not Engaged in His Employment . . . . . .Sergeant and Police
A Rollicking Band of Pirates We . . . . . .Pirates, Sergeant, and Police
With Cat-Like Tread, Upon Our Prey We Steal . . . . . .Pirates, Police, and Samuel
Hush, Hush! Not a Word . . . . . .Frederic, Pirates, Police, and Major-General
Sighing Softly to the River . . . . . .Major-General and Ensemble

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Cast

Frederic
Kevin Doss

Mabel
Davina Pons

Ruth
Robert K. Wonneberger

Pirate King
Stan Drake

Major-General Stanley
Barry L. Mendelsohn

Samuel
Tom Baldridge

Sergeant of Police
Michael Patrick Foster

Kate
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Edith
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Cory Bent
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Rich Spillane
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Violin II, Cathleen Jeffcoat
Viola, Claudine Bigelow
Bass, Mary Scott
Flute, Andrea Wilson
Oboe, James Turner

Backstage Crew

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Brian Harradine
Chip Lewis
Pierre Méthot
Jay Pascucci
Chris Nelson
Larry Rosen
Kevin Stalica
Barry Whitener

Mission Statement

Gay Men's Chorus of Washington, DC

The mission of the Gay Men's Chorus of Washington, DC (GMCW) 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, GMCW is committed to:

- enriching the musical 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

GMCW is committed to fulfilling its financial responsibilities by:

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

III. VISIBILITY/OUTREACH

GMCW is committed to reaching out to others by:

- communicating more effectively with our supporters, the Les/Bi/Gay community, and the Washington, DC, 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

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 the FCPAA Board
- encouraging greater diversity within GMCW

V. ORGANIZATION AND STAFF DEVELOPMENT

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

SCANDINAVIAN TOUR SCHOLARSHIP FUND

Travel expenses for GMCW's historic performances in Copenhagen, Oslo and Stockholm, May 28 - June 7, 1998, are being funded by the tour participants themselves. Chorus operating funds are not being used to subsidize the tour. In order to make this experience a reality for as many who wish to go as possible, a scholarship fund has been established to provide this necessary support. It was the focus of our "Family & Friends" appeal in December and contributions to the fund are still gratefully accepted.

GMCW acknowledges with deep appreciation the thoughtful gifts from the following individuals who are substantially contributing to our scholarship commitments:

Dr. Peter R. Brayton
Dan Chadburn
For Ted Geiss and Chorus
Steve Haught and Ron Sabacek
Richard J. Hindin
Nicholas B. Kyrus
Charles Merk
Thomas Nichols
John D. Pryor
Philip Rogerson
Dr. and Mrs. B. A. Spencer
Ellen and Jim Strasma

Mark Smouse *and* **Greg Ruffer**
would like to extend many HUGS
and a huge THANK YOU to
David Lindsey
for always being around to see that the beat goes on.

Also thanks to
Steve Haber *(Seamstress Extraordinaire),*
Joe Vignali and Gary Turner
(Queens of Accomplishment),
Rich Aldret *(Coach),*
Ted Spencer *(Musical Ferret),*
Steve Herman *(Ticketing Tease),*
Jerry Lee *(Taskmaster), and*
Peter Stark *(Dancing Queen and Good Husband).*

Everyone in the cast and crew:
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for giving your all to this great adventure!

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Recording Endowment Fund

It was with loving gratitude to our Founding Director, Dr. Jim Richardson, that GMCW established in the fall of 1996 an endowment fund in his name to provide seed monies for future CD recordings made by the Chorus. Jim had the loving spirit and vision for us to get to where we are today. His musical leadership skills led us to perform in New York City at the first-ever GALA festival of choruses, and his positive energy has left a lasting imprint on our GMCW Family. Jim, who resided in Houston in recent years with his life partner, Bruce Woolley, died there on May 9, 1997.

The following individuals have contributed to this fund (received as of February 12, 1998). You may make a tax-deductible contribution by designating it the "James Richardson Recording Endowment Fund", and mailing it to: GMCW, 2801 M Street NW, Washington, DC 20007. Please make your checks payable to FCPAA, Inc.

THANKS TO ALL WHO HAVE CONTRIBUTED!

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The Gay Men's Chorus of Washington, DC, wishes to extend a heartfelt thanks to the Capital Club, whose boundless support brings the dreams and visions of the Chorus to life. Membership is available to those individuals who contribute $250 or more to GMCW on an annual basis; for couples the minimum is $300.

The benefits of your tax-deductible gift to the Capital Club include priority seating, invitations to special events and receptions, and special recognition. The following gifts were received as of February 13, 1998.

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The Capital Club: A Special Family

by Jack Gerard, Chairman, Capital Club Leadership Team

I am deeply honored to be serving GMCW this year as Capital Club Chairman. Ever since joining the Gay Men's Chorus of Washington, DC, in its first year in 1981, I have had a deep love and concern for our Chorus' well-being. The Capital Club is the main fundraising arm for GMCW — its principal "fan club". About 30% of the total revenues for the Chorus come from Capital Club members and its fund-raising activities. Without the Capital Club, the Chorus would not be able to continue giving you high quality performances in such elegant surroundings as the Lincoln Theatre. Ticket prices alone would not allow us to be able to break new ground with newly commissioned pieces, to continue in our community outreach concerts, to give to various charitable groups such as SMYAL and the Whitman-Walker Clinic, or to sing at N.I.H. during the holiday season.

Our largest fund-raiser of the year, the 9th Annual Capital Club Auction, will be held on Saturday, May 2. It promises to be our most successful and elegant one so far! We are moving it to a truly impressive space, The Atrium and Skydeck of The Warner Building. We are expanding our silent auction to serve you better. We promise an event you will not forget, so mark your calendars. The Auction Committee is now looking for items and services to be donated, as well as prospective Auction Patrons. If you are interested in more details on this event, and if you would like to help make this Chorus fund-raiser the most successful ever, please feel free to call me at 301-890-8960.

And.... if you are interested in joining the more than 180 members of this fine group, consider the benefits of joining. Your tax-deductible donation will help the Chorus continue its mission. We have our own social events, plus you can attend the Chorus' after-concert parties. You receive special invitations, prominent recognition in our concert program listings, advance notice of ticket sales before the general public, and priority seating. We have become a special family within the Chorus family and I invite you to join. You may fill out the coupon in this program or the contribution envelope provided. If you would like more information mailed, we can send you a brochure.

Lastly, the Capital Club would like to congratulate the Chorus on being the first gay or lesbian chorus from the States to tour Scandinavia! GMCW will be serving as Washington's cultural and musical ambassadors when it tours from May 28 to June 7.

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Thank You

The producers would like to thank everyone who assisted with costumes and built the sets for this production. We hope we got everyone's name. If we missed one or two, please accept our apologies and our very sincere thanks for all your work.

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Keith Wall

A very special thank you to the entire Support Section. This hard-working group does everything from record keeping to rehearsal setup to backstage work, and everything in between. Their efforts make this and every other performance possible....we could not do it without them.

And finally, a big thank you to Rosanna Ruscetti, Eric Annis, Jill Henry, and the rest of the Lisner staff. We could not do it without your support and hard work.

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