

**25** ★ ★ Twin Cities  
**Gay men's chorus**  
 ★ ★ BRIDGING OUR PAST, BUILDING OUR FUTURE!

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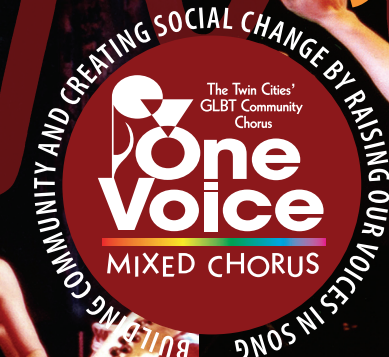
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 8pm

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The Chorus' summer concert will celebrate all who have gone before us in this inspirational tribute to Twin Cities Pride. This final concert of the Chorus' 25th anniversary season will feature the final movement of the new Stephen Paulus commission, and will also include a moving adaptation of *Michael's Letter to Mama* from Armistad Maupin's *Tales of the City*.



**Heartbeat**  
 celebrating rhythm and body



**Mu Daiko**  
 with special guest

Jane Ramseyer Miller  
 ARTISTIC DIRECTOR

Philip Everingham  
 ACCOMPANIST

June 17-18, 2006  
 Great American History Theater  
 St. Paul, Minnesota



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# Welcome

*from the Artistic Director*

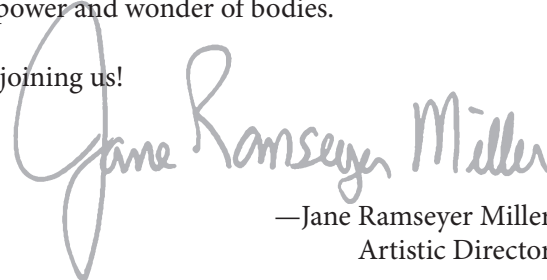
## *Welcome Friends,*

Welcome back to the Great American History Theatre for the finale of One Voice Mixed Chorus' eighteenth concert season! We're nearing two decades as an organization and we've got the stretch marks to prove it. Our programming continues to expand through greater Minnesota and in schools throughout the metro area. Our first annual *One Voice, Many Hearts* breakfast in April exceeded expectations for donor gifts, thanks to your generosity. After eighteen years of volunteers and staff working out of their homes and, literally, closets, we are on the verge of securing office space for the chorus. We have lots to celebrate as a chorus and as a non-profit organization working for social change.

One Voice has been on the move this year, starting with November outreach concerts in southern Minnesota, January's *Road Less Travelled* concerts at Sundin Hall and a day of concerts in Twin Cities' middle and high schools in April. Coming back to the History Theatre for our June concerts feels a bit like coming home.

We especially welcome our honored guests, members of Mu Daiko, the professional taiko ensemble of Mu Performing Arts. Their movement and art has inspired our singers during our four months of rehearsal together. Their pounding, heart-stopping sound is an awe-inspiring complement to a concert celebrating the power and wonder of bodies.

Welcome, and thanks for joining us!



—Jane Ramseyer Miller  
Artistic Director

## SAVE YOUR SEAT FOR 2006-2007!

***Get the best seats in the house by ordering your season tickets for our 2006-2007 concert series.***

***Our fall begins with a full-length concert by One Voice's a cappella ensemble, OVation.***

***After a November outreach tour to northern Minnesota and Winnipeg, One Voice returns to the Twin Cities for our annual January concerts: Faith, Hope, Love and ... Justice explores music and stories of spiritual communities who are taking positive, radical stands in support of gay, lesbian, bisexual and transgender individuals.***

***On June 16 & 17 we present our spring concert, Wisdom and Hope, a celebration of youth and elders in our community. We hope to see you there!***



# Staff & Personnel



Jane Ramseyer Miller



Philip Everingham



Randi Grundahl



Shannon Pierce



Sherene Judeh

Artistic Director	Jane Ramseyer Miller
Accompanist	Philip Everingham
Executive Director	Shannon Pierce
Resource Development Director	Sherene Judeh
OVation Ensemble Coach	Randi Grundahl
Assistant Director	Kevin Wojahn
Assistant Accompanist	Earl Moore
ASL Interpreter	Catharine Van Nostrand
Poetry Coach	Kate Lynn Hibbard
Members of Mu Daiko	Holly Hee Won Coughlin, Jennifer Weir, Al Zdrazil
Percussion	Pat Hucheson
Easter Island Vocal Percussion	Martha Bentley, Lynn Larsen, Joy MacArthur, Ashley Schumacher, Kelli Sillanpa, Allison Thielen, Tee Thomas, Liz McClear
Stage Manager	Amanda Zercher
Production Assistant	Allan Warrior
Lighting Designer	Andy Kedl
House Manager	Sherene Judeh
Program Design	Keith Campbell • Aspen Design
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Rehearsal Manager	Guy Stridsigne



# Staff Bios

**Artistic Director Jane Ramseyer Miller** is in her eleventh year as Artistic Director for One Voice Mixed Chorus. She holds a Master of Music degree in Choral Conducting from the University of Minnesota and a BA in Psychology from the University of Waterloo in Ontario, Canada. Ramseyer Miller has served as Music Director for several church choirs as well as for Trans-Voices, Calliope Women's Chorus, Fierra Voce Femmina, and Voices for Peace, a multi-cultural youth choir. Ramseyer Miller's compositions are published by Yelton Rhodes Music and Pilgrim Press, and her choral setting of Langston Hughes' *A Dream Deferred* was premiered in 2004 as a commission awarded by the DaCapo Chorus of Waterloo, Ontario. She especially enjoys creative arts collaborations and has created choral music with 15-Head Theater Lab, The Women's Cancer Resource Center, Shakopee Women's Correctional Facility, In the Heart of the Beast Puppet and Mask Theatre, and District 202, among others.

**Accompanist Philip Everingham**, a native of Springfield, Ohio, has collaborated with singers throughout the United States and Austria, specializing in a variety of art song and opera repertoire. He has served as coach/accompanist for various opera companies, including the Fargo/Moorhead Opera productions of Carlyle Floyd's *Susannah*, Mozart's *Die Zauberflöte* and their upcoming production of Bizet's *Pearl Fishers*, as well as several productions at the University of Minnesota and Opera in the Ozarks. Currently, he is concluding his Doctorate of Musical Arts at the University of Minnesota where he is researching Finnish composer Yrjö Kilpinen's songs set to the text of Swedish poet Erik Blomberg. His research will take him to Finland in the fall of 2006 to perform a concert series beginning at the Sibelius Academy in Helsinki with baritone Peter Halverson.

**OVation Ensemble Coach Randi Grundahl** is very pleased to be working with OVation and has enjoyed singing with this talented group of singers. She is also a choir director at the Visitation School in Mendota Heights and is music directing several shows in Hudson, Wisconsin and at Macalester College. When she's not conducting, teaching, or directing, she's arranging and composing while trying to perform.

**Executive Director Shannon Pierce** spent the first fifteen years of her career in the entertainment industry, working as the Entertainment Manager for Valleyfair Amusement Park, as well as The Mall of America's theme park, Camp Snoopy. She worked for five years at Jack Morton Worldwide, a marketing communications agency, where she was an Account Manager. In addition to her role as Executive Director for One Voice, Shannon also owns and operates Stagetime Productions, a music and event company. Some of her recent projects include the Ivey Awards, The University of Minnesota Alumni Association Annual Meeting, Tee Up for Equality, the HRC Women's Golf Tournament and The Great Clips Convention. Shannon has a background in fundraising, working as the Director of Development and Operations for the 2004 Saint Paul Winter Carnival Ice Palace and numerous non-profit organizations such as the Herb Brooks Foundation and the Ann Bancroft Foundation. Shannon holds a degree in music and is an accomplished musician and musical arranger. In addition to playing the drums and the piano, she also is a trumpet player and horn arranger in the Roxxy Hall Band, a nine-piece all-woman rock and roll band.

**Resource Development Director Sherene Judeh** is an experienced community organizer and activist. She has worked on a variety of community and youth organizing projects pertaining to issues of social justice. Sherene has worked with many radical arts groups performing original pieces for diverse audiences in Iowa and Minnesota. She also has experience recruiting volunteers to work on community projects to enhance queer rights and safety. In her spare time, Sherene volunteers with several community organizations and practices speaking Mandarin.



# Special Guests *Mu* Daiko

## **About the Composer**

Holly Hee Won Coughlin was born in Gwangju, South Korea, and currently lives in Minneapolis. She is a member of Mu Daiko, one of the premiere taiko performance groups in the Midwest. Holly has been playing taiko since 2001.



Coughlin

ALL MU DAIKO PHOTOS:  
CHARISSA UEMURA

Besides taiko drumming, singing is one of Holly's great joys. From 1999–2001 she sang in One Voice Mixed Chorus. She then studied voice with Jeanie Brindley-Barnett at MacPhail Center for the Arts after receiving the 2001 Asian American Renaissance Emerging Artist Grant.

Holly is delighted to have the opportunity to collaborate with One Voice Mixed Chorus, bringing together the earth-shaking sound of taiko with the vibrancy of choral singing.

She would like to thank the following people who have helped and supported this project: Jane Ramseyer Miller, One Voice Mixed Chorus, Rick Shiomi, Mu Performing Arts and Mu Daiko, Mary Ellen Childs, Aaron Barnell, Jen Weir, Al Zdrazil, her partner Rich, and her friends and family.

Holly is also the recipient of a 2006 Creative Connections grant awarded by Meet the Composer for this commission.

## **About Mu Performing Arts**

Mu Performing Arts is the Midwest's foremost pan-Asian performing arts organization, and is home to Theater Mu, an Asian American theater company, and Mu Daiko, a Japanese taiko drumming group. Founded as Theater Mu in 1992, Mu has come to be known for its unique blending of Asian and Western artistic forms in the expression of Asian and Asian American stories and music.

## **About Mu Daiko**

Led by Artistic Director Rick Shiomi, Mu Daiko is the thirteen-member professional taiko ensemble of Mu Performing Arts. The group performs yearly concerts featuring original compositions and has hosted such internationally renowned guest artists as Kenny Endo, the San Francisco Taiko Dojo, On Ensemble and Fubuki Daiko.

Members have performed with the St. Paul Chamber Orchestra and the Chamber Music Society of Minnesota. In July 2005, Mu Daiko was selected as one of only four taiko groups in North America to perform at the annual North American Taiko Conference in Los Angeles, California. Mu Daiko's performance style and original compositions are influenced not only by Shiomi's study with Tanaka Sensei and workshops with Kenny Endo, Hanayui, and Fubuki Daiko, but also by its parent company's theatrical aesthetic and its connection to Korean Mask Dance. Mu Daiko performs over one hundred times each year for schools, community organizations, arts institutions and corporations. In addition Mu Daiko reaches hundreds of taiko enthusiasts through its ongoing taiko classes and elementary, secondary and college-level workshops and residencies.



***Mu Daiko is the professional ensemble  
of Mu Performing Arts • 612-824-4804  
www.muperformingarts.org***

## ***About Taiko Drumming***

Taiko is the Japanese word for drum. Taiko drumming goes back to the earliest Japanese communities where it was a part of daily life and rituals. Its roots stem from the drums that priests played to banish evil spirits and farmers played to celebrate bountiful harvests. Samurai used to carry taiko into battle to bolster their courage while instilling fear in the hearts of their enemies. Taiko were also used to carry the prayers of the people to their gods.

Today, taiko has become a dynamic performance art form of musical drumming and choreographed movement based upon traditional Japanese styles and techniques. The development of taiko in North America is owed largely to the efforts of one man: Grandmaster Seiichi Tanaka. While taiko was originally performed by a solo male artist, contemporary taiko is performed by groups including both male and female players. It is loud, strenuous, and pulsating with adrenaline. Rooted in the heart and spirit of Japan, taiko lives today as an evolving art form that is permeating the world.

## ***About Matsuri Uta***

*Matsuri Uta* is based upon the song, *Matsuri*, often played in Japanese obon festivals. Obon honors the ancestors, and it is believed that during obon, ancestors return to the world to visit their relatives. Often, lanterns are lit and sent down a river or out to sea to guide the spirits back to their world. However, obon is not all solemn. *Matsuri* is fun, joyful and light. The rhythms are well known to Japanese children, like *Twinkle Twinkle Little Star* is to American children.

*Matsuri*, being a popular song, as well as having many permutations, didn't have the copyright and permission strictures most taiko songs

have, so Artistic Director of Mu Daiko Rick Shiomi was able to give his blessing for me to use it as springboard for this collaboration.

One of the biggest challenges was how to translate *Matsuri* into notes. Taiko drummers often learn by kuchishoka, or mouth notes. We learn using words, "Don" or "Do ko," which tells us exactly how to hit the drum. Singers, of course, need something different. So not only have I worked on refreshing my Western notation skills, but I have also tried to notate *Matsuri* into a form both the choir and the taiko drummers can understand.

Another challenge was how to balance the two — the choir cannot be the focus with drummers being mere accessories, and vice versa. So I've tried to write a piece where the strengths of both can be highlighted, as well as allowing for the two to play with each other and have fun interacting.

*Matsuri* has never been set to melody before and I am delighted with the sound. In composing this piece, I thought a lot about how happy we drummers feel when playing it, and how joyous it is. Like anything that travels to another part of the world, *Matsuri Uta* has roots in its beginnings, but it also is expansive enough to include something new — the addition of singers, which transitions the song into a whole new arena.

I'm so excited to work with One Voice and the drummers from Mu Daiko. I'm thankful Jane Ramseyer Miller and Rick Shiomi believed in this project. This opportunity from One Voice and Mu Daiko is the greatest one I've ever had and I am thrilled to share it with the general public. Thank you! I hope you enjoy *Matsuri Uta*.

—Holly Hee Won Coughlin





# Program

## Thanks

### from the Artistic Director

#### To Holly Coughlin

for planting the seed and taking this crazy taiko-choral idea far beyond what we imagined in our initial conversations.



#### To Jennifer Weir, Al Zdrazil, Stephanie Lein Walseth, Rick Shiomi and the staff at Mu Performing Arts.

It has been a delight working with all of you on this project.



#### To Sherene

for your sense of humor, no-nonsense approach to life and incredible attention to detail. It has been an honor to work with you in this organization.



#### To outgoing board members

#### Elaine Voboril and Barbara Van Deinse

for hours and years of volunteer contributions, your incredible commitment to our mission, and your superb organizational skills.



#### To the singers of One Voice

for your willingness to struggle with the music beyond the notes and rhythms and to grapple deeply with the emotions that our concert topics and mission inspire.



It has been many years since One Voice repertoire has provoked so much conversation among singers as **HEARTBEAT** has inspired. There is something vulnerable about singing about bodies and body image. But while we wiggled uncomfortably at times in rehearsal, we also experienced many enlightening conversations, the release of laughter, the hearty cheers of high school youth who first heard these songs, and the invigorating, inspiring rhythms of taiko.

**HEARTBEAT** opens with *Tjak*, inspired by a Balinese musical ceremony known as “The Monkey Chant.” Stephen Hatfield’s arrangement imitates hordes of chattering monkeys that, according to the original story and ritual, came to the aid of the noble Prince Rama. It is believed that demons can only move in straight lines and so the cross-accent and syncopations of this chant are intended to bewilder the forces of evil and keep them at bay, creating a purging, cathartic effect.

In selecting music for this concert I wanted to bring focus to social and internal messages about appearance and bodies in ways that would resonate with many individual experiences. Ysaye Barnwell’s *No Mirrors in My Nana’s House* captures the experience of a young black woman growing up in a home where outward appearances were irrelevant to the beauty of internal experience and family. In Set Two, *Son de Camaguey* is performed by One Voice’s *a cappella* ensemble, OVation. The text of this traditional Cuban song praises the naturally good-looking people who reside in Camaguey. Emily Dickinson’s embodied poetry comes alive with Eric Whitacre’s dissonant and haunting setting of *I Hide Myself*, and Seeley’s lovely tribute to aging bodies is present in *Naked in the Leaves*.

As a GLBT chorus, programming songs that address experiences of gender is central to our mission; however, songs that address the experience of genderqueer individuals are few. So Assistant Director Kevin Wojahn composed a new choral piece for One Voice based on a simple quatrain by Sham Tabriz, a teacher of Rumi, from the 12th century CE. *Distinctions* was composed to be performed alongside the poem, *The Swingset*.

Humor is an effective tool for topics that make us squirm and the second half of Set One borrows mightily from this genre. Judy Small’s *A Song for the Roly Poly People* portrays life from the vantage point of a large woman, while *Eventual Dentures* explores the inevitable demise of an aging body that has consumed too much junk food. MPR’s Morning Show fans will recognize the quirky and absurd *Easter Island Head*, made famous by the vocal group, Throat Culture, and sung here by the tenors and basses of the chorus. The sopranos and altos return in this set to present *These Are My Own*, a tribute to all individuals who stand against our culture’s need to “upgrade” our bodies.



# Reflections



Set One closes with a song composed for our April concerts in St. Paul middle and high-school classrooms. Frustrated by the lack of appropriate songs on body image for students, I spent an afternoon in conversation with the girls' choir and boys' choir at Central High School in Saint Paul. These students offered a wealth of poignant observations on the topic of bodies and *There Ain't Nothin' Wrong With All This* is based entirely on their words and experiences.

It has been truly inspirational working with members of Mu Daiko, the professional taiko ensemble of Mu Performing Arts. Their stunning art form infused our rehearsals with exuberant energy. Mu Daiko's set includes three original taiko pieces composed by Mu Performing Arts Artistic Director, Rick Shiomi. Descriptions of these pieces are included in the program outline.

We are honored to premier Holly Hee Won Coughlin's commission, *Matsuri Uta*, based on a traditional Japanese taiko song and composed for One Voice Mixed Chorus and Mu Daiko. As far as we know, this concert marks the first time a vocal chorus has ever worked in collaboration with taiko drummers, making this composition truly a world premier experience. It has been a delight to watch this piece emerge from Holly's initial ideas to a full-blown performance piece. Congratulations, Holly!

*Shadows on the Rock* was composed in 1995 to mark the 50th anniversary of the bombing of Hiroshima and Nagasaki. It was first performed as part of a peace demonstration at the gates of the U.S. Navy's ELF project in Wisconsin and was accompanied by an assortment of drums and noise-makers. We offer it tonight as a reminder of the sacredness of all human life and in honor of the thousands of Japanese families decimated by the 1945 bombings.

Like *Matsuri Uta* and *Shadows on the Rock*, the last two songs in our concert honor those whose bodies have left this world as their spirits pass on to another realm. The familiar African-American spiritual, *Deep River*, was a song of longing and hope of a better life for those battling slavery and persecution. *Gate Gate* is a setting of a Buddhist mantra honoring those who have "gone over" to the shore of enlightenment. Fittingly, it was this piece, performed by One Voice in 2000, that inspired Holly's idea of combining taiko and singers!

  
— Jane Ramseyer Miller

## Auditions

***Come sing with us!***

Auditions for our Fall 2006 season will be held on August 28 and September 5. You can sign up for auditions in the lobby, or call the One Voice hotline to schedule an audition and receive an information packet.

One Voice rehearses from 7:00–9:30 PM on Monday nights. For a complete performance schedule, ticket, volunteer and audition information, contact us:

**612.332.1302 • [info@ovmc.org](mailto:info@ovmc.org)**

**[www.ovmc.org](http://www.ovmc.org)**



### *Special thanks*

*to Liz Pierce, Attorney at Law,  
for donating her time assisting us  
with the revision of our by-laws  
and to Morrie Hartman, Attorney at Law  
for his help negotiating contracts.*



# Membership

## **Sopranos**

Ana Silva  
Ashley Schumacher  
Britt Abel  
Carla Peck  
Cecilia Miller  
Darcy Juhl  
Jane Sage  
Jennifer Andrade-Ward  
Jennifer Arnott  
Joy MacArthur<sup>†</sup>  
Julie Swift  
Kelli Sillanpa  
Marisa Geisler  
Marnie Milbert  
Martha Bentley  
Molly Keenan  
Penny Haney  
Steph Pederson  
Tania Jackson

## **Altos**

Allison Thielen  
Angie Galik  
Anita Bradshaw  
Caro Smith  
Cheryl Winch  
Colleen Watson  
Deborah Rasmussen  
Elaine Voboril  
Ginger Kranz  
Jessie Eastman<sup>†</sup>  
Kate Lynn Hibbard  
Katie Rasmussen  
Kelley Benyo  
Kim Makie  
Kristen Schweiloch  
Linda Coffin  
Liz McClear  
Lynne Larsen  
Mary Ellen Kavanaugh  
Pat Hutcheson  
Robin Keck  
Sara Pecor  
Shari Pleiss  
Sharon Barnd  
Tee Thomas

## **Tenors**

Allan Henden  
Allen Christian  
Benjamin Lamb  
Brian Geving  
Cate Hesser  
Duane Dial  
Earl Moore  
Guy Stridsigne  
John Bagniewski  
John Whalen  
Kevin Reardon  
Kevin Wojahn<sup>†</sup>  
Michael Bredenkamp  
Paul Petrella  
Sam Bullington

## **Basses**

Brian Lewis  
Brian Millberg  
Christian Schissel  
Dean Ottman  
Ed Leaf  
Galen Smith  
Joel Mugge  
Joseph Kestel  
Lane Skalberg  
Michael K. Mlinar  
Scott Burtlechner  
Shawn Erwin  
Spencer Putney  
Theo Park

<sup>†</sup>Section Leader

## **Fifth Section**

Adam Hamilton  
Allan Warrior  
Allen Blaich  
Amy Barankovich  
Angie Nielson  
Anita Wheeler  
Anna Marie Johnson  
Anne Breckbill  
Barbara Satin  
Barbara Van Deinse  
Bernadette Murphy  
BJ Andrade-Ward  
Carolee Lindsey  
Cathy Sherwin  
Chris Phillips  
Chris Svare  
Cyndi Hopper  
Darolyn Gray  
David Ulrich  
Dorothy Williams  
Ema Peltola  
Gary Burseth  
Ina Edminster  
James Gottfried  
Jason Fredin  
Jo Ann Jones  
Jon Novick  
Kate Reilly  
Katie Lewsader  
Kayla Johnson  
Lee Silverstein  
Lesley Diamond  
Linda Alton  
Mary Cleary  
Marya Hart  
Matthew Peak  
Max Gries  
Melanie Ayers  
Michelle Zwicky  
Misha Oneby  
Pat Levine  
Patricia Murphy  
Paul Pederson  
Rachel Groth  
Rachael Kroog  
Randy Okan  
Ron Brunk  
Scott Griesbach  
Scott Johnston  
Sian Nelson  
Stephani Booker  
Theresa Pierce

## **On Leave**

Angela McColley  
Anita McColley  
Betty Perry  
Chris Dart  
Connie Nyman  
Dale Schumacher  
Dennis Kearney  
Elizabeth DeWitt  
Emily Talley  
Erin Oberdorfer  
Jay Wiesner  
Jen Blecha  
Jennifer Hayes  
Jennifer Swift  
Jim Slater  
Katrina Johnson  
Keith Campbell  
Kevin Doyle  
Krista Hennig  
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Boards & Committees



# Set One

*“By listening to ourselves,  
our bodies, we tap into  
ancient wisdom that  
has been long forgotten.  
When we dance [sing]  
without fear,  
we begin to remember  
that our dancing is linked  
to the deep well of Spirit.  
The sweep of our arms,  
the undulations of our spine  
and the small gesture of our hand  
are connected through bone  
and sinew to the ones before us,  
the ones behind us and  
the ones we shall never see.  
We are part of the old songs  
our ancestors sang,  
the swaying of the Redwoods,  
the arcing over the sea  
of the Orca whales.  
We are part of the beauty.”*

— Maria Genné  
Kairos Dance Theatre  
Artistic Director

## One Reason I Like Opera

Marge Piercy, from *Colors Passing Through Us*, 2003

**READERS:** Molly Keenan & Michael Mlinar

## Tjak

Arr. Stephen Hatfield, inspired by a Balinese monkey chant

**SOLOISTS:** Darcy Juhl, Angie Galik, Jane Ramseyer Miller

## No Mirrors in My Nana's House

Ysaye M. Barnwell

## The Swingset

Andrea Gibson • **READERS:** CJ Michurski, Galen Smith

## Distinctions

text based on a quatrain by Shams Tabriz (1200 CE), music by Kevin Wojahn

Featuring OVation and conducted by Kevin Wojahn

## Growing Up, Growing Older

Cheryl Winch

## I Hide Myself

poetry by Emily Dickinson, music by Eric Whitacre

## Naked in the Leaves

words by Robert Espindola, music by Robert Seeley

**DUET:** Joel Mugge & Joseph Kestel

## A Song for the Roly Poly People

Judy Small, arr. Jane Ramseyer Miller

**SOLOISTS:** Angie Galik, Kate Lynn Hibbard, Joy MacArthur,

Deb Rassmussen, Katie Rassmussen • **INTRODUCTION:** Darcy Juhl

## Eventual Dentures

Dan Schumacher/Monkey Puzzle

**OVATION** – an ensemble of One Voice Mixed Chorus:

Jennifer Andrade-Ward, Britt Abel, Cheryl Winch, Ginger Kranz,

Duane Dial, Benjamin Lamb, Shawn Erwin & Spencer Putney

## Queer Bodies

Darcy Juhl • **READER:** Jennifer Andrade-Ward

## Easter Island Head

Stefan Farrenkopf

**SOLOISTS:** Allan Henden, Scott Burglechner, Shawn Erwin, Spencer

Putney, Lane Skalberg, Guy Stridsigne • **CONDUCTOR:** Kevin Wojahn

## Media Messages

**READERS:** Linda Coffin, Mary Ellen Kavanaugh, Galen Smith,

Colleen Watson

## These Are My Own

Cheryl Webb, arr. Ellen Chase

## ***There Ain't Nothin' Wrong with All This!***

words by Central High School choir members

music by Jane Ramseyer Miller

**READERS:** Molly Keenan, Benjamin Lamb,  
Ashley Schumacher, Guy Stridsigne

## **INTERMISSION**

### ***Son de Camaguey***

traditional Cuban, arr. Stephen Hatfield • Performed by OVation

*The text of this traditional Cuban song praises not only the music and scenery of Camaguey, but also the naturally good-looking people who reside there.*

### ***Pounding Hooves***

by Rick Shiomi • Performed by members of Mu Daiko, the professional taiko drumming ensemble of Mu Performing Arts:  
Holly Hee Won Coughlin, Jennifer Weir, Al Zdrazil

*Pounding Hooves imagines horses gathering in an open field. They start slowly and run faster and faster to a sudden finale. The rhythm is based upon the horse beat which is long associated with the Tokyo area of Japan.*

### ***Kumano***

by Rick Shiomi

*The Kumano shrine is a beautiful shrine in the mountainous forests of the Wakayama province of Japan. The temple is situated at the top of a long wooded staircase and this song reflects that walk upward.*

### ***Nidan***

by Rick Shiomi

*Nidan is based upon the song Yodan which was created by the group Tsukeroku Taiko of Tokyo Japan. It was taught to Rick Shiomi by grandmaster Seiichi Tanaka who performed with Tsukeroku and who leads the San Francisco Taiko Dojo.*

### ***Matsuri Uta***

based on a traditional taiko song, composed by Holly Hee Won Coughlin  
Commissioned by One Voice Mixed Chorus, June 2006.

Premier performance June 17 & 18, 2006.

### ***Deep River***

traditional spiritual, arr. René Clausen

### ***Shadows on the Rock***

Jane Ramseyer Miller • **READER:** Robin Keck

*Composed for the 50th anniversary of the bombing of Hiroshima and Nagasaki*

### ***Gate Gate***

Brian Tate

*Translation: Gone, gone all the way over (from suffering to liberation, from forgetfulness to mindfulness), everyone gone to the other shore, enlightenment. Svaha!*

*Gay men and athletes are particularly vulnerable to poor body images and low self-esteem. One study showed that 27% of men with eating disorders reported homosexual orientation and 42% of bulimic patients identified as homosexual or bisexual.*

# Set Two

*“Wide hips and bottoms were once so prized that women hid their unfashionably slim hips beneath bustles, an undergarment that tied at the waist and padded their backsides with rolls stuffed with cork, horsehair or down. In the 1880’s bustles were so flamboyantly huge that ‘it was popularly declared a tea-tray could be comfortably rested on it.’ At one time, smaller breasts reigned as the ideal. Women did not wear push up bras or get breast implants: they sought breast flatteners. Early corsets flattened breasts and pushed them to the side, the better to highlight the beauty found further south in wide hips. In the 1920s, the ideal of beauty for the flappers was the flat chest; to the newly emancipated women of the 1920’s breast implants would have been hideous.”*

— Nancy Etcoff, Ph.D.,  
The fashionable body: a brief history





# The Crescendo Society

## **Crescendo Society Founding Members, April 2006**

In April of 2006, One Voice Mixed Chorus introduced a multi-year giving society to ensure our financial stability for expanding the reach of our mission of social justice. These chorus members, board members, and volunteers were the first to step forward with a five-year pledge of support. A broader audience of individuals then joined us at our first annual fundraising breakfast, "One Voice, Many Hearts." To mark this historic occasion, each of these names will be engraved on a commemorative plaque to forever honor their forward-looking commitment to ensuring a better future for our GLBT community. Our deepest appreciation to these generous donors:

Christi Anderson  
Martha Bentley & Becky Sechrist  
Nec Bowyer & Amy Gifford  
Anita L. Bradshaw  
Scott Burglechner & Britt Abel  
Linda Coffin & Kathy Webster  
Marisa Squadrith Geisler & Chris Geisler  
Max Gries  
Scott Griesbach  
Kyle Gunderson  
Cate Hesser & Laurie Dickinson  
Jo Ann Jones  
Katrina Johnson  
Joe Kestel  
Robin Keck & Cecilia Miller  
Rachael Kroog & Shannon Pierce  
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Carolee Lindsey  
Kim Makie  
Jane Ramseyer Miller & Anne Breckbill  
Joel Mugge & Adam Hamilton  
Matthew Peak & Spencer Putney  
Paul Petrella  
Carla Peck  
Betty Perry  
Kevin Reardon & Tim Hansen  
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Jane Sage  
Barbara Van Deinse & Gwen Wilson  
Elaine Voboril & Maren Milbert  
Allan Warrior & Duane Dial  
Colleen Kay Watson & Mary McDougall  
Anita Wheeler  
John Whalen in memory of Bernice Whalen  
Cheryl Winch & Christine Hazel

### **Crescendo Society Major Donors:**

#### ***Enlightening Individuals – \$1000***

*When we introduced the option of multi-year giving, we also wanted to have a special way to acknowledge our major donors.*

*These individuals have pledged this level of support for each of the next five years:*

Nec Bowyer & Amy Gifford  
Scott Burglechner & Britt Abel  
Kyle Gunderson  
Katrina Johnson  
Rachael Kroog & Shannon Pierce  
Carolee Lindsey  
Jane Ramseyer Miller & Anne Breckbill  
Joel Mugge & Adam Hamilton  
Karen & Jay Rusthoven  
Colleen Kay Watson & Mary McDougall  
Anita Wheeler  
Cheryl Winch & Christine Hazel



## DONATIONS FROM AUGUST 1, 2005 TO MAY 15, 2006

*From year to year, One Voice Mixed Chorus has relied on the generous gifts of individuals whose hopes and dreams harmonize with our mission to build community and create social change by raising our voices in song. In our 2005-2006 season, we have been blessed with many gifts and wish to express our profound gratitude to these supporters:*

### **Fortissimo: \$2500 and up**

Anonymous (multiple)  
Laura A. Westphal – in honor of  
my friend, Paul Petrella  
Pete Bissonette

### **Forte: \$1000–\$2499**

Anonymous – in honor of the  
GALA Chorus movement  
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Scott Burglechner & Brit Abel +  
Kyle Gunderson +  
Katrina Johnson & Anita Wheeler +  
Rachael Kroog & Shannon Pierce +  
Carolee Lindsey +  
Daniel Mahowald & Warren Mosier  
Jane Ramseyer Miller & Anne Breckbill +  
Joel Mugge & Adam Hamilton +  
Spencer Putney & Matthew Peak +  
Karen & Jay Rusthoven +  
Elaine Voboril & Marnie Milbert +  
Colleen Kay Watson & Mary McDougall +  
Cheryl Winch & Christine Hazel +

### **Mezzo Forte: \$250–\$999**

Susan Albrecht & Nancy Desmond  
Anita L. Bradshaw +  
Susan Born & Carol E. Cummins  
William A. Brown  
Linda Coffin & Kathy Webster +  
Leah Cooper  
Chris Dart  
Danny Eitingon Ph.D. +  
Brian Gilligan & Steve Pospisil +  
Scott Griesbach +  
Thomas W. & Diane M. Haines  
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John W. McConnell MD +  
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Matthew Peak & Spencer Putney +

Betty Perry +  
Paul Petrella +  
Rena Rogers  
Jason Sheedy  
Marisa Squadrith Geisler & Chris Geisler +  
John Sullivan  
Janis Verruso in honor of Mark Bingham +  
Allan Warrior & Duane Dial +  
John Whalen – in honor of Bernice Whalen +

### **Mezzo Piano: \$100–\$249**

Christi Anderson +  
Les Bendtsen  
Allen Lee Blaich  
Daniel Boyer +  
Emilie Britton & Bill Norman  
Bob Brandt  
Mary Cleary +  
Barbara Van Deinse & Gwen Wilson +  
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Paula Lehman & Andrea Northwood +  
Lisa Lunde  
Marcheta & Terrance Madden +  
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Bruce McManus  
William & Phyllis Miller  
Earl D. Moore  
Molly Morton & Barbara Schubring +  
Katherine Murphy  
Barbara Olson  
Carla Peck +

+ identifies those  
Dynamic Donors  
who have pledged  
multi-year support

*continued next page →*

Dynamic Donors



# Dynamic Donors

continued

## *Mezzo Piano, continued*

Ann Potter +  
Kevin Reardon & Tim Hansen +  
Erica Rogers +  
Susan D. Rostkoski – in honor of friends  
and loved ones who have yet to come out +  
Bonnie Russ  
Sharon Sandeen  
Barbara Satin  
Lane Skalberg  
Heidi Schreiber  
Fred & Kristi Shepherd  
Joseph Stanley  
Eleanore J Troxel  
Richard & Sandra Westby +  
Clarice Westall  
Ron Zweber

## **Piano: \$10–\$99**

Elizabeth Alexander +  
H Andrew Andersen  
Claudia Anderson  
Rebecca Monroe Armitage  
Martha Bentley & Becky Sechrist +  
Ryan J Bolin  
Jeerald Bonstrom  
Michael Bredekamp  
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Anne Hodson  
Ruth Hograbe  
Kevin Horne  
Herbert & Katherine Isbin  
Anna & Nathan Johnson –  
in honor of Soren Johnson +  
Charles M Johnson

+ identifies those  
Dynamic Donors  
who have pledged  
multi-year support

Jo Ann Jones  
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## One Voice Calendar 2006

**August 3, 2006**

One Voice and OVation perform for  
Unitarian Universalist Music Ministers Conference

**August 28 & September 5, 2006**

New singer auditions

**October 7, 2006**

OVation in Concert!

**November 9-12, 2006**

One Voice outreach tour to Northern MN & Winnipeg

**January 20, 21 & 27, 28, 2007**

Faith, Hope, Love and ...Justice – One Voice winter concerts

**June 16 & 17, 2007**

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## Queer Music Consortium 2006 Calendar

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**June 23 & 24 • Twin Cities  
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25 Years of Gay Pride  
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**June 25 • Twin Cities  
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Cheryl Winch, Xcel Energy Market Research Consultant and  
One Voice Mixed Chorus Former Board Co-chair



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