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GAY MEN'S CHORUS OF WASHINGTON DC

Jeff Buhrman, Artistic Director

Presents

Seasons of Love

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GMCW BIO

Now in its 22nd season, GMCW is at the forefront of the gay and lesbian choral movement, continuing its vision to affirm the gay experience and promote a culture of diversity through musical and performance excellence.

Founded in 1981, GMCW quickly became a staple of the Washington choral music scene. Over the years, GMCW has performed at the Kennedy Center, the National 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 many of the major cities in the United States and, in 1998, three Scandinavian capitals. During its 20th anniversary season, GMCW performed at Symphony Hall in Boston and Carnegie Hall in New York City.

GMCW performs three subscription concerts annually: a holiday concert, a spring concert, and a summer concert. GMCW also appears at a number of community events, including programs for PFLAG, Whitman-Walker Clinic, and The Human Rights Campaign. While in Scandinavia, GMCW was received by Sweden's Princess Christina to thank chorus members for singing in support of Noah's Ark, a Swedish AIDS services organization.

In addition, GMCW sponsors three small ensembles: Potomac Fever, a 12-person close-harmony group; G-Men, a song-and-dance troupe; and Rock Creek Singers, a 25-voice chamber music ensemble. The three small ensembles serve as representatives of GMCW at many community functions.

GMCW has won a number of awards, including the prestigious Mayor's Arts Award for artistic excellence in 1989 and the Washington Area Music Association's WAMMIE award in 1995 for outstanding gospel-inspirational performance (for *Live at the Lincoln*). *Pride and Joy*, GMCW's holiday music CD, was nominated for both a WAMMIE and a GLAMMA award, given by the national Gay and Lesbian Music Association. In addition, GMCW can be heard on the CDs, *Singing Free* and *Let It Shine!*, *Pride and Joy*, *And In That Moment, I Dream of a Time*, and its latest release, *You've Got To Be Carefully Taught...The Songs of Sondheim and Hammerstein*.

GMCW's choruses are an activity of the Federal City Performing Arts Association, a nonprofit, 501(c)(3) organization, which also sponsors a chorus fundraising group called the Capital Club. Information on upcoming GMCW events can be obtained by calling 202-338-SING or by visiting the Chorus' web page at www.gmcw.org.

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—Tim Barnes

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—Carol Wayman

FROM THE CHAIRMAN

The Holidays are most vividly glimpsed through the eyes of a child. Most of us would agree with the underlying premise of this statement. But then, many of us did not have a typical childhood. There were feelings and emotions that we were grappling with for which there were few answers and even less guidance.

Through the years of coming out in society, we have suffered undeserved stereotypes when it comes to children. But perceptions and relationships change one person at a time. Now, we embrace the children we love; sometimes as aunts and uncles, sometimes teachers and counselors, sometimes friends, and most importantly, fathers and mothers.

The Gay Men's Chorus of Washington DC is and will be a leader in this outreach. Our Tickets For Youth program ensures that high school and college students will always be welcome at our concerts, able to witness first hand positive role models. Our concerts this season will celebrate the wonders of children, for they are our children too.

Thank you to so very many of you who help us in this essential outreach at this critical time. Your support is invaluable to allowing us the means to achieve this mission. We are changing lives.

Enjoy the Holidays with us, through the eyes of a child.

David Streit

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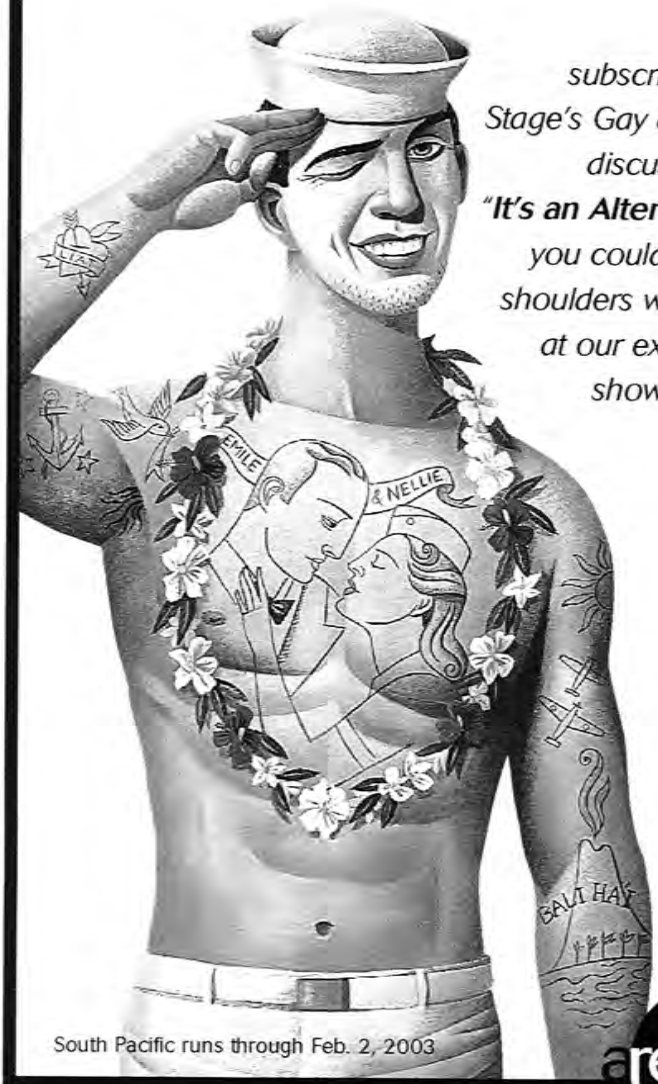

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FROM THE CHORUS PRESIDENT

Friends,

Welcome to our 2002-03 season! In this year's holiday performances you will experience all the ingredients that make the Gay Men's Chorus of Washington special: skilled and beautiful singing of the classic male chorus repertory, lovely settings of other standard works, spoof and novelty pieces that will make you smile, new compositions expanding the field, staging and costumes that set our productions apart from most choral concerts, and the enthusiasm of gay people proudly celebrating our lives, our traditions, our communities, and our hopes.

Washington DC is often called a choral capital. Few metropolitan areas can boast three dozen independent choral organizations in addition to the full range of affiliated school, church, and other religious choirs, as well as several premier military choruses. No city that I know of has, as we do, seven major choruses with budgets of over a quarter million dollars, full time music and management staff, and an impressive core of supporters and advertisers. It is in this rich complex of choral music that GMCW has established itself as a major player.

Rock Creek Singers is on a par with a handful of fine chamber choirs in the area. Potomac Fever and G-Men represent our choral movement with professionalism, pizzazz, and an impressive schedule of regional appearances. We have much to be proud of.

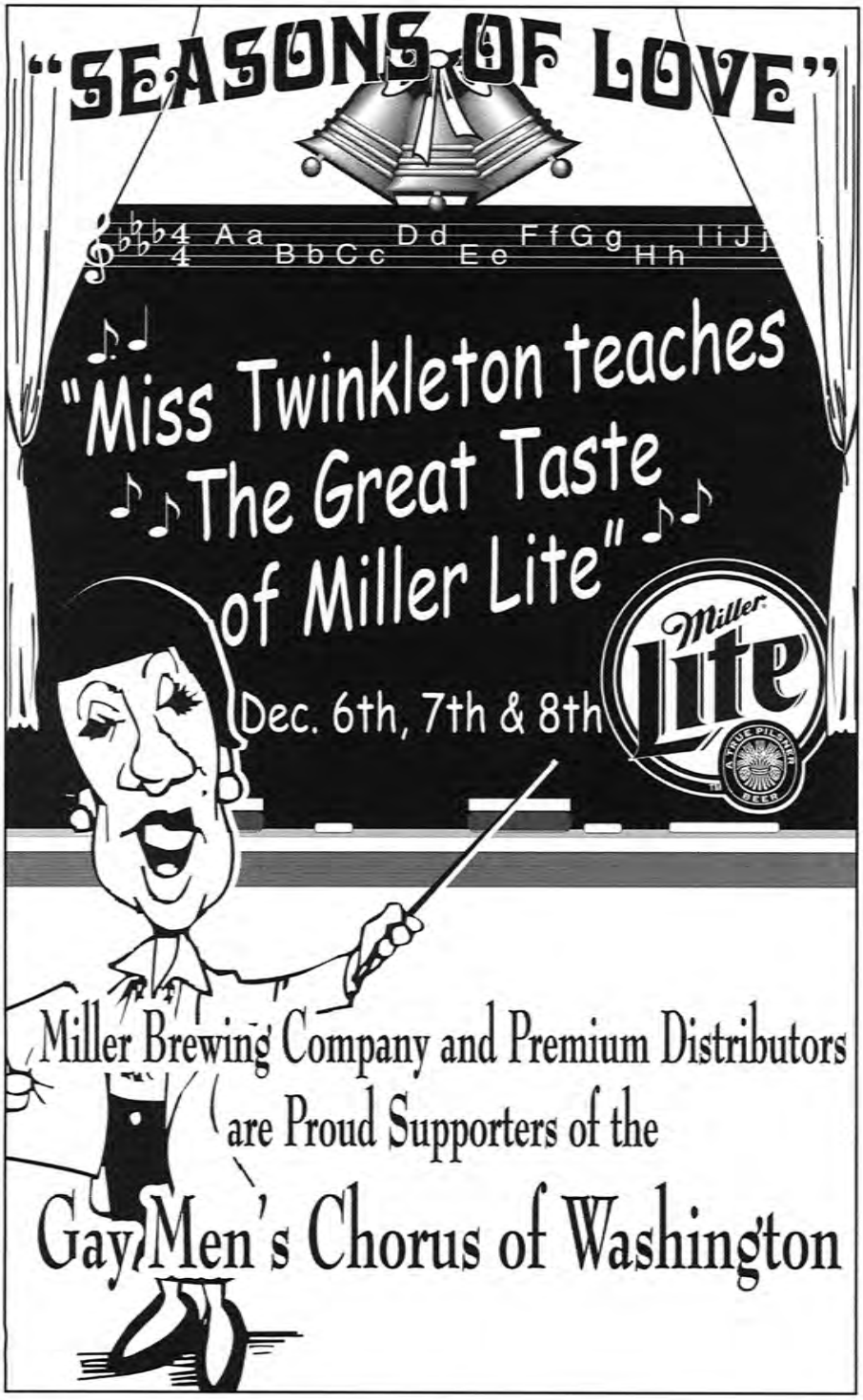
This year we extended congratulations to the San Francisco Gay Men's Chorus, celebrating their twenty-fifth anniversary. Our 22nd season is testimony to the power of the movement they inspired.

On the day I am writing this letter a gunman is still at loose and encircling our area with fear. Our nation seems on a course to major confrontations with Iraq. Terrorist attacks continue throughout the world. Church leaders are debating how best to correct years of mishandling clergy misconduct; some are suggesting that we Gay folks are the problem.

A good time to sing the Magnificat, it seems to me. And the touching Bashana Haba'ah. A good time to daydream of a world where "sensitive boys" might feel at home. A good time to get our hearts around grand music, and to laugh a little. Enjoy your time with us. Hug your loved ones a bit longer.

May the rest of this season bring you delight.

Jack Reiffer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ARTISTIC DIRECTOR'S MESSAGE

JEFF BUHRMAN

The English word *legend* was first used in the late 14th century in reference to written accounts of saints' lives. Ever since the 15th century *legend* has been used to refer to traditional stories as well. Today a legend can also be a person or achievement worthy of inspiring such a story - anyone or anything whose fame promises to be enduring. There is no doubt in my mind that Bob Wonneberger, our beloved "Wanda", who passed away on October 16 is a legend in every sense of the word.

Bob was a founding member of GMCW and played an active role in the development of the chorus. He was loved by all who knew him for his kind heart and immense talent. If there was a laugh to be had from an audience, he got it; if there was a beautiful melody to be sung, he sang it; and if there was a pretty frock to be worn, he "worked" it. Bob was a consummate professional.

The best tribute are the words of his fellow chorus members:

"I don't think there are many people who knew him who didn't consider him a "best friend". He always had time for everyone...his heart was as big as his talent." —Rick Johnson

"Wanda embodied all of the good things, not only of GMCW, but of the human condition itself, and the world is that much poorer without him." —Steve Spar

"Bob's annual "bring a toy" Christmas party made countless unkown children (and chorines) happy." —Dwight Dekeyser

"Bob's devotion to GMCW, in artistry and service, was an inspiration to me. His example, his enthusiasm, and his kindness should be a guide to us." —David Jansing

"We feel a great loss today...an empty feeling that will only be filled by our warm thoughts of such a caring soul and talented performer. We will always remember him and will miss him terribly." —Bob Klein and Tim Allmond

"He had the look of Jack Benny...one look and it was all over for any audience. And yet he never failed to work at his art, constantly trying new things even until the last moment of the last performance. Some roles were so imprinted with his signature that I doubt seriously that they can ever be reproduced with quite the same panache by anyone else, no matter how talented."
—Theodore Guerrant

"Bob made for us a million moments...a man with the depth of spirit to keep a light touch. He touched us all, and many more beyond us. But what he brought us most of all was the generosity of spirit and graceful humor that lie at the heart of our chorus

Continued on page 13.

GAY MEN'S CHORUS OF WASHINGTON DC

Join us for our remaining
2002–2003 Season

Friday, March 21 at 8 p.m.
Saturday, March 22 at 3 p.m.

featuring all your favorite songs from the 60s and lots of GMCW style surprises!

Saturday, June 14 at 7:30 p.m.

Our annual Pride concert at the Kennedy Center will feature the heartwarming tale "Oliver Button is a Sissy."

CLASSICAL THREE
Saturday, April 12 at 8 p.m.

Celebrate Dr. Guerrant's 20th anniversary as GMCW's principal accompanist as he joins the Rock Creek Singers for their 3rd annual concert

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Potomac Fever & G-Men
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family, and bind us together, and give us strength to keep on giving to others. We can keep the spirit, though we'll miss the man."
—A.J. Schuler

"To me, Bob was an Everyman AND a Star. He was so multi-talented and blessed with the keenest wit, yet warmest heart. His performances onstage were the stuff of legend; he had the same magic charisma and charm, as any of the best stage presences in the world! We were spellbound, captivated, and enchanted by his many, diverse roles. Above all, he was a most wise and caring man, and he cared for GMCW with such energetic focus and grace."—Jack Gerard

Bob Wonneberger

"One of the old songs asks "Why do the stars keep on shining?" Well, they don't; not always. One of our stars has gone out."
—Andrew J. Holliday

"Your timing was flawless, Wanda, except for your exit. For goodness' sake, come back out of that orchestra pit. I know it's selfish of us to demand more, since you gave so much, but we're greedy and it wasn't enough. If we stamp and cheer loudly enough, will you come back?" —Rick Rosendall

We would like to dedicate this concert to our beloved friend Bob Wonneberger. He enriched our lives and brightened our stages from his first day in the chorus, and we will keep him in our hearts always.

Contributions in Bob's memory will be used to enhance production values in future GMCW theatrical presentations.

GAY MEN'S CHORUS
gmcw
OF WASHINGTON DC

Seasons of Love

Magnificat ..... *Antonio Vivaldi*
Jennifer Royall, Soprano
M. Yvette Smith, Mezzo-soprano
Joel Furtick, Tenor
Ken Cole, Bass
Magnificat (Chorus)
Et Exultavit (Soprano, alto, tenor and chorus)
Et Misericordia (Chorus)
Fecit Potentiam (Chorus)
Deposuit (Chorus)
Esurientes (Duet for two sopranos)
Suscepit Israel (Chorus)
Sicut Locutus (Trio for soprano, alto and bass)
Gloria (Chorus)

In the Bleak Midwinter ..... *Victor Cohen Johnson*
Rock Creek Singers

Now is the Time of Christymas ..... *Arnold Bax*
Rock Creek Singers

O Holy Night ..... *Adolphe Adam*

God Rest You Merry, Gentlemen ..... *Traditional*
Arr. by Philip Kern

White Christmas ..... *Arr. by Tony Walts*

A Little Christmas Music ..... *Arr. by Daryl Runswick*
Jennifer Royall, Soprano

Bashana Haba'ah ..... *Nurit Hirsh*
Arr. John Leavitt

Rejoice, O Judah (from Judas Maccabaeus) ..... *George F. Handel*
Martin Good, Baritone

Hallelujah, Amen (from Judas Maccabaeus) ..... *George F. Handel*

— Intermission —

Seasons of Love ..... *Music and lyrics by Jonathan Larson*
Dan Kaufman, Bass — *Arr. by Roger Emerson*
Joel Furtick, Tenor

Carol of the Bells ..... *Music by M. Leontovich*
Lyrics by Peter Wilhousky

A P.C. Christmas ..... *Eric Lane Barnes*
Employee Relations Specialist: Chip Heath

50 Kilowatt Tree ..... *Richard Greene*
Bob Halbert, Tenor
Potomac Fever

Merry Christmas, Darling ..... *Arr. by Gary Simmons*
Van Neel, Tenor
Potomac Fever

Miss Twinkleton's School for Sensitive Boys ..... *Eric Lane Barnes*
Ester Goldberg as Miss Twinkleton

Boogie Woogie Hanukkah ..... *Eric Lane Barnes*
G-Men

A Place Called Home ..... *Alan Menken & Lynn Ahrens*
Brandon Dubroc, Baritone
Jeff Hamlin, Tenor

What If? ..... *Music by Rob Berman*
Polka Singer: Russ Capps — *Lyrics by Winston Clark*
Torch Singer: Matt Komornik — *Additional lyrics by Michael Smith*
Three Kings: Jim Gruschus, C.J. Liotta, Timothy Allmond
The Star: Chip Crews

Silent Night ..... *Franz Gruber*
Tevin Rashad Robertson, Boy soprano — *Arr. by Eric Lane Barnes*

Instrumentalists

Violin 1 ..... Regino Madrid, Eva Syrova, Jeanne Su
Violin 2 ..... Hasse Borup, Jocelyn Adelman, Leslie Gartrell
Viola ..... Patricia Smith, Holly Baughman
Cello ..... Amy Leung
Bass ..... Mary Scott
Oboe ..... Sean Welk
Oboe ..... Rebecca Questad
Clarinet & Flute ..... Dan Sullivan
Percussion ..... Vin Novara

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PROGRAM NOTES

Antonio Vivaldi and his "MAGNIFICAT"

Antonio Vivaldi was born in 1678 to one of the leading violinists of the famous St. Mark's Chapel in Venice. Taught to play the violin by his father, he nevertheless began training for the priesthood at age 15. He was ordained at age 25, but according to his own account, within a year of his ordination he no longer wished to celebrate mass. In the year of his ordination he was appointed maestro di violino (violin teacher) at the Ospedale dell Pieta, an orphanage for girls in Venice, where music lovers from all over Europe came to hear the weekly chapel services (which resembled concerts) performed by the girls' chorus and orchestra. The Pieta was said by some to be a home for the illegitimate daughters of noblemen and their numerous mistresses; it was generously endowed by the girls' "anonymous" fathers. At a time when all-male choirs had long been the norm, the sound of all-girl choruses was considered exotic.

Vivaldi was employed at the Pieta between 1703 and 1740 but never actually held the coveted post of the maestro di coro, whose duty it was to compose sacred music. However, most of the sacred music he composed was written during the two periods when there was no composer in the position. Given that a great deal of Vivaldi's music was intended for an all-female chorus, it is intriguing that he usually wrote it for a traditional four-part choir that included tenors and basses. In the lists of performers preserved in the Pieta's archives, the designations of 'tenore' and 'basso' are next to certain girls' names. It is assumed that girls with exceptionally deep voices were used, at times singing at pitch, at other times transposing their parts up an octave and leaving the instrumental bass to anchor the lower harmony.

His relationship with the girls was often the talk of the town. Most famous of these girls was the soprano Anna Giraud, who was thirty years his junior. Vivaldi wrote a number of his operas for her, although it is said that she was not exceptionally talented -and the pair traveled around Europe together. In 1737 this relationship brought him into conflict with the Church...he was a priest, after all.

For many years Vivaldi's work was largely forgotten, but in the mid-20th century the discovery of a large number of manuscripts, combined with the revival of interest in the Baroque period, produced a Vivaldi renaissance. He is well-known for his prodigious output of instrumental concertos, operas and choral music. Many of his 550 concerti were exercises that he would play with his talented students.

Magnificat

In the first chapter of the Gospel of Luke, Mary bursts into joyful song to the Lord when she goes to visit her cousin, Elizabeth, who is soon to give birth to John the Baptist. Mary has recently learned that she will become the mother of Jesus, and the first phrase of her song of praise in

Continued on page 18.

PROGRAM NOTES CONTINUED

Continued from page 17.

Latin is "Magnificat anima mea, Dominum" ("My soul magnifies the Lord"). This "Song of Mary" has therefore become known as "The Magnificat," and its text, in English and in Latin, has received the entire range of musical treatments over the past two millennia, from the plainsong setting to complex and dramatic arrangements for choirs, soloists, and instruments.

Vivaldi's setting of the Magnificat was written for the Pieta around 1715. Inspired by a religious feeling without exuberance, his setting of the text exists in four authentic versions and appears to have been his most widely performed choral work during his lifetime. He revised it in 1720 recasting the tenor and bass parts to better suit male voices. It has the dramatic fire and contrast of his concertos as he masterfully brings the changes from movement to movement. Vivaldi was very successful at involving the orchestra in the graphic illustration of the text. For example, in "Fecit Potentiam" the strings are driven to a frenzy depicting the scattering of the proud. In the opening chorus he uses highly charged and chromatic harmonic progressions - in bald, unadorned chords. In the dance-like second movement for three soloists he indulges his passion for musical punning, bringing the choir in simply to repeat the alto's "omnes" ("all"). The chorus that follows, "Et Misericordia" is a sorrowful section, with the word "timentibus" ("that fear him") being emphasized through long, sustained notes, descending lines, and harsh chromaticism and sudden modulations. The "Deposuit" forcefully puts down the mighty and raises up the humble with the whole chorus and orchestra in unison. The words "He has put down" are set to descending lines, and the words "and has exalted" to ascending lines. "Esurientes Implevit" is a duet for two sopranos who fill the emptiness of the word "inanes" ("empty") with an abundance of rapidly-running notes. The work ends with another pun as the powerful music of the opening chorus is brought back at the words "sicut erat in principio" ("as it was in the beginning"). A homophonic introduction launches the double fugues bringing the work to a dramatic conclusion.

MEET OUR SPONSOR

If you're lucky, there will be a restaurant in the town where you live that's comfortable, serves good food, stays open long hours, and where you'll feel like a regular after just one visit. In Washington, that place is Annie's Paramount Steak House.

Walk in on a Friday night at the end of a long week and you'll find the tables and bar full of people who gather week after week to enjoy sizzling steaks, the company of good friends, and the views of the passing parade on 17th Street. In fact, Annie's is probably the one area restaurant where people sit willingly in the smoking section where they can see the street!

But Annie's is not just the place to be on Friday nights. With its weekend midnight brunch and 24 hour operation, Annie's is bustling all the time.

Nicknamed for Annie Kaylor of the Katinas family, Annie's has been a family operation since 1948. This year marks Annie's 53rd Anniversary. And because the family makes dining so comfortable, their steakhouse has become a "home away from home" for many in the gay community.

Over the years, Annie's Paramount Steak House has been one of the most loyal supporters of the Gay Men's Chorus of Washington, and has been a sponsor of our annual Holiday concert since 1993.

GMCW is enormously grateful to Annie's for their continuing support and invites our audience to head on over to 17th Street, ask for Annie, and give her a personal word of gratitude for sponsoring the fine music you're hearing at this concert. Besides, if you were quite taken with that cute tenor in the third row, you're likely to run into him at Annie's too!

—by Bill Eadie

And now a word from Annie's:

Annie's has been, and always will be, a simple place—a place where people can come and feel at home. It has been our motto since our beginning that anyone and everyone who walks through our doors should be and will be treated with dignity and respect. We honestly believe that *Through our doors walk the finest people—You, our customers!*

At the end of our 54th, moving into our 55th year, we would like to say thank you for your faithful support of Annie's Paramount Steak House.

Sincerely,
Annie & Staff

TRANSLATIONS

Magnificat

I **Magnificat anima mea Dominum.**
My soul glorifies the Lord.

II **Et exultavit spiritus meus in deo salutari meo.**
And my spirit rejoices in god my Savior.

Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes, omnes generationes.
For he has attended to the lowliness of his handmaiden. Behold, from henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est. Et sanctum nomen ejus.
For He who is mighty has raised me to greatness, and Holy is His name.

III **Et misericordia ejus a progenie in progenies timentibus eum.**
And throughout all generations, His mercy is on them who fear Him.

IV **Fecit potentiam in brachio suo. Dispersit superbos, mente cordis sui.**
He has shown the strength of His arm. He has scattered the proud in the conceit of their hearts.

V **Deposuit potentes de sede et exaltavit humiles.**
He has put down the mighty from their thrones, and exalted the humble.

VI **Esuriente implevit bonis, et divites dimisit in anes.**
He has filled the hungry with good things and sent the rich away empty.

VII **Suscepit Israel puerum suum, recordatus misericordiae.**
As a remembrance of his mercy, He has received His child, Israel.

VIII **Sicut locutus est ad patres nostros, Abraham, et semini ejus in saecula.**
As He promised our fathers, Abraham and his seed forever.

IX **Gloria Patri, Patri et filiio, et spiritui sancto. Sicut erate in principio, et nunc, et semper, et in saecula saeculorum, Amen.**
Glory to the Father, glory to the Son, and glory to the Holy Spirit. As it was in the beginning, and now, and always, and through the age. Amen.

Bashana Haba'ah

Next year
We'll sit on the porch
And count migrating birds

Children on vacation
Will play tag
Between the house and the fields

You will yet see, you will yet see
How good it will be
Next year

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AUDITIONS

Have you dreamed of singing at the Kennedy Center?

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Join the Gay Men's Chorus of Washington, DC for our 2002-2003 season. Auditions will be held in January. If you are interested email JeffGMCW@aol.com or call the chorus office at 202-338-SING.

GAY MEN'S CHORUS
gmcw
OF WASHINGTON DC

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Conceived by
Howard Crabtree & Mark Waldrop

Sketches and Lyrics by
Mark Waldrop

Music by
Dick Gallagher

Produced by **Steven Haber** | Directed by **Jarrin Davis** | Musical Director **Paul Heins** | Choreography **Rick Southerland**

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For more information on GMCW, call 202-338-SING or visit www.gmcw.org

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WHO'S WHO

Jeff Buhrman, Artistic Director

Jeff Buhrman's association with GMCW began in 1986 when he joined the baritone section. Less than a year later he was tapped to direct the chorus' close harmony ensemble, Potomac Fever, a job he held for the next 10 seasons. In 1989 he began an eight-year run as Assistant Director of the chorus, working alongside Music Director Jim Holloway. Jeff had the honor of directing GMCW at an inauguration concert for President Clinton in 1996.

Under Jeff's direction, Potomac Fever attained a wide following with its distinctive style, which was characterized by fluid phrasing and warmth of tone. Through his tenure the group performed many concerts and fundraisers within the gay community. The highlight of his decade with the group came in 1997 with the release of the CD "In Our Lifetime," followed by a European tour, at which Potomac Fever sang at the opening ceremony of the European Gay and Lesbian Association of Choruses festival in Munich. PF had the distinction of being the only American group to perform at the festival.

A lifelong musician, Jeff holds a Bachelor of Arts degree in music education and voice from Montclair State University. In addition, he studied voice with Marden Bate and conducting with David Randolph and received additional training in voice with Walter Blazer of the Manhattan School of Music. He has performed with such preeminent choral conductors as Robert Shaw, Roger Wagner, David Randolph and Dennis Keene.

Jeff has more than 20 years of experience as a choral director, working with high school choruses, community choruses and church choirs. He founded and led a five-voice early music ensemble, Friends and Aires, in the 1980's. A devotee of musical theater, Jeff has also directed a number of musicals including "Bye Bye Birdie," "Once Upon a Mattress," and "Bells are Ringing." He has also served as musical director for many other productions including GMCW's 2000 production of "Little Shop of Horrors."

Jeff also has a Master of Arts degree in counseling from George Washington University. He recently retired from the field of education after serving 26 years as a choral director, administrator and counselor.

Jennifer Royall, Soprano

Jennifer Royall, has performed roles with Signature Theatre, Opera Theatre of Northern Virginia, The In-Series, Ash Lawn-Highland Summer Festival, Brevard Music Center and The Maryland Opera Studio. She also performed art song and oratorio repertoire as a Young Artist at the Ravinia Festival's prestigious Steans Institute for Young Artists in 1993. Ms. Royall appeared with the 2001 Maryland Handel Festival as the featured young artist in recital, and in the role of the Angel in "Jephtha." Ms. Royall played the role of Daniel in the 2000 Maryland Handel Festival, in a staged version of Handel's "Susanna." Other roles performed include Pamina in "The Magic Flute", Dorine in "Tartuffe", Ilia in "Idomeneo", Laurie in "The Tender Land", Monica in "The Medium", Johanna in "Sweeney Todd", and Josephine in "H.M.S. Pinafore." Ms. Royall received her Master's Degree in Opera Performance from the University of Maryland, where she was the recipient of a graduate fellowship to study in the Maryland Opera Studio. Ms. Royall currently sings with The Washington Opera chorus at the Kennedy Center, and is pursuing her D.M.A. (Doctor of Musical Arts degree), at the University of Maryland.

Continued on page 25.

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WHO'S WHO CONTINUED

Continued from page 23.

M. Yvette Smith, Mezzo-Soprano

M. Yvette Smith, is a native of North Carolina where she received her BM at the University of North Carolina at Greensboro. Most recently she received her Master's Degree at the University of Maryland at College Park in Opera Performance. During her time spent in Maryland she performed, with the Maryland Handel Festival, the role of Joachim in Handel's "Susanna." She has been seen in concert performing alto solos in Dvorak's "Requiem", Mozart's "Requiem", the Haydn "Theresian Mass", Mendelssohn's "Elijah", Handel's "Messiah", Beethoven's "Mass in C", and most recently in the Mozart "Coronation Mass" and the Haydn "Lord Nelson Mass." She performed these concerts with such groups as Hagerstown Choral Arts, Masterworks chorus, New York Avenue Presbyterian church and Laurel Oratorio Society. Ms. Smith received a Max Kade Scholarship and Middlebury College scholarship to attend the German School for Singers in 2001. She also received first place in the Concerto Reading at the University of Maryland for her performance of the Elgar "Sea Pictures." In January she will be in Sarasota Florida performing as an apprentice artist with the Sarasota Opera Company. The Washington Post describes her voice as "Rich in tone and tasteful in coloratura. She currently studies voice with Dominic Cossa.

Ester Goldberg, Miss Twinkleton

Ester Goldberg has had a long, fabulous life. In addition to being a widow, a star of radio, cabaret, and Nightclubs, she has also been a make-up artist, gossip columnist, counselor to young teens, and gifted music maven and chanteuse. It is not hard to imagine why she is widely considered to be one of the world's newest (and oldest) influential Divas.

Ester Goldberg's Life is a People magazine cover story. Her story is a true rags to riches scenario, a real Jewish American Princess Fairytale (or Jewish American Fossil?).

Ester Goldberg's rapidly spiraling show biz career began in Music City USA, on morning radio in Nashville, Tennessee. She was one of the hosts of the popular and hilarious Star 106 Morning Show for three years. She rubbed elbows with the likes of Bette Midler, Faye Dunaway, Neil Diamond, Tom Jones, Delta Burke, Mel Torme, and interviewed some of the biggest names in show business.

A wildly popular success in the Nation's Capital, her fast moving and hilarious Cabaret in two acts, entitled "The Big Swanky After Dinner Show", plays to packed houses. The wildly entertaining BIG SHOW brings a taste of Vegas to Washington, DC, a city where glitz usually takes a backseat to the boredom of government protocol. In addition to THE BIG SHOW, Ester hosts a sidesplitting and widely popular evening game show, "The Feygele Feud" and a second game show, "The Not So Newlywed Game." She's recently signed with Avalon Bay Management in Los Angeles for personal management and is currently in development for a new TV Series.

Continued on page 27.

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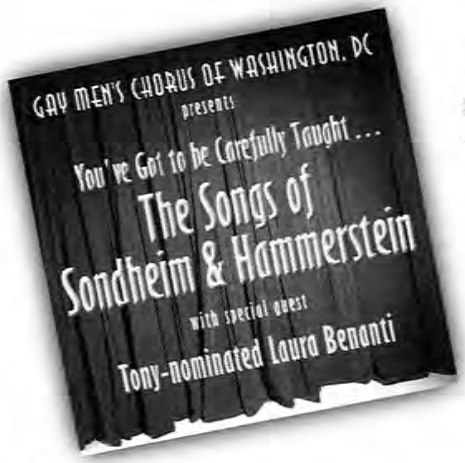

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WHO'S WHO CONTINUED

Continued from page 25.

Daniel C. Meyer, Assistant Music Director

Daniel C. Meyer joined the Gay Men's Chorus of Washington DC in 2000 as Assistant Director and Director of Potomac Fever. A native of Michigan, he received a bachelor of music degree from Calvin College and master's degree in Music Education and Theory/Composition from Westminster Choir College in New Jersey.

While spending three years teaching on the island of Guam in the western Pacific, Dan served as assistant director and accompanist for the Guam Symphony and Chorale and the Saipan Chorale.Currently Dan lives in Baltimore where he teaches music at Midtown Academy, a part of Baltimore's New School's Initiative. He is coordinator of music at Corpus Christi Church in Baltimore.

Dan has composed music for several theatrical productions, including "Divine", "Psychology of the Beautiful" and "The Biological Oratorio." He wrote several songs for last year's sold-out hit "Just Say Blow Me", which was performed in Baltimore and New York City. He is currently composing songs for its sequel, "Roxi in 3D with Elvis", which will premiere at Theatre Project in Baltimore in March of 2003.

Several of Dan's arrangements and compositions have been performed by the Gay Men's Chorus of Washington DC and Potomac Fever. His choral compositions have been workshopped by the Gregg Smith Singers and more than twenty of his choral anthems are published by GIA Publications, Inc. of Chicago.

Theodore Guerrant, Principal Accompanist

Now in his 20th season as GMCW's Principal Accompanist, "Dr. Teddy" first came on board in 1983 as Jim Holloway's other two hands, as it were, under the baton of the late Dr. Jim Richardson. Subsequently, after serving under conductors Bruce Trinkley, Jim Holloway, and Greg Ruffer, he now gaily accompanies Jeff Buhrman. He has traveled with the Chorus from Vancouver to Scandinavia and from Boston to San Francisco, and passed his own half-century mark at the end of the 1999-2000 season as he and the Chorus headed for San Jose and the fifth GALA experience together.

A nephew and student of the late Georgian pianist Eliza Holmes Feldman, he holds five degrees in Keyboard performance: the Bachelor of Music cum laude in piano and the Master of Fine Arts in harpsichord from the University of Georgia, the Master of Music in piano from the University of Wisconsin, the Doctor of Musical Arts in piano performance-literature from the University of Maryland, and the Graduate Performance Diploma in organ from the Peabody Conservatory of the Johns Hopkins University in Baltimore. He was the recipient of several academic scholarships and studied piano additionally in England with Denise Lassimonne.

Dr. Guerrant is Organist-Choirmaster at Saint Margaret's Episcopal Church on Connecticut Avenue in Washington, DC (where Dignity worships); Associate Organist at Saint Mark the Evangelist Catholic Church in Hyattsville; Assisting Organist at the University of Maryland Chapel; and accompanies, additionally, the Laurel Oratorio Society and the Montgomery County Masterworks Chorus. He is Coordinator of Accompanying Activities for the University of Maryland School of Music and currently belongs to seven professional music organizations. In his spare time he is fascinated by fans, clocks, organs, telephones, cats, metaphysics, and musclemen.

Continued on page 29.

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WHO'S WHO CONTINUED

Continued from page 27.

Jarrin Davis, Stage Director

Jarrin Davis, is a native of Omaha, Nebraska where he graduated from the University of Nebraska with a BA in theater. You'll remember his work for GMCW in past productions: "The Wizard of Oz", "Little Shop of Horrors", "Nunsense A-Men" and the cabaret productions of "Love Songs and Other Fairy Tales" and "Stops Along the Way". In February you can see more of his work in our upcoming GMCW PRESENTS production of "When Pigs Fly."

Davis won the Best Director award at the prestigious Toyama International Theater Festival held in Toyama City, Japan with his production of "Ain't Misbehavin." The production was chosen Best in the United States and earned the right to represent our country in this Olympics for the Theater competition. "Ain't Misbehavin" also won Best Production from 70 other countries in competition.

Davis is now forming a new theater company, Zebra Stage, whose first production "Son of a Distant Moon" will premiere in January. "Son" was written by Davis and won First Place in the Theo A. Thalberg competition for new plays. For information on the production or Zebra Stage, please call 202-583-9766.

Rick Southerland, Choreographer

Rick currently is the dance teacher at Educational Options, Inc., a transitional placement for emotionally disturbed and learning disabled children in the District of Columbia. Rick recently was one of five teachers in the DC area awarded the Catherine Filene Shouse Scholarship for Teachers of the Performing Arts from Wolf Trap when he taught dance at Mark Twain School in Montgomery County, MD.

A North Carolina native, Rick started his career at Riverside High School in Durham, where he led his award winning dance theatre to perform in the 2001 Nokia Sugar Bowl, the 2000 Macy's Thanksgiving Day Parade and the opening ceremonies of the 1999 Special Olympics World Summer Games.

As a dancer, Rick was a principal in Alan Arnett's "Personals" at the 2000 Jazz Dance World Congress in Buffalo, NY, performed in David Dorfman's Out of Season Project, and danced in the country's longest running outdoor drama "The Lost Colony." He studied with Mark Taylor and Mary Williford-Schade at the Dance Alloy Summer Intensive at Carnegie Mellon University. Rick was a scholarship recipient at the American Dance Festival (ADF) where he studied under Betty Jones, Gerri Houlihan and Mark Taylor.

Rick holds a Master of Arts in Dance from American University, a graduate certificate in education and a BFA in performance and choreography from East Carolina University. Rick currently serves as the National Dance Education Organization's (NDEO) liaison to the National Education Association (NEA) and the National Board for Professional Teacher Standards (NBPTS).

Continued on page 31.

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WHO'S WHO CONTINUED

Continued from page 29.

Phil Rogerson, Vocal Coach

A native of West Virginia and a private teacher of voice and piano in the Washington area, Phil has been an active member of the Chorus since it was founded in 1981. He is a graduate of West Virginia University with bachelor's and master's degrees in music education.

Phil, along with the other members of the music staff, listens to the auditions of prospective new Chorus singers as well as to the "vocal reviews" that all GMCW singing members must pass. For members who have never had formal vocal instruction, he teaches a class in vocal technique each Sunday for an hour before regular rehearsal. Phil conducts sectional rehearsals and assists individual singers with vocal problems. 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.

David Bielenberg, Executive Director

This is David's second season as Executive Director of GMCW. He comes to the Chorus with more than twelve years of experience in Arts Administration, most recently as Director of Development for the New Haven Symphony Orchestra and previously as Associate Director of Development for Long Wharf Theatre in New Haven, Connecticut. Before moving to New Haven, he worked for a number of performing arts organizations in New York City, including the Paul Taylor Dance Company, the Tisch School for the Arts at NYU, and the concert series at the Cathedral of St. John the Divine.

A native of Baltimore, David also has an extensive background in choral music. Since the age of nine, he has sung regularly with school and community choruses as well as with professional church choirs in Baltimore, New York, New Haven and now Rockville, MD. He also conducted an acapella choral ensemble at the Tisch School for the Arts from 1995 to 1996.

David earned his Bachelor of Music with a business minor from New York University, and is currently pursuing a Master of Arts in Arts Administration through Goucher College in Baltimore.

CHORUS MEMBERS

Tenor 1

Timothy Allmond[1]
Jay Ball
Joe Bloomer
Brad Boekeloo
Laurence Boylan[1]
Fred Boykin
Peter Brayton
Joe Cannon
John Cerone
Larry Crow[1]
Steve Crutchfield
Bill Cutter
Jarrin Davis[3]
Alex Ford
Peter Fox
Joel Furtick
Paul George
Bob Halbert
Paul Harouff
Chip Heath
Michael Horton[2]
Todd Katschke
Juergen Lillteicher
Craig Lustig[1]
Christiaan McEwen
Van L. Neel[3]
Dennis Palaganas
Dan Patton
Joe Pindelski[1]
Terence Powers
Gary M. Regan
Jack Reiffer
Phil Rogerson
David Streit
Jeff Van Luyn
Kevin Webster
Greg Wilkins[2]
Jim Williams
Robert Wonneberger
Mike Wynne[3]

Tenor 2

Ryan Athearn
Ayran Athey
Carl Baldwin
Eric Balthrop
Eric Belkengren[1]
Tom Bell[1]
Corey Bent
Roger 'Pearl' Bergstrom
Dave Carmody[3]
Harvey Cohen
Tim Connell
Victor Cornejo
Tony Cunningham
Rob Driggers
Bruce Emery
Alvin Figer
David Garofalo
Danny Goff
Jeff Hamlin[3]
Sean Hanrahan[2]
Andrew Harmon
Rob Hensley[1]
Drew Hertler[1]
A. J. Holliday[1]
Yasunari Ishii
Ricky Jacobs[2]
David Jonas
Matt Komornik[2]
Stuart Kopperman
Jeremy Leffler
David Lindsey
Leo Luberecki
Jim Madigan
Andre Marcial[2]
Kerry Neal
Tom Nichols[3]
Darren O'Neill
Stan Piotroski
David Robinson
Charles Sarner
Paul Singletary
David Smith
Scott Starin[1]
Mead Summer
Marc Villafana
Anthony Vitelli
Chuck Walker
Tom Wells
Jerry Yoder

Baritones

Robb Agnello
David Akridge
Eric Akridge
Zane Bigman
R. Mark Blaylock
Robert Boaz[3]
Chris Boyd
Scott Buckmiller
Ken Byers
Joe Canter
Ron Castro
Donald Chandler
Larry Cohen
Chip Crews[1]
Lenny Davis
Giuseppe DeBartolo[2]
Dwight Dekeyser
David Dolecki[3]
Stan Drake
Brandon Dubroc
Mo Fox[1]
Chris Gates
Thom Gibb
Jim Godfrey

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Martin Good
Scott Green
Kit Grieder
Rob Hall
Dan Hann
Michael Hart
Howland Hartley
George Huffman
Michael Hughes
Paul Kelsch
Ned Kieloch
Grant Klink
William Lee
Jim Levy
Trey Lindsey
Bill Lipsett
Dan Meyer
Charlie Mountain
Jeff Myers
Ron Norberg
Ed Oseroff
Jim Peterson
Steve Rappaport
Wilson Rumble
A. J. Schuler
Michael Smith[3]
Steve Spar
Xerxes Spencer
Owen Taggart
Ed Taponan
David Taylor
Bret Tobin
John Weibel

Basses

Mike Ambrose
Michael Armentrout
Terry Ayers
Michael Baker
Gene Batiste[1]
Tim Bickerton
Felix Boccadoro
Michael Brinkman
Bart Brooks
Russ Capps[3]
Jim Carey[1]
Mike Clapp
Ken Cole[1]
Ted Collins
David DeSmith
Tom DiGiovanni
Dean Donovan
Bob Dragoset[1]
Robert Featherstone
Jimmy Galdieri
Brian Gibson
Jim Gruschus[1]
Tim Hanneman
Derek Headley
Joe Henderson
Joe Houle
Dave Jansing[1]
Dan Kaufman
Paul Leavitt
Jerry Lee
Harold Lewis
Trey Lindsey
Mike Lohmann[1]
Charles McClelland
Charlie Merk
Jim Murphy
Nick Neagle
Rob Neighbour
Yoshi Nishio[2]
Todd Paul[2]
Steve Pflasterer
John Quinones
Bob Reeg
Paree L. Roper
Craig Scott Ruskin[3]
Morgan Slusher
Kirke Smith[3]
Bill Sorenson
Jason Stelling[1]
Warren Turner[3]
Lyn Van Noy
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Paul Winters

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Will Alvarez
Barry Bugg
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Brian Harradine
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Steve Herman
Marsha Holloman
Rick Johnson
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Larry Rosen
Mary Scott
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Note 1: Member of Rock Creek Singers
Note 2: Member of G-Men
Note 3: Member of Potomac Fever

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Chuck Bailey
Bill Barry
Bob Bester
Michael G. Bohn
Craig R. Bowen
C. David Bury
Ted Butler
Jim Campillo
Randy Cooke
Daniel Coombs
Tom Dudley
Bob Edwards
Richard Fromm
Oscar Garcia-Vera
Ciro J. Graziano
Peter Griffith
George Guarino
Barry Hahn
Roger Harlow
John B. Henderson
Scott Herring
Jim Hix
Michael Hodge
R. Andy Horsley
Gary L. Janus
Jim Jochen
Gary Johnson
Dan Jones
Willis R. King
William Kranick
Steven LeBlanc
Wayne Longest
Steve Maddox
Leonard Matlovich
James McCann
Tim McDonough
Jim Meany
Mark Mennel
Phil Moss
Jim Moore
David Nieto
Norman Nusinov
Ron O'Leary
Len Padgett
Ron Paglia
Rex Paul
Todd Payich
Scott Pierce
Don Poe
Harlan Powell
Harry B. Powers
H. Glenn Privette
Dennis Quinn
R.J. Quinn
Ric T. Rice
Jim Richardson
Founding Director
Tom Roeder
Larry Ross
Tom Sena
Ray Siefer
Brian Smith
B.J. Sobus
Dennis Swick
James D. Vranekovic
Phil Walsh
Benedikt Wassmuth
Dennis Watson
Marvin Weeks
Donald Wolfe
R. Terry Woll
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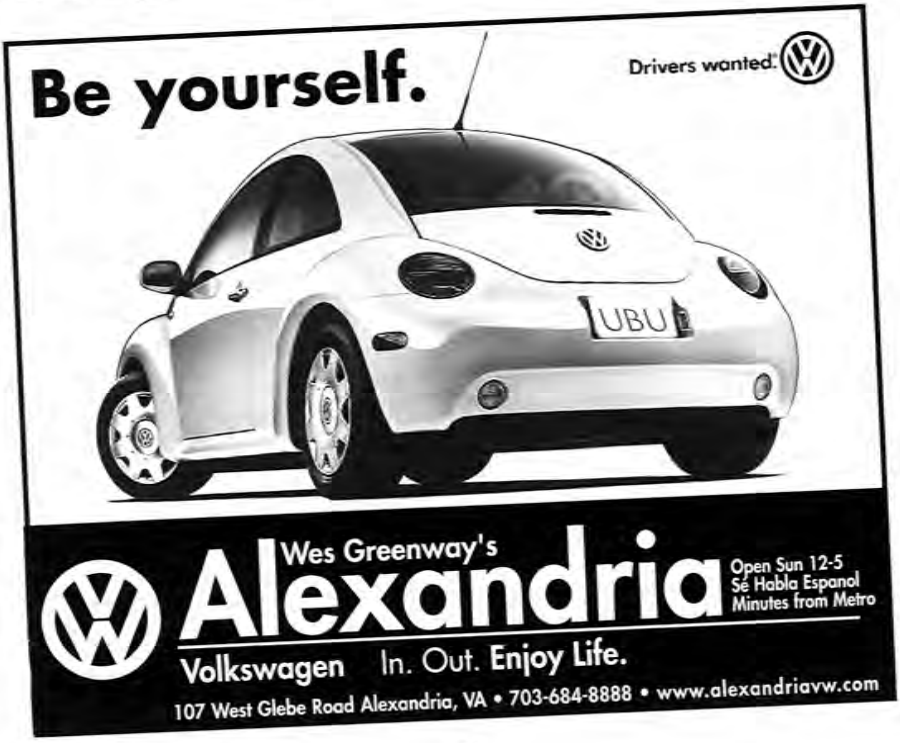

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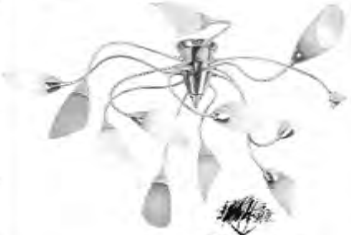

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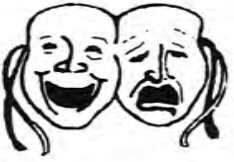

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