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Of Sweet Harmony

Buffalo Gay Men's Chorus

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How sweet the moonlight sleeps upon this bank!

Here will we sit and let the sounds of music

Creep in our ears; soft stillness and the night

Become the touches . . .

of Sweet Harmony

BgMC
The Buffalo Gay Men's Chorus



We welcome
all with pride!

We celebrate the success of the
Buffalo Gay Men's Chorus!

**Unitarian-Universalist
Church of Buffalo**
695 Elmwood Avenue
Buffalo, NY 14222
Founded in 1831

Rev. Joel Miller, Minister • Barbara Wagner, Minister of Music

BGM C

The Buffalo Gay Men's Chorus

Barbara Wagner, Music Director & Conductor

presents

of Sweet Harmony

8 o'clock

Friday, January 24, 2003
Unitarian-Universalist
Church of Buffalo

Saturday, January 25, 2003
Saint Paul's Episcopal Cathedral
(Downtown Buffalo)

To Our Audience:

Welcome to the Buffalo Gay Men's Chorus' first concert of our 2003 season, "Of Sweet Harmony", the title taken from Shakespeare's *The Merchant of Venice*.

Your support has made this concert and our future concerts possible, and our thanks, of course, are in order; without your support we could not do what we love to do best of all. In a larger and much more expressive way, our thanks come to you as you listen to the music we perform for your pleasure and enjoyment tonight.

This is our winter concert and is a bit heavier than the concert we perform in the Summer, but, as always, we have some delicious surprises in store for you. Let us entertain you as you settle in and prepare yourself for a bit of lush romance from Schubert, some rabble-rousing music from Orff, and some wonderful music from Broadway.

Jim Estep

President

Bufflao Gay Men's Chorus

The Program

- Music for Awhile**Henry Purcell
William Fay, *Baritone*
- Where Do We Come From?**.....Music: Brian Tate, Text: Paul Gaugin
How Can We Keep From Singing?Quaker Song, arr. Ginger Littleton
The Chorus
- To Music (An die Musik)**Franz Schubert
The Chorus
- Cantique de Jean Racine**.....Gabriel Fauré
Peter Smith, *Harp* and Betsy Reeds, *Flute*
and The Chorus
- Ständchen, D. 957**Franz Schubert
John Marohn, *Baritone*
- Aria**Hector Villa Lobos
from *Bachianas Brasilieras #6*
Glenn Einschlag, *Bassoon* and Betsy Reeds, *Flute*
- Ständchen, D. 920**Franz Schubert
Quinn Patrick, *Mezzo Soprano*
and The Chorus
- Ra-ta-plan**.....Gaetano Donizetti
from *Daughter of the Regiment*
The Chorus
- Brown October Ale**.....Reginald de Koven
from *Robin Hood*
Selected Members of the Chorus

From *Carmina Burana*.....Carl Orff

Ego sum Abbas
Lonnie Arnold, *Baritone* and The Chorus
Daniel Wasinger, *Servant to the Abbot*

In Taberna
The Chorus
Andrew Ziemba, Christopher Ziemba and Kirk Brundage, *Percussionists*
Debi Overton and Paul LaDuca, *Pianists*

Intermission

Side by Side.....Harry Woods
The Chorus

Sing!.....Music: Marvin Hamlisch, Text: Edward Kleban
from *A Chorus Line*
Guy Tomassi and Timothy Fox, *Tenors*

Fugue for Tinorns.....Frank Loesser
from *Guys and Dolls*
Dion Johnson, Jaime Goldfuss, Ryan Boyle,
Daniel Wasinger and Eric Jackson

Hallelujah.....Leonard Cohen
from *Shrek*
Ryan Boyle, *Bass*

Stopping By Woods on a Snowy Evening.....Music: Randall Thompson
Poem: Robert Frost
The Chorus

Right as the Rain.....Harold Arlen
Jim Rigo, *Baritone*

Without a Song.....Vincent Youmans
Steve Young, *Baritone*

All Ye Who Music Love.....Music: Balthazar Donato (1548-1603)
Text: Thomas Oliphant
Selected Members of the Chorus

If I SingMusic: David Shire, Lyrics: Richard Maltby Jr. and David Shire
from *Closer Than Ever*
Guy Tomassi, *Tenor*

When I Have Sung My Songs to YouWords and Music: Ernest Charles
Arr. Timothy Seelig
The Chorus

Non Nobis Domine.....Patrick Doyle, Arr. Graham Preskett
from *Henry V*
Brad Williams, Nelson Neels, Ryan Boyle,
Jaime Goldfuss and Ron Pellnat
and The Chorus
Richard Herr, *Organist* (January 24th)
Dale Adelman, *Organist* (January 25th)

Translations

Ego sum Abbas
(I am the Abbot)

I am the abbot of Cucany, and my associates are drinkers, and my adherence is to the sect of Decius, and whoever meets me in the tavern over dice in the morning will go out naked by the end of the evening, and, stripped of his clothes, will cry:

Wafna, wafna! What have you done, evil fate? You have stolen away all the joys of my life.



CITY OF BUFFALO
OFFICE OF THE MAYOR

ANTHONY M. MASIELLO
MAYOR

January 2003

Dear Members and Supporters of the Buffalo Gay Men's Chorus:

As Mayor, and on behalf of the citizens of the City of Buffalo, it is with the greatest pride that I once again greet you in the second year of your existence and on the occasion of your Winter Concert "*Of Sweet Harmony*" to be held Friday and Saturday, January 24 and 25, 2003.

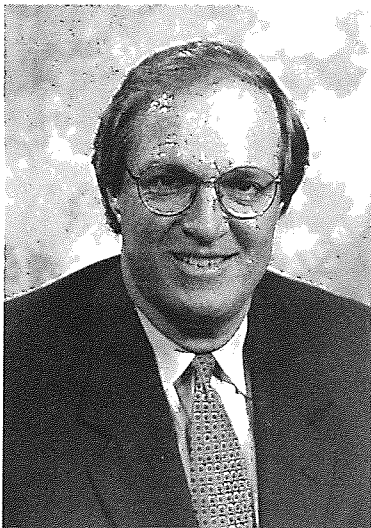
From the evening of your inaugural concert, "Music From the Heart," to last spring's concert, "Sounds Of Summer," you have placed yourselves firmly in the company of the "Best of Buffalo's" greatest treasures! The BGMC is a proven and resounding success, and truly a cultural asset to our region.

Thank you once a again for your dedication and hard work in making beautiful music for all of us to enjoy. It is truly inspiring and we look forward to tonight and tomorrow night's concerts.

With best wishes in your second year and your third concert.

Sincerely,

Anthony M. Masiello
Mayor



In Taberna *(In the Tavern)*

When we are in the tavern, we take no thought for the grave but rush to the gaming-tables over which we always sweat. If you want to know what happens in the tavern, where it is money that brings the wine, then listen to what I say.

Some gamble, some drink, some just let themselves go. Of those who spend their time gambling, some lose their clothes; others gain them, others put on sack-cloth. There, no one fears death: they throw the dice for Bacchus.

First they throw for the wine bill, from which the libertines drink. Once more they drink to prisoners, then three times to the living, four times for all Christians, five times for the faithful departed, six times for boastful sisters, seven times for forest soldiers.

Eight times for sinful brothers, nine times for scattered monks, ten times for the seafaring, eleven times for the quarreling, twelve times for the penitent, thirteen times for travelers. They all drink without restraint for the Pope, just as for the King.

The mistress drinks, the master drinks, the soldier drinks, the cleric drinks, this man drinks, that woman drinks, the servant drinks with the maid, the active man drinks, the lazy man drinks, the white man drinks, the black man drinks, the settled man drinks, the wanderer drinks, the ignorant man drinks, the scholar drinks.

The poor man and the sick man drink, the unknown man and the exile drink, the boy drinks, the old man drinks, the leader and the deacon drink, the sister drinks, the brother drinks, the old woman drinks, the mother drinks, this woman drinks, that man drinks, hundreds drink, thousands drink.

Six hundred coins do not last long enough, where all drink without limit or restraint, though they may drink with happy hearts; thus everyone disparages us, and thus shall we be destitute. Let those who disparage us be confounded, and their names not be inscribed with those of the just.

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Oh Word Equal to the Most High, our only hope, eternal day of the Earth and of the Heavens, we end the silence. Oh Divine Saviour, cast your eyes on us, cover us with the fire of your powerful grace that all Hell flee at the sound of your voice. End the sleep of our listless souls, which causes us to forget your laws. Oh Christ, look with favor on this faithful people. In order to bless you now as we are gathered, receive our songs that we offer in your immortal glory, and of your gifts that we return being more blessed.

Ständchen, D. 957 (Serenade)

My songs call softly through the night; to the peaceful grove below, my darling, come to me! Whispering, the tender tree-tops stir in the moonlight. From the eavesdropper, my lovely one, fear no betrayal. Do you hear the nightingales? Ah! how they beseech you; with tones of sweet lamenting, they beseech on my behalf. Known to them the bosom's yearning, known the pain of love; with their silvered notes they deeply touch every tender heart. Let also your tender heart be moved. Darling hearken to me; trembling, I await your coming! Come, make me happy!

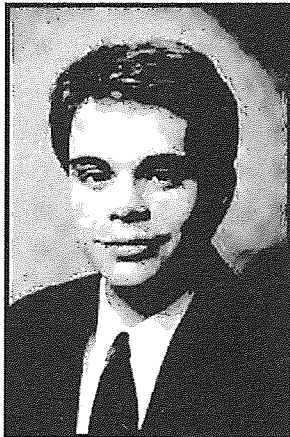
Ständchen, D. 920 (Serenade)

Linger gently, in the dark night's shadows, and with fingers gently curved, softly knock on the dearest's chamber door. Yet, now rising and swelling, our voices unite confidently as we bring a song to the one we love. Sleep not, when the loving voice speaks. A wise man searched near and far for guidance; he found in friendship full measure. How much rarer than gold is a gracious friendship! When loving friendship speaks, do not sleep, so may words and gifts bring you rest. Still, one more greeting, one more word; then the joyful muse is silent. Gently, silently, we steal away.



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Buffalo Gay Men's Chorus

Barbara Wagner, *Music Director and Conductor*
Debi Overton, *Accompanist*

Tenor I

Robert C. Donner, Tom Gleed, Ronald Houk, Eric Robert Jackson,
Dion R. Johnson, Peter A. T. Miller, Mark "Max" Phillips,
Kevin L. Thompson, Guy Tomassi, Brad Williams, Jeff Wilson

Tenor II

Michael K. Bardo, Donald Behr, Edward F. Ciszek, Jr., Timothy J. Fox,
Dave Gannon, William C. Hardy, David Hetherly, Richard Herr, Gerald Klein, Marc
McGovern, Delwyn Milander, Michael Mroczka, Nelson Neels,
Roger Parris, Mike Styn, Jason A. Ward

Bass I

Dave Batt, Jim Carrubba, Michael Chikinda, Bill Fay, Dan Folwell,
William Gardner, Ross Hewitt, Craig Klose, John Marohn,
Ramon (Ray) Melendez, Andy Newbert, Aaron Olden, Murphy Palazzo,
Scott Piatov, Jim Rigo, William J. Roof, Michael Shanahan,
Lee Sheldon, Woody Sipprell, Peter C. Smith, Dennis Stuart, Bobby Suwala, Daniel
Wasinger, Steven Young

Bass II

Jack Ashwood, Ryan J. Boyle, Glenn Einschlag, Jim Estep,
Jaime Stephan Goldfuss, Dave Haefner, Jason Kowalski, Russell C. Link,
Timothy H. Mahiques, L. Martin Palcic, Ronald A. Pellnat,
Todd B. Ruth, Andy Steck

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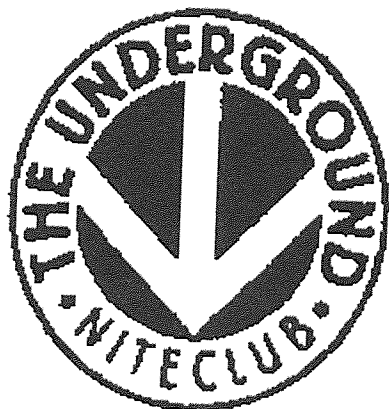
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About the Artists

The **Buffalo Gay Men's Chorus** was incorporated in 2001. Its mission is to produce high quality vocal music in the distinctive and rich tradition of men's choral singing. We seek to entertain a wide audience, and by doing so, to enlighten by creating harmony and celebrating pride in ourselves and our community. The Buffalo Gay Men's Chorus gave its first major concerts in February and June of 2002 and recently performed at Buffalo Pride. Chorus membership is open to all men who pass a placement audition, pay semi-annual dues, and regularly attend rehearsals. New singers will be auditioned in early February. For more information contact our Music Director, Barbara Wagner, at 668-1124, or visit our website, www.BuffaloGayMensChorus.com.

Barbara Wagner (Music Director) has served as Minister of Music at the Unitarian Universalist Church of Buffalo for 39 years, was Director of Vocal Activities at the Nichols School for more than 24 years, and served the congregation of Temple Beth Am as its music director for 12 years. She is presently in charge of Vocal Activities at the Buffalo Seminary and the conductor of the brand new Buffalo Gay Men's Chorus. The Choir at the UU Church, in addition to its Sunday Morning responsibilities, has made two highly acclaimed European tours, the first to Germany, Austria and the Czech Republic and the second to Ireland, Wales, England and Scotland. A third tour is planned for July 2003, with stops in Transylvania, the cradle of Unitarianism. It will also appear in concert in Budapest and Vienna. The Choir, under Ms. Wagner's direction, has recorded for American Public Radio, performed locally with the Buffalo Philharmonic, Amherst Saxophone Quartet and the Ars Nova Chamber Orchestra. Ms. Wagner was the conductor for the Peace Odyssey Concert Tour of Hungary and the former Soviet Union. Choral singers from all over the US participated in this tour. She was also a member of the prestigious seven-member Hymnbook Resources Commission, which was responsible for the new denominational hymnbook. She ran a choral program at the Nichols High School that involved over 100 young singers, including a Concert Chorus, Women's Ensemble, Men's Ensemble, and a Mixed Chamber Group. She was also guest conductor for the City of Good Neighbors Chorale.

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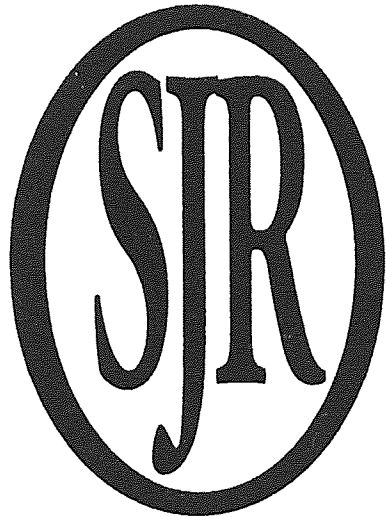
Barbara earned a BFA degree from the State University of New York at Buffalo, where she studied organ with Squire Haskin, and has done graduate work at Westminster Choir College. She did advanced organ study with Karl Richter at the Munich Conservatory and has done advanced conducting study with Raymond Harvey, formerly Assistant conductor of the Buffalo Philharmonic Orchestra and presently Music Director of the Kalamazoo Symphony. She is a member of the American Choral Director's Association, Erie County Music Educators Association, MENC, Unitarian Universalist Musicians Network (founding member, former vice president and board member) NYSSMA, American Guild of Organists (member of the board of the Buffalo Chapter) and Chromatic Club. She was presented with the Erie County Music Educator/Buffalo Philharmonic Orchestra Award for excellence in Choral Education in May of 2002.

A native of North Carolina, **Debi Overton** (Accompanist) is the Organist and Choirmaster at Calvary Episcopal Church in Williamsville. Miss Overton has held positions as coach/accompanist at the University of Texas at Austin and served as director of the Chamber Music Program at The New School of Music in Philadelphia. From 1979 to 1986, she was active at the Summer Music Festival in Aspen, Colorado as the coach/accompanist for the choral department. In this capacity, she served as assistant to noted conductor Fiora Contino. She has assisted in preparing choruses and soloists for such conductors as Tamara Brooks, John Nelson, Robert Shaw and Sergei Commissiona and has herself coached with coach/accompanists David Garvey, John Wustman, Brooks Smith and Dalton Baldwin.

In addition to her duties at Calvary Church, Debi serves as chair of the Music Commission of the WNY Episcopal Diocese and is active in this area teaching, accompanying and performing with singers and instrumentalists.

Lonnie Arnold received his Bachelor of Music degree from Youngstown State University and his Master of Music degree from the Eastman School of Music of the University of Rochester. He studied voice with Anna Kaskas and Thomas Paul, choral conducting with Fiora Contino, Bev Hensen, and Donald Neuen.

Mr. Arnold, now retired after 33 years of teaching, was choral director at



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Fairport High School from 1971-2001. In 1992, he was awarded the Rochester Philharmonic Orchestra Musicians' Award for Outstanding Music Educators, Outstanding Choral Director.

Lonnie Arnold remains an active member of the New York State School Music Association and the American Choral Directors Association. He has appeared as a soloist with the Rochester Philharmonic, Greece Symphony, Greece Choral Society, and the Penfield Symphony.

Originally from Morganville, NJ, **Glenn Einschlag** began his appointment as principal bassoon of the Buffalo Philharmonic Orchestra with the 1999/2000 season. Prior to that, he was a member of the Indianapolis Symphony Orchestra and has performed with such ensembles as the Philadelphia Orchestra, the Boston Symphony, and the Northern Kentucky Symphony. As a soloist, Mr. Einschlag has performed numerous solo recitals as well as concerti with the Ars Nova Orchestra, the Buffalo Philharmonic Orchestra, and the New York String Orchestra.

An avid chamber musician, Mr. Einschlag has participated in many music festivals including those of Aspen, Tanglewood, Spoleto, and Domaine Forget where he became heavily influenced by the noted bassoon pedagogue, Norman Herzberg. He has also studied at The Juilliard School, The Curtis Institute of Music, and The Shepherd School of Music at Rice University where he was awarded a Master of Music degree under the tutelage of Benjamin Kamins.

Mezzo soprano **Quinn Patrick**, though relatively new to the Western New York area, is quickly becoming recognized as a versatile, energetic performer. She frequently performs as a soloist locally and made her debut with the Buffalo Philharmonic Orchestra last December in Handel's *Messiah*. She can be seen not only on the concert stage, but also on the opera stage. Ms. Patrick has performed with the Glimmerglass Opera, Baltimore Opera Company, Ash Lawn-Highland Summer Festival in Charlottesville, Virginia, and most recently sang the role of Meg in Mark Adamo's *Little Women* at the Cabrillo Festival of Contemporary Music in Santa Cruz, California. She has appeared locally in Opera Sacra's productions of two Menotti operas, *The Egg* and *Amahl and the Night Visitors*. In addition to having an active performing career, Ms. Patrick teaches in the Buffalo area. She is an

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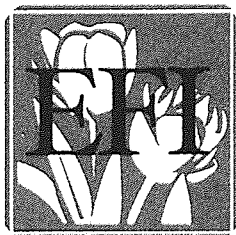
adjunct member of the voice faculty of the State University of New York, College at Fredonia, maintains a private voice studio, and teaches choir at St. Joseph Elementary School. Ms. Patrick holds degrees in music from Trinity University in San Antonio, Texas, and the University of Colorado at Boulder. A Regional Finalist twice for the Metropolitan Opera National Council auditions, she has also received awards for her artistry from the Denver Lyric Opera Guild and the National Society of Arts and Letters. She currently lives in Grand Island with her husband, Chris Ankrum.

Betsy Reeds, a native of Springfield, Missouri, is currently second flute with the Buffalo Philharmonic Orchestra. She has been a soloist with the Springfield (MO) Symphony and the Buffalo Philharmonic Orchestra, as well as various chamber orchestras both in Southwest Missouri and Western New York. She has been featured on the Opus Classics Live series of WBFO radio several times, including appearances with the Reeds/Ali Flute and Guitar Duo, with guitarist Mir Ali. The duo has performed in many prestigious venues, including the National Flute Convention, the Rantucci International Guitar Festival, and in August 2001, was invited to tour in Spain, where the duo performed works from their CD, *Café*. She is also a member of The National Flute Ensemble, and appears on all seven of its CDs. She currently lives in Amherst, NY with her husband and three sons.

Peter C. Smith possesses several musical talents and has succeeded in bringing these diverse capabilities to play in his life as an active musician. Peter's most recent interest is the harp, which he has studied the past six years. His professional training has included harp courses at the Eastman School of Music while performing there extensively with the Harp Ensemble. Peter has studied privately with Buffalo Philharmonic Orchestra principal harpist Suzanne Thomas as well as internationally renowned SUNY at Fredonia professor and harpist, Mario Falcao. Other major musical accomplishments stem from his earlier career as a clarinetist. He studied this instrument at SUNY at Buffalo and advanced to perform and teach both locally and abroad. Peter serves as organist for two churches in his hometown of Niagara Falls. We welcome Peter back for his third performance with the BGMC.

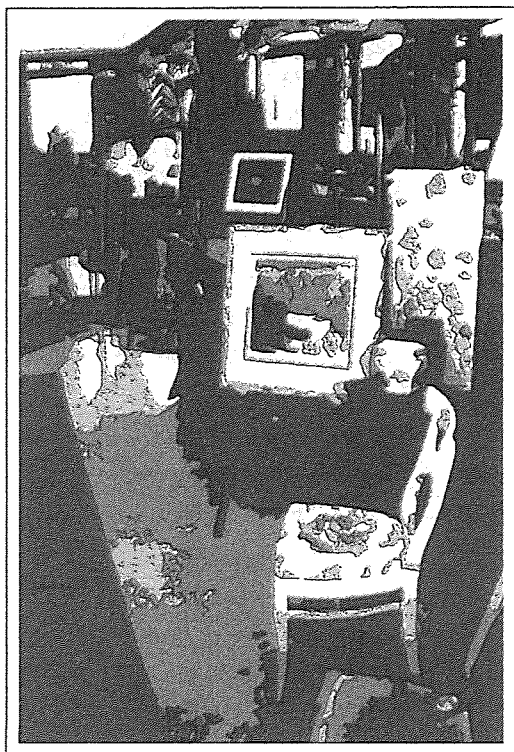
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History of the BGMC

Throughout our nation's history, gays, lesbians, bisexuals and trans-gendered persons have seldom, if ever, had a "voice" in society in the fullest sense of the word - a comprehensive, recognized presence with complete participation in American culture. But in our nation today, gay and lesbian choruses are flourishing. Our voices, artistically and politically, are being heard. The NYS Senate's passage of the Sexual Orientation Non-Discrimination Act (SONDA) and the appearance of the Buffalo Gay Men's Chorus are two recent examples.

In December of 1999, Roger Parris, a former music history student and part-time music critic, spoke to some friends about a dream he had for a gay men's chorus in Buffalo, NY. An earlier gay and lesbian chorus had folded several years before. A new gay men's chorus would give our community a voice that would build bridges to join straight, gay, lesbian, bisexual and transgendered people through beautiful music.

Roger asked several of his close friends, his partner, Mike Longo, Mike Bardo, a paralegal, and Jeff Wilson, an accountant to contribute ideas about building a new gay men's chorus. By January of 2000, this Steering Committee was exploring the possibilities. They envisioned a singing group of out, proud, gay men who would produce music of high artistic excellence for a wide audience of men and women who love male choral singing: a chorus rising out of the gay men's community of which all of Buffalo could be proud. In March of 2000, the original Steering Committee expanded to include attorney Bill Gardner, music educator Bill Fay, and retired US Navy pilot Jim Estep. By March 2001, the Buffalo Gay Men's Chorus (BGMC) was incorporated by the State of New York.

In May 2001, Barbara Wagner, the Music Director of the Unitarian Universalist Church of Buffalo, joined us as our charter music director, and we scheduled auditions for the BGMC on 19 May 2001. By the end of that day, we had a chorus: thirty-six men were singers in the nascent Buffalo Gay Men's Chorus. By the end of the month, we had 45 committed men in the chorus.

Rochester's Gay Men's Chorus gave us so much support during this formative period, coming to Buffalo to do a benefit concert and "friend" raiser for us in June

*Best Wishes
to the
Buffalo Gay Men's Chorus
from -*

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2001. They were our mentors, and we relied on their 18 years of experience to guide us. After over fifteen months of planning and, seemingly, endless meetings dealing with by-laws, incorporation papers, fund raising and organizational details, we were ready for our first rehearsal.

On Tuesday, the 11th of September, 2001, 33 men gathered together for our first rehearsal and to mourn the tragic passing of the men and women killed in the unimaginable attacks that day on the World Trade Centers and the Pentagon. All of us felt the need to be with one another to share our feelings and to find some relief from the horror of the day's events. We went on with the rehearsal, and we learned a song that night that brought us together, a Quaker hymn entitled "How Can I Keep From Singing?" which gave us comfort and has become our signature anthem sung at every concert.

We sang our first concert, "Music From the Heart," to a sold out house on 9 February 2002. None of us could have predicted the unbelievable support and response we received from the audience that night. Even before the last note died away, the audience was on its feet applauding. That energy validated us and made the Buffalo Gay Men's Chorus a living reality. Our second sold out concert of 2002 during Pride Week in Buffalo, was about "The Sounds of Summer." We marched in the Pride Parade as a community of singers, and we sang our songs in celebration of our gay heritage.

Our vision is to live in a community that supports gay, lesbian, bisexual and transgendered men and women. Our membership is open to any man who wants to sing and who can pass a simple voice placement audition. We welcome all men and women who want to support our singers by volunteering their support in ushering, receptions, mailings, coffee breaks during rehearsals and who wish a closer association with the Chorus. Our mission is to produce high quality vocal music in the distinctive and rich tradition of male choral singing that will entertain a wide audience and will enlighten by creating harmony and celebrating pride in ourselves and in our community. In our second performing year, we move toward realizing this vision through our music.

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Sue Hadden, Tessa Lew, Natalia Ortiz, Mark Skesavage, Tracy Spencer
and ushers from Buffalo Frontrunners/Frontwalkers

Special Thanks to

Signing for the hearing impaired: Emley Glenn

Poster Design: Daniel Wasinger

Program layout and cover design: Max Phillips

Friday evening's reception: Kevin Thompson & Quaker Bonnet

Saturday evening's reception: The Vestibule Group of St. Paul's
Russell Link

Rev. Joel Miller and the Unitarian-Universalist Church of Buffalo
Allen W. Farabee, Dean of St. Paul's Episcopal Cathedral
Dale Adelman, Organist & Choirmaster of St. Paul's Episcopal Cathedral

*The Buffalo Gay Men's Chorus wishes to thank everyone who has
contributed their time, energy and resources to make this concert a success.
We extend our unending gratitude for your wonderful contributions to the Chorus.*

The Buffalo Gay Men's Chorus is proud to be a member of the **Gay and Lesbian Association of Choruses (GALA)**, the world's only association committed to serving the lesbian and gay choral movement. Founded in 1982, GALA Choruses represents 180 choruses and 10,000 singers located throughout North America, Europe, and Australia. GALA Choruses fosters the artistic and organizational development of member choruses through a wide variety of programs and services: production of choral festivals; educational conferences; advocacy; grants for commissioning of new choral works; a resource center for choruses and individual members. GALA Choruses can be reached at P.O. Box 6504, Washington, D.C. 20035 or online at www.galachoruses.org.

Friends of the Buffalo Gay Men's Chorus—2003

A very special thank you to the Friends of the Buffalo Gay Men's Chorus. Your generosity helps BGMC fulfill its mission of enlightening, entertaining and creating harmony as we celebrate pride in the community and in ourselves. We are most grateful.

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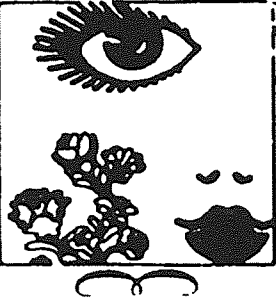
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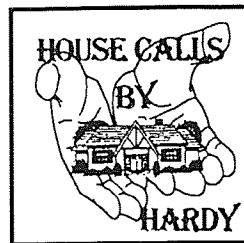
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Notes on the Program

by Timothy J. Fox

“How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep within our ears; soft stillness and the night
Become the touches of sweet harmony.”

—Shakespeare

The Merchant of Venice, Act V

A concert of music about music was the theme proposed for tonight's program, with a title taken from the lyric beauty of Act V of Shakespeare's *The Merchant of Venice*. The scene describes the joys of listening to music and describes someone who is unable to enjoy music as “fit for treasons, stratagems and spoils; the motions of his spirits are as dull as night, and his affections dark as Erebus; let no such man be trusted.”

Gabriel Fauré (1845–1924) began studying musical composition in 1861 under noted composer Camille Saint-Saëns and was steeped in the mysteries of plainsong and Gregorian chant. He held several different posts as an organist and later became professor of music at the Paris Conservatory. One of his first compositions was the sublime *Cantique de Jean Racine*, based upon a prayer of supplication by the 18th century French poet. This short piece contained all the qualities that would mark all of Fauré's music: lyrical melody, innovative harmony and simple orchestration. Fauré has never been widely popular with the paying public, but is highly regarded among musicians and performers for his qualities of clarity, balance and serenity.

When we think of minimalism in music, we tend to think of the late 20th century and such composers as Philip Glass, John Adams, Steve Reich and Arvo Part.



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Actually, Carl Orff (1895–1982) might well be considered to have set the path for them. Orff's use of simple melodies and repeated rhythms could well be the precursor of today's minimalist efforts.

Orff's *Carmina Burana* was based on medieval Latin and low German poetry that celebrated the entire range of human emotion, literally climaxing in the expression of human love (or sexuality, if you will). The work opens and closes with a hymn to fate and, along the way, celebrates the joys of springtime, dancing on the lawn, drinking in the tavern, the court of love, and medieval lovers Blanziflor and Helena. "In Taberna," for male chorus, begins with a baritone solo proclaiming himself the Abbot of Cucany who is about to meet with his fellow drinkers. In short order gambling and vice take over and the monks are soon letting all know that "the mistress drinks, the master drinks, the soldier, the clergyman, the poor man, the rich man, the Bishop, the Deacon, women and men drink by the hundreds and thousands." There is throughout the work a sort of verbal priapism at work, which the soprano soloist embraces with her last, and treacherously dangerous aria, where she proclaims that she will give her all to her dearest boy.

Randall Thompson (1899–1984) once shared the accord given to Aaron Copland. However, since his death, Thompson's reputation has fallen, while Copland's continues to shine. Thompson's major orchestral works are rarely played and his operas and chamber music languish in obscurity. His reputation is salvaged by his choral works, of which "Stopping By Woods On A Snowy Evening," from the cycle *Frostiana*, is one of his most performed pieces. Based on the poem by Robert Frost, Thompson weaves a folk-like setting of the poem that starts in unease and resolves into tranquility. Discerning ears might notice a resemblance to the old English tune "Greensleeves." Frost was so moved at the premiere of the entire cycle that he jumped up at the end and shouted to the performers to sing the whole work over again.

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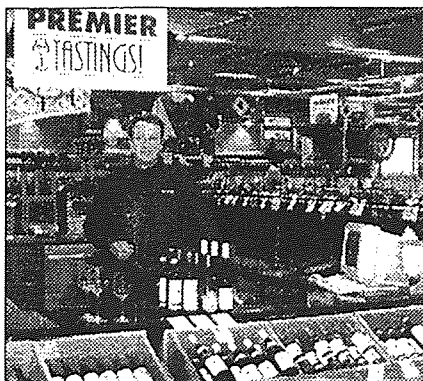
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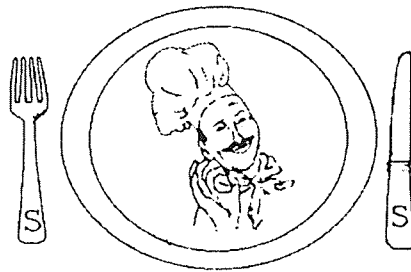
Gaetano Donizetti (1797–1848) wrote his comic masterpiece *The Daughter of the Regiment* in 1840. The work was an instant success and has rarely been off the operatic stage since that time. Donizetti had a great instinct for the theatre, and like Puccini, had to be inspired by a good libretto. He also possessed a truly lyrical gift of melody, and though his harmonic language can be rough and uneven, his operas have withstood the test of time and his choral music has begun to take its place in the standard repertoire.

Franz Schubert's life (1797–1828) was short and full of anxiety over money, illness and loneliness. Yet what a remarkable musical career: nine symphonies, twenty-two piano sonatas, six Masses, seventeen operas, some thirty-five chamber pieces and over six hundred songs.

It is in the felicity of his songs that Schubert's supreme gift for making beautiful melodies is most readily apparent. He shared with Stephen Foster the ability to fill his songs with the artless quality of folk songs. There are songs that are filled with a deep melancholy; still others with romance and sweetness or some with passion dark and intensely felt. "Ständchen," for mezzo-soprano and male chorus, also highlights Schubert's favorite device of hovering between the major and minor forms of the triad. The piano figuration in a Schubert song is usually suggested by some image in the text and is designed to help create the overall mood of the piece. Who knows what he might have achieved had he lived longer?

Shakespeare's *Henry V* has been filmed twice to resounding acclaim, the Laurence Olivier version in the 1940's and Kenneth Branagh's more recent version. Both cinematic treatments had superb musical scores. Olivier had the good fortune to have William Walton write the music for his adaptation and Branagh was equally blessed to have Patrick Doyle's felicitous score.

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Just consider a child who, absorbed in play, forgets himself

—Victor Frankl

Music For A While

by John T. Marohn

In the Purcell aria opening the concert this evening, music is portrayed as having the power to "beguile" one's "cares," to be the medium for escaping the daily-ness of our lives, or to transport us into a comforting world of nurturing and affection. In the French song, *Cantique de Jean Racine*, the narrator is driven more by a Christian sentiment in asking God to accept the songs (*les chansons*) as gifts (*les dons*) from a people who have been lavished with gifts themselves, including the gift of song. In Schubert's classic lieder, *An Die Musik*, music is described by the poet as rekindling the "warmth of love" and capable of carrying one to a "better world" (*bessere Welt*) in spite of the "gray hours" (*grauen Stunden*).

In addition to music being portrayed as something cathartic and transcendent, several works you will be hearing tonight present a stark contrast in moods. On the one hand, Randall Thompson's classic *Frostiana* choral piece, "Stopping by Woods on a Snowy Evening," is an extremely interior, meditative song. The alternating 4/4 and 6/8 rhythms reinforces the fatigue and thoughtfulness of a narrator whose journey is not yet over and who, in the end, still has "miles to go before" he "sleeps" as he stops to watch the "woods fill up with snow."

On the other hand, the more dramatically explosive emotions are conveyed in the wildly decadent "In Taberna Quando Sumus," Carl Orff's rousing and bombastic chant of drunken priests out having a good time. Orff seems to knowingly relish the irreverent and iconoclastic here while Donizetti's classic "Ra-ta-plan" from his opera, *The Daughter of the Regiment*, is a paean to the glories of war. The martial beat conveyed in the repetition of the phrases "ra-ta-plan" reflects the sounds of military boots hitting the pavement as another suicidal mission of military patriots



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goes off to yet another war. Patrick Doyle's "Non Nobis Domine" seems to rationalize Henry V's chauvinism by romanticizing the song of the troops who claim to be fighting, not for their own sakes, but for the "glory" of God. One is reminded here of Voltaire's comment that God always seems to be on the side of the biggest battalions.

And last but not least, the BGMC shares its voice with you our audience in an act of communal love. This concert this evening is our collective love song to you in a similar, but less final way conveyed in the words "When I have sung my songs to you, I'll sing no more." Although the sentiment conveyed in the words borders on the overly-dramatic, we ask you to suspend your disbelief by listening to the songs we sing to you this evening as a culmination, that singing them to anyone else would be, in the words of Ernest Charles, a "sacrilege." And if your fantasies extend beyond even that, you may want to imagine yourself as the love-object in Schubert's baritone art song, "Serenade," to whom the narrator sings his lieder, his love song, and from whom he asks to be moved by his songs: "let also your tender heart be moved" (*Las auch dir die Brust bewegen*). If you want to reinvent yourself as Victor Frankl's playful adult-child, you can become the son in "If I Sing" who lovingly remembers his father having taught him everything he knows about music and gently accedes to his calling in life by saying "Now music's what I do." You are for us this evening that father who teaches us by your presence, your attentiveness, your caring. In response to that love, we give to you our own voices in songs from our hearts.

Music and song bond us, if only momentarily, on this evening in January. As a chorus, we would like to thank all of you for traveling "side by side" with us in sharing our gift of song to you, our caring and supportive listeners. See you again in the spring!

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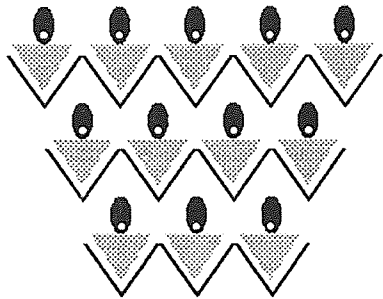
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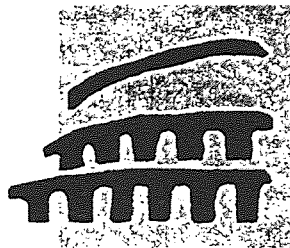
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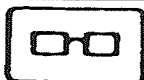
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West Side Neighborhood Housing Services, Inc., 359 Connecticut Street, Buffalo, New York 14213, is a private non-profit corporation dedicated to the preservation and revitalization of Buffalo's West Side neighborhoods. We seek to provide safe and affordable housing opportunities for low to moderate income individuals and families. We currently offer programs and services pertaining to home ownership, home improvement and rehabilitation assistance. For more information, contact our office at (716) 885-2344.

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