The Kennedy Center

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John Cudia in *The Phantom of the Opera*, photo by Joan Marcus.

JON NALON

The Suzanne Farrell Ballet

THIS MONTH AT THE KENNEDY CENTER:

The Suzanne Farrell Ballet returns June 6–10 to the Opera House for a mixed-repertory program that includes three Balanchine classics—*Scotch Symphony, Slaughter on Tenth Avenue*, and *Mozartiana*—as well as two works from the Balanchine Preservation Initiative, **Suzanne Farrell**'s new project for restaging some of his rarely seen or "lost" ballets. For *Shakespeare in Washington*, the company will also present the *scène d'amour* from Béjart's *Romeo and Juliet*.

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Ambien CR is used to treat different types of sleep problems, such as:

- trouble falling asleep
- waking up often during the night

Some people may have more than one of these problems.

Ambien CR belongs to a group of medicines known as the "sedative/hypnotics", or simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Sleep problems are usually temporary, requiring treatment for only a short time, usually 1 or 2 days up to 1 or 2 weeks. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

SIDE EFFECTS

Most common side effects:

- headache
- somnolence (sleepiness)
- dizziness

You may find that these medicines make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of Ambien CR that is best for you.

To manage these side effects while you are taking this medicine:

- When you first start taking Ambien CR or any other sleep medicine until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
- NEVER drink alcohol while you are being treated with Ambien CR or any sleep medicine. Alcohol can increase the side effects of Ambien CR or any other sleep medicine.
- Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking Ambien CR.
- Always take the exact dose of Ambien CR prescribed by your doctor. Never change your dose without talking to your doctor first.

SPECIAL CONCERNS

There are some special problems that may occur while taking sleep medicines.

Memory problems: Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine.

Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia."

Be sure to talk to your doctor if you think you are having memory problems. Although memory problems are not very common while taking Ambien CR, in most instances, they can be avoided if you take Ambien CR only when you are able to get a full night's sleep (7 to 8 hours) before you need to be active again.

Tolerance: When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness to help you sleep. This is known as "tolerance". Sleep medicines should, in most cases, be used only for short periods of time, such as 1 or 2 days and generally no longer than 1 or 2 weeks. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence: Sleep medicines can cause dependence, especially when these medicines are used regularly for longer than a few weeks or at high doses. Some people develop a need to continue taking their medicines. This is known as dependence or "addiction."

When people develop dependence, they may have difficulty stopping the sleep medicine. If the medicine is suddenly stopped, the body is not able to function normally and unpleasant symptoms may occur (see *Withdrawal*). They may find that they have to keep taking the medicines either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks.

If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting Ambien or any sleep medicine.

Withdrawal: Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two.

In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases, abdominal and muscle cramps, vomiting, sweating, shakiness, and rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia". This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking Ambien CR or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes in behavior and thinking: Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- more outgoing or aggressive behavior than normal
- confusion
- strange behavior
- agitation
- hallucinations
- worsening of depression
- suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used.

It is also important to realize that it is rarely clear whether these behavior changes are caused by the medicine, an illness, or occur on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual or disturbing thoughts, call your doctor immediately.

Pregnancy: Sleep medicines may cause sedation of the unborn baby when used during the last weeks of pregnancy.

Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien CR.

SAFE USE OF SLEEPING MEDICINES

To ensure the safe and effective use of Ambien CR or any other sleep medicine, you should observe the following cautions:

1. Ambien CR is a prescription medicine and should be used ONLY as directed by your doctor. Follow your doctor's instructions about how to take, when to take, and how long to take Ambien CR. Ambien CR tablets should not be divided, crushed, or chewed, and must be swallowed whole.
2. Never use Ambien CR or any other sleep medicine for longer than directed by your doctor.
3. If you notice any unusual and/or disturbing thoughts or behavior during treatment with Ambien CR or any other sleep medicine, contact your doctor.
4. Tell your doctor about any medicines you may be taking, including medicines you may buy without a prescription. You should also tell your doctor if you drink alcohol. DO NOT use alcohol while taking Ambien CR or any other sleep medicine.
5. Do not take Ambien CR unless you are able to get a full night's sleep before you must be active again. For example, Ambien CR should not be taken on an overnight airplane flight of less than 7 to 8 hours since "traveler's amnesia" may occur.

6. Do not increase the prescribed dose of Ambien CR or any other sleep medicine unless instructed by your doctor.
7. When you first start taking Ambien CR or any other sleep medicine, until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.
8. Be aware that you may have more sleeping problems the first night after stopping Ambien CR or any other sleep medicine.
9. Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien CR or any other sleep medicine.

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10. As with all prescription medicines, never share Ambien CR or any other sleep medicine with anyone else. Always store Ambien CR or any other sleep medicine in the original container that you received it in and store it out of reach of children.
11. Ambien CR works very quickly. You should only take Ambien CR right before going to bed and are ready to go to sleep.

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AMBIEN (ZOLPIDEM TARTRATE) ℞

INFORMATION FOR PATIENTS TAKING AMBIEN

Your doctor has prescribed Ambien to help you sleep. The following information is intended to guide you in the safe use of this medicine. It is not meant to take the place of your doctor's instructions. If you have any questions about Ambien tablets be sure to ask your doctor or pharmacist.

Ambien is used to treat different types of sleep problems, such as:

- trouble falling asleep
- waking up too early in the morning
- waking up often during the night

Some people may have more than one of these problems.

Ambien belongs to a group of medicines known as the "sedative/hypnotics," or simply, sleep medicines. There are many different sleep medicines available to help people sleep better. Sleep problems are usually temporary, requiring treatment for only a short time, usually 1 or 2 days up to 7 or 2 weeks. Some people have chronic sleep problems that may require more prolonged use of sleep medicine. However, you should not use these medicines for long periods without talking with your doctor about the risks and benefits of prolonged use.

SIDE EFFECTS

Most common side effects: All medicines have side effects. Most common side effects of sleep medicines include

- drowsiness
- dizziness
- lightheadedness
- difficulty with coordination

You may find that these medicines make you sleepy during the day. How drowsy you feel depends upon how your body reacts to the medicine, which sleep medicine you are taking, and how large a dose your doctor has prescribed. Daytime drowsiness is best avoided by taking the lowest dose possible that will still help you sleep at night. Your doctor will work with you to find the dose of Ambien that is best for you.

To manage these side effects while you are taking this medicine:

• When you first start taking Ambien or any other sleep medicine until you know whether the medicine will still have some carryover effect in you the next day, use extreme care while doing anything that requires complete alertness, such as driving a car, operating machinery, or piloting an aircraft.

• NEVER drink alcohol while you are being treated with Ambien or any sleep medicine. Alcohol can increase the side effects of Ambien or any other sleep medicine.

• Do not take any other medicines without asking your doctor first. This includes medicines you can buy without a prescription. Some medicines can cause drowsiness and are best avoided while taking Ambien.

• Always take the exact dose of Ambien prescribed by your doctor. Never change your dose without talking to your doctor first.

SPECIAL CONCERNS

There are some special problems that may occur while taking sleep medicines.

Memory problems: Sleep medicines may cause a special type of memory loss or "amnesia." When this occurs, a person may not remember what has happened for several hours after taking the medicine. This is usually not a problem since most people fall asleep after taking the medicine.

Memory loss can be a problem, however, when sleep medicines are taken while traveling, such as during an airplane flight and the person wakes up before the effect of the medicine is gone. This has been called "traveler's amnesia."

Memory problems are not common while taking Ambien. In most instances memory problems can be avoided if you take Ambien only when you are able to get a full night's sleep (7 to 8 hours) before you need to be active again. Be sure to talk to your doctor if you think you are having memory problems.

Tolerance: When sleep medicines are used every night for more than a few weeks, they may lose their effectiveness to help you sleep. This is known as "tolerance." Sleep medicines should, in most cases, be used only for short periods of time, such as 1 or 2 days and generally no longer than 1 or 2 weeks. If your sleep problems continue, consult your doctor, who will determine whether other measures are needed to overcome your sleep problems.

Dependence: Sleep medicines can cause dependence, especially when these medicines are used regularly for longer than a few weeks or at high doses. Some people develop a need to continue taking their medicines. This is known as dependence or "addiction."

When people develop dependence, they may have difficulty stopping the sleep medicine. If the medicine is suddenly stopped, the body is not able to function normally and unpleasant symptoms (see *Withdrawal*) may occur. They may find they have to keep taking the medicine either at the prescribed dose or at increasing doses just to avoid withdrawal symptoms.

All people taking sleep medicines have some risk of becoming dependent on the medicine. However, people who have been dependent on alcohol or other drugs in the past may have a higher chance of becoming addicted to sleep medicines. This possibility must be considered before using these medicines for more than a few weeks.

If you have been addicted to alcohol or drugs in the past, it is important to tell your doctor before starting Ambien or any sleep medicine.

Withdrawal: Withdrawal symptoms may occur when sleep medicines are stopped suddenly after being used daily for a long time. In some cases, these symptoms can occur even if the medicine has been used for only a week or two.

In mild cases, withdrawal symptoms may include unpleasant feelings. In more severe cases,abdominal and muscle cramps, vomiting, sweating, shakiness, and rarely, seizures may occur. These more severe withdrawal symptoms are very uncommon.

Another problem that may occur when sleep medicines are stopped is known as "rebound insomnia." This means that a person may have more trouble sleeping the first few nights after the medicine is stopped than before starting the medicine. If you should experience rebound insomnia, do not get discouraged. This problem usually goes away on its own after 1 or 2 nights.

If you have been taking Ambien or any other sleep medicine for more than 1 or 2 weeks, do not stop taking it on your own. Always follow your doctor's directions.

Changes in behavior and thinking: Some people using sleep medicines have experienced unusual changes in their thinking and/or behavior. These effects are not common. However, they have included:

- more outgoing or aggressive behavior than normal
- loss of personal identity
- confusion
- strange behavior
- agitation
- hallucinations
- worsening of depression
- suicidal thoughts

How often these effects occur depends on several factors, such as a person's general health, the use of other medicines, and which sleep medicine is being used. Clinical experience with Ambien suggests that it is uncommonly associated with these behavior changes.

It is also important to realize that it is rarely clear whether these behavior changes are caused by the medicine, an illness, or occur on their own. In fact, sleep problems that do not improve may be due to illnesses that were present before the medicine was used. If you or your family notice any changes in your behavior, or if you have any unusual or disturbing thoughts, call your doctor immediately.

Pregnancy: Sleep medicines may cause sedation of the unborn baby when used during the last weeks of pregnancy.

Be sure to tell your doctor if you are pregnant, if you are planning to become pregnant, or if you become pregnant while taking Ambien.

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AMB-JUN06-IFP-Aa

Revised June 2006

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WHAT LIES BENEATH

John Cudia as the Phantom and Marni Raab as Christine Daaé in The Phantom of the Opera

JOAN MARCUS

What *Phantom of the Opera* author Gaston Leroux saw beneath the Paris Opera
By Robert Brockhouse

One of the most memorable and spectacular scenes of *The Phantom of the Opera* is that in which the Phantom conducts Christine to his secret lair, deep beneath the Paris Opera House, taking her by boat across an eerie, candlelit, subterranean lake. Most who have thrilled to this scene assume that the lake and the hidden rooms and passageways of the Phantom's underground world are but romantic gothic fictions, but they are quite real. There's more to the Paris Opera House than meets the eye.

The actual name of the building we call "the Paris Opera"—the real-life setting of *The Phantom of the Opera*—is "l'Académie

Nationale de Musique," but Parisians have always called it "l'Opéra Garnier," after its architect, Charles Garnier.

The building was to be the centerpiece of a grand re-imagining and reconstruction of the city of Paris as conceived and instigated by Emperor Napoleon III in the late 1850s. Napoleon and his engineer, Baron Georges-Eugène Haussmann, planned to sweep into the dustbin all that was left of medieval Paris, replacing the narrow, twisting, spaghetti-like chaos of alleys and streets with great boulevards, radiating in straight lines from central points, like the spokes of a wheel, connecting the city's new railroad stations, each culminating in a monumental public building—one of which would be an extravagant new home for the state opera and ballet companies.

The opera/ballet house was to stand at the northern end of the boulevard called l'avenue de l'Opéra, in the ninth arrondissement (district)—planned as an upscale neighborhood of quality homes, shops, and stores. The great work began in 1858, with the leveling and clearing of almost four acres of ancient slum.

Actual construction did not begin until 1862, and Garnier and his workmen immediately encountered the first of two major problems that almost brought an end to the project.

Garnier's design called for the excavation of an enormous pit that would house the massive iron and concrete supports required by the stage and fly tower—not to mention a six-ton chandelier. As the workmen began digging the pit, however, they struck water. No one remembered that the site on which they were building had once been a riverside swamp. Six hundred years before, the swamp had been filled in with dirt and ramshackle wooden houses—with no basements—built over it, but the top of the ancient water table still lay just a few feet below the surface. Any hole dug in the ground would quickly fill with water, and there was no way around it.

Garnier solved the problem—and saved the project—by bringing in huge steam-powered pumps that kept the hole dry enough—over eight months of work—to dig it out and install the supports, and then line the pit with concrete. He knew, however, that as soon as he turned the pumps off, hydrostatic pressure would crack his concrete basement walls and threaten the foundation of the build-

John Cudia as the Phantom

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JOAN MARCUS

The company of The Phantom of the Opera *performs "Masquerade."*

ing. His brilliant solution was to seal the basement and let it fill with water, equalizing the pressure on both sides of the foundation walls. Thus, underneath l'Opéra Garnier is a manmade lake; and that lake is still there today, serving since its construction as a hidden reservoir, feeding the fire hydrants of the ninth arrondissement.

So much for the first big problem. The second came ten years later—it took Garnier 13 years to build the opera house—during the great insurrection known as "the Paris Commune."

Paris had experienced more than its share of serious uprisings, from the revolution in 1789 to the barricades of 1832—the setting for *Les Misérables*—to the revolt of 1848; and it was partly the experience of 1832 and 1848 that motivated Napoleon III's plans for those wide, straight boulevards; the new street system was a great help in moving troops about and setting up clear fields of fire. The Commune of 1871 was the bloodiest of them all; no one knows how many died in the months of actual fighting in the streets of Paris, but estimates go as high as 80,000.

All work on the opera house, of course, was halted; and, as one of the notable casualties of the Commune was the throne of the grand-planning Napoleon III, it looked very unlikely that it would ever begin again.

Salvation—for the project—came unexpectedly, two years later, on October 29, 1873. On that night, the old opera house, which the new one had been intended to replace, burned down. Paris suddenly had no opera. The new government put Garnier and his crew back to work. They finally finished the job in late 1874 and l'Opéra Garnier held its gala opening on January 15, 1875.

Thirty happy, successful years later, a group of workmen making an inspection of the area around the underground lake made a grisly discovery, a room filled with human bones. Among those possibly 80,000 who had perished in the Commune were thousands of "reds" who had died, not in battle, but before royalist firing squads. During the uprising, government forces had used the unfinished opera house as a secret prison and place of execution, and left the bodies behind, in a forgotten tomb.

The discovery of the bodies of the Communards was headline news. All the newspapers sent reporters down to l'Opéra. Among the journalists covering the story was, oddly enough, one who was not a news reporter, but a drama critic for the daily *Le Matin*—a young would-be novelist named Gaston Leroux.

Leroux never forgot the eerie experience—below the baroque grandeur of the Opéra, human remains lined up beside the vast, dark subterranean lake, lit only by flickering police torches. Five years later, in 1910, he sat down to write a gothic chiller of a novel—the work for which he has always been remembered—and set it in that magnificent building, beside that secret lake: *The Phantom of the Opera*.

The musical version of that classic by 2006 Kennedy Center Honoree Andrew Lloyd Webber won seven 1988 Tony Awards, including Best Musical. It comes to the Kennedy Center Opera House June 20–August 12.

Robert Brockhouse is Webmaster for Mirvish Productions. This article previously appeared in Programme *magazine, the theater program of the Princess of Wales Theatre in Toronto, and is used by permission.*

JOAN MARCUS

Kim Stengel as Carlotta Giudicelli and John Whitney as Ubaldo Piangi in The Phantom of the Opera

Rostropovich Remembered

JOAN MARCUS

Mstislav Rostropovich in St. Petersburg (then Leningrad) at the conclusion of the 1990 NSO tour of Russia, his first concerts in that country since his exile in 1974.

On April 27, one month to the day after his 80th birthday, the National Symphony Orchestra's Conductor Laureate Mstislav Rostropovich died in Moscow. In recent weeks the world has lavished accolades upon him, speaking of his musicianship, his personality, his courage, and his ardent advocacy of human rights.

Maestro Rostropovich was the National Symphony Orchestra's music director for 17 extraordinary years (1977–1994). Extensive touring, recording, hosting high-profile guest artists, and making music of incredible passion and intensity—all these things were part of that tenure. Audiences around the world experienced that passion, even in Red Square, where the NSO played the first orchestral concert ever to take place there.

What audiences did not always see, however, was Rostropovich's amazing generosity. Some of it was public, of course. He contributed his time to performances with youth orchestras and to giving recitals for worthy causes. University music programs, victims of the 1988 earthquake in Armenia, the Save the Whales campaign, a local artist whose studio had burned down, and his own foundation providing healthcare to poor Russian children are but a few of the varied, numerous causes and persons whom he aided.

But on a more personal level, he was lavishly generous with his time and incredible knowledge. When he first came to the NSO, he instituted master classes for orchestra members. Anyone who liked could play for

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EDITED BY ROBERT VIAGAS

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JOAN MARCUS

Mstislav Rostropovich, in 1993, leading the National Symphony Orchestra in the first orchestral concert ever given in Red Square.

him and get immediate feedback—feedback that was kept separate from rehearsals. "Like confession," explained the conductor, refusing to allow any criticism from a master class to spill over into the official NSO activities.

The world has seen the photo of Slava, as he was known, playing his cello at the Berlin Wall. He also played the Bach "Sarabande" at the funeral of one of the NSO's stage technicians. Whether it was an impromptu performance at the funeral of a friend, or an in-flight birthday party for two members as the NSO returned from a South American tour, Rostropovich was wholeheartedly involved in the lives of his musicians.

The *Washington Post*'s April 28 editorial, extolling his courageous defense of Aleksandr Solzhenitsyn and his support to Boris Yeltsin during the attempted coup in 1991, included this sentence: "Freedom had no better friend."

Neither did the NSO.

360 THINKING

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An Artful Partnership

The formal affiliation of the Kennedy Center and VSA arts strengthens and expands arts education programs for people with disabilities.

On October 3, 2005, the Kennedy Center and VSA arts formally joined forces. This affiliation enables both organizations to better serve children, families, and all people with disabilities across the U.S. and around the world.

Designated by The United States Congress as the coordinating organization for arts programming for persons with disabilities, VSA arts was founded in 1974 by

SCOTT SUCHMAN

Corpuscule Danse

Ambassador and Kennedy Center Board of Trustees member Jean Kennedy Smith. VSA arts showcases the accomplishments of artists with disabilities and promotes increased access to the arts for people with disabilities. Through its arts-based education programs in creative writing, dance, drama, music, and the visual arts, over five million people participate in VSA arts programs every year through a network of affiliates across the country, in the District of Columbia, and in more than 60 countries.

VSA arts focuses on four essential actions and audiences—engaging students, energizing educators, advancing access, and empowering artists—creating the framework for all individuals with disabilities who aspire to careers in the arts to develop the necessary skills. Programs like the Playwright Discovery Award, publications such as "Start with the Arts," and traveling exhibitions empower emerging and established artists to further develop their craft and to exhibit and perform their work.

"VSA arts and the John F. Kennedy Center for the Performing Arts are both committed to enhancing the quality of all lives by providing the opportunity to participate in and enjoy the arts," says Ambassador Smith. "President Kennedy said, 'I look forward to an America which will steadily raise the standard of artistic accomplishment and which will steadily enlarge cultural opportunities for all our citizens.' This affiliation between VSA arts and the Kennedy Center will bring us closer to that goal."

The Kennedy Center's commitment to arts education was recently highlighted with the announcement of a five-year $125 million initiative. Each year, more than 11 million people nationwide take part in innovative and effective education programs created by the Center—performances, professional development for teachers, Internet-based resources, residencies, master classes, and career development for artists and arts administrators.

"This is a great opportunity for both organizations," says Soula Antoniou, President of VSA arts. "We have worked closely with the Kennedy Center over the years and now through the enormous reach of the Center, millions more—children with disabilities, teachers, artists, and families—will benefit from VSA arts programs."

—Jeremy D. Birch

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CONCERT HALL

Sunday Afternoon, June 24, 2007 at 3:00

Gay Men's Chorus of Washington, DC
Jeff Buhrman, Artistic Director

presents

SONGS OF MY FAMILY

GMCW Artistic Staff

Artistic Director	Jeff Buhrman
Assistant Music Director	Thea Kano
Principal Accompanist	Theodore Guerrant
Vocal Coach Emeritus	Phil Rogerson
Artistic Interpreters	Jaime Coronado, Jina Lynne

GMCW Production Team

Executive Producer	Joe Vignali
Producers & Stage Managers	Barry Bugg, Larry Rosen
Production Manager	Betsy Libretta
Stage Crew	Chris Asaro, Tim Atkin, Corey Bent, Michael Cunningham, Scott Embry, Kent Forrester, Steve Katsurinis, Dan Kaufman, Jason Kuznicki, Phil Lawrence, Patrick O'Donnell, Peter Torrez, Thomas Trimmer
Ticket Sales	Steve Herman, Rachel M. Williams
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Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Notes on the Program

Songs About Families

I often talk about two of the "great joys" of directing a gay chorus. The first joy is having the opportunity to make music with other GLBT ensembles. The second is the joy of creating new choral works that have relevance in our community and the world at large.

While GMCW typically shares concerts with other gay choruses, tonight we are honored to share the stage with the Capitol Pride Symphonic Band. This is the first time the two groups are performing together. The Capitol Pride Symphonic Band is a fine group of dedicated instrumentalists with expert musical leadership by Scott Barker. I know you will enjoy their program today. Scott and I have also planned a wonderful, combined first half finale.

Commissioning a new choral work is both daunting and exciting. This is our second major commissioned work during my tenure as artistic director. The first, ***Changing Hearts***, premiered in June 2004 in the Kennedy Center Concert Hall and was recorded that fall. I am happy to report that *Changing Hearts* has lived on and continues to touch the lives of people all over the country. It has been performed by nearly a dozen gay men's choruses from Miami, Florida all the way to Orange County, California.

The work we premiere today has traveled a two-year journey. The idea for ***Songs of My Family*** came from a conversation I had with former GMCW member Jim Lopresti in Ft. Lauderdale in March 2005. As Jim recalls, "We mused over what it would be like to have GMCW commission a major work to make music out of the voices of gay and lesbian families emerging from the shadows of anonymity."

Jim is the director of the *Valuing Our Families Conference* held each spring in South Florida. The conference is sponsored by SunServe, a GLBT social service agency and The Family Pride Coalition, the national GLBT family advocacy organization. As we chatted about the conference, the idea of a new choral work which would celebrate the many different kinds of families in our society excited us both. We know there are many in our country who have a narrow definition of family. Several days later Jim sent me a *Songs of My Family* vision statement. The journey had begun.

Based on the beauty and relevance of their previous compositions, I contacted composer Robert Seeley and lyricist Robert Espindola to discuss the project. They were intrigued by the possibilities and came on board immediately. Bob and Robert have been responsible for some of the most successful commissions in the GLBT choral movement. Bob Seeley is the composer of ***NakedMan***, commissioned by the San Francisco Gay Men's Chorus in 1996 and the most widely performed work by gay men's choruses. Bob and Robert began writing together in 1998 (they are partners)

and are responsible for works such as ***This Heart of Mine***, commissioned by the New York City Gay Men's Chorus and ***Metamorphosis***, commissioned by the Twin Cities Gay Men's Chorus.

They have been generous collaborators throughout this journey. I am pleased they are in the audience for the world premiere of *Songs of My Family*.

Our first challenge was finding family stories. We decided to post an online questionnaire, which proved to be very successful. Robert Espindola's lyrics are based on over 150 honest, revealing, and touching stories that were collected from as far away as Utah and Germany. It is important to remember that while many of us have tender, loving family stories to share, there are also many whose family experiences are far more challenging. *Songs of My Family* speaks unvarnished truths about all **our** families, the ones we came from and the ones we have made. The 13 movements of the song cycle cover a wide range of experiences and touch on many powerful emotions.

Songs of My Family does not end with today's performance. GMCW will take *Songs of My Family* on the road during our 2007–2008 season. We are singing a benefit performance at James Madison University in Harrisonburg, Virginia on September 15 for the Valley AIDS Network. We travel to Miami in July 2008 to sing *Songs of My Family* at the Gay and Lesbian Association of Choruses Festival 8.

I am hopeful that Songs of My Family will have many performances by many choruses around the country and that it changes many hearts and touches many lives as its journey continues.

Jeff Buhrman
Artistic Director

Program

SONGS OF MY FAMILY

DC DIFFERENT DRUMMERS' CAPITOL PRIDE SYMPHONIC BAND
K. Scott Barker, Artistic Director
Beth Smith, Assistant Artistic Director

Rise of the Firebird — Steven Reineke

Brimming with wind fanfares, rhythmic punctuations and exclamations in the low brass, *Rise of the Firebird* is two and a half minutes of pure excitement.

First Suite in E-flat — Gustav Holst

1. Chaconne
2. Intermezzo
   Kim Webb, trumpet
   Marc Martinez, clarinet
3. March

The *First Suite* is one of the most enduring compositions in symphonic band literature. Composed by one of the 20th century's most beloved composers, Gustav Holst, it features lush melodies and highlights the various colors and textures of the symphonic band ensemble.

An American Elegy — Frank Ticheli
Beth Smith, trumpet

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of terrible tragedy, an experience unfortunately repeated in April at Virginia Tech. The work serves as a reminder of how fragile and precious life is and how intimately connected we all are as human beings.

Jungle Fantasy — Traditional
Arranged by Naohiro Iwai
Jim Turner, Flute

Jungle Fantasy is a programmatic composition which leads us into the jungle. It brings Latin and African dance styles to life in a "big band" setting.

COMBINED SELECTIONS

When You Believe — Music & Lyrics by Stephen Schwartz
Soloist: Kerry Neal

The God Who Gave Us Life — Music by Randall Thompson
From *The Testament of Freedom* — Lyrics by Thomas Jefferson

INTERMISSION

Program

GAY MEN'S CHORUS OF WASHINGTON, DC
Jeff Buhrman, Artistic Director
Thea Kano, Assistant Music Director

This House Shall Stand — Songs of My Family Music by Robert Seeley
Lyrics by Robert Espindola

1. Always With Love
2. On Grandpa's Knee
3. The Gift of Two
   Soloists: PJ Brennan, Jonny Simmonds
4. Our Stockings
5. Crossfire
6. Nightfall
   Soloist: Peter Fox
7. At the Window
   Soloist: Eric Belkengren
8. The Man In My Father's Life
   Soloist: Katie McManus
9. Neighbors and Friends
10. A Wall of Glass
    Soloist: Justin Bank
11. Dance One More Time
    Soloist: Robert Boaz
12. Empty Frame
    Soloist: Colin James
13. This House Shall Stand

Chamber Orchestra

Piano	Theodore Guerrant
Flute	Lauren Panfili
Oboe	Rebecca Questad
Clarinet	Lori Fowser
Harp	Rebecca Smith
Cello	Daniel Shomper
Bass	Mary Scott
Percussion	Daniel Villanueva

—

This House Shall Stand — Songs of My Family

Lyrics

1. Always With Love

Cold is the nightfall, colder the dawn
for those who still wonder where they belong.
Vivid are the memories of families they knew;
of mothers and fathers whose strength saw them through...
Always with love.

Oh, to discover as you and as I
the dimensions of family can be redefined.
They may appear somewhat different in scope and design,
yet equal in promise and the joy they provide...
Always with love.

Peaceful the slumber as each day is done
for those with the comfort and contentment that comes
when embraced in a family, however expressed.
Measured and weighed; strengthened and blessed...
Now and for always with love.

2. On Grandpa's Knee

Never was there such a place
as comforting to me,
as when I was just a little child
sitting on my grandpa's knee.

For he was wise with loving eyes to see
the secrets I held deep inside of me.
But whoever I was, I knew that his love
had plenty room for me there on his knee.

Through the years when dreams were questioned,
or the future hard to see,
I'd pretend my grandpa still was here,
and I was sitting on his knee.

And now I find that I'm a grandpa, too, as strange as that may seem.
And my grandchildren know that where ever they go,
There's always room for them here on grandpa's knee.

3. The Gift of Two

Their smiles light up a room
like a million tiny stars,
And in their eyes I can see their pride...
it's just how mothers are.

But I've heard there are children
who only have but one.
I can't imagine how just one mother
could ever do what mine have done.

And I know that I am blessed
among the very few.
For instead of having just one mother,
God chose to give me two.

Their arms are strong and sturdy
like the branches of a tree.
When I fall down they pick me up
and together they carry me.

You see, I have two fathers
unlike others that I know.
And both are gentle of spirit,
always guiding me to grow.

And I know that I am blessed
among the very few.
For instead of having just one father,
God chose to give me two.

And so I guess that we are blessed
among the very few.
For instead of having just one mother (father),
my gift is having two.

4. Our Stockings

The snow was dancing in the moonlight, carols filled the air,
the sound of children's laughter as they were sneaking down the stairs.
Oh, I was starry-eyed and mystified and full of make-believe;
pretending to see Santa hiding gifts beneath the Christmas tree.

Candles burning on the mantle with their subtle glow,
casting gentle shadows on the stockings hung below.
Oh, I was young and innocent, how could I have ever known
that there would someday come a Christmas
when I would not be welcomed home?
Now it's you and I together,
watching snowflakes softly fall
across the same bright moonlight
that I knew when I was small.

And though the make-believe has come and gone,
I still am starry-eyed,
for there in the glow of the candles
hang our stockings side by side.

So as we lie beside each other and fall asleep each Christmas Eve,
I know that home is not a place we merely come to or we leave.
But home is anywhere that love is shared and new families are made.
It's in the hearts of those whose love us, and in whose arms surround us every day.

Program

5. Crossfire

There's no standing on the corner,
no place just down the block,
there is no sideline I can take,
or detour I can walk.
No space that I can turn my face,
or look the other way.
I am caught in the crossfire,
and it's always been the same.

There are no words that I can speak,
or logic to provide
that satisfies or pacifies
the ones on either side.
No argument to offer,
or advice that I can give.
I am caught in the crossfire,
It is how and where I live.

Torn between two families,
two families torn apart.
One who claims my childhood,
and one who claims my heart.

One who holds my future,
one who holds my past.
I am held within the crossfire....
Will it always be like that?
Lost within a crossfire
There is no way to win.
Whom do I chose? Whom do I lose?
My family...or him?

6. Nightfall

When nightfall comes, and all the world around me is sleeping,
I lie awake all alone and think of all the many days gone by.
And in my mind I am so grateful for each and every crossroad
that has now brought me here to this moment in my life.

So many friends have graced my journey with joy,
So many hopes and dreams through them fulfilled.
So when the stillness comes to me every nightfall,
I am contented to be my own family...a family of one.

So peaceful lies the world in the stillness of the nightfall,

For I am embraced by an abundance of love,
And though I choose to live my life on my own, I never am lonely
to travel this journey alone as a family of one.

So peaceful lies the stillness of the nightfall,
Content with who I am and all I have done.
So when the stillness comes to me every nightfall,
I celebrate my own family of one.

7. At the Window

He waits at the window alone, with eyes opened wide.
Secretly drying the tears he can no longer hide.
Day after day, he wonders why
others are chosen and he's left behind.
He waits...

He sits at the window alone, as the leaves turn their shades,
Year after year on his own, as each season fades.
Praying that someday, someone will finally come
to claim him and name him and call him their son.
He waits...

He waits in a place where loneliness lives.
A house full of voices as forgotten as his.

I wait at the window alone, hoping that moment will come,
For the chance that I, too, could give love to a fatherless son.
Day after day, I've wondered why
others were chosen, and I was left behind.
I wait...

We all wait in places where loneliness lives.
With hearts full of love we are longing to give.

Now all the seasons of longing have passed;
the moments of wondering, behind us at last.
Here at the window you'll find two, not just one.
No longer waiting... a father and son.

8. The Man in My Father's Life

You touched him so deeply,
you changed his heart and soul completely.
With you he has become the man he is today.

Your strength and your kindness
taught him when fear is left behind us,
our blindness is all that's lost along the way.
Confident and sure of who he is;

beyond the masquerade that once was his.

You gave him the courage
to fight and never be discouraged.
With you he's the man I always knew that he could be someday.

You showed him by your sweetness
that tenderness is no weakness.
Safely in your arms he has found his family.

Reaching through this world, his spirit is free.
Unafraid to love or to live his dreams!

Keep touching him deeply,
keep giving him yourself completely.
With you he's who I always knew that he could be someday.
Because of you, he has come home to me.

9. Neighbors and Friends

On every third Saturday of the month my friends and neighbors all meet
to share an old-fashioned picnic in the park at the end of my street.
And you'd be amazed these friends and neighbors seem just like any others you
will find today; with one exception...
These families happen to be gay!

Among my friends who always come to the park
Are three old lovable bears
And my neighbors, the drag queens,
Always seem to travel in pairs.
But two of my favorite friends who meet me,
And greet me as soon as they arrive,
Are two leather daddies who know I love their homemade pies.

And there's another friend who joins us each week
Who's quite muscled and trim. (Could I please sit next to him?)
With a butt that was sculptured and shaped by his life at the gym.
(He spends all his nights at the gym!)
And I guess I'd be a liar if I denied I've long admired
The contours of his tight-fitting jeans.
My friends and neighbors...what an extraordinary scene!

And when I join them week to week, I see this rich diversity.
And I'm so grateful just to be a part of this crazy family.
It may seem different through your eyes that such a wide array of lives
Could ever be a family, but that's what they are to me.
On every third Saturday of the month my friends and neighbors still meet,

Sharing an old-fashioned picnic in the park at the end of my street.
And I've come to believe these friends and neighbors are just like any others
that you will happen to see; with one exception...
They're all family to me!

10. A Wall of Glass

Strange comes this moment
to find he cannot be with me.
Stranger is this hour
that loneliness is here beside me.

You know where I go
he will not be.
And so until I leave,
won't you let him wait with me?

Let he who has always loved me
be standing near as I lay dying.
Let he who has always held me,
hold me now, just one more time.

Sad can be the endings
of those who love as we.
Sadder will be the lives
of those who watch but refuse to see.

I know that for some
The road we walk seems wrong;
but it's the road we're on,
and have discovered our love upon.

Desperately, his hand
Is pressed against a wall of glass;
You would not let him pass
to share with me this last goodbye.

11. Dance One More Time

I always imagined when our dance was over,
the music forever would end.
But here I am standing in the arms of another,
and the music is playing again.

So I am wondering my friend, if it's alright with you,
if I take to the dance floor with somebody new?
Oh, the song may be different than the one that we knew,
but I miss the dance as much as I'm missing you.
I always believed our love would last a lifetime,

both of us here until the end.
I never considered that fate could deliver
a future without you, my friend.

So I am wondering somehow, could you send me a sign,
if I dance with another, you wouldn't mind?
It won't change my heart or mean I've left you behind.
But when you've known a love like ours,
you want to dance one more time.

12. Empty Frame

A frame, an old and empty picture frame;
but not forgotten or left behind.
It haunts me, and taunts me even now
And every time I find myself in my parents' house...
Somehow, a stranger in their eyes... (no surprise!)
That empty frame...

There in a hall stands a wall of memories,
With frames filled with faces of family.
Yet a wall with no picture of this loving son,
nor the one who shares his life.

That wall, that haunting and disturbing wall
does not appear the same in the home I've made.
For no one ever claims an empty frame
as a tribute to their life.

Here where the ties that bind are strung;
my wall — it welcomes everyone!
Here on my wall I can clearly see
all who have become a part of my family.

Children born adorn my wall.
Friends and lovers are recalled.
No one's life is barren space
with an empty frame to hold their place.

13. This House Shall Stand

Program

This house shall stand and it will not be broken
by any hand of hate or heart unkind.
And when we find that the eyes of all are opened,
they'll learn that love is the language of our lives.

This house shall stand and future generations
will use its plan in fashioning their own.
With rafters high and doors swung wide for reaching,
it will keep seeking to bring all children home.

This house shall stand, both dauntless and unshaken
against the doubts and drifting fears of time.
And when at last the past is left behind us,
our love will find us still walking side by side.

This house shall stand, our families yet unbroken
by any hand of hate or heart unkind.
With rafters high and doors swung wide for reaching,
this house shall stand as a tribute to the journeys of our lives.

© Robert Seeley and Robert Espindola

Meet the Artists

Robert Seeley (Composer) has been spent the last 20 years composing and arranging choral and instrumental music. From the time he joined the San Francisco Gay Men's Chorus in 1986, he has provided an extensive body of work that has been heard throughout the United States, Canada, Australia, and Europe. Most of his compositions have been professionally recorded, and his music has been performed in major symphony halls across the country, including Davies Symphony Hall, Meyerson Symphony Hall, and Carnegie Hall.

This House Shall Stand marks the eighth major commission that Robert has composed over the years for various choruses across the country. Other major works have included *NakedMan* (San Francisco Gay Men's Chorus), *Only Human* (The Women's Chorus of Dallas), *Lay of the Land* (Gay Men's Chorus of Washington, DC), *Exile* (San Francisco Gay Men's Chorus), *To a Dancing Star* (Turtle Creek Chorale), *Metamorphosis* (Twin Cities Gay Men's Chorus), and *BraveSouls and Dreamers* (Portland Gay Men's Chorus). Single works have included *A Jubilant Gloria; You Are My Star; Farewell, My Love; Irish Blessing*; and *With Harps of Gold*.

For nearly a decade, Robert has been collaborating on his music with Robert Espindola, his lyricist and partner. Together they have created many popular works for the GALA Choruses movement, including *Exile, Metamorphosis, BraveSouls and Dreamers, To A Dancing Star, In This Heart of Mine, Over the Skies of Yisrael*, and of course, *This House Shall Stand*.

A California native, Robert received his formal training at California State University, Chico. He graduated "with distinction" with a degree in Music Theory/Composition in 1978, and later earned his California State Teaching Credential. He later taught for many years in the California public school system. Robert has an extensive background in performing in and directing a wide variety of musical genres. Having learned to play the trombone at a young age, he has spent much of his life performing in symphony orchestras, wind ensembles, chamber groups, jazz bands, musical theater, and opera.

Robert Espindola (Lyricist) has been writing for GALA Choruses members for the past ten years. Upon joining the San Francisco Gay Men's Chorus in 1997, he met composer Robert Seeley, and shortly thereafter the two collaborated on their first work together. *In this Heart of Mine* was commissioned by the New York City Gay Men's Chorus and was premiered at Carnegie hall in 1998. It was later recorded by the Turtle Creek Chorale, winning a Glammy Award for best song of the year.

This House Shall Stand is Robert's fifth major commission with Robert Seeley. Other commissions have included *Over the Skies of Yisrael* (Seattle Men's Chorus); *O Jubilant Day* (Seattle/New York); *With One Voice* and "*From Where I Stand* (GALA Choruses Festivals 2000 and 2004); *Exile* (San Francisco Gay Men's Chorus); *To a Dancing Star* (Turtle Creek Chorale); *Metamorphosis* (Twin Cities Gay Men's Chorus); and *BraveSouls and Dreamers* (Portland Gay Men's Chorus).

A professional educator and ordained minister, Robert graduated with honors from Graceland University in Lamoni, Iowa in 1975, receiving the President's *Silver Seal of Excellence* for leadership and academic achievement. Upon completing graduate studies in Education and Psychology in 1983 at Sonoma State University, he began a twenty year career in teaching in the California school system. In 1992 he was honored by the California State Board of Education as one of California's "*Distinguished Educators*." That same year he received national recognition for his article "*The Sterling Silver Rose:*

a Journey of Hope and Healing." In 2006, Robert was again honored as Teacher of the Year by by WalMart and Sam's Club.

A strong advocate for teenagers living with HIV/AIDS, Robert has conducted workshops and seminars throughout the United States and Canada. He has also work with state legislators, lobbying for the rights of minors impacted by HIV disease. A keynote speaker at two national AIDS conferences, Robert served as a delegate in 1993 to the International Conference on AIDS in Yokohama, Japan.

Robert currently resides in Palm Spring, California where he continues to teach. He and Robert share a home with their beloved golden retriever, Rusty.

DC's Different Drummers is an all-volunteer adult musical organization that serves the lesbian, gay, bisexual, and transgender community of the DC metropolitan area. Its founding in January 1980 by Michael Rutherford was inspired by the October 1979 National March on Washington for Lesbian and Gay Rights. Ever since then, DCDD has been marching in parades and performing in concerts and at community service organization functions, often with other like-minded musical organizations such as the DC Feminist Chorus (now Bread & Roses Feminist Singers), the Gay Men's Chorus of Washington, DC, and the Lesbian & Gay Chorus of Washington, DC. DCDD is a founding member of the Lesbian and Gay Bands Association (since 1982) and a charter member of the DC GLBT Arts Consortium (since 2000).

Since its inception, DCDD has comprised both a symphonic band and a marching band. The **Capitol Pride Symphonic Band** performs a wide variety of traditional band literature, from show tunes to classical and post-modern pieces, and also showcases soloists. The CPSB has performed at the Lincoln Theatre for the opening of Reel Affirmations, at the Clarice Smith Performing Arts Center at the University of Maryland, and for the Giles Free Concert Series in Concord, NH. The DCDD Marching Band has marched in Lesbian and Gay Pride Parades in DC, Baltimore, Philadelphia, Richmond, New York, Atlanta, and San Francisco; additionally, it has performed at Montgomery County and Harrisburg Pride celebrations, as well as the DC Palisades July 4th Parade. Since 1996 DCDD has included a swing band (DC Swing!) that has entertained dancing couples with swing and big band standards at the annual Mautner Project Fundraiser, for Mid-Atlantic Leather Weekend, for the Servicemembers Legal Defense Network and the Potomac Executive Network.

According to the group's bylaws, DCDD "is organized for cultural and educational purposes...including, but not limited to, the creation and maintenance of a performing musical organization, which through public performance and services, allows its members to:

- Demonstrate lesbian and gay pride through musical expression;
- Provide an opportunity for men and women to work together through music;
- Educate others about the lesbian and gay experience; and
- Have fun!

DC's Different Drummers is proud of its commitment to and representation of the GLBT community of the greater Washington, DC, metropolitan area, and is an IRS designated 501(c)(3) not-for-profit corporation, incorporated in the District of Columbia.

Meet the Artists

K. Scott Barker (Artistic Director, DCDD) has served as artistic director of DC's Different Drummers since the fall of 1998. During his tenure, the band has more than doubled in size and expanded its performance schedule. In addition, it has performed at special appearances at the Reel Affirmations Gay and Lesbian film festival, holiday performances at the Metropolitan Community Church and with the Lesbian & Gay Chorus of Washington. Scott's programs include a wide range of music, from traditional band works to pop and Broadway to innovative new compositions by contemporary composers. These programs combine seriousness and humor, and appeal to a gay audience while providing outreach to those beyond the GLBT community.

Scott has also served as music director for three seasons for the GLBT Arts Consortium and Capitol Hill Arts Workshop's successful Gilbert and Sullivan productions. He was guest conductor for a national Lesbian and Gay Band Association concert band at the 2000 Millennium March on Washington.

While in college, Scott co-founded the Southern Illinois Concert Band with legendary bandmaster Ted Paschedag. He studied music at the University of Illinois, and later with Nevilla Ottley. Scott has also studied conducting at clinics at the University of Texas with Jerry Junkin, Mallory Thompson, and Michael Haithcock.

Beth Smith (Assistant Artistic Director, DCDD) is in her third year with DCDD. She graduated magna cum laude from Concordia College in Moorhead, Minnesota with a B.A. in music education. She has played euphonium in the Bloomington Medalist Community Band, the Minnesota Symphonic Winds, and the Lake Wobegon Brass Band. Beth was a school band director in the Minneapolis-St. Paul area for 17 years and was Artistic Director of the Minnesota Freedom Band for four years. Beth plays trumpet in the Capitol Pride Symphonic Band, DC Swing! and other DCDD ensembles, and served as Brass Coach before being selected to serve as Assistant Artistic Director.

Now in its 26th season, the **Gay Men's Chorus of Washington, DC** is at the forefront of the gay and lesbian choral movement, continuing its mission to "entertain through excellent musical performance, to affirm the place of Gay people in society and to educate about the Gay experience."

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 at The George Washington University, along with a number of other venues in and around the District. In addition, GMCW has toured many of the major cities in North America 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. In December 2002, GMCW was honored to perform as part of the 25th annual Kennedy Center Honors in tribute to Elizabeth Taylor. This performance was televised nationwide, bringing the Chorus into millions of homes across the nation.

The more than 200 members of GMCW perform 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 Food & Friends. 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.

Meet the Artists

GMCW has also been in the forefront of commissioning new works for men's chorus. Recent commissions include *Changing Hearts* for men's chorus and chamber orchestra, *Oseh Shalom* for men's chorus and brass quintet, and today's world premiere, *This House Shall Stand — Songs of My Family* for men's chorus and chamber orchestra. In addition, GMCW sponsors two small ensembles: Potomac Fever, a close-harmony group, and Rock Creek Singers, a 20-voice chamber music ensemble. These 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 four Washington Area Music Association's WAMMIE awards: in 2005 and 2003 for outstanding Choral Group, in 2002 for outstanding classical-choral recording (for *I Dream of a Time*) and in 1995 for outstanding gospel-inspirational performance (for *Live at the Lincoln*). In April 2003, GMCW received a Distinguished Service Award from the Gay & Lesbian Activists Alliance of Washington, DC for its commitment to protecting and promoting the civil rights of lesbians and gay men in the national capital area. *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, the full Chorus can be heard on the CDs *Singing Free*, *Let It Shine!*, *Pride and Joy*, *And In That Moment*, *I Dream of a Time*, *You've Got To Be Carefully Taught: The Songs of Sondheim and Hammerstein*, and its latest release, *Changing Hearts*.

GMCW is a proud member of Chorus America, the Gay and Lesbian Association of Choruses (GALA Choruses), the Consortium of Gay Choruses, the Cultural Alliance of Washington, the Washington Council of Agencies, the GLBT Arts Consortium of Washington, and the Center for Non-Profit Advancement.

GMCW's ensembles are activities of the Federal City Performing Arts Association, a not-for-profit, 501(c)(3) organization. Information on upcoming GMCW events may be obtained by calling 202-293-1548 or by visiting the Chorus's web page at www.gmcw.org.

Jeff Buhrman (Artistic Director) is in his seventh season as Artistic Director of the Gay Men's Chorus of Washington, DC. During his tenure the Chorus has performed in Carnegie Hall in New York, Symphony Hall in Boston and at the Kennedy Center in Washington, DC. In December 2002 GMCW was featured at the Kennedy Center Honors, appearing in the CBS television special in which the Chorus sang a tribute to Elizabeth Taylor.

Under Jeff's leadership the Chorus has grown to over 200 singers and has recorded four compact discs. GMCW's 20th anniversary CD, *I Dream of a Time*, won the 2002 Washington Area Music Association's WAMMIE award for outstanding choral recording. GMCW was also awarded the 2005 WAMMIE for best choral group. Consistently praised by local critics, GMCW was hailed as "one of the finest male choruses in the world" by the *Washington Post*. Another critic noted that "huge choruses often sound thick and ponderous, but conductor Jeff Buhrman educed a light, limber, beautifully balanced sonority that ebbed and shimmered, framing lyrics with coronas of color."

Jeff began his association with GMCW directing the small ensemble Potomac Fever in 1988, a job he held for the next ten seasons. In 2004 Jeff returned to directing the group. In 1989 he began an eight year run as Assistant Director of GMCW, working with Music Director Jim Holloway. Jeff had the honor of directing GMCW at an inauguration concert for President Clinton in 1997.

Under Jeff's direction, Potomac Fever has attained a wide following with its distinctive style, characterized by fluid phrasing and warmth of tone. One of two GMCW outreach ensembles, Potomac Fever has performed hundreds of concerts and fundraisers

within the gay community and the community at large. Jeff led the group on a European tour highlighted by a performance at the opening ceremony of the European Gay and Lesbian Association of Choruses festival in Munich.

A lifelong musician, Jeff holds a Bachelor of Arts degree in music education and voice from Montclair State University and a master's degree from The George Washington University. In addition, he studied voice with Marden Bate, 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.

A native of northern California, **Thea Kano** (Assistant Music Director) began studying the piano at age four. In 2004 she completed her doctorate in choral conducting under Donald Neuen at the University of California, Los Angeles. She also earned her Master of Music degree in choral conducting from UCLA, and earned her undergraduate degree in choral music education from Arizona State University. Dr. Kano taught high school vocal music and musical theater in southern California for several years. Her ensembles received several awards, including Most Outstanding Performance at the Reno International Jazz Festival.

Dr. Kano pursued additional private conducting studies with Paul Salamunovich. While attending graduate school, Thea served as the Assistant Director of the Angeles Chorale and was Artistic Director of the San Fernando Valley Youth Chorus in Los Angeles. She was a teaching associate and administrative assistant for the Department of Choral Music at UCLA where she directed the University Chorus. Additional responsibilities included serving as Assistant Conductor of the UCLA Chorale and the UCLA Chamber Singers.

Thea came to Washington, DC in 2004 upon her multiple appointments as Assistant Director of the Gay Men's Chorus of Washington, DC, Assistant Conductor of The Washington Chorus, and Artistic Director of the Capitol Hill Youth Chorus. In addition, Dr. Kano is the founding Artistic Director of the New York City Master Chorale.

Now in his 24th season as GMCW's Principal Accompanist, **Theodore Guerrant** ("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 their 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.

Katie McManus (Guest Soloist) is honored and thrilled to be a part of today's very special event. Past credits include *Urinetown* (Little Becky Two Shoes) and *Nine* (Sarraghina) with Kensington Arts Theater; *Into the Woods* (Baker's Wife) with Little Theatre of Alexandria; *Company* (Amy) with The Foundry Players; *How to Succeed in Business Without Really Trying* (Miss Jones) with C.A.S.T. in McLean, VA; *Honk* (Maureen/Queenie) with Reston Community Players; *Kiss Me, Kate* (Hattie), *Guys & Dolls*, and *The Best Little Whorehouse in Texas* (Ginger) with The Arlington Players. In July, she will play siamese twin Violet Hilton in Elden Street Player's production of *Sideshow*.

Robert Johnson (Executive Director) earned a Master of Music degree in piano performance from Northern Arizona University and a Bachelor of Arts degree in music from the State University of New York at Geneseo. Robert's professional experience includes Associate Director of the Heifetz International Music Institute, a competitive summer music program for advanced string players and pianists, based in Ellicott City, MD, where he enjoyed great success in fundraising, marketing, community outreach and administration. Before joining the Heifetz Institute, he was Assistant Dean at the David Hochstein School for Music and Dance in Rochester, NY, where his duties included faculty and student relations, evaluations, program development and staff management.

A singing member and assistant accompanist for GMCW since spring 2005, Robert is familiar to Chorus audiences and supporters, and is delighted to have been appointed Executive Director. He is an avid lover of musical theater and has music directed and conducted numerous shows. Most recently he was assistant conductor for the Washington Savoyards' production of *Kiss Me, Kate*, as well as rehearsal and performance pianist for GMCW's March 2007 production of *The Wizard of Oz*.

Meet the Artists

DCDD's Capitol Pride Symphonic Band

Flutes
Stephen Bowden
Kevin Gilbert
Anja Maguire
Kerm Towler
Jim Turner
Maarja Vigorito

Piccolos
Stephen Bowden
Kevin Gilbert

Oboes
Louis Reichwein
Daniel Waxman

E-flat Soprano Clarinet
Blake Velde

B-flat Clarinets
Gary Carroll
Jason Damaso
Andrew Ginsburg
Matthew Gonzalez
Laura Harris
Janet Larsen
Marc Martinez
Erica Preston
Bonnie Retus
George Roehm
Bill Stroud
Jeff Sturman
Greg Tarker
Blake Velde
Alison Watkins

E-flat Alto Clarinet
Greg Tarker

B-flat Bass Clarinets
Pamela Grab
Bruce Herr, Jr.

Bassoons
Jim Early
Keith Glaeske
Sharon Marshall
Steve Messina
Korey Rothman

Alto Saxophones
Stan Goff
Curtis Kennedy
Chad Koratich
Grant LaCamp
Paul Salinas
Adam Smith

Tenor Saxophones
Ron Maas
Lorrie Martin

Baritone Saxophone
Aditi Dussault

Horns
Carl Gamble
Steve Price
Jiffi Rainie
Mark Swope

Trumpets
Mary Bahr
Patrick Gray
Caroline Myers
Zachary Parker
Mark Sievers
Beth Smith
Kim Webb

Trombones
Gene Batiste
Everett Foy
Rob Heim
David E. McBee
Sarah Mortenson
Rick Stewart
Matthew Swearman

Euphonia
Steven McCoy
Liz Pomper
Eric San Juan
Lisa Marie Yount

Tubas
Bruce Murrie
Michael Relf
Wayne Warwick

Percussion
Steve Collins
David Harper
CJ Liotta
Gale Famison Robertson
Jay Wright

Meet the Artists

Gay Men's Chorus of Washington, DC

Support
Christopher Asaro 2006
Tim Arkin 2006
Barry Bugg 1996
Scott Button 2000
Michael Cunningham 1987
Dave Edmiston 1996
Teddy Guerrant 1983
Steven Haber 1989
Randy Hebert 2005
Steve Herman 1981 (Board)
Marsha Holloman 2000
Rick Johnson 1995
Steve Katsurinis 2004 (Board)
Bob Klein 1999 (SL)
Jason Kuznicki 2000
Phil Lawrence 2005
Jina Lynne 2006
Kathy McGee 2000 (Board)
Patrick O'Donnell 2004
Shirley Paul 2000
David Ponder 2005
Laurence A. Rosen 1993 (SL)
Jun Sabilona 2006
Mary Scott 1992
Gary Turner 1993
Ray Unger 2005
Joe Vignali 1995
Stephen Bennett (Board)
Suzette Derreverre (Board)
Jack Gerard (Board)
Larry Guillemette (Board)
Greg Kubiak (Board)
Rob Mahaffey (Board)

First Tenor
Timothy Allmond, Jr. 1999
Jason Belk 2006
Tom Bocke 2006
Andrew Blair 2006
Joe Bloomer 1999
Alex Bodenham 2006
Brad Boekeloo 1992
Fred Boykin 1981
Laurence Boylan 2002 (RCS)
Charles R. Butler, Neto 1981 (RCS)
Joe Cannon 1981
Phillip Carson 2006
Randle D. Clark 2007
Marc Clodfelter 2004
Tony Conto 2003
Steve Crutchfield 1988
Bill Cutter 1998
Brian Day 1999
Richard Dew 2004 (SL)
Rob Driggers 2002 (RCS)
Greg Finch 2003
Alex Ford 1996 (SL)
Peter Fox 2002 (PF)
Paul George 2000
Jay Gilliam 2007
Byron Gwinn 2007
Bob Halbert 2001
Michael Hayes 2004
Michael Horton 2000
Scott Hubli 2003
Kip Jacobs 2006
Eric James 2002 (PF)
Kelly Johnson 2005
Ron Kludo 2005 (PF)
Jere Lorenzen 2003
Jason Lusk 2007
John J. Masters, Jr. 2005 (RCS)
Bill McClure 2006
Gordon McGraw 1998
Greg Alan Moffett 2004
Kerry Neal 2002
Jamin Olney 2006
Dennis Palaganas 2002
Dan Patton 1995 (Board)
Michael Phelps 2004
Paul E. Pompeo 2004 (Board)
Wayne Purdy 2006
Gary Regan 1990
Jack Reiffer 1998
Phil Rogerson 1981
Leorey Saligan 2006
Jonny Simmonds 2007
Benjamin Smith 2007
Jim Stanko 1990
David Streit 1988 (Board)
Brad Thompson 2006
Will Trokey 2004 (RCS)
Tim Tourbin 2005
Jeff Van Luyn 1983
Jason Varvas 2004
Richard Hooks Wayman 2007
Kevin Webster 1993
Jim Williams 1991

Second Tenor
Eric Adams 2005
Tsar Agus 2003
Jamez Appel 2007
Carl Baldwin 1992
Jay Ball 2001
Ben Balmaceda 2006
Jeremy Bauer 2005
Yoni Bock 2007
Sherman Blow 2004
Kevin Boswell 2005 (PF)
Wynn Bressler 2003
Edgar Casas 2005
Forrest Clift 2004
Paul E. Cline 1996
Chris Cochran 1995
Harvey Cohen 1985
Thomas Mitchell Deal 2007
Tony Cunningham 2002
Alvin Figer 2002
Paul Foley 2004
Martin Haley 2004
Jeff Hamlin 2000
Sean Hanrahan 2002
Andrew Harmon 2002 (RCS)
Mark Hennen 2004
Rick Jacobs 2000
Colin James 2006 (RCS)
David L. Jonas 2001 (RCS)
Matt Komornik 1993
Keith Krivitzky 2006
Mark Leger 2005
Lee Lowder 2004
Leo Lubercecki 2002
Stefan Lura 2007
Jim Madigan 1991 (RCS)
Joval Martin 2006
Ryan Masser 2005
Donald McArthur 2006
Gordon Mehlman 2004
Phillip Moore 2006
John O'Brien 2004 (SL)
Darren O'Neill 2002 (RCS)
Derek Orr 2006
James Padgett 2006
Guy Parker 2006
Stan Piotroski 1991
Rodman J. Ransome 2007
Scott Reiber 2004 (PF)
David Robinson 1988 (SL)
Sean Robinson 2000 (RCS)
Gary Roebuck 2006
Steven Sanders 2003
Charles Sarner 1993
Rob Serpa 2006
Paul Singletary 2000
Jeff Sliauzis 2003
Robert Smith 2003
Scott Starin 2000 (RCS)
Kurt D. Sternberg 2007
Shawn Strout 2003
Mead Summer 2001
Michael Taylor 2001
Michael Toth 2004
Justin Turpin 2007
Marc Villafana 2002
Anthony Vitelli 2002
Gary Voudrie 2005
Chuck Walker 1995
Bryce Weems 2002
Ryan Williams 2004
Alexander Wright 2004
Jerry Yoder 2003
Mark Young 2006
Justin Zimmerman 2004 (PF)

Meet the Artists

Baritone

Robert M. Agnello 2002
Eric Akridge 1995
Mitch Alvarado 2005
Emerito Amaro-Carambot 2006
Ted Arceneaux 2005
Justin Bank 2006
A. Brian Bartlett 2005
Eric Belkengren 2001
Corey Bent 1994
Brad Benton 2003
Joseph Berlin 2006
Mark Blaylock 2002 (PF)
Robert T. Boaz 1997
Bennett B. Borden 2007
PJ Brennan 2004 (SL)
Joe Brookman 2005
David Bruce 2005
Jeremy Brumbelow 2003
Doug Campbell 2004
Joe Canter 1994
Don Chandler 1997
Franklin Chappell 2005
Daniel Eduardo Clavel 2006
Larry Cohen 1986
Paul Colloton 2006
Victor Cornejo 2002
Chip Crews 1991
Giuseppe DeBartolo 2002 (RCS)
Richard East 2005
Justin Estoque 1998
Maurice Fox 2002
Chris Fredericks 2005
Brett H. Freeman 2004
Scott A. Frutchey 2006
Kent Gay 2006
Thom Gibb 1990
Stuart Goldstone 2001
Martin Good 2000
Christopher Grieder 1990
Rob Hall 2002 (RCS, Board)
Daniel R. Hann 2002
Michael H. Hart 2001
Howland Hartley 2001 (Board)
Daniel Head 2007
Tomás Hernández 2006
Michael Hill 2003 (PF, Board)
George Huffman 2000 (RCS)
Paul Kelsch 2002 (RCS)
Benjamin Kong 2005
Stuart Kopperman 1996
Michael Joseph Kullik 2007
Paul Lee 2003
William Lee 2001
Bill Lipsett 1991
Christopher Locklear 2003
Reggie Meneses 2005
Ralph Moore 2003
Dale Mott 2006
Charlie Mountain 2002 (PF)
Mike Nguyen 2004
Edward P. Oseroff 2000 (RCS)
Nick Pietras 2004
Larry Poole 2005
Steve Rappaport 1994 (SL)
Juan Rodriguez 2005
Will Rumble 2002
Brian Schulli 2003 (RCS)
Bob Sheavly 1999
Jeff Shields 2005
Michael B. Smith 1990 (PF)
Tim Smith 2006
Rodney Stephens 2005
Will Stevenson 2005
Carl Stewart 2002
L. Owen Taggart 2002
Gregory Tepe 1994
Brad Ward 2006
Mike Weber 2006
John Weibel 1985
Francis Yasharian 2006

Bass

Jack Bailey 2005
Michael Baker 1981
W. Eric Balthrop 1993
Adrian Blue 2006 (RCS)
Felix Boccadoro 2001
Michael Brinkman 2000 (SL)
Marcus Brown 2000 (SL)
Russ Capps 1999 (PF, Board)
Aaron J. Clarke 2004
Cory Clifton 2003
Jerry Cutcher 2006
Lenny Davis 2002
Tom DiGiovanni 1999
Dean Donovan 1997
Bob Dragoset 1984 (RCS)
Robert Featherstone 1998
Brett Fox 2006
Craig Ferrier 2003
Jimmy Galdieri 2001
Gregg Grisa 1999
Jim Gruschus 1995 (RCS)
John-Paul Hayworth 2005
Bob Hilby 1999
Harry Hagel 2007
Andy Hoffmann 2006
Michael Hughes 2002
Dennis Jaffe 1998
Dan Kaufman 1990
John Laster 2006
Rick Latterell 2007
Paul Leavitt 2001 (RCS)
Jerry Lee 1993 (Board)
Mark Lefler 2004
Harold Lewis 1995 (Board)
Michael Lohmann 2000
Mark Mann 2004 (RCS)
Stephen McGregor 2005
Jim Murphy 1988 (RCS)
Rob Neighbour 1992
Yoshi Nishio 1999 (RCS)
Ron Norberg 2002
Todd Paul 1994
Jim Perrine 1997 (RCS)
Steve Pflasterer 1987
Scott Pritchett 2006
John Quiñones 1990 (Board)
Dennis Rivard 2006
Bob Reeg 1995
Marcus Anthony Rock 2007
Craig Ruskin 2001 (PF)
William R. Sachau, Jr. 2006
Robert Seastrom 2007
Morgan Slusher 2000
Steve Spar 1996
Terry Stone 2006
Brian Tarpinian 2006
Warren Turner 1993
Mark D. Uhen 2007
Tom VandenBosch 2005
Andy Van Etten 2006
Lyn Van Noy 2002 (RCS)
Austin Vines 2004
Brian Walther 2003 (RCS)
Jim Weinstein 2006
Terry Welling 2005
Barrett Whitener 1998
Dennis Williams 2004
Paul Wilson 2006
Paul Winters 2000

(SL) Section Leader
(PF) Potomac Fever
(RCS) Rock Creek Singers

GMCW In Memoriam

Kenny Aaron
Jan Albright
Tom Avenmarg
Chuck Bailey
Nelson Bain
Bill Barry
Bob Bester
Michael G. Bohn
Craig R. Bowen
C. David Bury
Ted Butler
Jim Campillo
Bill Carwithen
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
Joe Houle
Gary L. Janus
Jim Jochen
Gary Johnson
Dan Jones
Willis R. King
William Kranick
Steven LeBlanc
Wayne Longest
Steve Maddox
Christopher Marquis
Leonard Matlovich
W. Myron Maye
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 Pavich
Scott Pierce
Don Poe
Harlan Powell
Harry B. Powers
Terence Powers
H. Glenn Privette
Dennis Quinn
R.J. Quinn
Robb Rexroth
Ric T. Rice
Jim Richardson, Founding Director
Tom Roeder
Larry Ross
Tom Sena
Charles L. Sens
Ray Siefer
Brian Smith
B.J. Sobus
Jason Stelling
Dennis Swick
James D. Vranekovic
Phil Walsh
Benedikt Wassmuth
Dennis Watson
Marvin Weeks
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Marcus Brown	Bass

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TICKET OFFICES: Central Box Office for all theaters in Hall of States. Hours: 10 a.m.-9 p.m., Mon.-Sat.; noon-9 p.m. Sun. & holidays. 60 minutes free parking for ticket buyers with validation from the ticket office. On the day of the performance, tickets for Concert Hall performances are available one hour before curtain time from the Hall of Nations ticket office. **All persons, regardless of age, must have a ticket for all ticketed events**.

INSTANT-CHARGE: (202) 467-4600. Most tickets can be charged by phone. Hours: 10 a.m.-9 p.m. daily, including Sun. & holidays. American Express, MasterCard, Visa, and Diners Club cards are accepted. Instant-Charge sales are final and include a service charge. *Customers must show credit card at ticket office when picking up tickets.*

GROUP SALES, BENEFIT, DINNER-LUNCHEON/ THEATER ARRANGEMENTS: For information, (202) 416-8400 or toll-free (800) 444-1324.

PARKING: Parking is available in the Kennedy Center Garage (entrance at the south side of the building). Additional parking is available at the nearby Watergate (600 New Hampshire Ave, NW) and Columbia Plaza (2400 Virginia Ave., NW) garages.

PUBLIC TRANSPORTATION: Subway: The Foggy Bottom-George Washington University station (23rd and I Streets) is just a seven-minute walk via New Hampshire Ave. or ride the free burgundy and white Show Shuttle. Metrobus: Route 80 serves the Kennedy Center. Call Metro information (202) 637-7000, TTY (202) 638-3780.

ACCESS FOR PERSONS WITH DISABILITIES: The Kennedy Center will make every effort to accommodate your accessibility needs. Please contact the Kennedy Center Accessibility Program for information or to request an accommodation at (202) 416-8727 (voice) or (202) 416-8728 (TTY), via e-mail at access@kennedy-center.org or visit kennedy-center.org/accessibility. To order tickets, patrons with a disability should call (202) 416-8528 (voice) or (202) 416-8524 (TTY). The Kennedy Center routinely offers: wheelchair accessible and easy access seating in all theaters; courtesy wheelchairs, which must be reserved in advance by calling (202) 416-8340; doormen who are available beginning one hour before showtime to assist patrons from the front curb to the theater; parking for vehicles bearing valid DMV accessible parking placards or license plates (WARNING: Parking is limited for all patrons and available on a first-come, first-served basis. For information on van-accessible parking, call the garage at (202) 416-7980, Mon.-Fri., 9 a.m.-5 p.m.); wheelchair accessible shuttle transportation to and from Foggy Bottom Metro; assistive listening devices at every performance in all theaters; large print and Braille Playbills at all performances; sign language interpretation and captioning at regularly scheduled select performances; audio description at regularly scheduled select performances with a trained describer providing clear descriptions of the key visual elements of the performance; and specially priced tickets for patrons with permanent disabilities available through the SPT Program. For more information about the SPT Program, call (202) 416-8340 (voice) or (202) 416-8728 (TTY).

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RESTAURANTS: Roof Terrace Restaurant & Bar serves dinner Thu.-Sat. 5-8 p.m.; limited supper menu available Thu.-Sat. from 9 p.m. until one half hour after last curtain.; Sun.-Wed. 5-8 p.m. on performance evenings. Sunday brunch is served 11:30 a.m.-2:30 p.m. KC Café serves casual fare 11:30 a.m.-8 p.m., Mon.-Sun. Both are located on the Roof Terrace level, Concert Hall side. Reservations recommended for Roof Terrace Restaurant & Bar (202) 416-8555.

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