

Matters

masterworks

MASTERWORKS CHORALE • TOLEDO, OHIO • MAY 2017



what a WONDERFUL world!



The Junior Choral Society

Ballet Theatre of Toledo

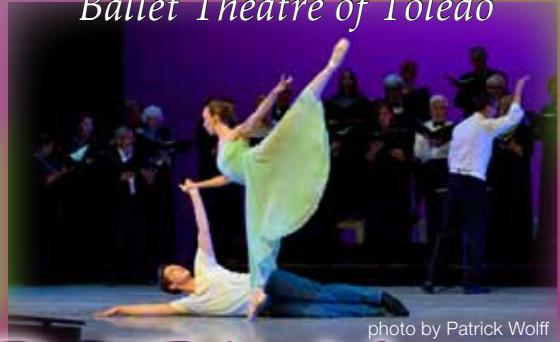


photo by Patrick Wolff

*The colors of the rainbow so pretty in the sky
are also on the faces of people going by,
I see friends shaking hands saying "how do you do?"
They're really saying "I love you."*

Lyrics to "What a Wonderful World" by Weiss & Thiele, immortalized by Louis Armstrong

a collage of folksongs, dance, & popular music

The lyrics of "What a Wonderful World," immortalized by Louis Armstrong, depict a scene of racial harmony. A choral setting of this jazz standard will form the centerpiece of our tenth annual Collage Concert. In a program that includes the collaboration of Ballet Theatre of Toledo and Archbold's Junior Choral Society, we'll celebrate with folksongs and popular music from around the globe, including pieces from lands as diverse as Samoa, Cuba, and the USA. Not only will this music illuminate the similarity of our human experience regardless of culture and language, but the participation of the high school dancers of Ballet Theatre of Toledo and the fourth through ninth grade singers of the Junior Choral Society will also demonstrate the ways our communal unity extends across all stages of life. Saturday, June 3, 8 p.m., The Valentine Theatre. Details on page 4.



*"a wonderful world indeed,
full of diversity yet possessing an
underlying unity"*

Tim Cloeter,
Artistic Director and Conductor

from the director the most desirable answer to a prayer for peace

The colors of the rainbow so pretty in the sky
are also on the faces of people going by,
I see friends shaking hands saying "how do you do?"
They're really saying "I love you."

These lyrics from the song "What a Wonderful World" carry us from the prayer for peace of our *Classics Concert* to that prayer's most desirable answer: that we not only recognize our similarities and differences, and understand our longing for community, but actually create that community at a daily and personal level with love. In a way, the music of our *Classics Concert* focused on that which is within the walls of the church, but in our *Collage Concert* we throw open the doors and take to the streets. It is a fitting conclusion to the theme of our 45th season: *One World, Many Voices*.

At our *Collage Concert* on June 3, in a program that includes the

collaboration of exceptional Toledo artists including the Ballet Theatre of Toledo and the Junior Choral Society, we'll celebrate folksongs and popular music from across the globe. In music from Zambia to Sweden, from Japan to Cuba, from Scotland to Korea, and from Samoa to New Zealand, you'll hear lullabies and love songs, hymnody and dance music. Not only will this music illuminate the similarity of our human experience regardless of culture and language, but the participation of the high school dancers of the Ballet Theatre of Toledo and the fourth through ninth grade singers of the Junior Choral Society will also demonstrate the ways our communal unity extends across all stages of life.

Ours is indeed a wonderful world, full of diversity yet possessing an underlying unity. I hope that the sounds we've offered you this season encourage you to foster community in personal and practical ways, and that the sights and sounds of our *Collage Concert* in the historic Valentine Theatre will remind you again that our many voices form one world.

aspects of the choral art four chorale singers say what they love about choral singing

In response to an email query, four of the Chorale's singers wrote about what they love about choral singing.



Choral singing nourishes my soul as director and singers gather in community to produce beautiful unisons and harmonies composed by many of the greats. — Karen Clark, alto



I think the Chorale's mission statement says it all: "Connecting lives through choral music." Choral music can do that, not just because of the glorious melody lines and harmonies, but also because of the interwoven *text*, which no other musical form (including opera, which is more about storytelling) can do as well.

Hearing (even while singing) voices sharing glorious harmonies that support and intertwine with wonderfully moving text is just so special for me. I do love it — and being able to be a part of it. — Dave Gruwell, bass



Singing in groups is exercise for the brain and food for the soul.
— Lisa Young, alto



Since singing in my first choir at church sometime around 5th grade I have been a choral singer. I simply can not imagine not having a choir to sing with. We've moved a lot, and each time we have moved to a new city finding a choir to join has been right at the top of my to-do list. Having a set time each week to think about nothing but music and singing brings joy and balance to my life and

doing this with a community of people who share that love is a great privilege. — Kate Mason-Wolf, soprano

chorale bass & alto

sue & sandy craig: over four decades with masterworks chorale

Okay, so Sandy and Sue Craig were not at the very first meeting, in 1972, of the group that would later become Masterworks Chorale. Sue



Alto Susan Craig and Bass Sandy Craig

joined in 1973, and Sandy followed in 1974. Since then, Sue's accurate pitch and rhythm have always been valued by the Chorale's other altos. She also maintained the Chorale's library, a huge behind-the-scenes job, for 21, yes, that's twenty-one, years. The attic of the couple's gracious Old West End home housed hundreds of boxes of music. Sandy has served the Chorale as lowest bass voice, president, treasurer, and grant writer *extraordinaire*. He estimates that grants he has gotten the group amount to about \$90,000. He also built the library shelves.

Both Sandy and Sue grew up in families that valued education and music. Sue's father

taught mathematics at Carleton College in Northfield, Minnesota. Her mother, a stay-at-home mom of four, took piano lessons by mail,

if you can imagine that. She got good enough to play hymns. Both Sue's parents were singers. Sue started singing in the church choir in second grade. She excelled in her lessons on both piano and organ. Sandy's father taught insect physiology at the University of California, Berkeley. His mother, one of the very few woman doctors in Berkeley, took him to concerts. Sandy sang soprano in junior high choir.

The Craigs met in choir rehearsal at Carleton College in 1954, Sue's freshman year; Sandy was a sophomore. They were seated next to each other; both could handle

the challenge of sitting next to a singer on a different part. They were married in 1958 and moved to the Bay Area.

Sue taught elementary school for a few years. Sandy went to grad school in music history and did substitute teaching. Then, in 1966, Sandy got a job teaching in the music education program at the Toledo Museum of Art. They moved here, driving an old Chevy and a U-Haul east with Debbie, 4, and Eric, 2. Soon after that, Sue started her piano studio in the basement. She taught until 2015. She also started playing organ for Ashland Avenue Baptist Church, where she remained until

2005. Sandy's position at the art museum disappeared. He taught sixth and seventh grades at Maumee Valley Country Day School. In the early '70s, MVCDS went through a tough period, and he was let go. He started working around the Old West End as a handyman. He could build or fix anything.

Here are some little things you should know about this remarkable couple: Years ago, I happened to turn on "Pipe Dreams" on WGTE-FM. The tune being played was "A Gift to be Simple." It was beautiful. I was thrilled when the radio host informed listeners nationwide that the organist was none other than Susan Craig of Toledo, Ohio.

Sandy is very proud of his collection of over 1000 recordings of music by woman composers. He is tireless in his efforts to promote this music.

The Craigs love the Old West End. "It never made any sense to move," says Sue. "There's so much going on right nearby." Besides, moving would mean leaving their beautiful garden, all organic, enriched with compost. They have both vegetables and flowers.

Sandy has had a couple of falls in the last few years, and his sense of balance is impaired. Any singer will tell you that singing a full-length concert is tiring. Yet the Craigs both handle it beautifully, Sandy sitting on a stool in the front row. — Tom Sheehan, Tenor

outreach to youth what i learned from being an intern with masterworks chorale

by Lauren Smith, Soprano Intern

In the months I spent as an intern with Masterworks Chorale for the Classics Concert, I gained a new perspective on what it means to be part of a choir. Upon my first rehearsal, I learned the importance of a skill that, regrettably, I often avoid: sight-reading. When handed new music, I was surprised and deeply impressed to witness the Chorale, given only starting pitches on the piano, perform each piece effortlessly.

*choral singing
requires looking
beyond the notes and
finding the music
in yourself*

However, I found that the most important takeaway from Masterworks Chorale is one that has helped me find a joy in choral singing equal to that in solo singing, a joy I had previously lacked. I learned that producing

the kind of moving, gorgeous, and heartfelt music performed at the Classics Concert requires more than simply reading what's written on the page — it requires looking beyond the notes and finding that music in yourself, and further, fulfilling the challenge of entwining your own story with those of the fifty others surrounding you. The result, a singular voice, one with exceeding depth fueled by shared experiences and emotions that transcend all barriers.

Editor's note: Lauren is a sophomore at Sylvania Southview High School. She recently released an album, titled *Threshold*, which she produced in collaboration with her piano and jazz theory teacher, Gener Parker. Audition information for next season's interns on page 4.



Lauren Smith

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Masterworks Chorale northwest ohio's premier chamber choir

Go Ahead! Slit the Seal! Here's What's Inside!

A preview of our Collage Concert, a program that includes the collaboration of exceptional Northwest Ohio artists. We'll celebrate folksongs and popular music from across the globe • An inspiring message from Artistic Director and Conductor Tim Cloeter • What some of our singers just love about choral singing • A profile of Sue & Sandy Craig, who have been singing with the Chorale for over four decades • A piece by our soprano intern on what she learned from singing with the Chorale in our recent Classics Concert

Mark Your Calendar and Join Us!

Broadcast of our Classics Concert

Thursday, June 1 at 8 p.m. on WGTE-FM

Collage Concert:

What a Wonderful World

Saturday, June 3 at 8 p.m.

The Valentine Theatre

Downtown Toledo

Broadcast of our Collage Concert

Thursday, July 27 at 8 p.m. on WGTE-FM

Tickets for Collage Concert

Tickets for our Collage Concert, June 3, 8:00 p.m. at The Valentine Theatre: Box seats, \$35. "A" level \$30. "B" level \$25 Students \$17. Visit <http://tinyurl.com/MasterworksTickets>, order by phone at (419) 242-2787, or buy them at the door.

Disabilities

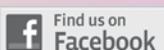
If you have a disability requiring an accommodation, please advise the Chorale's business office at (419) 742-2775 at least two weeks before the concert. For TTY/TDD use Ohio Relay Service 1 (800) 750-0750.

This May Be Your Year to Audition for Masterworks Chorale!

Adult Singers: Have you always wanted to sing with Masterworks Chorale? Why not now? We are hoping to add singers in all voice parts. See below for audition information.

High-School Singers: The Intern Program is expanding! We hope to have as many as four interns — in any voice combination — rehearse and perform with the Chorale for each of our three concerts.

To make an appointment for an audition, fill in the form at www.masterworkstoledo.com/audition.html Questions? Leave a message at (419) 742-2775.



Masterworks Chorale of Toledo

www.masterworkstoledo.com