

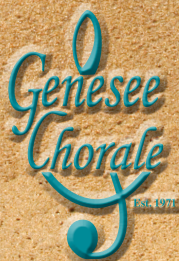
THE GENESEE CHORALE PRESENTS:

LET EVERYTHING THAT HATH

Breath

SUNDAY APRIL 25, 2010
FIRST PRESBYTERIAN CHURCH
300 EAST MAIN STREET
BATAVIA, NY 14020
AT 3:00 PM

FEATURING
THE MIDDLEPORT
COMMUNITY CHOIR
AS GUEST CHOIR



WWW.GENESEECHORALE.COM

Welcome

Good afternoon! I would like to thank you for attending this final Batavia concert of our Spring performance season. This afternoon's program is a special collaboration of two wonderful choirs.

For two years now I have had the honor of being the Director of the Genesee Chorale. I have also been the Director of the Middleport Community Choir for nearly seven years. It gives me great pleasure to have these two fine choirs together for the first time.

This afternoon's program will feature the choirs singing separately and will then culminate with both singing as one ensemble. It is my hope that you will leave this church moved both spiritually and emotionally by what you hear.

Thank you for your continued support of the Genesee Chorale and of all the Arts in the Genesee and surrounding regions. Without you, collaborations such as these would never be possible.

A handwritten signature in black ink, appearing to read "Ric Jones". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Our History

The Genesee Chorale is a non-profit organization that was organized in the fall of 1971 under the direction of Dr. Theodore Ashizawa. Under the skilled direction of Dr. Ashizawa and others, including Dawn Mark, Ron Bordinaro, Marcia Housel, Mark Hoerbelt, and Charles Bradley, the group has shared its love of choral singing with audiences for almost forty years. The Chorale was extremely pleased to welcome Ric Jones as conductor in 2008.

The Chorale is comprised of diverse individuals and draws membership from Genesee and four surrounding counties. The repertoire 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*, Vivaldi's *Magnificat*, and the Mozart and Brahms's *Requiems*.

For more information about becoming a member, becoming a patron, or having the Chorale perform at your function, call 585.493.2681 or email info@geneseechorale.com.

Ric Jones, Director

Ric Jones is the founder and owner of Imagine Music Publishing. Ric received both his Bachelor and Master Degrees in Music Education from Ithaca College (NY).

Currently, Ric serves as the Director of the Genesee Chorale as well as the Middleport Community Choir.



His educational experience includes directing high school bands, marching bands, pep bands, and chamber ensembles at Corinth High School (NY), Cincinnatus High School (NY), Greater Johnstown High School (NY), Cicero-North Syracuse High School (NY), Medina High School (NY), and Fonda-Fultonville High School (NY).

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 Middleport Community Choirs

The Middleport Community Choirs are "a community of churches that sings from the heart." We are two choirs: the vocal choir, The Middleport Community Choir and the hand bell choir, The Middleport Bell Tones.

The MCC is a voluntary organization which is made up of approximately 45 active members from Middleport, Medina, Gasport, Lockport, and Lyndonville.

Our performance repertoire consists of a variety of mediums, including sacred, secular, Broadway, and contemporary choral works.

The vocal choir is under the direction of Ric Jones and is accompanied by Wendy Gypson and Ms. Debby Clark. The handbell choir is under the direction of Debby Clark.

It is the mission of the Middleport Community Choirs to serve God through our musical expression, and to encourage the separate area church communities to come together as one group in a mutual show of friendship and faith. We believe that through our shared musical endeavors, we can better serve the Middleport and surrounding communities.

The Middleport Community Choir (MCC) was created when members of Middleport area parish choirs performed together for special church services. In early 1999, a special effort was made to form a choir that would perform in concert with the visiting St. Andrew's Brass Ensemble from Lubbecke, Germany. The concert was presented on April 5, 1999. Following the concert, our German guests invited the vocal choir and the community handbell choir (The Middleport Bell Tones) to visit Germany in September 2001. The disastrous events of September 11th postponed the trip, but it was rescheduled for September 2002. Seeing the countryside and living with the people was wonderful and singing and ringing in churches and castles, built before America was founded, was inspiring. Since then the MCC has had the pleasure of hosting and performing with our German friends in September 2005. We returned to Germany in August of 2008 and are currently preparing to host our German friends again during the summer of 2011.

Presently the choirs perform at local civic and religious functions throughout the year and present an annual Cantata to the community. Venturing into more secular music, the choirs in conjunction with the Lockport Community Band, have presented "Musical Memories" concerts at the Historic Lockport Palace Theater in October 2003, October 2004, November 2006 and most recently in November 2009, as well as a prisms concert in May of 2006 and 2009.

The Genesee Chorale

SOPRANO

Christina Bakos
Jessie Barth
Andrea Clattenberg
Marsha Coy*
Maureen B. DeGolyer*
Phyllis Jane Draycott
Diane Eldridge
Barb Galliford
Susan Hengelsberg
Carol A. Hirsch
Sharon A. Larsen
Merry Lou Holley
Evelyn Hutz
Millie Kujawski
Sue McEvoy
Lois Nicholson
Barbara Pierce*
Janet Richardson
Sarah Richardson
Marjorie Shaw
Sharon Stanley
Monica Stocum
Deborah Vosburg

TENOR

Ted Ashizawa
Alan Barcomb
Beth Boyce
Anne Ortwein
Nadine Pacynski
Steven Petty
Carl Schoonover
Norman Woodworth

ALTO

Marie Barcomb
Patti Bartz
Sandra Brady
Deborah Davis
Patty Drew
Linda Fry
Pat Fussell
Carol Guppenberger
Nancy Hoag
Katrina Karas*
Janis Keefe
Joyce Kelly
Elizabeth Murray
Jennifer Neroni
Sarah Petty
Theresa Queal*
Ginny Tiede*
Lilo Townsend

BASS

Philip J. Briatico
Ronald DeFazio
Mark Eckstein
Wayne Grefrath
Richard Heye
Robert Holley
Richard McNulty
Arthur Munger*
Daniel Thomas
Fran Thomas*
Tom Ven Vertloh

**Denotes Board Member*

This Afternoon's Program

Jubilate Deo	Giovanni Gabrieli
Prayer of the Children	Kurt Bestor
The Battle of Jericho	Moses Hogan
Be Thou My Vision <i>Glennnda Dove, Flute</i>	arr. Phillip Stopford
Time for Turning	Craig Courtney & Pamela Martin
Witness <i>Mark Eckstein, soloist</i>	Edwin Fissinger

Intermission

Christ Arose <i>The Middleport Community Choir</i>	Lloyd Larson
Thy Will Be Done <i>The Middleport Community Choir</i>	Craig Courtney
Over the Rainbow <i>The Middleport Community Choir</i>	arr. Mark Hayes
Let Everything That Hath Breath <i>The Genesee Chorale & The Middleport Community Choir</i> <i>Fran Thomas, Soloist</i>	Jeffrey L. Ames
Make Our Garden Grow <i>The Genesee Chorale & The Middleport Community Choir</i>	Leonard Bernstein
Soon Ah Will Be Done <i>The Genesee Chorale & The Middleport Community Choir</i>	William Dawson
Battle Hymn of the Republic <i>The Genesee Chorale & The Middleport Community Choir</i>	Peter J. Wilhousky

Program Notes

Jubilate Deo

Jubilate Deo is a sacred symphony that was first published in Gabrieli's *Sacrae Symphoniae*, Venice, 1597. Many of the motets in this piece were written for civic and religious ceremonies, full of pomp and splendor evident in Bellini's painting of the Procession in the Piazza San Marco. Written for eight-part chorus of mixed voices, this piece demonstrates Gabrieli's strategy of playing off against each other choirs of unequal and varying weight. The constantly shifting division and subdivision of choirs and the complex textures of antiphonal duets, trios and quartets challenges each individual singer's ability to understand his role in the grand scheme of things. *Jubilate Deo* represents at once a crowning achievement of the Renaissance and a prophetic prologue to the Baroque. Based on Psalm 99, the text of the piece "rejoices in the Lord" and "serves the Lord with gladness."

Prayer of the Children

The composer states, "Over the years, I've written many songs with melodies more memorable, lyrics more poetic, and harmonies richer. But none of my compositions has had the kind of reach and emotional effect of Prayer of the Children. Ironically, I never intended to publish the song at all. I wrote it out of frustration over the horrendous civil war and ethnic cleansing taking place in the former country of Yugoslavia.

Having lived in this now war-torn country back in the late 1970's, I grew to love the people with whom I lived. It didn't matter to me their ethnic origin - Serbian, Croatian, Bosnian - they were all just happy, fun people to me and I counted as friends people from each region. Of course, I was always aware of the bigotry and ethnic differences that bubbled just below the surface, but I always hoped that the peace this rich country enjoyed would continue indefinitely. Obviously that didn't happen.

When Yugoslavian President Josip Broz Tito died, different political factions jockeyed for position and the inevitable happened - civil war. Suddenly my friends were pitted against each other. Serbian brother wouldn't talk to Croatian sister-in-law. Bosnian mother disowned Serbian son-in-law, and so it went. Meanwhile, all I could do was stay glued to the TV back in the US and sink deeper in a sense of hopelessness.

Finally, one night I began channeling these deep feelings into a wordless melody. Then little by little I added words....Can you hear....? Can you feel.....? I started with these feelings - sensations that the children struggling to live in this difficult time might be feeling. Serbian, Croatian, and Bosnian children all felt the same feelings of confusion and sadness and it was for them that I was writing this song.

Program Notes (cont'd.)

I took a long night to finish the song and I sang it for my wife and family, but that was about it. I put it away for a while never thinking to sing it publicly. (Being primarily an instrumental composer - I rarely sang in concert.) Then one night, as I struggled to fill a 2-hour concert, I decided to sing "Prayer of the Children." It was in Abravanel Hall at a private concert for Folio Corporation. (I'm not sure, but I think it was 1994.) The song had an immediate reaction on those in attendance and I was surprised at the almost hushed sound as I sang.

I performed the song a cappella with a vocal synthesizer called the Digitech Vocalist - a vocoder that digitally split my voice into 5 distinct parts. (This is done via MIDI.) The sound makes me sound a bit like a hip Gregorian choir and lends a sacred sound to the song. To this day I usually perform the song this way.

Eventually the song was recorded and made its way on to a CD produced by Randy and Brian Blossil for the Wordperfect Corporation entitled "Innovators." This CD was disseminated worldwide to over 500,000 Wordperfect 6.0 users. This aided in large part to people becoming familiar with the song.

Someone heard the song in Pullayup, Washington and got it into the hands of Andrea Klause, who felt it would work perfectly as an vocal arrangement for children's choir. Already a talented arranger with many titles to her credit, she worked with me on a version that would soon be the de facto SSA arrangement of the song. This made its way throughout the Northwest (thanks to many choir directors and their Xerox machines. Aargh!). Eventually reknowned choir director Weston Noble heard the piece and began performing it with his Luther College Nordic Choir. It was now becoming know throughout the midwest.

As Mr. Noble would participate as a guest adjudicator and conductor of high school honor choirs throughout the nation, he almost always sang "Prayer." Because of the this, the song exploded across the country to where now - over 500 choirs have sung the song in high schools, community choirs, and professional chorales across the country. It has even been sung in many other countries, including Australia, Sweden, Mexico, and Germany, among others.

Program Notes (cont'd.)

The song has also been recorded (at last count) by over 100 choirs and used for such special occasions as the annual 9/11 commemoration, a yearly memorial service for the Columbine High School tragedy, and a concert in memory of the Oklahoma City bombing. These philanthropic uses of my song are the most meaningful to me, because it was out of a spirit of desperation and frustration that the song was born. The fact that the song is used to console others in similar circumstances is how the song should be used.”

*Can you hear the prayer of the children?
On bended knee, in the shadow of an unknown room
Empty eyes with no more tears to cry
Turning heavenward toward the light*

*Crying Jesus, help me
To see the morning light-of one more day
But if I should die before I wake,
I pray my soul to take*

*Can you feel the hearts of the children?
Aching for home, for something of their very own
Reaching hands, with nothing to hold on to,
But hope for a better day a better day
Crying Jesus, help me
To feel the love again in my own land
But if unknown roads lead away from home,
Give me loving arms, away from harm*

*Can you hear the voice of the children?
Softly pleading for silence in a shattered world?
Angry guns preach a gospel full of hate,
Blood of the innocent on their hands
Crying Jesus, help me
To feel the sun again upon my face,
For when darkness clears I know you're near,
Bringing peace again*

*Dali cujete sve djecje molitive?
(Croatian translation:
'Can you hear all the children's prayers?')
Can you hear the prayer of the children?*

Program Notes (cont'd.)

The Battle of Jericho

Born in New Orleans, Louisiana on March 13, 1957, Moses George Hogan was a pianist, conductor, and arranger of international renown. Hogan was appointed artist in residence at Dillard University in New Orleans in 1993 and served as artistic director of the internationally acclaimed Moses Hogan Chorale. The chorale evolved as an outgrowth of the New World ensemble organized by Hogan when he began his exploration of the choral music idiom in 1980. The chorale electrified audiences in the finest and most prestigious concert halls at home and abroad, ranging from Washington, DC's John F. Kennedy Center to the famed Sydney Opera House in Australia. The Chorale's high musical standards and unique repertoire consistently elicited praise from critics worldwide. In the final years of his life, Mr. Hogan became increasingly in-demand internationally as an arranger, conductor and clinician. Hogan's contemporary setting of spirituals, original compositions and other works have been revered by audiences and praised by critics the New York Times and Gramophone magazine. They have become staples in the repertoires of high school college church, community and professional choirs worldwide. *The Battle of Jericho* is one of Hogan's seventy published works. This lively, impassioned composition has challenged choirs and entertained audiences over the years.

Be Thou My Vision

A traditional Irish melody, this piece is arranged by Philip Stopford and includes a beautiful flute accompaniment. The original old Irish text, *Rop tu mo Baile*, is attributed to Dallan Forgaill in the 6th century. The text had been part of the Irish monastic tradition for centuries before its setting to the tune; therefore, before it became an actual hymn. With its heartfelt poetry and moving melody, this piece beautifully expresses the desires of the Christian heart.

Program Notes (cont'd.)

Time for Turning

This anthem reminds us that in all of the seasons of life, we find new meaning and purpose as we release the old and embrace the new. The applications of this to a Christian are endless. A beautiful melody and inspired accompaniment, this is a truly lovely selection.

Witness

A spiritual arranged by Edwin Fissinger, this rhythmic tune challenges singers trained in traditional classical choral music to think and perform differently. Syncopation and dramatic dynamic changes help to clearly illustrate the text for the listener. The choral music of Edwin Fissinger exhibits individuality, a signature that is readily recognizable by those who are familiar with his works. One only need reflect upon the individual qualities of the music to understand his important contribution to the enhancement of the choral art.

Let Everything That Hath Breath

An exuberant celebration set within the traditional gospel style, this piece belongs to The Anton Armstrong Choral Series of multi-cultural choral music. Like traditional gospel music, this piece fulfills its purpose to uplift the spirit and hearts of all who hear. The text within this piece is taken from several Psalms and seeks to “Magnify the Lord and exalt His name.”

Make Our Garden Grow

Make Our Garden Grow is taken from Bernsein's operetta *Candide* with lyrics by Richard Wilbur. *Candide* is based on a classic satire by Enlightenment philosopher Voltaire, who uses the text to poke fun at just about everything, including philosophy, literature and religion of his time. The choral arrangement is an absolutely amazing, thrilling and challenging piece of music to sing. The message of the text is that in life we should make the best of our world and our lives; the responsibility lies with us to beautify and enrich our lives and our world.

Program Notes (cont'd.)

Soon Ah Will Be Done

African-American composer, musician and educator William Dawson composed and arranged a number of choral works based on spirituals. His arrangements of traditional African-American spirituals are widely published and performed in the United States. Most listeners will be able to easily identify with this passionate composition.

Battle Hymn of the Republic

The Wilhousky setting of this 19th century hymn is possibly the most heartfelt musical pronouncement of American patriotism. Divisi sections in all parts are accessible and still richly expressive with harmonic colors and sweeping dynamic contrasts. Emotional and highly effective, it is a truly magnificent setting and the one chosen most often by U.S. military ensembles.

Glennnda Dove

Glennnda Dove attended the Eastman School of Music where she studied with Joseph Mariano. She also attended the Royal College of Music in London, England, on full scholarship where she studied with John Francis and received an Associate Diploma. She currently teaches at the State University at Geneseo, Rochester Institute of Technology, and the Hochstein School of Music and Dance, where she has been a faculty member for 32 years. She performs with numerous Rochester groups, including the Rochester Chamber Orchestra, The Rochester Oratorio Society, the Gregory Kunde Chorale and the Equinox Symphony. She has traveled as a clinician, flute choir director and performer.

Thank You

Our Guest Performers - The Middleport Community Choir & Glenda Dove

Diane Ohlson - for donating her time and talents to create our flyers and program covers

Ric Jones & Katrina Karas - for their efforts in creating the program booklet

The First Presbyterian Church - for opening their doors and allowing us to rehearse every Monday and for allowing us to perform in this beautiful church.

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Upcoming Performances

“Let Everything That Hath Breath”
Friday April 30, 2010
Hartland Bible Church
8110 West Avenue
Gasport, NY 14067
7:00PM