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If Music be the Food of Love Play on!

Buffalo Gay Men's Chorus

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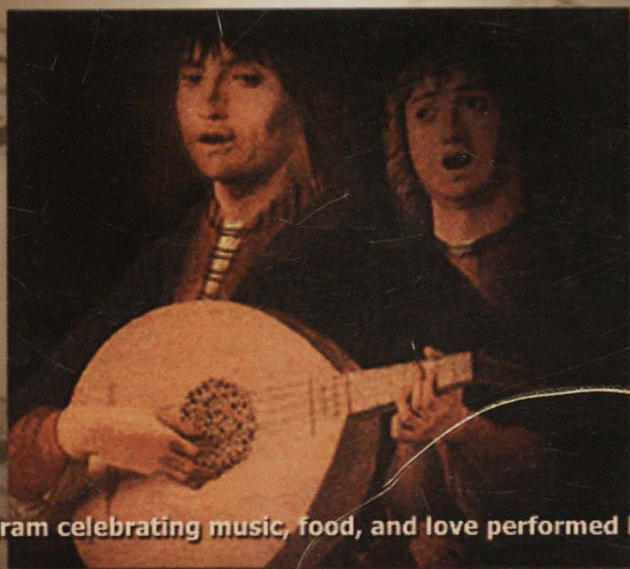
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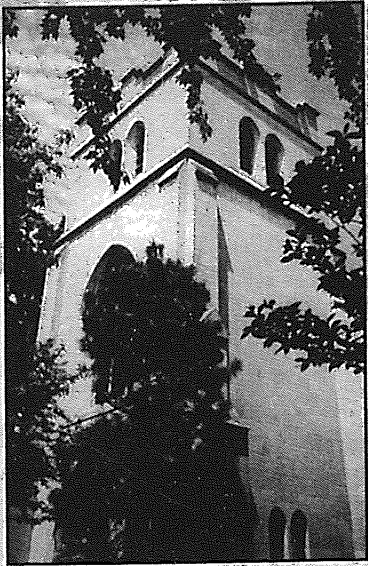
If Music Be
The Food Of Love

Play On!



A program celebrating music, food, and love performed by 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

The Buffalo Gay Men's Chorus

Barbara Wagner, Music Director & Conductor
presents

If Music Be The Food of Love, Play On!

8 o'clock

Friday, January 16, 2004
Unitarian Universalist Church
of Buffalo

Saturday, January 17, 2004
Holy Trinity Lutheran Church
Buffalo

www.BuffaloGayMensChorus.com

A Message from the President

Welcome to the first concert of the Buffalo Gay Men's Chorus 2003-04 concert season.

Our music comes to you from our hearts ... where else but from the heart. Singing moves us: we use music to rouse our passions, to go to war, to bury our dead, celebrate our lives, to glorify and open the space for the experience of divinity. Music, especially singing, touches something deep inside us, something primary, radical, fundamental. It's toe tapping, hand clapping, makes us want to sing and shout, shake our patooties, dance with our neighbors, moves us to tears and joy. When we sing, something happens that draws singer and listener together. There is a deepening of understanding that is not carried by words, a sharing of something indefinable that moves in the space between singer and listener. Singing moves us out of ourselves and into a shared space. So the men and women of the Buffalo Gay Men's Chorus perform for you tonight, and we do this together, for without you and your support, we could not exist. Our thanks come to you in the expressive way that is unique to music as we perform for your pleasure and enjoyment.

Jim Estep
President, Buffalo Gay Men's Chorus

Special Thanks to —

Ushers from Buffalo Frontrunners/Frontwalkers,
Poster and Cover Design: Daniel Wasinger
Program Layout: Robin Johnson and Russell Link
Friday Evening's Reception: Michael Shanahan and Quaker Bonnet
Saturday Evening's Reception: Kevin Thompson and Cookie Confections
Rev. Joel Miller and the Unitarian Universalist Church of Buffalo
Rev. Dr. Charles D. Bang and the Holy Trinity Lutheran Church

The Buffalo Gay Men's Chorus wishes to thank all who have contributed their time, energy and resources to make this concert a success.

We extend our unending gratitude for your wonderful contributions to the Chorus.

PROGRAM

- If Music Be the Food of Love Henry Purcell
Peter Ghiloni, *Bass*
- Sing You Now Bob Chilcott
Poem by Thomas Ravenscroft
- How Can I Keep From Singing Quaker Hymn
Arranged by Ginger Littleton
- The Last Words of David Randall Thompson
Text from II Samuel, XXIII, 3, 4
- Winter Song (Celtic Folk song) Arranged by Jeffrey Jones-Ragona
Text anonymous (before 10th century)
Origin either Orkney or Isle of Man
Peter Smith, *Harp*
and The Chorus
- As I Hear the Sweet Lark Sing Irish Folk Song
Arranged by Greg Gilpin
Mr. Smith, *Harp*
and The Chorus
- Syrinx Claude Debussy
Betsy Reeds, *Flute*
- Sing Me to Heaven Daniel Gawthrop
- Dirait-on Morten Lauridsen
Poem by Rainer Maria Rilke
- Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;
self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

English translation by Barbara and Erica Muhl

Daemon Irrepit Callidus György Orbán
The Demon sneaks expertly
Tempting the amiable heart;
He sets forth trickery amidst praise, song and dance.
However amiably the Demon acts,
It is still worth less than the heart of Jesus.

Entrance of the Queen of Sheba George Frederic Handel
Arranged by James Bigham
from *Solomon*

James Bigham, *Organist*
(Holy Trinity Lutheran Church only)

Salmo 150 Ermani Aguiar
Psalm 150
Praise God with the sound of the trumpet, the psaltery and the harp. Praise him with the timbrel and the dance, praise him with strings and pipes. Praise him with high-sounding cymbals of joy.

INTERMISSION

Lollipop Ross and Dixon
Arranged by Reeves
Arrangement Courtesy of Rochester Gay Men's Chorus

Around the Corner Art Kassel and Gus Kahn
The Barbershop Singers

Who Will Buy Lionel Bart
from *Oliver*
The Chorus
and Soloists

Good Old A Cappella L. Carter and O. Nevada
Brad Williams, *Tenor I*
Richard Herr, *Tenor II*
Paul LaDuca, *Bass I*
Peter Ghiloni, *Bass II*

Can You Tell Me What I Think? George Berg

Too Late Now Burton Lane and Alan Jay Lerner
Shaun Doyle and Guy Tomassi, *Tenors*

Drinking Song Sigmund Romberg
from *The Student Prince*

Drink To Me Only With Thine Eyes Old English Air
Arranged by Robert Shaw and Alice Parker
Text by Ben Jonson

Dream With Me Leonard Bernstein
Arranged by Larry Moore
Ms. Reeds
and The Chorus

Non Nobis Domine Patrick Doyle
Arranged by Graham Preskett
from *Henry V*

Psalm 115:1
Not to us, O God, but to your name be the glory!

The Chorus
Richard Herr, *Organ*, Unitarian Universalist Church
James Bigham, *Organ*, Holy Trinity Lutheran Church

Buffalo Gay Men's Chorus

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CITY OF BUFFALO
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ANTHONY M. MASIELLO
MAYOR

January 2004

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 third year of your existence and on the occasion of your Winter Concert, "If Music be the Food of Love, Play On," to be held Friday and Saturday, January 16 and 17, 2004.

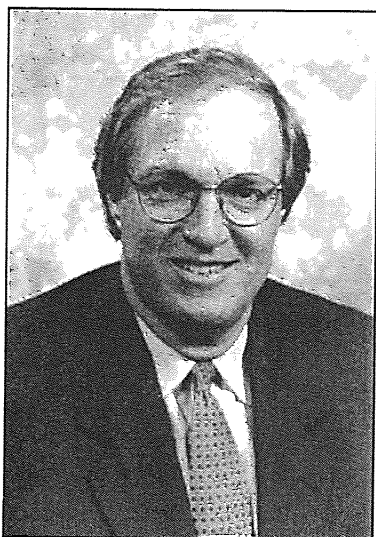
From the evening of your inaugural concert, "Music From the Heart," to last June's concert, "Songs of Freedom," you have placed yourselves firmly in the company of the "Best of Buffalo's" greatest treasures! The BGMC is a proven and resounding success, and truly a cultural asset to our region.

Thank you 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's and tomorrow night's concerts.

With best wishes in your third year and fifth concert.

Sincerely,

Anthony M. Masiello
Mayor



The Buffalo Gay Men's Chorus

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

Tenor I

Rob Black, Robert C. Donner, Shaun Doyle, Jr.,
Norm Duttweiler, Tom Gleed, Bill Hoffman,
Ron Houk, Dion R. Johnson, Peter A.T. Miller,
Mark Patterson, Righteous Jeffrey Proctor, Kevin Thompson,
Guy Tomassi, Brad Williams, Jeff Wilson

Tenor II

Michael K. Bardo, Donald Behr, Edward F. Ciszek,
Tim Fox, Dave Gannon, William Hardy,
Richard Herr, Gerald Klein, Delwyn Milander, Michael Mrocza,
Nelson Neels, Roger Parris, Mark Peszko, Mike Styn, Jason Ward

Bass I

David Batt, Jim Carrubba, Dan Folwell, Bill Gardner,
Andy Giarrizzo, Ross Hewitt, Craig Klose, Vince Kuntz, John Marohn,
Nicholas Mawer, Ramon A. Melendez, Andy Newbert,
Benjamin Phillips, Joe Puma, Jim Rigo, William J. Roof, Robert Rose,
Michael Shanahan, Lee Sheldon, Sherwood B. Sipprell,
Peter C. Smith, Dennis Stuart, Bobby Suwala,
Larry Van Heusen, Steven Young

Bass II

Jack Ashwood, Ryan J. Boyle, Glenn Einschlag,
Jim Estep, Peter Ghiloni, Jaime S. Goldfuss, David Haefner,
Paul LaDuca, Russell Link, Timothy H. Mahiques, Mark Meyer,
Martin Palcic, Courtney Rodriguez, Todd B. Ruth, Andy Steck

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About the Artists

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 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. 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 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.

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. She was recently appointed Chair of the New Hymns Resource Task Force of the Unitarian Universalist Association.

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,

www.BuffaloGayMensChorus.com

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About the Artists (continued)

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.

James Bigham, a native of South Carolina, holds an undergraduate degree from Erskine College and the Artists' Diploma from the Curtis Institute of Music in Philadelphia, where he was a student of Alexander McCurdy. Previously he had studied organ with Frederick Swann. Mr. Bigham received the M.S.M. degree from the School of Sacred Music of Union Theological Seminary in New York City, where his major teacher was Robert Baker. He then spent a year abroad studying with George Thalben-Ball of the Temple Church in London and with Michael Schneider in Cologne. Studies continue with McNeil Robinson in New York City.

Organist-Choirmaster at Holy Trinity Lutheran Church in Buffalo since 1977, James Bigham has been acclaimed for his performances as organ soloist with the Buffalo Philharmonic Orchestra in its concerts at Holy Trinity Church under Peter Perrett, Semyon Bychkov, Jorge Mester, Clark Suttle, Julius Rudel and Raymond Harvey. He has played concertos also with the San Jose and Charleston Symphonies, has performed recitals and conducted workshops in many parts of the country, and has recorded two CDs for Gothic Records which are available nationally.

A native of Illinois, **Richard Herr** earned his Bachelor of Music Education at Bradley University and Master of Sacred Music at Southern Methodist University.

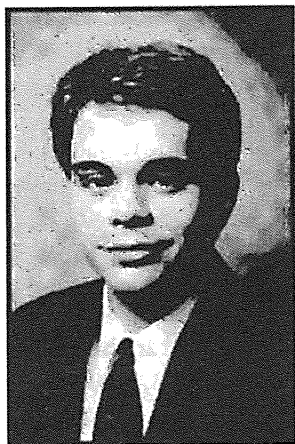
For thirty years at First Presbyterian Church, Tyler, Texas, Richard presented a rich variety of the best in the choral and orchestral tradition. He also enjoyed informal "cabaret" evenings with his choir, offering favorite popular selections. He had designed and built his own home in Tyler, featured in a 1984 issue of *Southern Living* magazine. To assist him in planning the music for worship, he recently completed a custom-designed program for music libraries.

Richard is now Director of Music Ministries at Westminster Presbyterian Church on Delaware Avenue in Buffalo, New York, and is considered a delightful human being with deep integrity, a warm heart, and playful sense of humor and resilient faith. His colleagues praise his careful preparation and commitment to the music of worship. He holds a high standard and at the same time is known for his personal warmth and accessibility.



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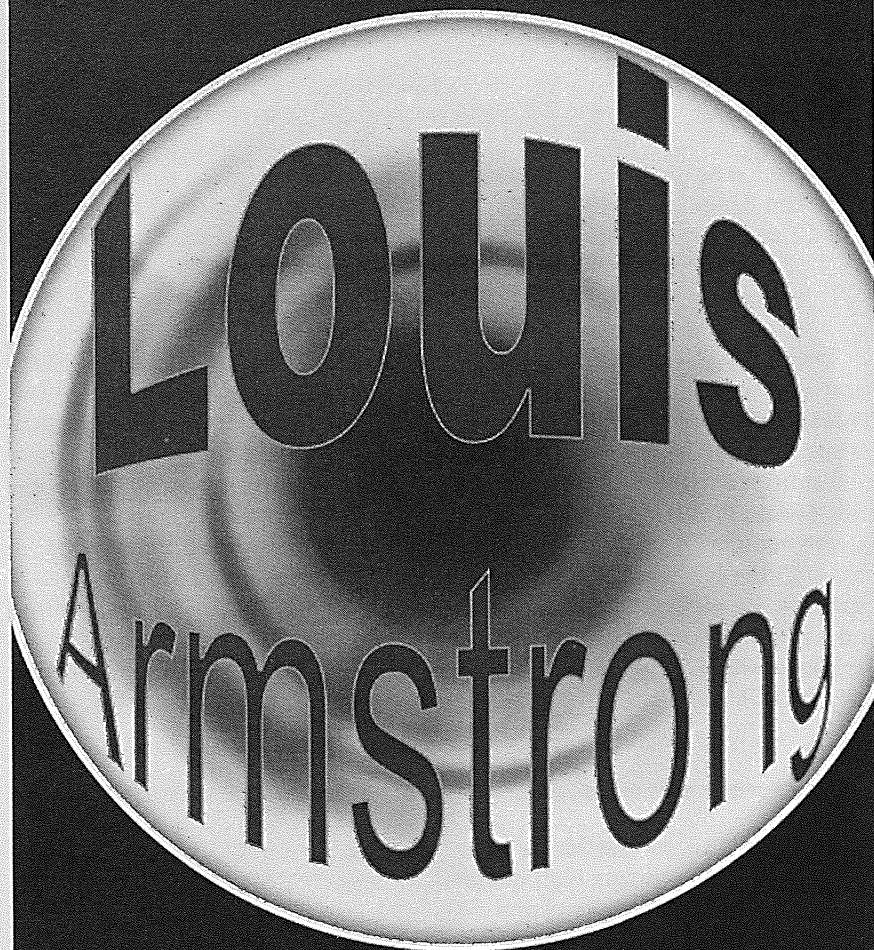
About the Artists (continued)

Betsy Reeds, a native of Springfield, Missouri, is currently second flute in the Buffalo Philharmonic Orchestra. She has been a soloist with the Springfield 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 fourth performance with the BGMC.

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. 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 (716) 668-1124, or visit our website, www.BuffaloGayMensChorus.com.

Rochester Gay Men's Chorus
presents the music of



March 27th, 2004

Hochstein Music School
Plymouth Ave at Church Street
www.thergmc.org



If Music Be The Food Of Love

John T. Marohn, BGMC Member

"Love Thy Neighbor" is a phrase that most of us have grown up with as part of our Judeo-Christian heritage. Although few of us here tonight have probably ever been totally consistent in going beyond merely tolerating those we don't like or agree with, the word "neighbor" resonates more deeply than a short-term or casual relationship. Even as metaphor, "neighbor" suggests the kind of long-term proximity requiring a consistent attempt not to offend, a certain form of behavioral restraint with the knowledge that, in most cases, our neighbors are going to be there the next day, no matter what we feel about them. As a next door neighbor, we can build a fence to maintain our own privacy or to protect us from any intrusions from the neighbor's children, the stray dog, the inevitable tire tracks on the backyard lawn after a spring thaw. Having a gay neighbor is not going to change that inevitable American dynamic.

If the most recent statistic is correct, that 6 out of 10 Americans are favorable to us as gays, then the majority in our culture appears to have given us some kind of legitimacy to be "out" even in the most conservative neighborhoods or, at the very least, to be minimally tolerated as the gay or lesbian neighbor living next door. It remains to be seen, however, whether most Americans would want to have a bona fide, legally married gay couple living next to them and sharing a chain link fence, a garden, a chestnut tree that hangs over the property line, or showing up at a PTA meeting.

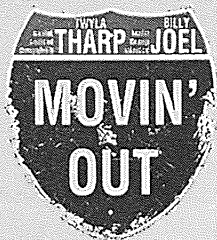
If we believe in some of the classical love poems that consistently repeat variations of the refrain that Love Conquers All, then we can also assume, like children, that there is no form of discrimination, persecution, profiling, or even silence that can unravel the tightly woven tapestry of love that binds us to our innocence and the innocence of others. History has taught us, however, that adults govern our neighborhoods, write our laws, protect our communities, the same adults who are supposed to be the teachers showing our children how to live with each other, how to "share," how to care for each other's needs, how to be an "instrument" of love. In the most ideal world, we also want the adults to teach our children, by example, how to move from innocent narcissism and self-gratification to that altruistic world where the pain of others is everybody's shared pain, where the persecution of the outsider is part of our communal woundedness, where the rejected will always be connected to every one's fear of abandonment. If we cannot do that, then we have refused our own innocence, we have lost the war against prejudice, against revenge, against hatred, against indifference.

As gays and as gay-friendly "citizens of the world," we would hope that the concert tonight can return us to our childlike innocence where love truly *does* rule the world. We hope to convince you of the lyric, the romantic, even the whimsical by singing these songs of love, songs that we hope strike a chord in the name of universal peace and love.

www.BuffaloGayMensChorus.com

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Notes on the Program

by Timothy J. Fox, BGMC Member

A Quaker hymn, a love song that has become an AIDS remembrance piece, a Psalm setting, a drinking song from a 1924 operetta and pieces by two of the most prominent choral composers alive help make up the menu of tonight's concert, aptly titled "If Music Be The Food Of Love, Play On."

The music of Bob Chilcott is accessible to the general public, yet challenges the performers. A former member of the King's Singers, Chilcott has become one of the most in-demand choral composers of this generation. He premiered a new choral piece in December at Carnegie Hall and his "Shepherd's Carol," introduced at the 2002 Festival of Nine Lessons and Carols by the King's College Choir, has become an instant classic. "Sing You Now," based on a text by 17th century poet Thomas Ravenscroft, is a dreamy, almost hypnotic piece for two-part choir over an impressionistic accompaniment.

The great Quaker hymn, "How Can I Keep from Singing," has become a signature piece for the Buffalo Gay Men's Chorus. It was the first song sung at the BGMC's first rehearsal on September 11, 2001. How appropriate that this beautiful hymn, from the religious group more rightly known as the Society of Friends, should have brought comfort and solace to a group of singers on a day of terror and grief.

"The Last Words of David" was commissioned from Randall Thompson in 1949 by the Boston Symphony Orchestra in honor of the 25th anniversary of the directorship of Serge Koussevitzky. The text is drawn from II Samuel and was selected by the composer from a Gideon Bible during a hotel stay.

Another piece very much in the impressionistic vein is Jeffrey Jones-Ragona's setting of "Winter Song," a Celtic folk song based on a 10th century text. A deep, tolling part for the piano, suggestive of sunken bells, is reminiscent of Debussy's piano piece, "The Engulfed Cathedral." Yet the harmonic language, despite the bleak text, is lush and warm, although at the end the piece dies out to suggest the bleakness and harshness of an Orkney winter.

"As I Heard the Sweet Lark Sing," also known as "The Lark in the Clear Air," is a traditional Irish tune collected by Lady Ferguson and set to a lyric by Sir Samuel Ferguson of Belfast circa 1850.

First performed in 1913, Claude Debussy's *Syrinx* for solo flute foreshadowed the course of French music and flute music for many years to come. The piece was composed as incidental music to a play by Gabriel Mourey, which told the story of the mythical creature Pan.

Daniel Gawthrop's "Sing Me to Heaven" was originally intended by its composer to be a love song. No one has been more surprised or flattered than the composer that his lovely and moving piece has been used to commemorate the struggle against AIDS and HIV at numerous events around the country. The BGMC sang it this past December at the World AIDS Day Interfaith Healing Service at the Montante Cultural Center of Canisius College.

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Notes on the Program (continued)

Morten Lauridsen set five poems by Rainer Maria Rilke as *Les Chansons des Roses*. The final movement of that cycle is the lovely and lyrical "Dirait-on," set in the style of a tuneful *chanson populaire*, or folksong.

The influence of Carl Orff can be felt in György Orbán's "Daemon Irreplit Callidus". Orbán, born in Romania in 1947, is rapidly reaching the ranks of such twentieth century composers as Arvo Pärt and Sir John Tavener. His music is original and contains rhythmic interest and exhibits his obvious interest in irony and the grotesque. The music suggests flirtation with the devil, even incorporating a fleeting waltz in the middle of the piece. With intense rhythmic diversity and eastern European influences, the composer is able to turn tradition on its head and create a novel and exhilarating sound.

Rarely do we think of musical settings of the psalms as Flamenco-driven pieces with vocalizations that suggest the strumming of guitars. Yet that is exactly what South American composer Ernani Aquiar has done in his setting of Psalm 150. Aquiar's setting demands rapid and precise articulation of the text and in it can clearly be seen the influence of Carl Orff.

"Lollipop" is an American pop classic! This loopy little number by Beverly Ross and Julius Dixon was introduced by The Chordettes who scored a #2 hit with it in 1958.

We hope you enjoy the three drinking songs that the full chorus sings in tonight's concert. The glee "Can you tell me what I think" is suggestive of Handel; "Drink! Drink! Drink!" comes from Sigmund Romberg's great operetta *The Student Prince*; and "Drink to Me Only With Thine Eyes" is an old English air.

Leonard Bernstein's "Dream with Me" is a rarely performed yet highly lyrical piece whose origin remains shrouded in mystery. Rumor has it that when Adolph Green and Betty Comden, Bernstein's collaborators on the musical *On the Town*, heard the melody they wanted to incorporate it into the score of that musical. But no matter where they placed it in the play and what lyrics they wrote for it, the song never quite worked and was dropped from that 1944 show. Bernstein later wrote incidental music for a stage version of *Peter Pan* that featured Jean Arthur and Boris Karloff. The incidental music turned into several songs and choruses, which resulted in a show that was not quite a musical, yet not quite a straight play. Although "Dream with Me" is not listed in the original score of the Bernstein version, it seems the composer added it to later productions as a song sung between Peter and Wendy, although the lyric seems much too sophisticated for these two juveniles.

Our final selection, "Non Nobis Domine", has become a favorite of BGMC audiences. The Chorus especially enjoys performing it with the rousing accompaniment of two of Buffalo's magnificent church organs!



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The Buffalo Gay Men's Chorus: Singing Out in the Community and at Kleinhans Music Hall

Our regular concertgoers know the high quality of music our 70 voice chorus produces twice each year. But did you know that although this is only our third season, through teamwork, energy and enthusiasm our artistry is reaching a wider audience?

On September 13 we sang on Buffalo's waterfront as part of the celebration to honor the visit of the Freedom Schooner *Amistad*!

The YWCA invited us to sing on October 19 to help focus attention on Domestic Violence Awareness Month!

We helped commemorate World AIDS Day at the request of AIDS Family Services with a performance at the Canisius College Montante Center on December 1!

Be sure to get your tickets NOW for what is sure to be one of our most memorable public appearances. In just seven weeks, the BGMC will be singing at Kleinhans Music Hall in a Buffalo Philharmonic Orchestra subscription concert as part of the M&T Bank Classics Series. Led by Associate Conductor Ron Spigelman, *The French Connection* will include Fauré's *Cantique de Jean Racine*, sung by the BGMC. Also on the program will be Ravel's *Le Tombeau de Couperin*, Mozart's "Paris" *Symphony*, and Poulenc's *Gloria* featuring the BPO Chorus. The Saturday March 13 performance is at 8:00 and the Sunday, March 14 performance is at 2:30. Tickets can be purchased by calling Kleinhans at (716) 885-5000 or 1-800-699-3168.

Thanks for your support — we hope to see you at Kleinhans!

The Buffalo Gay Men's Chorus . . .

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GALA Choruses will hold its Seventh International Festival of Choruses in Montreal in July 2004. BGMC will represent the Buffalo and Western New York community at the week-long Festival which is held every four years. We are honored to have the opportunity to take part in the Festival. The BGMC will sing before an audience of 2,900 and hear choruses from 11 countries perform in Montreal's magnificent Place des Arts, Wilfrid-Pelletier Concert Hall and Maisonneuve Theater. BGMC also plans to take part in other concerts to be held in the Montreal vicinity throughout the week. Thanks for your support!

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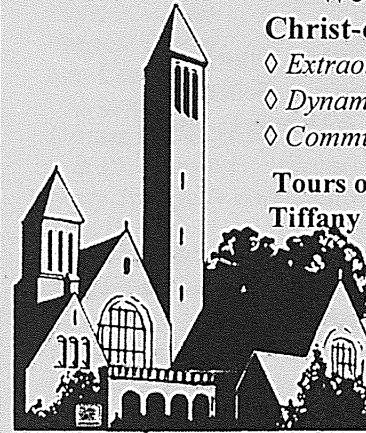
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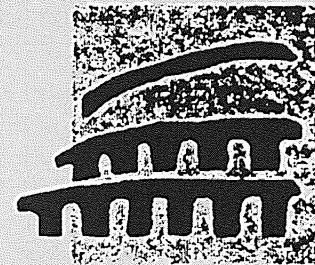
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716.282.4423

bufgaylesband@hotmail.com
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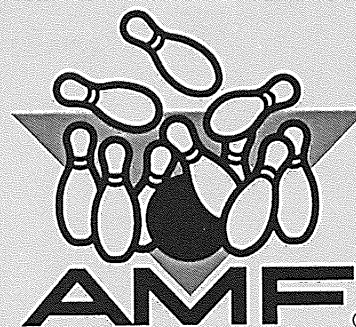
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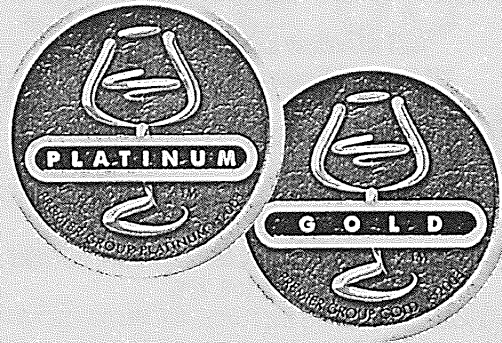
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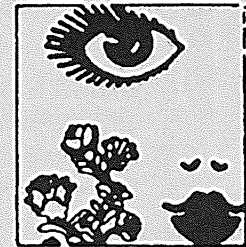
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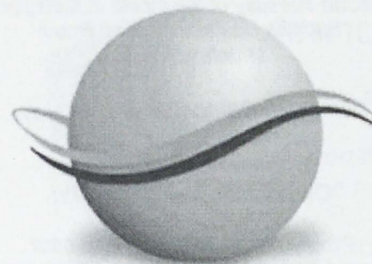
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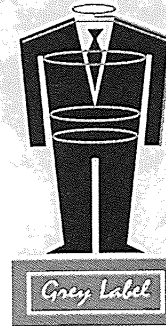
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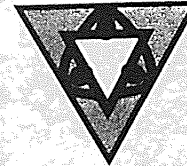
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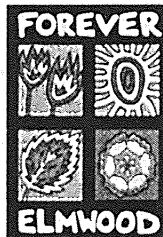
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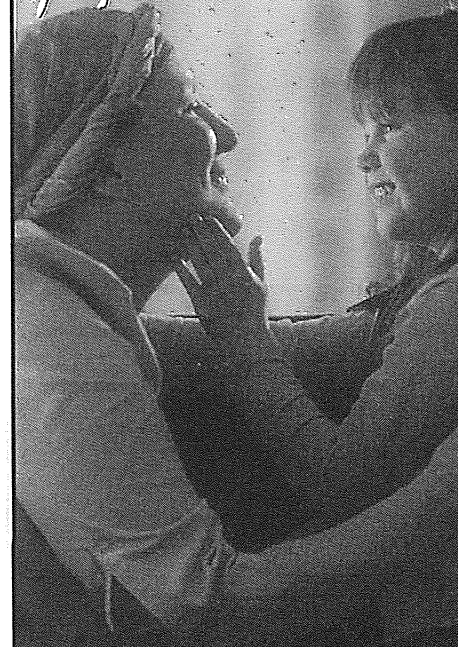
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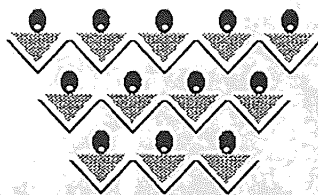
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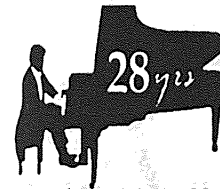
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Buffalo Gay Men's Chorus
on their Third Year!*

The Connecticut Street Association
serving the businesses and residents
within the Connecticut Street Community

Robin Johnson, Vilardo Printing
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Michael Pierro, Mineo & Sapio
Vice President

Jim Lonergan, Delta Development of WNY
Secretary

Russell Link, West Side NHS & BGMC Member
Treasurer

*Meetings are held every third Tuesday of the month.
Please contact (716) 884-2892 for further information.*

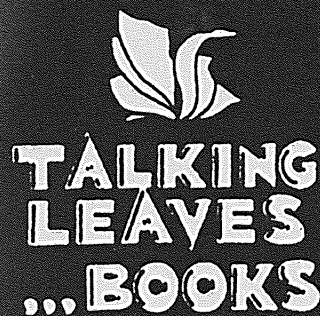
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March 24, 2004

www.artsbuffalo.org

Arts Council Programs

Regrant awards
approximately \$200,000
annually to local artists
and arts organizations.

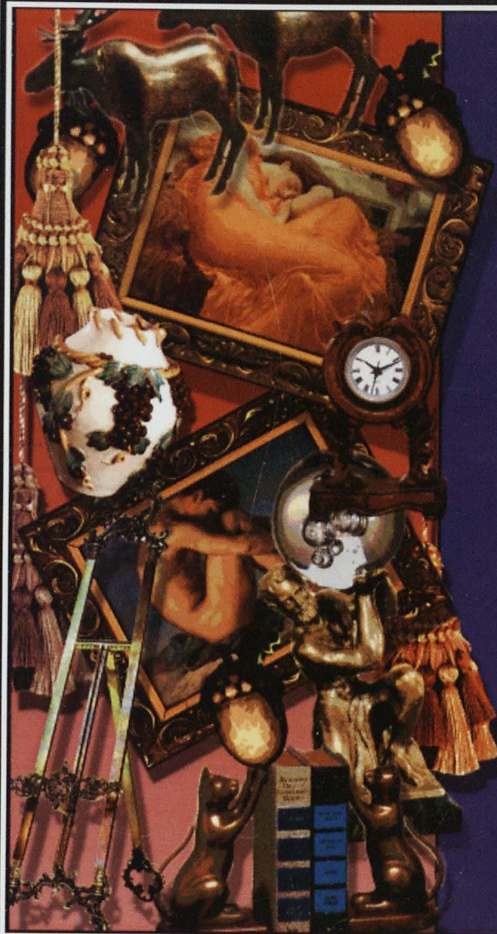
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