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The Federal City Performing Arts Association

presents



# TRIO IN HARMONY

The Boston Gay Men's Chorus  
Robert Barney, Music Director

The Denver Gay Men's Chorus  
Jeffrey C. Harms, Artistic Director

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

Friday, March 8, 1991

Lisner Auditorium • The George Washington University

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## Federal City Performing Arts Association

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## UPCOMING CONCERTS

### CELEBRATION OF THE DECADE

Tenth Anniversary Gala Concert

Friday, May 31, 1991, 8:30 p.m.

Kennedy Center Concert Hall

With guest stars Amy Burton, Debra Tidwell, and Dorothy Kingston

Tickets go on sale May 5

### TOGETHER AGAIN

A reunion with our very special guests,

VANCOUVER MEN'S CHORUS

Wednesday, July 3, 1991, 8:00 p.m.

Lisner Auditorium



THE DISTRICT OF COLUMBIA  
WASHINGTON, D.C. 20004

SHARON PRATT DIXON  
MAYOR

March 6, 1991

Gay Men's Chorus of Washington  
The Levine School  
36th and R Streets, N.W.  
Washington, D.C. 20007

Dear GMCW Singers, Capital Clubbers and Staff:

Congratulations on your upcoming concert at the Lisner with your guests from Boston and Denver! I share your pride and am truly impressed there will be so much talent on one stage at one time. It is groups like GMCW that make the Nation's Capital a truly diverse and world-class city.

After hearing you perform so beautifully at my Inaugural, I know your Washington and Boston audiences will experience a most unforgettable evening of men's choral repertoire under Jim Holloway's fine direction.

I regret I will not be able to join you as you kick off your 10th Anniversary year with the joint concert on March 8.

Thank you for sharing your cultural diversity with our city and best wishes on your Boston tour as our cultural ambassadors.

Sincerely,

Sharon Pratt Dixon



THE DISTRICT OF COLUMBIA  
WASHINGTON, D.C. 20004

SHARON PRATT DIXON  
MAYOR

March 6, 1991

Dear Boston/Denver Chorus Members:

Welcome to Washington, D.C.! Our Nation's Capital is excited about your visit and your Friday evening concert at the Lisner Auditorium.

The District of Columbia was one of the very first cities in the nation to guarantee the civil rights of Gay and Lesbian people. And our Washington Gay/Lesbian community has more than returned the favor by offering our citizens a wealth of diversity in the arts, culture and music, including a feminist chorus, a mixed-voice chorus and of course your hosts, the 125-member Gay Men's Chorus of Washington.

I hope you will find some time between your rehearsals to explore the cultural and ethnic diversity of this city. Our museums are first rate. Our restaurants are world-class and range from Ethiopian to Indian and everything in between. And our state-of-the-art subway system is among the finest in the world.

Thank you for coming to Washington, D.C. We're glad you are here and wish you success on the upcoming concerts both here and in Boston.

Sincerely,

Sharon Pratt Dixon

"Here for good"



All Welcome!

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/ WASHINGTON

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of Washington on the occasion of its Tenth  
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# TRIO IN HARMONY

Lisner Auditorium • The George Washington University  
March 8, 1991 – 8:00 p.m.

## Program

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### THE BOSTON GAY MEN'S CHORUS

Robert Barney ..... Music Director  
Daryl Bichel ..... Principal Accompanist  
LeWana Clark ..... Interpreter for the Deaf

Psalm 100 ..... Jeffrey Brody

*Commissioned for the Boston Gay Men's Chorus*

Down an Amherst Path ..... Daniel Pinkham  
Text by Emily Dickinson

- |                                    |                                      |
|------------------------------------|--------------------------------------|
| 1. A slash of Blue                 | 4. Bee! I'm expecting you.           |
| 2. The birds begun at four o'clock | 5. A curious cloud surprised the sky |
| 3. A bird came down the walk       | 6. It was a quiet way                |

*Commissioned by the Boston Gay Men's Chorus*

Geist der Liebe, op. 11, no. 3 ..... Franz Schubert  
The Great Peace March ..... Holly Near  
arr. Dennis Coleman

### THE GAY MEN'S CHORUS OF WASHINGTON, D.C.

James Holloway ..... Director  
Jeffrey Buhrman ..... Assistant Director  
Theodore Guerrant ..... Principal Accompanist  
Robert Hahn ..... Sign Language Artist  
Philip Rogerson ..... Vocal Coach  
Michael Rivard ..... Stage Director/Choreographer

*In every concert of our tenth anniversary season, we will include music that we have particularly enjoyed from our past seasons. These works are noted by the date (in parentheses) of first performance by GMCW.*

Song of Democracy ..... Howard Hanson  
Free ..... Judy Quay, Brian Hurst, & Michael Orland  
Arr. by Gary Simmons

Before Stonewall, from *Ten Percent Revue* (1988) ..... Tom Wilson Weinberg  
Performed by Potomac Fever

- Anthem (1987) ..... Music by Benny Andersson and Bjorn Ulvheus  
 Lyrics by Tim Rice, Arr. by Bruce Trinkley  
 Ric Rice, tenor
- Esperanto ..... Joette Rabu and J. Douglas Dodd  
 Arr. by Willi Zwozdesky
- George Rogers, tenor      C. Michael Baker, baritone  
 David Sisson, tenor      Jeffrey Buhrman, baritone
- You Are the Light ..... Music by Joe Brooks  
 Lyrics by Dusty Hughes and Joe Brooks, arr. Gary Simmons  
 Jim Moore, tenor

▼ Intermission ▼

**THE DENVER GAY MEN'S CHORUS**

- Jeffrey J. Harms ..... Artistic Director  
 Barry Oliver ..... Principal Accompanist



- A Jubilant Song ..... Norman Dello Joio  
 God Bless America ..... Irving Berlin, arr. Samuel B. Lancaster  
 Wondrous Love ..... Samuel B. Lancaster  
 An American Hymn ..... Lee Holdridge, arr. Jeffrey J. Harms

**THE COMBINED CHORUSES**

- Festgesang an die Künstler, op. 68 ..... Felix Mendelssohn  
 Edited by Thomas A. Sokol  
 Conducted by Mr. Barney
- Singin' To The World ..... Barry Manilow  
 Arr. by Mark Riese
- Commissioned by the Windy City Gay Chorus*  
 Conducted by Mr. Harms
- The Testament of Freedom (1984) ..... Randall Thompson  
 Conducted by Mr. Holloway





## Program Notes

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Based on the success of his "Song of Songs," Jeffrey Brody was chosen to write the first memorial commissioned work for the BGMC. In *Psalm 100*, Mr. Brody set out to create something that would cross cultural lines and reflect the diversity of the chorus and still rise to the occasion of an opening work for this concert. The music is invigorating and traditional, and Mr. Brody's expert writing for the brass supports the text as a fitting tribute to Ronald Lacombe.

Commissioned and performed by the BGMC for its June 1989 concert period, *Down an Amherst Path* by Daniel Pinkham was dedicated to the Gay and Lesbian Choral Movement. The texts were chosen for their celebration of springtime in New England as well as for their life-affirming qualities. Mr. Pinkham has used the poetry of Emily Dickinson frequently. "An Emily Dickinson Mosaic" (1962); "Safe in their Alabaster Chambers" (1972); "Getting to Heaven" (1987).

Franz Schubert, known mostly for his numerous lieder, was also a prolific composer for men's chorus. *Geist der Leibe* op.11, no.3, is a setting of a text by Matthiesson which, in typical nineteenth century German form, is a flowery description of the spirit of Love. In sweeping and lyrical lines the breezes and streams of love seem to flow throughout the music. Translation of text:

Evening veils the meadow and grove in a lively twilight; The star of Venus glimmers brightly where golden clouds draw across the sky. The waves resound with the sound of slumber; The trees whisper the evening's song; The grass in the field flutters gently with the sylphen kiss of the spring breeze. The spirit of love rises, where the merest pulse of creation stirs. In the stream where waves flow into waves. In the grove where one leaf follows another. Oh spirit of love, you must lead the youth to his chosen one; The beloved's gaze of life illuminates the earth with heaven's light.

Songs of freedom have been sung ever since humankind learned freedom's value. In recent centuries the concepts of freedom and the democratic process of government have converged, thus setting the stage for the sweeping events of our time. The fall of European totalitarian regimes, the re-unification of Germany, and the freedom protest movements in China, the Soviet Union, and South Africa illustrate the power of these ideas to move nations. As more individuals voice their claim to a full place in society, we also see freedom in personal terms as well as political terms. Our music tonight is about freedom in its variety ranging from an individual's desire for freedom of the soul to the hope of nations.

Set to words of the nineteenth-century poet Walt Whitman, Howard Hanson's *Song of Democracy* was dedicated to "the music educators of America" on the occasion of the 100th anniversary of the National Education Association and the 50th anniversary of the Music Educators National Conference. Long associated with the Eastman School of Music, Hanson is best known for Symphony No. 2, "The Romantic," and for his recordings with the Eastman-Rochester Symphony Orchestra. GMCW performs the final portion of *Song of Democracy* beginning with Whitman's metaphorical exultation of democracy in terms of a great sailing ship. In 1989, ironically, the radio ship broadcasting to mainland China advocating democratic reform was named "Democracy."

The freedom suggested in the song *Free* is that of freedom from fear and the freedom to embrace an unknown future in the age of AIDS. Gary Simmons' arrangement for men's chorus, written for GMCW, suggests that in harmony fear need not be faced alone.

From the off-Broadway show *Ten-Percent Review*, *Before Stonewall* evokes the memory of pre-liberation Gay life with its codes and its dangers. The song's dignity is revealed in the words "and we still found each other." *Potomac Fever* is an ensemble of GMCW and primarily performs a *cappella* popular music. Jeffrey Buhman is the director.

*Anthem*, the memorable patriotic song from the musical *Chess*, was written by composers more famous for their international rock group ABBA. The words are a collaboration with Tim Rice of *Jesus Christ Superstar* fame.

*Esperanto* expresses the hope that nations will bridge the language barriers to mutual understanding. The Esperanto movement advocated use of a devised language that incorporates, as much as possible, words common to the major European languages. Today, it is mainly regarded as a noble effort towards international communication and cooperation.

*You are the Light* is from the recent London musical version of the 1939 classic film *Metropolis*. The song offers an unabashed positive message in a quasi-gospel style. Its imagery of carrying the torch may border on cliché, but it is nevertheless a true lesson for each generation: "You are the future."

Felix Mendelssohn wrote two works which he titled *Festgesang*. In 1840 for an anniversary celebration of the printing of the Gutenberg Bible, Mendelssohn wrote a work in the style of J. S. Bach using chorales for men's chorus and brass. The second movement of this work has subsequently received new words and become the popular Christmas carol "Hark the Herald Angels Sing." For a singing festival in 1846, text by J. C. von Schiller was used to compose *Festgesang an die Künstler, opus 68*. This work is in three sections. Although not identified as movements, there are tempo designations: *andante maestoso*, *allegro moderato e grave*, and *allegro assai vivace*. In his typical style, Mendelssohn has spun golden strains equating humanity to the ocean of great harmony.

Barry Manilow got his start writing commercial jingles ("You deserve a break today...") and songs for other performers. Topping the charts with his own material, he rose in prominence to become arguably *the* quintessential pop songwriter of the seventies with his combination of catchy melodies and understandable lyrics. With the recent revival of his career, Manilow has earned the respect of the entertainment industry for his creativity and productivity.

Randall Thompson composed *The Testament of Freedom* to texts of Thomas Jefferson on the occasion of the Two Hundredth Anniversary of Jefferson's birth. The work was first performed at the University of Virginia, Charlottesville, on April 13, 1943. Jefferson's famous estate, Monticello, is located nearby. The portion of the four-movement work that the combined choruses will perform contains text from Jefferson's *Summary View of the Rights of British America* (1774). As we sing, some of us will recall a powerful, emotional performance of this work by a thousand voices of the 1986 Festival of GALA Choruses. "The God who gave us life gave us liberty at the same time." Jefferson's words never rang so true.

# G A R D E N S I N C



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# The Boston Gay Men's Chorus

The Boston Gay Men's Chorus, under the leadership of Music Director Robert Barney, is currently celebrating its ninth season. The ensemble is a 100-voice, community-based chorus committed to musical excellence. BGMC seeks to enhance the cultural richness of Boston and New England and to provide a positive, affirming image of the gay and lesbian community.



The Chorus presents a subscription series of 3 performances each year, and makes numerous appearances throughout Boston and New England at special events with other groups.

Recent highlights include a debut appearance at historic Symphony Hall, the first openly Gay organization to perform there; two concert performances of *The Flying Dutchman* with Boston Lyric Opera; an appearance in *Heartstrings*; and a standing-room-only concert for the American Guild of Organists National Convention. BGMC has performed throughout New England and from coast to coast, with performances in New York's Avery Fisher Hall; Orchestra Hall, Minneapolis; and Meany Hall, Seattle.

BGMC sings a diverse repertoire of music encompassing virtually all periods and styles. It is especially committed to the creation and advancement of new works and regularly commissions music from composers such as Daniel Pinkham, Jeffrey Brody, and Alice Parker. BGMC has also given local premieres of new works by Ned Rorem, Conrad Susa, Stuart Raleigh, and David Conte.

## Robert Barney, Music Director

As Music Director of the Boston Gay Men's Chorus since 1985, Robert Barney has directed numerous performances in Boston and across the country. Under his leadership the group has grown and matured musically and increased its membership and audience significantly, now playing an important role in Boston's musical life. Mr. Barney also holds the position of organist and choir director at St. Stephen's Episcopal Church in Cohasset, Massachusetts, and teaches piano, organ, and voice.

A Boston resident, Robert earned degrees from Concordia College in Bronxville, New York, and the New England Conservatory of Music. He studied organ with Robert Owen, Frank Taylor, and Yuko Hayashi and choral conducting with Ralph Schultz, Donald Teeters, and Joseph Flummerfelt. Since 1976 Mr. Barney has served as organist and choir director for churches in New York and Massachusetts, developing an awareness of the strengths of volunteer choral groups and a sensitivity for the capacity for music to enrich and unify a community.



## The Boston Gay Men's Chorus

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Mr. Barney has played demonstration recitals for the Organ Historical Society and the American Guild of Organists and been featured on recital series at Methuen Music Hall, Trinity Church at Copley Square, and Boston's historic Old West Church. He has played organ and harpsichord in solo and ensemble performances throughout the country.

### **Daryl Bichel, Accompanist**

Daryl Bichel, a native of South Dakota, received his Bachelor of Arts degree in music from Augustana College in Sioux Falls, South Dakota, in 1972. From 1972-1975, while serving in the U.S. military, he continued studying keyboard in Colorado Springs, Denver, and at the U.S. Air Force Academy. During this period, he also organized and directed The Cardinal Consort, a group of singers and instrumentalists.

In the fall of 1975, he moved to Boston and enrolled as a student at the New England Conservatory. There he studied early music, choral conducting, harpsichord, and organ, which was his primary area of focus. His organ instructors at the Conservatory were Yuko Hayashi and Robert Schuneman. He received his Master of Music degree in performance of Early Music in 1977, and a master's degree in Organ Performance in 1979. He has had a keen interest in church music since high school, and has extensive experience as a church musician. While a student at Augustana, he was organist and choirmaster of Calvary Cathedral (Episcopal). He is a member of the Board of Trustees of the Old West Organ Society and of the Executive Committee for the Boston Chapter of the American Guild of Organists.

Since 1977, he has been an employee at the Harvard University School of Public Health, where he is Assistant Director of the Harvard Educational Resource Center for Occupational Safety and Health. Daryl has been accompanist for the Boston Gay Men's Chorus since the fall of 1984.

### **LeWana Clark, Interpreter for the Deaf**

LeWana Clark, a native of Texas, received the Bachelor of Science degree in Business Administration /Management from the University of Texas, Austin, in 1985. Since 1972 she has been a private practice interpreter in medical, legal, religious, psychological, vocational, educational, deaf/blind and telephone/TV settings. In addition to interpreting, she has worked at various times in educational and supervisory capacities ensuring services for deaf clients and communities in Nebraska, Texas, Florida, and Massachusetts. She continues to participate in and generate workshops for interpreter training programs and the deaf community, in both ASL and voice interpretation.

LeWana is currently interpreter/Special Assistant to the Commissioner for the Massachusetts Commission for the Deaf and Hard of Hearing, in Boston. There she provides highly technical interpretation services to the Commissioner in legislative, executive and judicial settings. She is registered with the National Registry of Interpreters for the Deaf, and with the state registries in Florida, Texas, and Massachusetts. She is currently Vice-President of the Massachusetts Registry of Interpreters for the Deaf.

Prior to joining the Boston Gay Men's Chorus as its interpreter in the fall of 1989, she had co-directed a highly successful deaf choir associated with the Baptist church, which had included a West Coast tour and a tour to Tokyo, Japan. She has also interpreted for feminist recording artists Margie Adams and Ferron, among others. When not busy serving the deaf community in Massachusetts, LeWana enjoys many seasonal sports, woodworking, computers, and rollerblading.

# The Boston Gay Men's Chorus

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## Tenor I

John Ambrose  
Daniel-John Aylward  
Jay Baer\*  
David Barnas  
Earl E. Dimaculangan  
Jeffrey Ford\*  
Scott Garvin  
Greg Gorman  
Ken Gullotti  
Craig Hickman  
Gerry James  
Larry Kaplan\*  
David C. Lee  
Dan McHugh\*  
John R. Poirier  
Robert L. (Rab)  
Sherman Keith Wallace\*

## Tenor II

Glenn Anderson  
Everette Brewer\*  
David M. Brillhart  
Butch Chilton  
Thomas J. Choiniski  
Peter Clarke\*  
Andrew G. Compaine  
Joel Davidson\*  
Bob Ebersole  
Courtney Furno  
Craig M. Hansen  
Ron Hersom\*  
Sean Hoskinson  
Joseph Kurosz  
Marcel LeBlanc  
Christopher Ludwig  
Robert Munafò  
Tom Regan  
Denis M. Reidy\*  
Stan Sack  
Vincent Su  
David Warren

## Baritone

Jim Anderson  
Alex Baker  
Calvin Beckett  
Randy Bott\*  
Jimmie Bucci  
Laurence E. D. Collopy  
Joseph DiSalvatore  
Ronald Downing  
Karl Fleuckiger  
Jim Fritz  
Steve Hardy\*  
John Hooker\*  
Curt Johnson  
Michael Kasper  
James M. Keating  
Daniel Laukaitis\*  
Bud Murphy  
David E. Mynott  
John O'Neil  
Larry Poitras\*  
Todd Simon  
Dan Staub  
Joseph R. Stein\*  
John Strumwasser  
Jim Taber  
Floyd Thomson  
Wayne R. Vanier  
Bill Williamson

## Bass

Richard Arsenault  
Harry Baldwin  
Robert D. Blum  
Ronald Bredezen  
John Brown  
John G. Bryant  
Craig Capone  
Mike Cartledge  
Danny Clenott  
Michael J. Cote

Mark Daggett  
Jim Dillon  
Wayne Drake  
Joel Friedman  
Gary Griffiths  
Stephen F. Houldsworth\*  
Eric K. Johnson  
Jerry Morgan  
Chuck McKenzie  
Gordon Pooler  
Corey Smith  
Douglas W. Smith\*  
Steven Smith  
David R. Stachelski  
Walter Thoms\*  
Shawn Towle

## Associate Members

Harold Bingham  
David Cutler  
Jim Cyphers  
Jeff Flemmings  
Ned Goodhue  
Alan Hartwell  
Nardy Henigan  
John J. Homko  
Paul Kukie  
Greg Mailloux  
Mike Mikowski  
Dominic C. Montuori  
Jim Newman  
Craig S. Thomas

## In Memoriam

Richard Brummett  
Dan Gage  
Fred Lange  
Joe Molloy  
Bud Perry  
Dominick Roca

\* on leave of absence

# The Denver Gay Men's Chorus

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Like numerous Gay community choruses, the Denver Gay Men's Chorus, which was founded in 1982, serves as a continuing presence of achievement and pride within the gay community. DGMC serves as an ambassador to the community at large, to civic groups, and to other cities throughout the country. The Chorus has performed in concert with brother choruses in Alice Tully Hall at New York City's Lincoln Center, and in the Orchestra Halls of Minneapolis and Chicago. In July 1989, DGMC joined with 44 other choruses in the GALA Choruses Festival III in Seattle. Most recently, the Chorus was honored to have been invited to participate in the production of "Heartstrings" at the Paramount Theatre in Denver.

The Chorus has commissioned works by such noted composers as Jean Berger, Christopher Priolo, Larry Moore, Dean X. Johnson, Sam Lancaster, and Alice Parker. The Berger commission, *Hope For Tomorrow*, a tribute to Dr. Martin Luther King, Jr., was selected by the composer for inclusion in the National Black History Museum Archives. DGMC has also been selected by a blind audition to appear for the Colorado Music Educators Association later this year.

## **Jeffrey J. Harms, Artistic Director**

Mr. Harms has been Artistic Director of the Denver Gay Men's Chorus since January 1985. He holds a Bachelor of Music degree from the University of Colorado at Boulder, with a double major in voice and organ. In addition to organ performances and recitals in the Denver area, his vocal experience includes appearances with the Brico Symphony, Opera West, and the Denver Symphony Chorus. Most recently he prepared the symphony chorus for *Le Festivale*, and in January 1991 he directed the 120 voice Arvada Chorale. Outside of his musical life, he designs programs for data base management, word processing and other software for his family-owned computer business.



## **Barry Oliver, Principal Accompanist**

Barry is active in the Denver area as an accompanist, conductor, and teacher. He serves as organist and choir director for St. Jude Catholic Church in Lakewood. While living in New York City, he was musical director for Opera in the City. Later, he held church music and conducting and accompanying positions in Indiana. His musical studies include a Master of Music degree from the University of Oklahoma as well as further studies in New York City, Notre Dame University, the University of Colorado, and Cambridge University (England). Barry was privileged last summer to be accompanist for the Celebration '90 Festival Chorus at Gay Games III in Vancouver, B.C. He is happy to be serving in his fourth year as DGMC accompanist and his first year of the new ensemble *Coro Voce*.

# The Denver Gay Men's Chorus

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## Tenor I

Charles A. Augenbaugh  
Harry Barnes  
Ric Barnes  
Terry Bierwiler  
Brian K. Brown  
Daniel J. Chaney  
Rob Clifford  
Mike Duran  
Douglas Foreman  
David Hardesty  
Jim Hill  
Ernest McBride  
Rick Miller  
Jim Myers  
Robert Nunez  
Brian W. Ogden  
Brian Orcutt  
Sylvester Reza  
Dennis Roling  
David Sommers  
Thomas Souther  
Bryan Thomas

## Tenor II

Mick Barnhardt\*  
James Campton  
Levi P. Decastanon  
Lanny Dick  
Andy Downing  
Mark Esterl  
Rich Geraghty  
Andrew Gerber  
DL Guenin  
Jacques Hennig  
Ryan Kennedy  
Harry LaBarr  
James David Lackner\*  
Rob Lowe

Randy Macy  
Jim Marcellus  
Pete McGill\*  
Carl McNew  
Steve Mills  
Kent B. Owens  
Jose R. Quinones  
Theodore D. Shinn  
Bill Smith  
Nick Snakenberg  
Jim Stalley  
Bruce Stapleton  
Ron Wilcoxson  
David Williams

## Baritone

Michael Biere\*  
Brian Bowers  
John Coxhead  
Everette Davis  
Brian C. Dolibois  
Peter Gross  
John M. Gruhler III  
Jeff Haddox  
David R. Hale  
Jamie Henderson  
Malcolm Hillman  
Kelly J. Hughes  
Alex Longoria  
John Marsh  
Donald McMaster\*  
Tim Moore  
Rick Norton  
Brian O'Neill  
Nolan Oltjenbruns  
Rick Penland  
Robert J. Pletcher  
Tom Shields  
Timothy R. F. Starr

Jim Stevens  
David Verdun  
Jeffrey Wagner  
Frank Wilms

## Bass

Lewis Abney  
David Alessi  
David W. Dowler  
Richard Fundom  
Steve Hunter  
Greg Johnson  
Douglas Miller\*  
Stuart Naegele  
Robert Parker  
Jim Peck  
John Stine Penman  
Andy Schwartz  
Michael D. Serfass  
Hugh Shields  
Brett Shultis  
Philip Stineburg  
Vern J. Tuttle  
George Ware  
Dennis Wenzel  
Richard N. White\*

## Support Staff

Brent Burch  
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Richard Savage  
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George Ward\*

\* Member, Board of Directors

## The Gay Men's Chorus of Washington, D.C.

It's the celebration of a decade! And what a decade it's been! The beginnings were humble; the growth, phenomenal! From a handful of eager Gay men banding together in June of 1981 to the ensemble of over 110 men you see tonight, the Gay Men's Chorus of Washington, D.C. takes its place as a highly-respected musical and cultural institution in the Nation's Capital.

From a political city is sure to come political stature, and that of GMCW has also grown considerably. On January 2, Mayor Sharon Pratt Dixon acknowledged the chorus in her inaugural address:

To walk down 18th Street in Adams-Morgan is to see the richness of a hundred different cultures at play...We speak Spanish, Korean, Hebrew and Farsi. We dance the Electric Slide and we sing in the Gay Men's Chorus...We are a community reflecting the new diversity that is America.

By now, our regular audience can practically recite from memory the many achievements GMCW has recorded in our first decade: from receiving the 1989 Mayor's Arts Award for Excellence in an Artistic Discipline to active participation with the international GALA organization; special performances with over a dozen GALA member choruses across the United States and Canada; active participation in numerous local



photo by Jim Marks

community events such as the Washington Cathedral's Episcopal Caring Response for AIDS service, the annual AIDS Walkathon, political fundraising events, the 1987 March on Washington Concert at Constitution Hall, the Kennedy Center Open House, Monday

Night At The National Theater, and Martin Luther King, Jr. birthday celebrations; and benefit concerts for Wolf Trap Farm Park and the Whitman-Walker Clinic. The list goes on and on.

None of these accomplishments could have come to pass without the dedication of more than 300 men and women who have been a part of the GMCW family during the past decade. But our joy is tempered by the loss of at least 21 of our brothers who are no longer here to share in this celebration.

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

### James Holloway, Music Director

James Holloway has quite a varied musical background and an eclectic taste in music. His performances as pianist, accompanist, and conductor range from playing Brahms and Stravinsky at Kennedy Center to conducting musicals such as *Evita* and *A Chorus Line* at the University of Maryland. Jim is also a recitalist who has gained recognition in this country and in England for his lecture-recitals of the piano works of Tobias Matthay, an English piano pedagogue at the turn of the century.

While on a bassoon scholarship, he earned a piano performance degree with honors from the University of South Carolina. His performing experience includes solo and orchestral music, chamber music, choral ensembles, and marching bands.

In graduate school at the University of Maryland, Jim studied piano with Stewart Gordon and Nelita True. He played in masterclasses at the Maryland Piano Festival for several famous pianists including Jorg Demus, Moura Lympany, and Malcom Frager. He coached the opera program while studying the art of accompanying singers with coach/accompanist Martin Katz and he learned the musical mechanics of opera and musical



theater from Gregg Tallman (who was later the Director of the San Francisco Gay Men's Chorus for four years). Jim received his Master's degree in 1978.

Since 1974 he has also studied with Denise Lassimonne, England's venerated pianist and teacher, who is remembered for her many BBC broadcasts and London concerts during World War II and also for her association with the great piano teacher Tobias Matthay.

Jim works for the Library of Congress as a Copyright Examiner for the performing arts and was listed in the 1985 edition of *Outstanding Young Men in America*. He also serves on the board of directors of the Gay and Lesbian Association of Choruses.

### Jeffrey Buhman, Assistant Director

Jeff joined GMCW in September 1986 and has since been director of Potomac Fever, our close harmony ensemble, as well as a featured soloist in several GMCW concerts. Jeff received a Bachelor of Arts degree from Montclair College where he studied voice with Marden Bate and conducting with David Randolph. He spent several years singing in New York City with several professional choruses while studying with Walter Blazer at the Manhattan School of Music. An interest in madrigal singing led him to found and direct a five-voice early music ensemble,





# The Gay Men's Chorus of Washington, D.C.

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Jeff has been a music educator for the past 16 years and is presently Dean of Students at a private school in the Maryland.

## Theodore Guerrant, Principal Accompanist

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

Now, four degrees in music later, he is entering his eighth season as a principal GMCW accompanist. During the remainder of the week he is director of music and organist at one church, associate organist at a second church, assisting organist at a third church, and accompanist for two community choruses and in a voice studio at a local university where he is also a half-time secretary in the music office. When he can find a few moments between weddings, he manages to appear as a keyboard soloist.

"Dr. Teddy" shares his small Maryland condo with his companion of fourteen years—a tabby cat named "Pandora." He remains in demand as a noted authority and lecturer on performance practices in traditional Southern Baptist hymn-playing ("a full-diminished seventh chord is worth money in the plate"). His long association with Maestro Holloway dates from 1976 as a late night connoisseur of "Mister Jim's homecooked fried chicken and biscuits." An unlikely duo since before Jim's "coming out," they have planned dozens of concerts, played a few and, along the way, raided churches, music stores, thrift shops, cheap eateries, and once slept in Waterloo Station, London...



## Philip M. Rogerson, Vocal Coach

Phil is a graduate of West Virginia University with bachelors and master's degrees in music education. Phil is currently a teacher of voice and piano in Washington and Maryland. 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.



## Michael L. Rivard, Stage Director/Choreographer

Michael begins his fifth season with GMCW this year as Director/Choreographer of A Few Good Men, the chorus' song-and-dance ensemble, and his second season as the stage director for GMCW's "theatrical" productions. It has been said that, among other things, "Michael's credentials include a warped sense of humor, a twisted mind, and an imagination out of control."

Michael moved to the Washington, D.C. area in 1976 and joined the chorus in the spring of 1985. While living in this area he has studied jazz, tap, ballet, and modern dance, as well as the piano and voice. He has been a featured soloist with the Great Falls Dance Company, and has performed at the Sylvan Theater, the Renaissance Arts Festival, the Old Post Office Pavilion, Glen



# The Gay Men's Chorus of Washington, D.C.

Echo Park, and Wolf Trap Farm Park. This past summer, in his "spare" time, Michael studied tap at the Capitol Hill Arts Workshop with Toni Lombre, with whom he continues to study at Taps & Company. Michael is a member of the International Tap Association which, since its founding in 1987, serves the needs of the tap community and promotes a greater understanding of the art of tap throughout the world. Michael is also a founding member and teacher of the Fred Astaire Performing Arts Association based in Miami.

## Robert Hahn, Sign Language Artist

Robert Hahn is a professional certified sign language artist and interpreter. His unique blend of music and American Sign Language adds an exciting visual dimension to the dramatic, musical, and concert stages. Bob has been GMCW's resident interpreter since its beginning, and has been a guest artist with the Los Angeles, New York, Boston, Atlanta, and Windy City (Chicago) Gay Men's Choruses. Last June, Bob's biggest challenge was realized when he taught the 80-member Gay Men's Chorus of Washington to sign a verse from "The Great Peace March." Bob has interpreted on Broadway, off-Broadway, at Lincoln Center, the National Theater, Arena Stage, Ford's Theater, and the Kennedy Center. His credits include interpreting *Cats*, *As Is*, *Sweet Charity*, *Evita*, *Sweeney Todd*, *Acting Shakespeare*, *Sunday in the Park with George*, and for the 1989 Presidential Inauguration ceremonies.

Currently, Bob is a freelance interpreter and trainer and serves on the adjunct faculty at Gallaudet University.



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Michael G. Bohn  
Fred Boykin  
Peter Brayton  
Joe Cannon  
Patrick Michael Devine  
Kevin W. Doss  
Doug Mitchell  
James W. Moore  
Van L. Neel\*  
Gary M. Regan  
Robb Rexroth  
Ric Thomas Rice  
George Rogers  
Philip M. Rogerson  
Jim Stanko  
Glenn Stover  
David F. Streit\*  
Jeffrey C. VanLuyn  
Arie B. Venema  
Robert G. Wicks  
Robert Wonneberger

## Tenor II

Jim Anastos  
Bill Barry  
Tom Bell  
Roger C. Bergstrom  
Jerry Carpenter  
Daniel Coombs  
Steve Crutchfield  
Stanley D. Drake  
Daniel J. Duch  
Gary M. Durnan  
C. Roger Edens\*  
Rod Fiorito  
Michael Goldblatt  
David W. Holmes  
Alex C. Klebenow  
Steven Kopstein  
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Tim McDonough  
Tom McRoberts  
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## Baritone

C. Michael Baker\*  
Steve Bishop  
Jeffrey Buhrman\*  
Bo Bullock  
Larry Cohen  
Joe Contardo  
James F. DeRoma  
David M. Dolecki\*  
Brad Gabel  
Thom Gibb  
Christopher M. Grieder  
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Alan Christopher Roberts  
L. Wayne Rogers  
H. Laurence Ross  
Michael B. Smith  
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John Weibel  
Robert "Terry" Woll  
Bob Yeargan  
Bill Yonce

## Bass

Jim Carey  
David Cooper  
Michael DiPaula  
Richard Dorr  
Bob Dragoset  
Bill Hunnicutt  
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Tom Lester

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Phil Marti  
Charles A. McClelland  
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James Murphy\*  
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Fred Rettenmaier  
Rick Rosendall  
Mark Smouse  
Gerry Soucy  
Robert Winter  
Mike Ziskind

## In Memoriam

Chuck Bailey  
Ted Butler  
Thomas W. Dudley  
Robert Edwards  
Rich Fromm  
Peter Griffith  
Jim Hix  
Gary L. Janus  
Jim Jochen  
Steve Maddox  
Leonard Matlovich  
James McCann  
Mark Jay Mennel  
Phil Moss  
Ron Paglia  
Dennis Quinn  
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## Down an Amherst Path

I. A slash of Blue – A sweep of Gray –  
Some scarlet patches on the way, Compose  
an Evening Sky – A little purple – slipped  
between – Some Ruby Trousers hurried on  
– A Wave of Gold – A Bank of Day – This just  
makes out the Morning Sky.

II. The Birds begun at Four o'clock –  
Their period for Dawn – A music numerous  
as space – But Neighboring as Noon – I could  
not count their Force – Their Voices did  
expend As Brook by Brook bestows itself To  
multiply the Pond.

Their Witnesses were not – Except occa-  
sional man – In homely industry arrayed –  
To over take the Morn – Nor was it for ap-  
plause – That I could ascertain – But inde-  
pendent Ecstasy Of Deity and Men – By six,  
the Flood had done – No Tumult there had  
been Of Dressing, or Departure – And yet  
the Band was gone – The sun engrossed the  
East – The Day controlled the World – The  
Miracle that introduced Forgotten, as ful-  
filled.

III. A Bird came down the Walk – He did  
not know I saw – He bit an Angeworm in  
halves and ate the fellow, raw, And then he  
drank a Dew From a convenient Grass – And  
then hopped sidewise to the Wall To let a  
Beetle pass – He glanced with rapid eyes  
That hurried all around – They looked like  
frightened Beads, I thought – He stirred his  
Velvet Head Like one in danger, Cautious,  
I offered him a Crumb And he unrolled his  
feathers And rowed him softer home – Than

oars divide the Ocean, Too silver for a seam  
– Or Butterflies, off Banks of Noon  
Leap, splashless, as they swim.

IV. Bee! I'm expecting you! Was say-  
ing Yesterday To Somebody you know  
That you were due – The Frogs got home  
last Week – Are settled, and at work –  
Birds, mostly back – The Clover warm  
and thick – You'll get my Letter by The  
Seventeenth; Reply Or better, be with  
me – Yours, Fly.

V. A curious Cloud surprised the Sky,  
'Twas like a sheet with Horns; The sheet  
was Blue – The Antlers Gray – It almost  
touched the Lawns.

So low it leaned – Then stater drew  
– And trailed like robes away, A Queen  
adown in stain aisle Had not the maj-  
esty.

VI. It was a quiet way – He asked if I  
was his – I made no answer of the Tongue  
But answer of the Eyes – And then He  
bore me on Before this mortal noise  
With swiftness, as of Chariots And dis-  
tance, as of Wheels. This World did drop  
away As acres from the feet Of one that  
leaneth from Balloon Upon an Ether  
street. The Gulf behind was not, The  
Continents were new – Eternity it was  
before Eternity was due. No Seasons were  
to us – It was not night nor Morn – But  
Sunrise stopped upon the place And  
fastened it in Dawn.

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## Translation

### Festgesang an die Künstler

Der Menschheit Würde ist in eure Hand  
gegeben,  
Bewahret sie!  
Sie sinkt mit euch!  
Mit euch wird sie sich heben!  
Der Künste heilige Magie dient einem  
weisen Weltenplane  
Still lenke sie zum Oceane der groen  
Harmonie.

Von ihrer Zeit verstoen  
flüchte die ernste Wahrheit  
zum Gedichte und finde Schutz in der  
Kamönen Chor.  
In ihres Glanzer höchster Fülle,  
Furchtbarrer in des Reizes Hülle,  
Erstehe sie in dem Gesange und räche sich  
mit Siegesklänge  
An des Verfolgers feigem Ohr.

Der freisten Mutter freie Söhne,  
Schwingt euch mit festem Angesicht  
Zum Strahlensitz der höchsten Schöne;  
Um andre Kronen buhlet nicht.

Auf tausendfach verschlungnen Wegen  
der reichen Mannigfaltigkeit  
Kommt dann umarmend euch entgegen  
Am Thron der hohen Einigkeit.

### Festival Ode to Artists

The honor of mankind is into your  
hands entrusted,  
O, keep it well!  
O, keep it well!  
With you it is immortal!  
The holy magic of the arts is part of  
God's plan universal  
Which gently leads us to the ocean of  
great harmony.

Rejected by her epoch,  
Unadorned Truth in Poetry will shelter  
and find a home among the Muses'  
choir.  
Whence in the splendor of her glory,  
Rendered more dread by beauty's  
veiling,  
She will arise on wings of music and  
vengeance take with sounds of  
victory on her tormentor's ear.

O freest sons of freest Mother,  
Strive ye to reach with firmfixed gaze  
The radiant seat of loftiest beauty;  
Seek not to vie for other crowns.

On thousandfold entwined courses of  
richest multiplicity,  
Draw near, embracing all each other  
The Throne of Unity.



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## A Dozen Don'ts (and a Do): A Checklist of Concert Etiquette by H.F.

*In celebration of our Tenth Anniversary year, and the return of H.F. (now a member of the Denver Gay Men's Chorus), the editors, with H.F.'s gracious permission, reprint one of her more popular columns from 1985.*

1. If you insist on arriving late, refrain from traipsing down the middle aisle. This is *not* a wedding and you are *not* the bride. Go sit someplace and be discrete. For a change.
2. Please remove all *severe* hats. The gentleman behind you may be searching for a husband, and we wouldn't want him to overlook the Chorus.
3. Don't try to settle up who-owes-who while the Chorus is performing. Honestly, you'd carp about "Who had the tuna fish?" in the middle of Cleo Laine.
4. Don't betray your lack of breeding. Keep your shoes on.
5. Do not snap your purse open and shut during a musical selection. This is tacky.
6. Stifle all sneezes, eructations, and flatulence, even if it pops out your ears.
7. The experienced concertgoer will sorta preview the event by looking at the program and discovering what pieces are "grouped together." [This is a very technical concept.] If you have the *slightest* doubt as to whether a piece is finished, *refrain* from applause. You should be able to figure this out by the conductor *lowering* his hands and a visible look of relief sweeping across the baritones.
8. Eventually (believe it or not) you'll hear a song you recognize. You may even know the words. You may want to sing. Please don't. (The basses only learned their bum-bum-bums last week and they're so easily swayed.)
9. When the Chorus sings *piano* (i.e., softly), this is an achievement. This is not your opportunity to cough, murmur lovingly in your escort's ear, shuffle in your seat, or rearrange your coif. [We *do* tape these events.]
10. Noise abatement is even more crucial when the Chorus sings *pianissimo* (very softly) and *pianissi-issimo* (soft to the max). Our elegantly trained and demandingly precise music staff has spent countless hours of time perfecting GMCW's goosepimpling *piani*, but alack, our recordings sound like we're doing a benefit at The Old Sinus Home.
11. Use the intermission for reviving your social calendar. Don't overcommit yourself. Arrange no more than five "must-get-togethers" for after the concert. Avoid scheduling perennial no-shows. Above all, don't dump your date.
12. At the end of the evening, don't bruise people in haste to get to your parking place or the Foggy Bottom metro. I only thought Uncle Elmer was that crass. After the concert, warmly invite a favored performer to meet you for drinks. Introduce the performer to all eligible singles present (including yourself). Bug out when necessary. Should you not have a keenly developed social sense, one of your mutual friends should smile warmly and say, "It *has* been so nice of you to introduce *us*."



## Grants and Associations

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The Federal City Performing Arts Association (FCPAA) and the Gay Men's Chorus of Washington, D.C. (GMCW), are supported in part by grants from the District of Columbia Commission on the Arts and Humanities and the National Endowment for the Arts, a federal agency.

The Gay Men's Chorus of Washington, D.C., the Boston Gay Men's Chorus, and the Denver Gay Men's Chorus are members of the Gay and Lesbian Association of Choruses (GALA Choruses), an international alliance of over 80 men's, women's, and mixed choruses. GALA Choruses produces a choral festival every three years; the next one will be held in Denver in 1992. GALA Choruses also plans annual conferences for directors and managers, addresses problems of mutual concern, and assists with the sharing of musical holdings. Member choruses are in Albuquerque, Atlanta (3 choruses), Baltimore, Berlin, Boston, Buffalo, Calgary, Champaign-Urbana, Chicago (2), Cincinnati, Dallas (2), Dayton, Denver (2), Des Moines, Detroit (2), Ft. Lauderdale, Halifax, Harrisburg, Honolulu, Houston, Kansas City (2), Lansing, Long Beach, Las Vegas, Los Angeles (3), Madison, Miami, Milwaukee (2), Minneapolis/St. Paul (3), New Haven, New Orleans, New York City (2), Oklahoma City, Omaha, Ottawa, Philadelphia (3), Pittsburgh, Rochester (2), Sacramento (2), St. Louis (2), Salt Lake City, San Antonio, San Diego (2), San Fernando, San Francisco (4), San Jose, Santa Cruz, Seattle (2), Tacoma, Tampa, Toronto, Tucson, Vancouver, Washington, D.C. (2), and West Hollywood.

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The **Capital Club** is the fund raising and support arm of the Gay Men's Chorus, our Angels-in-Residence. A number of the early contributors to the GMCW felt the need to form an organization that would give not only financial support to the Chorus but that would also be sort of a premier fan club.

The **Capital Club** is not for everyone. It requires a serious commitment of capital and energy to the chorus. Still, you might well be one of those few good men or women for which the Capital Club is looking. If so, additional information is available from the Capital Club, c/o FCPAA, Inc., P.O. Box 57043, Washington, D.C. 20037-0043.

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L. Elaine Stone  
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David Zinnamon

# GMCW's 10<sup>th</sup> Anniversary Wish List

From the Kennedy Center to joint concerts with choruses from Boston, Denver and Vancouver, our 10th Anniversary Season is going to be spectacular. But it won't be possible without your help.

This handy-dandy wish list shows exactly how you can lend your support. Please be as generous as you can.

(And besides, it sure beats a trip to the mall!)

Item	Value	Qty	Total
One chorus member's music for the entire year ...	\$25	_____	_____
Photocopy paper for one month .....	\$25	_____	_____
Computer paper for our office printer .....	\$25	_____	_____
One night's rehearsal space rental .....	\$75	_____	_____
One piano tuning .....	\$75	_____	_____
A piece of our office computer .....	\$100	_____	_____
One orchestra player for one concert .....	\$150	_____	_____
Membership in GMCW's Capital Club .....	\$225	_____	_____
Software for one personal computer .....	\$350	_____	_____
Zubin Mehta conducts us (oh, why not?) .....	\$30,000	_____	_____
<b>Grand Total</b> .....			

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Name(s) as you wish them to be listed in concert program: \_\_\_\_\_

\_\_\_ My check to Federal City Performing Arts Association is enclosed.

\_\_\_ Charge my gift to my credit card:     Visa                       MasterCard

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Mail to: FCPAA, P.O. Box 57043, Washington, D.C. 20037

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