

THE GENESEE CHORALE PRESENTS

A Taste, a Toast and a Song

SUNDAY, NOVEMBER 20, 2011, 3:00 PM

Ric Jones, Director
Ann Emmans, piano

1st half - Reception Hall
Hors d'oeuvres &
Punch served
Broadway and
Jazz favorites
.....

2nd half - Sanctuary
Contemporary and
Traditional Choral Music
.....

United Methodist Church
8221 Lewiston Road
Batavia, NY

Adult \$10 • Family \$18
Children/Seniors \$8
Tickets available at the door

Genesee
Chorale
Est. 1971

Visit our website for more information,
www.geneseechorale.com, or call 585-746-2974

This concert is made possible, in part with funds from the Decentralization Program, a regrant program of the New York State Council on the Arts, administered by the Genesee Regional Arts Council.

goArt!



TONIGHT'S PROGRAM

- Another Op'nin, Another Show*** Cole Porter
from the musical *Kiss Me, Kate* arr. Philip Kern
- All of Me*** Seymour Simons & Gerald Marks
arr. Steve Zegree
- A Lot of Livin' To Do*** Lee Adams & Charles Strouse
from the musical *Bye Bye Birdie* arr. Ed Lojeski
- Coffee (In a Cardboard Cup)** Fred Ebb & John Kander
arr. Robinson
- Don't Rain on My Parade** Bob Merrill & Jule Styne
from the musical *Funny Girl* arr. Lisa DeSpain
- And All That Jazz*** Fred Ebb & John Kander
from the musical *Chicago* arr. Kirby Shaw

* featuring: Robert Holley (Guitar), Philip J. Briatico (Bass), Ann Emmans (Piano), Dave Funston (Drums)

INTERMISSION

- Elijah Rock** arr. Moses Hogan
- Sure on This Shining Night** Maurten Lauridsen
- Blades of Grass and Pure White Stone** arr. Keith Christopher
- True Light** Keith Hampton
Fran Thomas, Soloist
- Ave Maria** R.Douglas Helvering
- When the Night Finds You Lonely** R.Douglas Helvering

RIC JONES, DIRECTOR

Ric has served as the Director of the Genesee Chorale since January 2008 as well as the Director of the Middleport Community Choir since May 2003.

Ric is the founder and owner of Imagine Music, a music publishing and retail company that offers a wide array of quality music while specializing in music for double reeds. Ric is an active member of the International Double Reed Society and has organized and sponsored recitals at each of its past five international conferences. He currently publishes the music of over seventy composers from around the world.

Ric received both his Bachelor in Music Education/Trombone Performance and

Master in Music Education Degrees from Ithaca College (NY). His educational experience includes instructing high school bands, marching bands, pep bands, and chamber ensembles at Corinth High School, Cincinnati High School, Greater Johnstown High School, Cicero-North Syracuse High School, Medina High School, and Fonda-Fultonville High School. In addition to his daily responsibilities of running Imagine Music, Ric also maintains a private voice, instrumental and piano studio which offers private lessons to students of all ages.

Ric has also served as Principal Trombonist with the Tri-Cities Opera Orchestra, St. Cecilia Orchestra, and the Gerald Wolff Singers Orchestra.

Ric resides in Medina with his wife Karen, and their three children, Nicholas, Ryder and River.

ANN EMMANS, ACCOMPANIST

Ann Emmans has been the accompanist for the Genesee Chorale for 16 years, since her retirement as music teacher at the NYS School for the Blind.

She is a graduate of Westminster Choir College in Princeton, NJ; where she majored in organ and voice and later received her Masters degree in Conducting.

Ann has been the Minister of Music at the First Presbyterian Church in Batavia since 1964.



THE HISTORY OF THE GENESEE CHORALE

The Genesee Chorale was organized in the fall of 1971 under the direction of Dr. Theodore Ashizawa. Dr. Ashizawa would lead the Chorale for another 20 years. Dawn Mark conducted the group for four seasons, followed by Ron Bordinaro, Marcia Housel (for dinner dances), Mark Hoerbelt from January 2000 to 2005 and then Charles Bradley for two seasons. Ric Jones has been the director since January 2008.

The Genesee Chorale has sung at the Eastman Theater under the direction of Gerald Floriano, with the Rochester Philharmonic Orchestra under the direction of Erick Kunzel and has performed Mendelssohn's *Elijah* with William Warfield as guest soloist. During its existence the Chorale has performed with the Genesee Symphony Orchestra several times; most recently Handel's *Messiah* in December 2005.

The Chorale is comprised of individuals from all walks of life and draws membership not only from Genesee, but also from four surrounding counties. Many high school students also offer their talents.

The repertory of the Genesee Chorale encompasses a wide variety of music in various styles from motets and madrigals of the Renaissance to modern folk, musicals and jazz. Also included are larger liturgical settings such as Bach's *St. Matthew's Passion*, Charpentier's *Midnight Mass for Christmas*, the Mozart and Brahms's *Requiems* and several masses by composers such as Schubert and Mozart. The Chorale has recently performed *Die Flaudermaus*, Mendelssohn's *Elijah*, Handel's *Solomon*, Haydn's *Creation* and Vivaldi's *Magnificat*. During its existence the Chorale has performed with the Genesee Symphony Orchestra several times; including Handel's *Messiah* in December 2005 and their 2009 and 2010 Holiday Concerts.

For more information about joining, having the Chorale perform at your function, or on becoming a patron, call 585.762.9323 or email info@geneseechorale.com.



www.GeneseeChorale.com

THE GENESEE CHORALE

SOPRANO

Erin Baker
Rachel Chrostowski
Marisa Covert
Marsha Coy ±
Maureen B. DeGolyer ±
Phyllis Draycott
Diane Eldridge
Joan Ellison
Cindy Evans ☐
Barbara Galliford
Merry Lou Holley *☐
Lyn Hutz
Karen Kish
Linda Kruger
Sharon A. Larsen
Heather Lovelace ±
Susan McEvoy
Lois Nicholson
Diane Ohlson
Barbara Pierce ±
Janet Richardson
Sharon Stanley
Monica Stocum

TENOR

Eric Banister
Alan Barcomb *
Beth Boyce
Richard Dunn
Lynn Lomanto
Anne Ortwein
Nadine Pacynski
Mark Ross
Duane Scarborough
Carl Schoonover
Deborah Starr
Norm Woodworth

ALTO

Marie Barcomb
Patti Bartz
Sandra Brady
Deborah Davis
Theresa DeMars
Patty Drew *
Jennifer Dunn
Linda Fry
Pat Fussell
Carol Guppenberger
Nancy Hoag ☐
Betsy Howes
Katrina Karas ±
Joyce A. Kelly
Elizabeth A. Kerwin
Tara Korn*
Jennifer Neroni
Beth Ryan
Denise Spadaccia
Ginny Tiede ☐
Lilo Townsend
Eileen Witherel

BASS

John P. Allen
Philip J. Briatico
Ronald DeFazio
Jim Ellison
Wayne Grefrath
Richard Heye
Robert Holley
Richard McNulty
Steven Metcalfe
Arthur Munger ±
Fran Thomas ±
Tom VenVertloh *

* Section Leader
*Executive Board Member
☐ Librarian

PROGRAM NOTES

Another Op'nin, Another Show

Kiss Me, Kate is a musical with music and lyrics by Cole Porter. It is structured as a play within a play, where the interior play is a musical version of William Shakespeare's *The Taming of the Shrew*. *Kiss Me, Kate* was a comeback and a personal triumph for Cole Porter. After several successful musicals in the 1920s and 1930s, notably *Gay Divorcee*, *Fifty Million Frenchmen*, and *Anything Goes*, he experienced an equestrian accident in 1937 that left him in constant pain.

Following the accident, he continued to write songs and musicals but with limited success, such as *Mexican Hayride*, *Let's Face It!* and *Something for the Boys*, and some thought he was past his prime. *Kiss Me, Kate* was a response to Rodgers and Hammerstein's *Oklahoma!* and other integrated musicals, and it proved to be his biggest hit and the only one of his shows to run for more than 1,000 performances on Broadway. It won the first Tony Award presented for Best Musical, in 1949.

Another Op'nin, Another Show occurs at the beginning of the show where we see the cast of a musical version of William Shakespeare's *The Taming of the Shrew* rehearsing, getting ready for the opening of the show, which is that day.

All of Me

All of Me is a popular song and jazz standard written by Gerald Marks and Seymour Simons in 1931.

First performed by Belle Baker over the radio and recorded in December 1931 by Ruth Etting, it has become one of the most recorded songs of its era, with notable versions by Russ Columbo, Bing Crosby, Billie Holiday, Louis Armstrong, Mildred Bailey, Benny Goodman, Teddy Wilson in 1941, The Count Basie Orchestra, Ella Fitzgerald, Sarah Vaughan, Dean Martin, Frank Sinatra, Frankie Laine in 1947, Della Reese, Johnnie Ray, Django Reinhardt, Erroll Garner, Willie Nelson, Jean Frye Sidwell, João Gilberto (Disse Alguém), Michael Bubl  and The Rockin' Berries. In an episode of the 1970s television show *Sanford and Son*, Redd Foxx (joined by Scatman Crothers on guitar) sings a short but memorable version. The song is featured prominently in the 1984 Steve Martin/Lily Tomlin film of the same name.

A Lot of Livin' to Do

Bye Bye Birdie is a stage musical with a book by Michael Stewart, lyrics by Lee Adams, and music by Charles Strouse.

Originally titled *Let's Go Steady*, the satire on American society is set in 1958. The story was inspired by the phenomenon of popular singer Elvis Presley and his draft notice into the Army in 1957. The rock star character's name, "Conrad

PROGRAM NOTES (CONT'D.)

Birdie," is word play on the name of Conway Twitty. Twitty is best remembered today for his long career as a country music star, but before that, in the late 1950s, he was one of Presley's rock 'n' roll rivals.

The original Broadway production was a Tony Award-winning success. It spawned a London production and several major revivals, a sequel, a 1963 film and a 1995 television production.

A Lot of Livin' to Do occurs in the musical as Conrad Birdie decides he wants to go out and have a good time on his last night as a civilian (prior to leaving for the army) and encourages the teens to party, and leads the gang to the Ice House to party without adult supervision.

Coffee (In a Cardboard Cup)

This arrangement was originally commissioned by Heartland Men's Chorus of Kansas City, Missouri and Gay Men's Chorus of Los Angeles as part of a joint tribute to the music of one of Broadway's greatest songwriting teams.

"Coffee! To go!" is an apt metaphor for how people living in a fast-food nation have lost the ability to exchange a smile, a friendly hello, or a casual conversation with a stranger, making this lyric a humorous, yet poignant comment on the hurried nature of modern society.

Don't Rain on My Parade

Don't Rain On My Parade is a popular song from the 1964 musical *Funny Girl*. It was also featured in the 1968 movie version of the musical. The song was written by Bob Merrill and Jule Styne. Both the movie and stage versions feature Barbra Streisand performing the song. It has since become one of her signature tunes. Streisand has sung this song live on many occasions, including during her highly successful comeback tour *Barbra Streisand: The Concert Tour* (1993–1994), *Timeless Live In Concert Tour* (1999–2000) and the more recent *Streisand: The Tour* (2006–2007). This song was also used in episode 13 *Sectionals* of the first season of *Glee* sung by the character Rachel Berry at their Glee Club Sectionals.

And All That Jazz

Chicago is a musical set in Prohibition-era Chicago. The music is by John Kander with lyrics by Fred Ebb and a book by Ebb and Bob Fosse. The story is a satire on corruption in the administration of criminal justice and the concept of the "celebrity criminal". The musical is based on a 1926 play of the same name by reporter Maurine Dallas Watkins about actual criminals and crimes she reported on.

PROGRAM NOTES (CONT'D.)

The original Broadway production opened June 3, 1975, at the 46th Street Theatre and ran for 936 performances. Bob Fosse choreographed the original production, and his style is strongly identified with the show. Chicago's 1996 Broadway revival holds the record for the longest-running musical revival on Broadway and is its fourth longest-running show. As of April 2011, it has played for more than 5,900 performances. The Academy Award-winning film version (2002) of the musical was directed by Rob Marshall and starred Catherine Zeta-Jones, Renee Zellweger, Richard Gere, John C. Reilly, and Queen Latifah.

And All That Jazz is the opening song of the musical.

Elijah Rock

Born in New Orleans in 1957, Moses Hogan died in 2003. His brilliant career included studies at New Orleans Center for Creative Arts, Oberlin Conservatory, The Julliard School of Music, and Louisiana State University.

Mr. Hogan composed or arranged 80 choral pieces. He stated several times that he felt the responsibility to carry on the wonderful mission of the “unknown bards” who created the spirituals, “whom we are not privy to know their names”. Mr. Hogan felt a sense of pride to keep their message of hope alive.

Mr. Hogan described spirituals as being “full-bodied, lush, and thick ... but must not be mistaken for volume: Never over-sing spirituals”. He stressed that vowels and consonants should be modified to give a unified, darker, yet free tonal sound.

Elijah Rock is a traveled song with countless variations. Not only did the slaves use songs to communicate covert intentions, they also used them to coordinate the rhythm of their heavy field work particularly when harvesting. Though they were not allowed to read or write, they absorbed the Bible stories. The prophet Elijah raised the dead and brought fire from heaven down upon the rich and powerful, an appealing concept to the oppressed. Spirituals were created extemporaneously and passed on orally. Call and response lyrics blended with multi levels of harmonies and rhythms creating a rich tapestry of sound.

Sure on This Shining Night

Lauridsen's choral compositions, including seven choral cycles and a series of sacred a cappella motets, are featured regularly in concerts worldwide.

The musicologist and conductor Nick Strimple, in discussing Lauridsen's

PROGRAM NOTES (CONT'D.)

sacred music, described him as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered ... From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer."

In 2006, Morten Lauridsen was named an "American Choral Master" by the National Endowment for the Arts. In 2007, he received the National Medal of Arts from the President of the United States in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."

"Sure on this shining night of starmade shadows round, kindness must watch for me this side the ground..." In this third movement of his song cycle *Nocturnes*, Morten Lauridsen's flowing music captures all of the beauty and wonder of James Agee's poem.

Blades of Grass and Pure White Stones

The words and music of this beautiful tribute were composed by Philip Naish, Orrin Hatch and Lowell Alexander.

*Blades of grass and pure white stones
Shelter those who've come and gone.
Just below the emerald sod
Are boys who reached the arms of God.*

*Buried here with dignity
Endless rows for all to see,
Freedom's seeds in sorrow sown,
'Neath blades of grass and pure white stones.*

*Blades of grass and pure white stones
Cover those who left their homes
To rest in fields here, side by side,
Lest we forget their sacrifice.*

*Buried here with dignity
Endless rows for all to see,
Freedom's seeds in sorrow sown,
'Neath blades of grass and pure white stones.*

PROGRAM NOTES (CONT'D.)

True Light

Opening phrases of the traditional spiritual *This Little Light of Mine* launch this exciting work into Keith Hampton's original words and music, which feature a solo sung to lines from tenth-century poet Grigor Narekatzi's *Book of Mournful Chants*: "Don't let the light that You've given me die, And don't desert my mind. But let the one who serves You Praise You again and again." The repeated responses "He lives in us as True Light" and "God gave the world True Light" give solid impact to every phrase.

Ave Maria

This version is a profound and striking new setting of the Ave Maria text.

Ave Maria, gratia plena

Dominus tecum

Benedicta tu in mulieribus

Jesus.

Sancta Maria, mater Dei,

ora pro nobis peccatoribus.

Hail Mary, full of grace.

the Lord is with thee.

Blessed art thou among women,

Jesus.

Holy Mary, mother of God.

pray for us sinners.

When the Night Finds You Lonely

When the Night Finds You Lonely is an optimistic and lush work that is tied at the hip to the inspirationally uplifting text by poet Deborah Simpson. This song gives each voice part an integral role in its successful performance. With a clear message of hope, love, and healing, this work has become a "secular benediction".

THANK YOU

United Methodist Church - for opening your doors to us and allowing us to perform today. Thank you for your flexibility that has allowed us to perform such a unique concert

First Presbyterian Church, Batavia - for opening their doors and allowing us to rehearse every Monday

Tim Hortons and Dunkin Donuts - for their donations of coffee and cups for this afternoons performance

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Maureen DeGolyer - for her continual work in all facets of the Genesee Chorale and for making sure that we are continually spoiled with food and beverages after rehearsals

Fran Thomas - for the organizing and planning of our spaghetti dinner

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