

masterworks

MASTERWORKS CHORALE • TOLEDO, OHIO • NOVEMBER 2016



In Sweet Rejoicing



our 45th season: one world, many voices

chorale christmas program: a world of sweet rejoicing

We open our 45th season with our Christmas program entitled *In Dulci Jubilo*, Latin for “in sweet rejoicing.” Drawing on Christmas carols from around the world, we celebrate new birth, generous hearts, and warm community. Punctuating a concert of multiple languages and musical styles will be settings of “*In Dulci Jubilo*,” a text that in itself suggests pluralism by incorporating both Latin and German. With this program of songs, readings, and audience carols, we’ll usher in the holiday season thoughtfully and joyfully. Please join us! (See page 4 for the details.)

aspects of the choral art

we really have a very nice arrangement — actually, four of them

Here’s what you see in the program listing: “*Winter Wonderland*,” by Felix Bernard, arr. Tim Cloeter.

The “arr.” is short for arrangement. Chorale Director Tim Cloeter has included four of his own arrangements in our Christmas concerts, Dec. 3 and 4. In addition to “*Winter Wonderland*,” audience members will be delighted by Tim’s arrangements of the well-known “*The Christmas Song*” (“*chestnuts roasting*”) and “*Up on the Housetop*,” as well as of the Polish carol “*Wzlobie Lezy*” (“*Infant Holy, Infant Lowly*” in English).

A look at Tim’s version of “*Winter Wonderland*,” which he wrote in 2000 for a choir he was conducting at Schenectady County Community College, gives an idea of what a choral arranger needs to consider. Who gets to sing melody? Tim gives the opening melody to the basses, but later, every part (except the tenors) gets to trade it around. What’s the feeling? Tim marks the opening “*freely*.” He marks verses 1, 2, and 3, with Dick Smith’s happy lyrics mentioning sleigh bells, bluebirds, and snowmen, “*Faster, swung*.” The last verse, about dreaming by the fire, is marked, “*Slower, espressivo*.”

At one point, as Tim has the sopranos singing melody with the altos harmonizing under them, the tenors and basses sing cheerful rhythmic accompaniments. Other times, he has all four parts singing all the same words at the same time in full four-part harmony. Tim’s arrangement of “*Winter Wonderland*” is a *cappella*, or without accompaniment.

It might surprise you to learn that two members

of the Chorale also arrange music for groups of singers. For years, the Chorale has had a small ensemble available for private parties and other events. Singing with the group inspired baritone Elliot Tramer to try his hand at arranging pop tunes and Christmas songs. “I am completely lacking in formal training. I arrange the way I play piano — by ear,” explains Elliot, who is a UT professor emeritus of biology. “I ‘hear’ the chords I want and usually know what notes are needed to create them on paper.... Or I try combinations on the keyboard until I find the chord I want.... I’m fond of tight harmonies and lush chords.” Elliot’s fellow singers love his arrangements, which are all a *cappella*; his style has been referred to affectionately as “creamy modern.”

Like Elliot, Chorale tenor Chris Buzzelli, professor emeritus of jazz studies and guitar at BGSU, has his own “harmonic vocabulary.” Chris sang with the Chorale last season and may well return in January if his performance schedule permits it. Since he started arranging for instrumental groups in high school, he has always arranged for the groups he was working with. “The advantage of that,” he says, “is that you get to hear your arrangement immediately.” He had written only a handful of vocal arrangements starting in his college days, but once he started directing the Vocal Jazz Ensemble at BG, he really picked up the pace. He’s written about fifty vocal arrangements (or “charts” in jazz parlance) since 2003. Most of these are for choir plus rhythm section, that is, piano, drums,

bass, and maybe guitar.

Often it’s the lyrics that attract Chris to a certain song. This was the case with Cole Porter’s “*Begin the Beguine*.” “The lyrics are rather dark,” he says, “so I tried to write an arrangement that captured that mood.”



In addition to Chorale Director Tim Cloeter, two Chorale members, Elliot Tramer and Chris Buzzelli, arrange music for groups of singers.

Many of Chris’s arrangements have been published, and he is currently finishing up several more for his publisher, Sound Music Publications. Northwest Ohio audiences will soon have more chances to hear Chris’s arrangements because he has recently formed a new jazz choir. So new, in fact, that it doesn’t even have a name. You can hear one of Chris’s charts at chrisbuzzelli.com/vocal-jazz-charts.



“two consecutive seasons might inform each other and influence our perception of the music and poetry”

Tim

Tim Cloeter,
Artistic Director and Conductor

from the director

this season “one world, many voices” is part of a larger picture

It has long been my custom to create concerts in which the compositions are performed in “sets,” that is, in which two or more pieces are performed in succession without the interruption of applause. I do so because when we listen to choral compositions in uninterrupted groups, the pieces create a context for each other that allows us to discover connections between them that we might not have otherwise noticed. When compositions are performed in sets, the juxtaposition of the pieces can itself illuminate shades of meaning. Performing compositions in sets also encourages the listener to go on a longer and more moving emotional journey that extends beyond a single composition.

In the past few seasons I’ve attempted to apply this concept at the next, more broad level: I’ve created seasons in which the individual concerts are designed to speak to a unifying theme for the season. In such a season each concert can inform the others, and the connection that a season theme affords can illuminate nuances in each program.

This year I’ve taken the idea even one step further: I’m considering that two consecutive seasons might inform each other and influence our perception of the music and poetry we experience in each season. Last season’s theme of “Voices” is on the face of it echoed by this season’s “One World, Many Voices,” but in my mind there is something deeper connecting the two seasons. As I see it, last season’s theme focused on the individual’s internal voice — the voice in your heart that calls you home, or the voice in your mind that brings melancholy or hope. This season the focus is on a more outward voice — the voices that broadcast our differences but that also create a communal chorus.

“Connecting lives through choral music” is the mission of Masterworks Chorale, and I feel that the development across seasons from inward voices to outward voices, and the celebration of diversity and community within this season, foster the accomplishment of this mission. I hope you’ll join us on this meaningful journey!



Left: On moving day, Chorale librarian Lynn Israel emerges from the basement at St. Michael’s in the Hills, ready to grab another box to take down, while business manager Michael Grupp-Verbon wrangles shelving. Center: Barb Oostra and Kate Mason-Wolf after placing the last box on the shelf. Right: Some of the high numbered boxes in the library.

820 choral compositions

chorale library of about 900 boxes of music has a new home

Having outgrown the room at Collingwood Presbyterian Church, where it was housed for 15 years, the Chorale’s library was moved in June to its new home in the basement of St. Michael’s in the Hills Episcopal Church. It took ten people a good part of the day!

“We have about 820 different pieces in our library and some of them need as many as four or five boxes, so I would guess there are close to 900 boxes of music,” says Chorale librarian Lynn Israel.

One way that the Chorale can thank institutions that have helped us out

is to let them borrow from our library. In the recent past we have loaned music to, among others, Ottawa Hills High School, where we rehearsed for many years, and Bowling Green State University, which has often lent us music. In addition, the Chorale shares its library with Toledo School for the Arts as part of our “partnership” with the choral music program there.

Many thanks to both Collingwood and St. Michael’s for generously providing us with space for our library!

chorale bass

gary miller: attorney, kayaker, and so much more



Gary Miller, Chorale Bass

Chorale bass Gary Miller takes pleasure in telling how, in September of this year, a few days after retiring from his position as a partner at Eastman & Smith, Ltd., he paddled his kayak to a spot on the Maumee River where his former colleagues could see him from their offices. He emailed them and waved gleefully. They sent photos to his phone. Gary was clearly thoroughly enjoying his retirement.

Even though Gary and I have sung in the same choir for over two decades, my image of him was more that of attorney Gary than that of kayaker Gary. It was the kayaker who met me in the

coffee shop for our interview. Looking fit and relaxed in a T-shirt and shorts, he was going to play tennis after our talk, having already been out on the river that day. He ordered a strawberry shortcake smoothy.

I knew Gary was a good singer, but it wasn't until we both signed up to sing in the chorus for Bach's Mass in B-Minor this summer that I realized how skilled he was. An almost flawless sight reader, he mastered the challenging choral part with apparent ease. He attributes his sight reading ability to his professional music training in college. Gary taught school choirs for seven years. He performed with the Blossom Festival Chorus for two summers and the Cleveland Orchestra Chorus for one season, and he sang in a Cleveland Orchestra and Chorus performance of Mahler's Second Symphony at Carnegie Hall under the direction of Lorin Maazel.

Gary's retirement comes at the end of a three-phase career. After deciding that teaching was not a good fit for him, he became a financial planner. Sixteen years later, he decided legal training would make him a better planner. However, while he was in law school, Eastman & Smith spotted him and asked him to join their firm on completion of his degree,

appreciating his experience in estate and business succession planning. So, at age 50, after four and a half grueling years of full time school and full time work, Gary started the third phase of his career. He stayed at Eastman & Smith for almost 18 years.

Gary was in the financial planner phase of his career when he met his wife Lyn, who also sang with the Chorale for many years, at their church. They were married 32 years ago, a second marriage for both. Each brought three young children to the family. (Gary's first wife had passed away.) Two of their six children are still living in the Toledo area. Three are in various states in the West. Tragically, they lost one son about a year ago. They have six grandchildren.

*recently retired, gary
foresees a life of theater,
sport, service & family*

Gary has been in "pretty much every leadership position" at Oak Bend Church in Perrysburg — church chairman, chair of the deacon board, treasurer, chair of

a pastor search committee, and chair of the constitution committee. Currently, he is the "keyboard guy" in the church's contemporary worship service. The music flows seamlessly from song to song thanks to Gary's ability to improvise key changes and transitions. He has also shared his professional skills with Masterworks Chorale, having served twice as treasurer.

Now that he's retired, Gary hopes to continue his participation in community theater, which he resumed three years ago after forty years away from it. He loves being in show choruses and has his eye on some small roles as well. A quiet man, he enjoys the creative energy that goes into producing a show — and the creative people that show biz attracts.

Gary enjoyed his job, but he doesn't think he'll miss it. In addition to involvement in Masterworks Chorale, community theater, and his church, he is planning to be a trail patrol volunteer for the Metroparks. He and Lyn will also travel; in fact, they took the train to Seattle earlier this fall.

It's been a great pleasure for me to get to know Gary after all these years. The Chorale is fortunate to have this cheerful, well-balanced, talented, successful man in our ranks. — Tom Sheehan

outreach to youth, intern program in its 19th year

two high school singers to perform with chorale this season

Two talented high school singers will be performing with the Chorale in our 45th season. Tenor Daniel Cagle will rehearse with the Chorale this fall and sing in the Christmas concerts (and, schedule permitting, he'll also sing in the March concert). Soprano Lauren Smith will be with the Chorale for its March concert.

"Music is my life," says Daniel, who lives in Bowling Green and is a junior at Maumee Valley Country Day School. While he is interested in all the fine arts, his main passions are sound engineering and theater. He has attended several sound engineering camps and hopes to major in this field in college. Daniel has played piano for eleven years, has been in many shows, and sings in the MVCDS Vocal Ensemble. Daniel is especially grateful to his brother, Will, who was an intern with the Chorale last year, for urging him to audition.

As a sophomore at Sylvania Southview High School, Lauren sings in the women's chorus. She was selected to perform in the Ohio Music Education Association District 1 Honors Choir, and is a Monday Musicale scholarship recipient. Her album, titled *Threshold*, which she produced in collaboration with her piano and jazz theory teacher, Gene Parker, will be coming out before the end of the year. Lauren studies voice with Barbara Kondalski and hopes to pursue a career in music performance.



Daniel Cagle



Lauren Smith

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Masterworks Chorale

northwest ohio's premier chamber choir

masterworksMatters

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

Arranging and arrangers of choral music • A new home for the Masterworks Chorale library, all 900 boxes!

- A profile of Gary Miller, a bass in the Chorale • The scoop on two talented high-school singers who are performing with the Chorale this season
- An essay by Director Tim Cloeter on how he hopes to extend the listener's emotional journey

Mark Your Calendar and Join Us!

Heralding the Tree Lighting at the Toledo Zoo

Friday, November 18 around 6 p.m.
The Toledo Zoo

Our Christmas Concerts

In Dulci Jubio (In Sweet Rejoicing)

Saturday, December 3 at 8 p.m.

Sunday, December 4 at 4 p.m.

Epworth United Methodist Church

Valleyview at Central, Toledo

Verleih uns Frieden (Grant us Peace)

Saturday, April 1 at 8 p.m.

Trinity Episcopal Church

Toledo, Ohio

Cabaret Night Fundraiser

Tuesday, April 25th

Time & place TBA

Collage Concert:

What a Wonderful World

Saturday, June 3 at 8 p.m.

The Valentine Theatre, Toledo

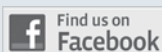
Tickets and Other Details

See our season brochure for details on a season subscription. Tickets for our December and March concerts: Closer up: \$25, Farther back: \$20, Students: \$12. All seating is reserved. The June 3 *Collage Concert* is \$5 per ticket. Order by phone at (419) 242-2787 or at tinyurl.com/MasterworksTickets. This link will take you to the Valentine Theatre ticket office, which is handling tickets for all our concerts, regardless of venue.

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.



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Masterworks Chorale of Toledo

www.masterworkstoledo.com