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The Colors of Our Lives

Buffalo Gay Men's Chorus

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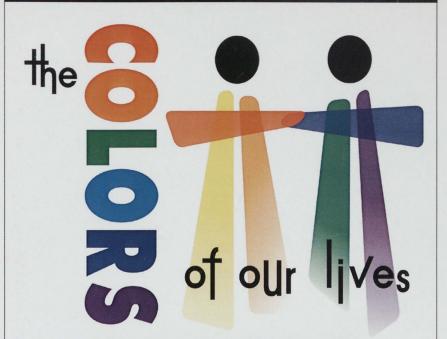
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The Buffalo Gay Men's Chorus is dedicated to producing vocal music of high quality in the rich tradition of men's choral singing.

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CITY OF BUFFALO BYRON W. BROWN MAYOR



June 2007

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

Greetings and salutations to the BGMC on the occasion of your summer concerts of song!

We send warm wishes on behalf of the City of Buffalo as you present "Colors of Our Lives" at the Unitarian Universalist Church on Friday, June 15th and at First Presbyterian Church on Saturday, June 16th.

Maestra Barbara Wagner along with your Board, volunteers and patrons continue to bring the Chorus to ever-higher levels of success.

Your program includes songs of patriotism, faith, love, family and relationships, ideals which I'm sure your audience will come to appreciate more truly upon hearing your quality vocal music in the rich tradition of men's choral singing.

Thank you for all your hard work and many rehearsal hours spent in bringing our city and region another cultural asset of which we all can be proud.

Continued best wishes as you enlighten and entertain in our community of "Good Neighbors!"

Sincerely,

Zym D. Brown

Byron W. Brown Mayor



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The Colors of Our Lives

Dennis C. Stuart, President, BGMC



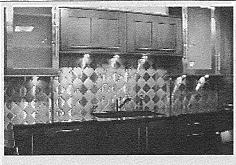
There is no better title for tonight's concert than "The Colors of Our Lives" because all of life is in the shading. Whether we live a robust and radiant existence filled with techni-color moments or a subdued and tranquil life in earthtones, it is the only life we will ever have to enjoy or to endure. It is ours to embrace or ignore. It is ours to fulfill or deny. It is whatever we make it to be.

We, the members of the BGMC, have chosen to live our lives proudly and "out" in the open sunshine, in the multi-hues that choral music offers. We have elected to seek our place in those colors that complement our collective voices and our individual values. We are proud of the way our lives contrast and connect with the lives of all Western New Yorkers. We are eager for you to hear what we "see" and trust that you will enjoy this evening as much as we have enjoyed preparing it for you.

While the BGMC spends most of its year in rehearsals and in preparing and performing in benefit concerts, our January and June performances are the occasions that we do just for you, our supporting audiences. It is your willingness to provide us with the encouragement and financial resources that allow us the absolute luxury of giving our time, energy and talent to the benefit of myriad WNYers in need.

We thank you for tonight and for including the BGMC in your charitable giving. When you give to us, you give to scores of other causes important to the welfare and harmony of the community. Whether we sing with the BPO for the Olmsted Parks Conservancy or we make certain to support issues relevant to the Gay/Lesbian/Bisexual/Transgendered communities, we serve all of Buffalo and its environs. We serve you.

Please continue with your commitment to this great organization. It is my great honor and pleasure to serve as President.



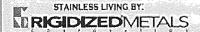
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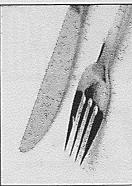
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The Colors of Our Lives

Barbara Wagner, Artistic Director, BGMC



"The Colors of Our Lives" has very special meaning for me. I see and hear music in textures and colors. The words have texture and color. The songs we sing, the moods they express are in bright technicolor. I think this may be the very reason that new music is so exciting to me. What will I see in my mind's eye as I read the music and the text to myself? "To Singing," one of my favorite songs on

this concert, is a huge rainbow of colors. We're taken from the bleak greys of a questioning child tormented by slashing school yard taunts to the dark green of security among his singing brothers and again back to the navy blue hopelessness of lost parents and the cold rejection of family. The dark, rich colors of night are filled with glowing yellows as the music brings light to the boy. There is a myriad of soft colors, as the singers (my beloved singers) help him preen his soft, feathery, red tipped wings. Their songs soar above the puffy white clouds as the tenors and basses sing the shining songs of love. Our young man has found the sparkling joy of the oranges, yellows, purples and shiny reds and warm browns of the men who love him. It's all very romantic, but then, so is singing for us. I hope that you too will be as enchanted by the "colors of our lives" as we have been during these past few months of rehearsal.

A very warm welcome to all.

Love, Barb

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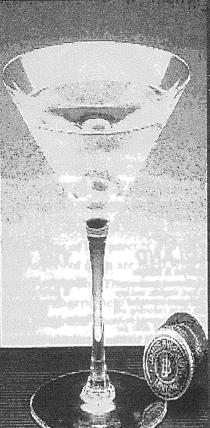
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Brian Bussard-Schuster
Robert C. Donner
Shaun Doyle, Jr. **
Norm Duttweiler, Jr.
Ronald Houk
Spike (Michael) Liska
Randy McWharf
Matthew Mooney
B. Aidan Ngin
Tom Nolan
John Rex

Bass II

Hanford Searl, Ir.

Kevin L.Thompson

Robert Szustak

Ronald J. Galena Paul T. Gannon Michael Gillis Jaime Stephan Goldfuss * Lorne E. Gretsinger Jason Higbee Jim Jagow Randy D. Kozlowski Russell C. Link Timothy H. Mahiques David K. Mathewson ** Rvan I. McKane L. Martin Palcic Brian Rotach Dr. Lawrence Van Heusen Joseph A. Zimmerman

Tenor II

Donald Behr
Paul Brundage
Edward F. Ciszek, Jr.
Dave Gannon
William C. Hardy
Gerry Klein
Delwyn Milander
Roger Parris
Mark J. Peszko
Michael Rogers
Cedric 'Flip' Taporco **
Jason A. Ward
James Wielind

Bass I

Christopher Babbitt Dave Batt Dan Folwell William H. Gardner Andrew Giarrizzo Scott Glasser Michael Heaney Vincent Kuntz Ramón 'Ray' Meléndez Raymond Neil Andy Newbert ** Benjamin Phillips Joe Puma Robert Rose Sherwood 'Woody' Sipprell Dennis C. Stuart **Edward Tormay** Steven Young



The Buffalo Gay Men's Chorus (continued)

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Paul Cassavaugh
Edward N. Giannino
John Jubulis
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Mark Meyer
Steve Niemiec
Todd B. Ruth
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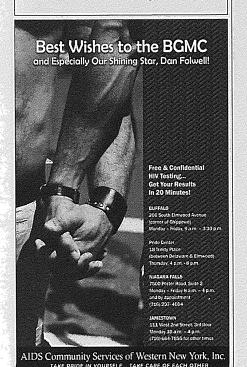
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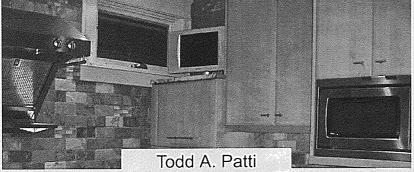
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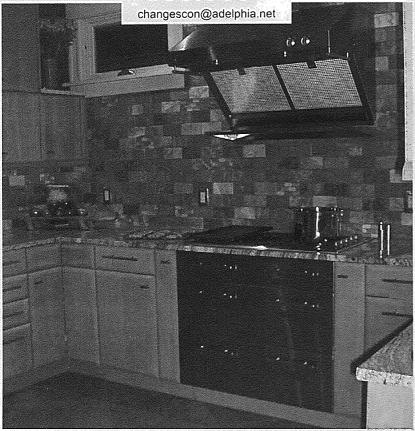
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The Colors of Our Lives

Circle of Life

Elton John and Tim Rice

From The Lion King

Christopher Hart, Percussion; Michael Heaney, Flute; Shaun Doyle; Christopher Babbitt; and the Chorus

Heleluvan

O Canada

Traditional Muskogee Indian Song

N'Kosi Sikelel' iAfrica

Words and Music by Enoch Sontonga Arranged by Gabriel Larentz-Jones

God Bless Africa

C. Lavallée

Star Spangled Banner

Words by Francis Scott Key

Music attributed to John Stafford

Smith

One

Music by Marvin Hamlisch

Words by Edward Kleban

I Am What I Am

Jerry Herman

Arranged by Eddy Clement for

GMCLos Angeles

Brian Rotach, Jason Higbee, Lorne Gretsinger and the Chorus

When I Sing

Music by David Shire

From Closer Then Ever

From A Chorus Line

Words by Richard Maltby, Jr.

Cedric (Flip) Taporco, Baritone

In Remembrance

Music by Eleanor Daley

Poem: Anonymous

(Attributed to Mary Elizabeth Frye)

The Circles of Our Lives

Music by David Brunner

Poetry by Wendell Berry

Family

Henry Nieger and Tom Eyen

From *Dreamgirls* Arranged by Dennis Coleman

Stand By Me

Words and Music by Ben E. King,

Jerry Leiber and Mike Stoller

Arranged by Mac Huff

INTERMISSION

You'll Never Walk Alone

From Carousel

Music by Richard Rodgers

Words by Oscar Hammerstein III

You Walk With Me

Words and Music by David Yazbek

From The Full Monty

Steve Young, Baritone

Rob Szustak, Rob Black, Shaun Doyle and Matthew Mooney and

selected members of the tenor sections

To Singing

Music by Karl Logue

Words by George Klawitter

David Matthewson, Bass, and the Chorus

Oseh Shalom

Music by Ben Steinberg

Text from Gates of Prayer

Arirang

Korean Folk Song

Arranged by Robert de Cormier

Plaisir d'Amour

Jean Paul Martini

Arranged by Bruce Trinkley

Du bist die Ruh

Franz Schubert

Arranged by Eric Lane Barnes

Wade in the Water

Traditional Spiritual

Arranged by Nina Gilbert

Swimming to the Other Side

Music and Words by Pat Humphries

Arranged by David Fox

The Praver

Carole Bayer Sager

Arranged by Stan Hill for

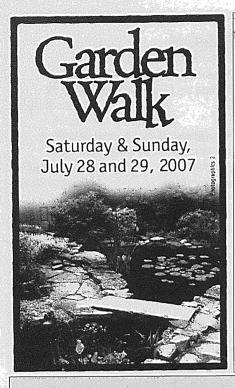
Twin Cities GMC

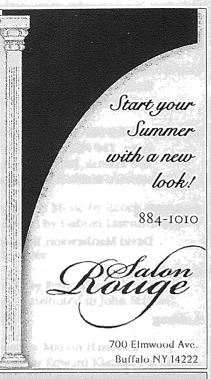
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Music Notes & Translations

The Circle of Life

Academy award nominated song from the 1994 film *The Lion King*, widely considered to be Disney's finest animated film ever. The opening chant "Nants ingonyama bagithi Baba / Sithi uhm ingonyama" is in Zulu. It means "Here comes a lion, Father / Oh yes, it's a lion!". According to the song's lyricist Tim Rice, "The Circle of Life" points out that everything is interrelated and that everybody has some sort of responsibility to somebody else; we are all bound together. No man or lion for that matter is an island.

Heleluyah

Early in their history, the Creek Indians, also known in their own language as Muskogee, lived in what is now Tennessee, Georgia, and Alabama. Muskogee descendants of varying degrees of acculturation live throughout the southeastern United States.

N'Kosi Sikelel' iAfrica

Composed in 1897 and first publicly sung in 1899, "N'Kosi Sikelel' iAfrica" has become the equivalent of a national anthem for the Black people of the Union of South Africa. When the African National Congress flourished, its leaders adopted this piece as a closing anthem for their meetings. It is now sung before royalty and on large occasions. The members of the BGMC respectfully ask the audience to stand while it is being sung.

God bless and preserve Africa.
Let her glory be held up high.
Please listen to our prayers;
God bless her children.
Spirit, please come down,
God bless and protect us.
Holy Spirit, please come down;
Bless us, we her children.
God protect our nation;
Please bring an end to wars and suffering.
Protect us,
Protect our nation, Africa.

The Star-Spangled Banner

Amen, so be it forever and ever.

"The Star-Spangled Banner", the national anthem of the United States of America, lyrics written in 1814 by Francis Scott Key, a 35-year-old lawyer and amateur poet, who wrote them as a poem after seeing the bombardment of Fort McHenry in Baltimore, Maryland, by British ships in Chesapeake Bay during the War of 1812. With a range of one and a half octaves, it is notoriously difficult to sing. When "The Star-Spangled Banner" is performed in public, it is customary for American citizens to stand and face the American flag, if one is displayed, while placing their right hands over their hearts. If no flag is on display, it is customary to stand and face the source of the music.

continued on page 24

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salutes

The Buffalo Gay Men's Chorus

Best Wishes for another successful season!



Achieve anything

continued from page 22 m page 22

One

This song is from the 1975 musical A Chorus Line, winner of the Pulitzer Prize for Drama and 9 Tony Awards. The BGMC is using the version with the countermelody that turns into an interwoven melody in verse 3. This version is used as the finale of the stage and screen productions. The original run of the show closed on Broadway on April 28, 1990, after 6, 137 performances, making it one of the longest running shows in Broadway history.

When I Sing

In 1989 this song was combined with other songs the team of Roger Maltby and David Shire had written over the previous 30 years (with alterations) to make the revue Closer Than Ever. It tells a story from the perspective of a man speaking to his father. The father's health is failing, and the son wanted to take the opportunity to thank him for helping him find his voice, and that whenever he sings, it's because his father is his role model.

In Remembrance

Eleanor Joanne Daley is a Canadian composer, organist, and accompanist. "In Remembrance" is excerpted from her Requiem which was named outstanding new choral composition by the Association of Canadian Choral Conductors in 1994. This movement, ten lines of touching consolation on the loss of a loved one, is a graceful setting of a poem attributed to Mary Elizabeth Frye, a Canadian housewife and poet.

The Circles of Our Lives

The composer writes: "I found in the words of Wendell Berry a profound sincerity and respect for the wonder of life. Mr. Berry's words are wonderfully rhythmic and musical. Though the setting of this gentle poem is predominantly syllabic. there should be flow and shape to the melodic line. Above all, it should be sung thoughtfully and with feeling." The piece was commissioned by the American Choral Directors Association in 2000; at the request of conductor Dr. Timothy Seelig, the composer made this male voice arrangement for the Turtle Creek Chorale, who performed it in 2004.

Family

This song is from the 1982 Tony Award winning musical and 2006 film Dreamgirls. Although this was sung at a point of emotional tension in the show, the song stands on its own as a testament to reliance.

Stand By Me

Written in 1961 by Ben E. King, Jerry Lieber, & Mike Stoller, it was named as one of The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll. King's version was a Top Ten hit on the U.S. charts twice—in its original release in 1961, and a 1986 rerelease coinciding with its use as the theme song for the movie of the same name.

continued on page 26

and his borders round had the attack

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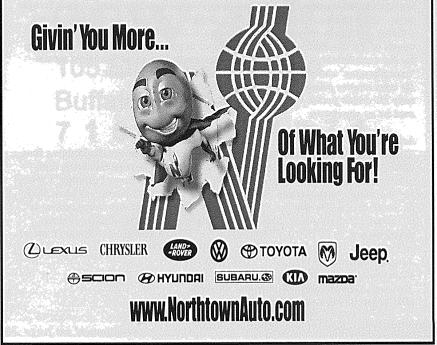


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continued from page 24

You'll Never Walk Alone

This song was written by Richard Rodgers and Oscar Hammerstein II for their 1945 musical, *Carousel*. It's sung after the death of the lead, Billy Bigelow, to give courage to Julie Jordan, pregnant with child at the time, and is reprised in the final scene to encourage a graduation class of which Louise (their daughter) is a member. The song's popularity arose during the original Broadway production because of World War II, where many members of the audience had husbands, brothers, boyfriends or fiancés at war overseas, which led to solace in the song's message.

You Walk With Me

From the 2000 Broadway stage adaptation of the film *The Full Monty*, by librettist Terrance McNally and composer David Yazbeck. The musical scored nine Tony Award nominations (but no wins). "You Walk With Me" is the culmination of the budding love affair between suicidal mama's boy Malcolm and the daredevil Ethan.

To Singing

Originally commissioned by the Capital City Men's Chorus (Austin,TX), this song had its premiere on May 7, 2006. It's an homage to the experience of a gay man singing in a chorus, and the healing power of music.

Oseh Shalom

Ben Steinberg, perhaps the most widely commissioned composer of Jewish music worldwide, is Director of Music and Composer-in-Residence at Toronto's Temple Sinai. "Oseh Shalom" is excerpted from his 1990 Voice of Peace (Kol Shalom), a Friday evening service for Cantor, choir and organ. The text includes the last words of the mourner's Kaddish, the prayer of praise that expresses a yearning for the establishment of God's kingdom on earth. The word "Kaddish" means "sanctification" and the prayer is a sanctification of God's name.

He who creates peace in His celestial heights, may He create peace for us and for all Israel; and let us say: Amen.

Arirang

There are apparently a number of mountain passes in Korea called Arirang Pass. Arirang is arguably the most popular and best-known Korean folk song, both inside and outside Korea. The native Korean word "Ari" means "beautiful," "lovely," or "charming"; "rang" means "dear". The original form of Arirang has been sung for more than 600 years. The BGMC sings an English language arrangement of the song made in 1969 by choral conductor, composer and arranger Robert deCormier. A more literal translation of the original Korean text reveals a sweet sadness

Arirang, Arirang, Arirayo...

I am crossing over Arirang Pass.

The man/woman who abandoned me here

Will not walk even ten li before his/her feet hurt.

continued on page 28

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continued from page 26

Plaisir d'Amour

"Plaisir d'Amour" (The joys of love) was composed as a solo song in 1785. The original words of this gentle song were taken from a novel by Jean-Pierre Claris de Florian and were set by the South German composer Johann Schwarzendorf, who settled in France and wrote and taught music under the pseudonym Jean Paul Martini. In the Elvis Presley beach party film Blue Hawaii (1961) most of this song appears recast as "Can't Help Falling in Love with You."

The joys of love are but a moment long, The heartache of love lasts for life. I have left everything for ungrateful Sylvia, But she left me and took another lover. The joys of love are but a moment long, The heartache of love lasts for life. "As long as the water flows gently To the stream that borders the meadow, I will love you", repeated Sylvia to me. The water still flows, yet she has changed. The joys of love are but a moment long, The heartache of love lasts for life.

Du bist die Ruh

In "Du bist die Ruh" (You are rest), Friedrich Rückert's love poem, published in 1822. Schubert finds the opportunity to create a setting of rapt, almost religious devotion to the loved one. The expressive simplicity of the song maintains its quiet mood with long arcs of sustained melody. The structure of the song and the music itself, which is given the tempo marking by Schubert of Langsam (slowly), is disarmingly simple, yet subtle in the marrying of the text to the music, and in the deftly wrought piano accompaniment. The irrepressible Eric Lane Barnes, Assistant Artistic Director of the Seattle Men's Chorus and a performer in the comedy vocal ensemble Captain Smartypants, published this arrangement for men's voices in 2005.

You are peace, quiet peace; You are longing and what stills it. I consecrate to you, full of pleasure and pain, My eyes and beart as a dwelling place. Come live with me. And close the gates quietly behind you. Drive other pain from this breast. May my heart be full with your pleasure. The tabernacle of my eyes is lit up by your radiance alone. O fill it completely!

Wade in the Water

Harriet Tubman originally sang this spiritual as a warning to runaway slaves. To escaping slaves, the song told them to abandon the path and move into the water. By traveling along the water's edge or across a body of water, the slaves would throw chasing dogs and their keepers off the scent. "God's a-gonna trouble the water" refers to the parting of the Red Sea as the Israelites made their exodus from Egypt.

continued on page 35

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continued from page 28

Swimming to the Other Side

Originally recorded for her 2001 CD "Hands", this song is sung at peace and justice events around the world and has been translated into 7 languages. Pat Humphries said this song "did not just come out of me.This came from a lot of different people and different places, and I just happened to be here at the right time for it to flow through my pen, my tape recorder. It's very emotional for me."

The Prayer

A duet originally performed by Celine Dion and Andrea Bocelli, "The Prayer" won the Golden Globe Award for Best Original Song from the movie *Quest for Camelot* in 1999. It was nominated for an Academy Award for Best Original Song in 1999 and a Grammy Award for Best Pop Collaboration with Vocals in 2000. "The Prayer" was initially recorded as two separate solo pieces, Dion's in English and Bocelli's in Italian.

Oh Happy Day

Edwin Hawkins' funky arrangement of the hymn "Oh Happy Day" has a long pedigree. It began as a hymn written in the mid-18th century, "Oh happy day that fixed my choice", by English clergyman Phillip Doddridge (based on Acts 8:35) set to an earlier melody (1704) by J.A. Freylinghausen. By the mid-19th century it had been given a new melody by Edward F. Rimbault and was commonly used for baptismal or confirmation ceremonies in the UK and USA. The 20th century saw its adaptation from 3/4 to 4/4 time and this new arrangement by Hawkins, which contains the repeated refrain only (all of the original verses being omitted).

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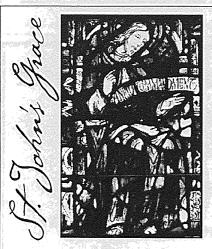
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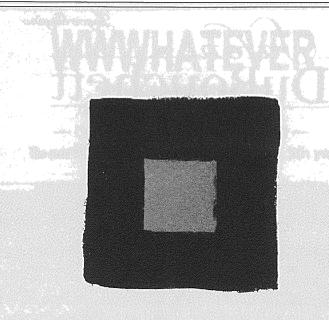
In the summer of 2004 the BGMC attended and performed at the GALA Festival VII in Montreal where over 6,000 other singers participated. The BGMC is already making plans to attend and perform at GALA Festival VIII in Miami, Florida in July of 2008.

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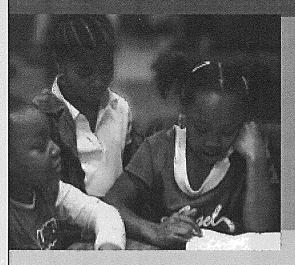
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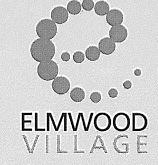


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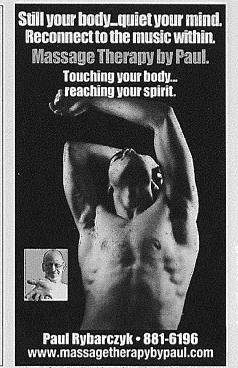
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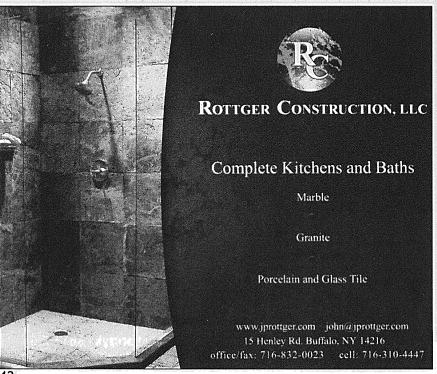
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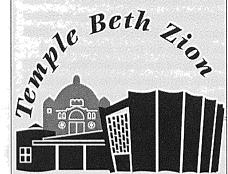


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About the Artists

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Incorporated in 2001, the Buffalo Gay Men's Chorus (BGMC) performs a rich catalog of classical, contemporary, Broadway, pop and multi-cultural music. The repertoire is as diverse as the 75 men who

are singing with pride as members of the BGMC.

The BGMC has been honored by the Empire State Pride Agenda with a Community Service Award. This award was in recognition of efforts to raise awareness and to enlighten our region through song. To that end, the BGMC has performed in a variety of venues throughout Western New York and Ontario for many community events. Additionally, the BGMC has traveled to Montreal to participate in the seventh annual GALA Festival, an international gathering of gay and lesbian choruses. Recently the BGMC won the *Artvoice* Best of Buffalo 2006 Award for 'Best Vocalist.'

While maintaining a strong presence within the gay community, The BGMC also has been privileged to perform with the Buffalo Philharmonic Orchestra at Kleinhans Music Hall on two occasions, and has done benefits for the Amherst Unitarian Universalist Church music program; Blessed Trinity Roman Catholic Church's restoration; the annual World AIDS Day Memorial Service; and, the AIDS Community Services fundraiser Cause for Celebration. Additionally, BGMC performed for the arrival of The Amistad; participated in "Gusto at the Gallery" at the Albright-Knox Art Gallery; sang at the Ars Nova Musicians "Viva Vivaldi" Concert; sang at Fredonia College for their diversity and multicultural groups; and, at the Nichols School for Diversity Week. Of course, our four major concerts annually bring our work to thousands of avid listeners.

The BGMC is a membership association dedicated to producing high quality vocal music in the rich tradition of men's choral singing. Through song, the Chorus endeavors to entertain and enlighten, create harmony and celebrate personal and community pride.

Barbara Wagner, the charter Artistic Director of the Buffalo Gay Men's Chorus, has served as Minister of Music at the Unitarian Universalist Church of Buffalo (UUCB) since 1962 and was Director of Vocal Activities at Nichols School for more than 24 years.

The Choir at the UUCB, in addition to its Sunday morning responsibilities, enjoyed two highly

acclaimed European tours: the first to Germany, Austria and the Czech Republic and the second to Ireland, Wales, England and Scotland. The Choir under Ms. Wagner's direction has recorded for American Public Radio, performed locally with the Buffalo Philharmonic Orchestra (BPO), Amherst Saxophone Quartet and the Ars Nova Musicians. 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 ran a choral program at Nichols High School that involved more than 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, Buffalo's Gay & Lesbian chorus in the mid 1980s.

Ms. Wagner earned a BFA Degree from the State University of New York at Buffalo, where she studied organ with Squire Haskin, and completed graduate work at Westminster Choir College. Her advanced studies include organ study with Karl Richter at the Munich Conservatory and conducting with Raymond Harvey, formerly Assistant Conductor of the BPO and presently Music Director of the Kalamazoo Symphony.

She is a member of the American Choral Director's Association, the Erie County Music Educators Association, MENC, Unitarian Universalist Musicians Network (founding member, former vice president and board member) NYSSMA, the American Guild of Organists (sub-dean and program chair for the Buffalo Chapter), and the Chromatic Club of Buffalo. She was Chair of the New Hymns Task Force of the Unitarian Universalist Association, which recently completed *Singing the Journey*, a brand new supplement to *Singing the Living Tradition*, the hymnbook for the denomination. Ms. Wagner also served on the

continued on next page

Commission for "Singing the Living Tradition" which worked for 7 years compiling and researching that book, which went to press in 1993.

Ms. Wagner is the recipient of the Buffalo Philharmonic/Erie County Music Educators Award for Excellence in Choral Music in 2002, and is included in the 2004 of Who's Who in American Women. She is slated to be included in the upcoming 25th anniversary edition of Who's Who in America. She and the chorus were featured in *About* magazine's June, 2006 edition.



A native of North Carolina, **Debi Overton**(Accompanist,) 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. For many
years, she was active at the Summer Music Festival
in Aspen, Colorado. As the coach/accompanist for
the choral department in Aspen, 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. Additionally, she has coached with coach/accompanists David Garvey, John Wustman, Brooks Smith and Dalton Baldwin and the local master, Livingston Gearhart.

Ms. Overton has accompanied Master classes for Luciano Pavarotti, Phyllis Curtin, Jessye Norman, Leontyne Price and Sylvia McNair. She has accompanied the regional Metropolitan Opera auditions in Greensboro, NC, Philadelphia, PA, Atlanta, GA and New York City. Considered by her peers to be one of the finest sight readers in the country, she offers nuances and subtle interpretations of music that have been enjoyed and applauded by thousands of listeners throughout the United States. Trained as a concert pianist, she has toured in Europe but prefers the roots, both spiritual and local, offered by a career as a church musician.

In addition to her duties as Organist and Choir Master at Calvary Episcopal Church in Williamsville, Ms. Overton is a past chair of the Music Commission of the WNY Episcopal Diocese, has been a member of the Board of Directors for the American Guild of Organists and is active in Western New York teaching, accompanying and performing with singers and instrumentalists.



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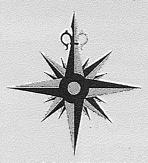


Membership in the BGMC is open to any man who passes a simple audition and who is willing to commit to weekly rehearsals, an active performance schedule, paying semi-annual dues and wants to have fun making beautiful music.

Auditions are held throughout the year. For more information, call Artistic Director Barbara Wagner at 668-1124.

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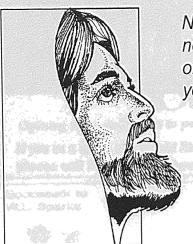


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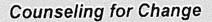
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