

THE SINFONIAN

MAY 2004



CHANTICLEER:
AN ORCHESTRA OF VOICES

RICHARD A. CROSBY



Dear Brothers,

Amid all the rush of activity in our personal and professional lives, I wanted to take a moment, if I may, and have another little fireside conference with you. So, for a moment at least, let's put aside the noise of the world and consider the nature and the goals of our dear Sinfonia.

In my last column I spoke about the importance of Brotherhood and of our goal of building better men. By restoring the Object we have put Brotherhood back in its primary place in our pantheon of values. But, lest we all forget, this is not enough. We are a brotherhood of men of music, not just a brotherhood such as our counterparts in other fraternities. What is the difference? Music! Music must be the beneficiary of the brotherhood that we build. All of us, whether a performer, composer, teacher, or someone who is simply interested in furthering the cause of music, must redouble our efforts to promote music as a powerful tool for the uplift of mankind.

Since the ancient Greeks, from Orpheus through Pythagoras and Plato, much has been said about the power of music to affect the human condition. The ancients had the "Doctrine of Ethos" which held that certain musical modes or tunings could affect human morals and character. In fact, at the dawn of the 20th century, our own Father Mills, through his "Flower Missions," with which he took musicians to hospitals in Boston, was on the cutting edge of what we now call music therapy. *The Mills Music Mission* is now the official philanthropy of Phi Mu Alpha Sinfonia Fraternity, and I encourage all chapters, alumni associations, and any significant gathering of Sinfonians to take part in one of these moments of outreach. I will never forget the story of the *Mills Music Mission* to a hospital in Evansville by the CPRs' Council several years ago: the CPRs sang to a young girl who had an erratic heartbeat that stabilized while they were singing to her, much to the amazement of her mother.

Music has the power to focus our minds, to temporarily shut out not only the noise of the outside world, but also the sound of our own mental chatter. Most of you can probably think back to a time when, listening to a concert or a recording, you noticed that time seemed to stand still. You weren't dwelling on the past or fretting about the future—you were totally caught up in the "now." Art can do that, and art is one of the things that make us human: no other creatures on earth have art. And music is "the purest art."

My colleagues on the National Executive Committee and I are working with our Music Outreach Committee to suggest ways that we as a Brotherhood might use our talents on the local and national levels, and we are also exploring some exciting musical possibilities for our 2006 National Convention in Cleveland. In the meantime, it is my fervent hope that you will do your part, as Brothers united in the common vision of our Object, to share the gift of music, not only with each other, but with mankind.

Without music, we are incomplete. And the world needs what we have to offer, Brothers. Let us fare onward.

Affectionately, and Fraternally yours in ΦΜΑ,

Richard A. Crosby, *Eta-Omicron '75*
National President

VOLUME LII, ISSUE 2

First printed as the Sinfonia Year Book in 1901. Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory in Boston, Massachusetts. Phi Mu Alpha Sinfonia has initiated over 140,000 members since 1898.

The Object of this Fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the *Alma Mater*.

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On the cover: Chanticleer; photo by Lisa Kohler.

The Sinfonian is the official publication of Phi Mu Alpha Sinfonia Fraternity of America, Inc. Current months for publication are December and May.

The submission of articles and pictures from alumni and chapters is strongly urged and gratefully accepted. Please submit original, clear photographs - either black and white or color - and articles that are clearly typed. All written materials may be sent via the USPS or other postal services to the National Headquarters, Attention: Contributing Editor. Written materials may also be sent via email in Word format to editor@sinfonia.org. Photographs may also be sent via email to editor@sinfonia.org preferably as a .tif file or a high-resolution .jpg file. Deadlines for all submissions are: May Issue - March 1; December Issue - October 1. The Sinfonian reserves the right to edit all submissions for length and content.

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PHI MU ALPHA SINFONIA IS A MEMBER OF THE COLLEGE FRATERNITY EDITORS ASSOCIATION

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WORK WEEKEND: MAY 14-16

The annual Lyrecrest Work Weekend will be held on the weekend of May 14-16, 2004. Each year, collegiate and alumni brothers from all over the country gather at Lyrecrest to volunteer their time to beautify the buildings and grounds. Participation in this volunteer event enables the National Headquarters to maintain this "Home For All Sinfonians" on its very limited resources. Participants need only get themselves to Evansville - all meals and accommodations will be provided.

Can you attend? Please contact Sean Leno, Retreat Coordinator, at (800) 473-2649, ext. 28, to inform him of the time of your arrival and the number of brothers you can bring with you!

POSITION ANNOUNCEMENT: DIRECTOR OF ALUMNI AFFAIRS APPLICATIONS DUE MAY 15

Title:	Director of Alumni Affairs
Responsibilities:	The Director of Alumni Affairs shall administer the Fraternity's alumni-focused programs and services.
Eligibility:	Must be a Sinfonian in good standing possessing a Bachelor's degree in any field (marketing and/or public relations a plus). Experience with Microsoft Office a must. Must have a vehicle and be able to lift at least 50 pounds.
Benefits include:	Salary commensurate with experience, health insurance, 401K, paid vacation/personal time-off.
Schedule:	Full-time.
Anticipated start date:	July 1, 2004
Application deadline:	May 15, 2004

A full position description is available in PDF format at <http://www.lyrecrest.net/DAA-description.pdf>. Contact Ryan T. Ripperton, Executive Director, at ripperton@sinfonia.org or (800) 473-2649 ext. 24 for more information.

To apply, please send résumé, cover letter, contact information for three references, and a detailed history of Fraternity experience to:

**Phi Mu Alpha Sinfonia Fraternity
National Headquarters
Attn: Director of Alumni Affairs Search
10600 Old State Road
Evansville, IN 47711-1399**

KORBA LEAVES HEADQUARTERS STAFF

Jeremy A. Korba, Director of Finance and Marketing, left the National Headquarters staff on April 8, 2004. Jeremy served on the Lyrecrest Staff for five years, during which time he helped the Fraternity's marketing and merchandising programs flourish. Look for more information on Jeremy's future plans in the December 2004 issue. Jeremy may be contacted at jkorba@regentpromotions.com.

Thanks, Jeremy!

RITUAL EDUCATION WORKSHOP: JUNE 25-27

The first Ritual Education Workshop will be held at the National Headquarters on June 25-27, 2004. This intensive look at Sinfonia's Ritual, history, and symbols will include an examination of the following topics:

- The history of Sinfonia and its evolving philosophy
- The Object and its relationship to the Ritual
- Ritual Revisions Throughout Sinfonia's History
- The Mills Memorial
- Sinfonia Symbols
- The Authors of the Ritual
- The Structure of the Ritual
- The Message of the Ritual
- Ritual Staging
- Ritual Regalia and Paraphernalia
- Number Symbolism
- The Founder and Early Members of Sinfonia
- The Mysteries, from the Ancients to Sinfonia

Complete information on this event, including application procedures and forms, can be obtained at <http://www.lyrecrest.net/RitualEd2004.pdf>.

CHAPTER OPERATIONS WORKSHOP: JULY 23-25

A Chapter Operations Workshop will be held at the National Headquarters on July 23-25, 2004, with the goal of giving chapter officers the tools needed to become increasingly more successful in all areas of their daily operations. Topics will include:

- Recruitment
- Chapter Retreats
- Alumni Relations
- Chapter Citations
- Chapter Leadership/Management
- Province Interaction
- Special Projects
- Battling Apathy
- Choosing your Faculty Advisor(s)
- Creating a Presence on Campus

Complete information on the Chapter Operations Workshop, including application procedures and forms, can be obtained at <http://www.lyrecrest.net/ChapterOpsWorkshop.pdf>.

SINFONIA SONGS RECORDING FESTIVAL TO BE HELD JULY 18-21

The Fraternity is endeavoring to create a new CD recording of the complete Sinfonia Songs book from cover-to-cover. In addition to seeking recordings of selected songs from chapters and alumni associations (see page 27), the Fraternity is hosting a special recording festival at the National Headquarters. You could come to this once-in-a-lifetime, fun-filled, three-day experience!

The assembled chorus will be rehearsed and conducted by Brian M. Stratton, *Delta Omega (Southeastern Louisiana University) '79*. Brother Stratton is in his twenty-fifth year of



professional singing — a career in which he has performed several operas and appeared as oratorio soloist with choral organizations throughout the United States and Europe. Stratton has recorded several CDs and a video of spirituals with the renowned Moses Hogan Chorale and Singers, and the Mormon Tabernacle Choir featured Stratton on their recording recognizing the contributions of the Negro spiritual to American music. Brother Stratton presently serves Sinfonia as Governor of

Province 14 (Louisiana) and has served as National Vice President (1997-2000). To spend three days with Brother Stratton perfecting the songs that all Sinfonians hold dear is an experience that no one could soon forget!

Here's how you can be a part of this unique experience:

Date: Sunday – Wednesday, July 18 – 21, 2004 (attendees must be available for the entire period).

Selection Criteria: The main selection criteria will be intonation and tone. You don't have to be an operatic soloist to be on this recording... We are looking for voices to blend into the group, not stick out of it!

Selection Goal: Approximately 24 brothers will be selected – six per vocal part.

Application Procedure: Each brother interested must submit a recording (on compact disc or cassette) containing the following material:

1) Speak your name, initiating chapter (and current chapter, if different, or alumni association), and voice part.

2) Sing your part, either unaccompanied or accompanied by piano (playing all four vocal parts from the Sinfonia Songs book), to the following two Sinfonia Songs: "Vive L'Amour" (p.90; include the "solos," which are written in the Tenor II part) and "A Sinfonian Grace" (p.84). If accompanied, your voice must be heard clearly over the piano.



3) Sing a scale of your choosing which demonstrates the extremes of your vocal range (if bass, low range should be featured; if tenor, upper range should be featured). This scale can be sung on any syllable, solfeggio, numbers, etc.

4) Optional: You may include another one-minute piece of your choosing that you feel demonstrates your singing ability. This could be anything – another Sinfonia Song, a church hymn, your part from a choral piece, a solo, etc.

Please remember that we aren't looking for a perfect performance! These recordings are meant only to evaluate the tone and intonation of your voice in order to gauge your ability to blend into the group. Any brother with a good voice, regardless of major or experience, will be evaluated equally for selection!

Label the case cover of your recording with your name and full contact information (telephone numbers, email and mailing addresses, including information for the summer months).

Application Deadline: Recordings (which can be submitted on compact disc or cassette) must be received at the National Headquarters by Saturday, May 15, 2004. Late application recordings will be considered only for alternate positions (in the event that a selected singer cancels his attendance). Those selected will be notified as soon as possible after June 10, 2004.

Financial Considerations: All attendees will be responsible for paying for their own travel to and from the National Headquarters, as well as a \$20 registration fee upon arrival (which will be used to purchase food for approximately ½ of the meals). All other meals will be on your own. Lodging in the guest cottage will be provided. All attendees will receive a complimentary copy of the final 2-disc set.

A background image showing a close-up of a violin and its bow, with a musical score visible in the upper left corner. The violin is dark wood with a reddish-brown body, and the bow is dark wood with light-colored hair. The musical score is printed on white paper with black ink.

The Many Facets of a Philanthropist

A Conversation with David A. Klingshirn

by Cheri Faith Spicer, Contributing Editor

Convinced the time was ripe to celebrate the United States' significant contributions to the field of classical music, long-time Cincinnati civic leader David A. Klingshirn founded the American Classical Music Hall of Fame in Cincinnati, Ohio in 1995. He served as Founder and Executive Director of the Hall of Fame from April 1995 to July 2000.

On July 19, 2003, he was initiated as a National Honorary Member at Sinfonia's 51st National Convention, joining many other famous Sinfonians in the prestigious National Honorary Alpha Alpha Chapter.

Since that time, Klingshirn has been pursuing yet another avenue in his life. On April 24, 2004, he will be ordained a deacon in the Catholic Church in the Archdiocese of Cincinnati.

When I started trying to find David, I learned he was away on a retreat at Mt. St. Mary's Seminary of the West. And unlike the retreats we host here at Lyrecrest, his was one of silence!

SINFONIAN: So, a retreat of 100 hours of silence?

KLINGSHIRN: Yes! And I tell you what - we had options. We could either remain silent or we could not remain silent. I would sit at lunch or dinner or any meal, or in different lectures, and the things people say!!! You really kind of analyze it and think - "There was really no need to say that," or "What a dumb thing to say." We are so used to living in such a talking society that half of the class had their cell phones on their desk and would constantly look to see if they had any messages. You know, if you really want inner peace, you need to find that total solitude within your soul. I don't think we're a society anymore that appreciates that. I feel sorry for children when it comes to this concept. This is where music is going to have to come in and help re-sensitize people. You need to sit back and just listen and let that music take your soul and search it. If you always have to have a headset on or your cell phone, where it will ultimately lead you? Why do we have to have so much instant communication?

Exactly! I was just doing a "David Time-line:" 30 years of work in the pharmacy field; then, 10 years dealing basically with the cultural affairs - and especially the Classical Music Hall of Fame; and now, the church. What an interesting progression! My questions are how and why things turned to take you where you now find yourself.

All 3 of those are in ministry. You know, helping people in pharmacy is a wonderful ministry. I mean, the way you talk

to an ill patient on the phone can either help them or... They'll call me and they'll say, over their pain medication, they're terminal, and I can say to them "You know, I think your voice sounds stronger today" and they'll say, "well, you know, I thought I felt better." But just kind of reaffirm where people are and that makes a big difference. The Gallup Poll, for the last 20 years, rated pharmacists #1 in public trust. You will swallow anything a pharmacist gives you. You don't really question it. A mother will come in with a 3- or 4-day old baby and she'll get a medication for the most precious thing in her life. She's going to just accept it and put that chemical in that baby. In pharmacy, you either do it right or you do it wrong. You don't ever fill a prescription half right and it gives you a different perspective on life. And I wish our politicians would kind of follow that, you know.

Well, you know, I think it's their view. I don't think they view what they do as truly serving others. They all seem to be working out of a self-service motivation.

And you can't be a real bastard at home and be a politician and just be everybody's wonderful person. We have a situation here in Cincinnati right now. A man running for commissioner and he left his wife while she was pregnant - with a 1 year old and a 3 year old also. And it was brought out in the campaign that he was having an affair with one of the lobbyists that he had to vote on and he says it makes no difference. And you want to say, "Hey if you cheat on your unborn child you're going to cheat on me as a politician?" But he doesn't get that. So it's going to be interesting to see if he wins or if he loses. If Society says, "Yes, you can cheat on your unborn child and your children and we trust you" Well... you know...

I have a really hard time when people try to draw the line and say that the personal/private life of an individual doesn't affect what he does professionally. It does - it just does.

Yeah, it does - because if you have no scruples about cheating on your children, you're not going to have many scruples about some pay-offs either.

I've seen in that in your life there have been definite themes and streams, but you've taken them in so many different directions. What inspired you or maybe who inspired you to become as philanthropic as you are? And I don't mean philanthropic in just monetary giving, but rather your entire



Photo by Lisa Kohler

CHANTICLEER

An Orchestra of Voices
and So Much More

by David L. Roush, Alpha Zeta (Penn State) '01

Four brothers are making their mark on the music world as part of San Francisco's all-male vocal ensemble, "Chanticleer." Music director Joe Jennings, *Pi Upsilon (Colorado State) '79*; alto Clifton Massey, *Delta Mu, (Texas Christian) '93*; tenor and Assistant Music Director Matthew Oltman, *Pi (Simpson) '95*; and bass Eric Alatorre, *Omicron Pi (Cal State-Fullerton) '84* make up four members of this premier group.

The group gets its name from the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*. The twelve-voice a cappella ensemble sings an eclectic mix of music reaching as far back as early Renaissance and Gregorian chant to contemporary jazz, gospel and folk music.

"It encompasses a variety of styles," according to Jennings. "The real big distinguishing part was that we use countertenors. For Chanticleer that's a traditional male voice part. We use the whole range of possibilities for the male voice."

The group sings mostly SATB repertoire.

Chanticleer was founded in 1978 by Louis Botto. The group has flourished for over a quarter-century and has seen nearly 80 singers cycle through its ranks. They began touring in 1981 and today can be heard in venues around the world.

Chanticleer has won a variety of awards, the most significant being their 2000 Grammy for the "Colors of Love" album and their two Grammy Awards for "Lamentations and Praises" in 2003.

Alatorre was at the Grammy Awards with the group in 2000. He says they had absolutely no expectation of winning.

"We went to lose politely and have fun at the party," Alatorre says. "But the moment they announced our names, everything went into this weird spin, and it was a completely surreal and unexpected moment. I was sort of 'lost' from that point on."

The 14-year Chanticleer veteran adds, "It's like the Grammys are something you see on TV, it's not something you're part of. But there I was on stage looking into the audience and it was just bizarre."

Chanticleer won the ASCAP-Chorus America Award for adventurous programming of contemporary music. They also received a National Citation from Phi Mu Alpha Sinfonia, both in 1994.

An in-depth history and biography of the group can be found on their website, www.chanticleer.org.

A Vision for Chanticleer

A consistent point that comes up in talking to Chanticleer singers is the expertise and direction of Music Director Joe Jennings. Asked exactly what his vision for the group is, Jennings has a basic, yet pointed response.

"To sing good music," Jennings says with a laugh, "...as well as we can." He adds, "It's our approach to music. We try to approach it from the inside out and be as true to it as we possibly can, no matter what style it is."

Jennings says that because they sing early music through contemporary music, Chanticleer tends to trace the evolution of music through history.

"The whole idea is that we exist as one instrument... twelve voices as a soloist," Jennings says.

Jennings points out that it is the challenges that come along with his job that keep him with the group. He says that until the day comes when he no longer has music in front of him that is "waiting its turn" to be performed, his job is not finished.

"It's just about making music and making it available to as many people as we can reach with it; and let music do what music does to and for people."



Joseph Jennings, Music Director, leads rehearsal.

A Day in the Life of Chanticleer

So what makes singing in Chanticleer different from other ensembles? For starters, it is a full-time job, and unlike most choirs, the singers receive full-time benefits and a regular salary.

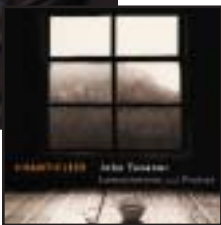


Singers Jesse Antin, Justin Montigne, Matt Oltman, and Brandon Brack rehearse for the next tour.

"What appealed to me the most was the idea of making a living solely as a singer without having to constantly be worried about where the next gig is coming from; To actually be employed, salaried as a singer," tenor Matt Oltman says.

Soprano Tim Maguire agrees.

Photo courtesy of the Recording Academy © (Photo by Larry Busacca WireImage/NARAS © 2003)



"I feel that I've really stumbled onto something wonderful, here. Not many musicians get this kind of opportunity, and I think that it's incredible," according to Maguire.

When not on tour, the group rehearses during the week from 11:00 a.m. until 4:00 p.m. with an hour lunch break. A small, unsuspecting church in the Mission section of San Francisco is where the group calls "home" during down times. From the outside, the church looks just like the others that dot the neighborhood. However, set foot inside while the group is rehearsing and the ground-floor hall is filled from wall to wall with the trademark Chanticleer sound.

At a given rehearsal, singers stroll in, some going through their own individual warm-up routines. They do not have whole-group warm-ups.

When touring, work schedules are dictated by the travel itinerary. There is no Chanticleer tour bus or corporate jet. The group flies a commercial airline to the region of their tour and uses a few rental cars to get around between concerts. The same system is used when they are at home in the San Francisco Bay area.

On this particular day, rental cars take the group to a high school in Lafayette, California, as part of Chanticleer's Singing In The Schools Program. The commute provides the opportunity for a pair of interviews from the back seat with Alatorre and bass John Bischoff.

Asked if being on the road with the same group of men for an extended period of time builds potential for conflict, the members of the group say that they really do not experience any real head-butting, because of the opportunities for 'alone time' while on tour.

"It's like family... we take care of each other," Alatorre says. "The only ones that are allowed to beat up on each other are the members of the ensemble. (If) anything else happens on the outside to affect the ensemble, we all pull together in a heartbeat."

Alatorre, who is known for his characteristic handle-bar mustache, adds that because of the way the group travels in small clusters, tensions can be eased by moving to another travel cluster every once in a while. Bischoff says that while most of the time spent touring is social, they all get time to separate themselves from a disagreement.



"Yeah, things can come to a head. People can get in each other's faces, but then you have room to sort of let it go away and you have time before a concert to focus on the concert and talk about your differences," Bischoff says.

Most of the group members are single. Some are in dating relationships and a few are married. Those with partners say that touring with the group away from home for long periods of time is a test of the strength of their relationships.

"You must be comfortable talking on the phone," according to tenor Brandon Brack, who joins our rental car on the trip back home. He says that touring has placed a stress on his relationship with his partner Jonathan. Brack adds, "If it's worth it, you do whatever you can to make it work."

Group members say that they notice a difference between those couples who were together before coming to Chanticleer and those who started dating while already in the group.

Bischoff is married. He says that his wife has been supportive since the day he decided to audition. She also occasionally comes along for a portion of the tour.

"So far it works; it works fine, and I'm glad that she's supportive."

On days when Chanticleer is not on the road touring, members take their music and their inspiration to the schools of the Bay area through the Chanticleer Education Outreach Program.

Chanticleer Education Outreach Program

At a time when school budgets are bleeding red ink, art and music programs in many areas are becoming the first victims of funding cuts. Since 1986, Chanticleer has been using its talent to inspire high school students throughout the Bay area to pursue music or teach them how to take their performance to the next level.

Choral teacher Bruce Lengacher of Acalanes High School in Lafayette, California, is thrilled to have Chanticleer work with his students on an on-going basis.

"I think it's a really good relationship that's mutually



Students at Acalanes listen to feedback from Chanticleer singer Jesse Antin.

beneficial. It's invaluable for us," he says. "It's great for me as a teacher because it allows me to get constant feedback from a very reliable source."

Lengacher also happens to be a college friend of singer Eric Alatorre.

Recalling the exact wording of the Fraternity's purposes that he learned as a probationary member in 1984, Alatorre says, "I still remember that after 20 years, and I look at what we do, and

"We can tell that they actually want to be here teaching us, and it makes us get more involved in the music and makes us appreciate it more."

~High school student Jessica Hoffschneider

my work with Chanticleer – it's like we do all of those things and now I see the importance more than I ever could have as a student about what it means to do that. It's very important that I learned all of that, and it's still with me after all of those years."

Music director Joe Jennings says that not only do schools benefit from working with Chanticleer, but that the group receives something intangible in return from the students as well.

"To be able to experience their joy and enthusiasm which they get from hearing us sing is really kind of indescribable," Jennings says.

Eleventh grader Jessica Hoffschneider says that the students get excited and really do understand the value of the program.

"We can tell that they actually want to be here teaching us, and it makes us get more involved in the music and makes us appreciate it more," she says.

BROTHERS IN THE SPOTLIGHT

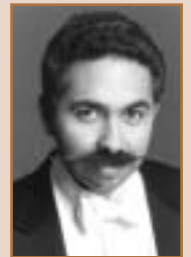
Joseph Jennings

Joe joined Chanticleer 21 years ago as a countertenor, shortly before becoming the music director. 25 recordings and many world tours later, the prolific composer and arranger continues to bring great vision to the group. The Augusta, Georgia, native earned his B.S. in Music Education and B.A. in Piano at Case Western Reserve and his M.M. in conducting from Colorado State. His work has impacted numerous ensembles. In addition to Chanticleer, Joe also leads the Golden Gate Men's Chorus.



Eric Alatorre

Eric is a Chanticleer veteran, a bass with nearly 14 years in the group. The Southern California native attended Cal State-Fullerton and San Francisco State University. Eric is known for his impressive handle-bar mustache, which he says he let grow from a young age, because nobody ever asked him why he was doing it.



Matthew Oltman

Matt is a tenor in his fifth season with Chanticleer. The Des Moines, Iowa native earned his B.A. in performance from Simpson College and M.A. in music performance from the University of York, England. The former Simpson professor serves as the Assistant Music Director for Chanticleer and is on the board of directors for the Golden Gate Men's Chorus.



Clifton Massey

Clifton is a first-year Chanticleer alto. Originally from Dallas, Texas, the Texas Christian University graduate has a laundry list of ensembles on his résumé. Clifton is currently a master's candidate at Indiana University, studying Early Music.



Photos by Lisa Kohler

Upcoming Concert Dates

April 2004

- 2 Berkeley, CA
- 13 Baton Rouge, LA
- 15 Jackson, MS
- 16 Birmingham, AL
- 17 Huntsville, AL
- 19 Princeton, NJ
- 20 New York, NY
- 21 Hartford CT
- 23 Schenectady, NY
- 24 Clinton, NY
- 26-27 Norfolk, VA

May 2004

- 2 Vancouver, BC
- 15 San Francisco, CA
- 16 Sacramento, CA
- 19 Carmel, CA
- 21 San Jose, CA
- 22 Berkeley, CA
- 23 San Francisco, CA

June 2004

- 3 Ojai, CA
- 11 Berkeley, CA

Visit www.chanticleer.org for more information.



Photo by Lisa Kohler

The program has three main components: the School Residency Program, the Singing In The Schools Program and the annual Chanticleer Youth Choral Festival.

The residency program takes Jennings to participating schools to provide an on-going source of instruction and feedback, allowing the choirs to work and improve between his visits.

"When Joe comes in, he doesn't coddle them. He treats them exactly the way he would, and if anybody gives him attitude he will call them on it," Lengacher says. "It's about the music."

'Singing In The Schools' takes the group to a variety of schools to conduct workshops, master classes and mini-concerts. The program is intended to inspire students in grades 5 through 12 to sing, and give expert training to those who already do.

17-year-old Hoffschneider adds, "It's actually really amazing for all of us (students) because a lot of schools don't have this opportunity. I think that we're really fortunate to be able to have them because they are an amazing group."

The annual Youth Choral Festival takes place in late October. It is non-competitive, and during the festival, students are given the opportunity to work closely with Chanticleer's Music Director

and singers. The day-long program includes workshops and an evening performance that allows students to share the stage with the group.

Student composers have a chance to have their work performed. The winning piece from an annual student composer competition is performed during the festival concert as well.

Lengacher says that other performing groups should follow Chanticleer's lead in giving back to young artists in their areas.

"I think there's a huge message and almost a commitment on many levels. As performers you want to nurture future performers," Lengacher says. "I think it's essential."

Becoming Chanticleer

Chanticleer accepts audition tapes and résumés throughout the year, with the cutoff for the following year happening in early January. After listening to and closely scrutinizing each applicant, Jennings has to select only the ones who stand out significantly and call them back for second auditions in San Francisco.

Purely by chance, Jennings is interviewed on the day of callbacks, shortly

“It’s just about making music and making it available to as many people as we can reach with it; and let music do what music does to and for people.”

~Chanticleer Music Director Joseph Jennings

after making them.

“I usually do the callback calls,” according to Jennings. Asked what kind of reactions he gets from people on this day, Jennings laughs.

“I got everything from, ‘This is *who?* You’re calling *me?*’ to ‘Oh my God, I’m going to faint.’” Jennings says some of his more confident applicants may say things like, “I was coming anyway.”

An interesting note that Jennings raises is that these phone calls are nearly equivalent in value to the actual face-to-face auditions.

“It’s a very telling moment for me in speaking with people at that particular moment, because I find out a lot about them just in that conversation, about where they are developmentally and how they can express themselves,” Jennings says.

Final selections are made after the callback audition. Each year a different number of singers are taken on, based

on how many choose to leave. The group is consistently held at twelve voices.

More information on how to audition can be found on Chanticleer’s website.

Experiencing Chanticleer

Chanticleer performs a series of hometown concerts throughout the Bay area. Sitting in the lobby before the performance allows for an observation of the “buzz” among attendees. Clusters of people chat with each other. Many conversations center around how great the group sounds and recollections of prior performances.

At this venue, singers become furniture movers, as the church altar must be rearranged prior to the show. There is no “backstage,” so singers use the lower-level of the church to prepare. A light spread of refreshments await the singers, and the same casual banter among members abounds.

Most singers interviewed say that singing has become somewhat routine, but not in the negative way that most people think of the word.

“Getting on the tuxedo, focusing, doing the warm-up, engaging your mind, engaging your voice, the coming out and performing the music... that can sometimes become routine,” tenor Matt Oltman says. “In some ways, the butterflies do kind of go away when you are out there working. It’s just your job, and you love doing your job.”

From the audience, the concert is anything but routine. The show is amazing. It is one of the few times when words fall short of describing an experience. The audience is taken through a range of emotions, sometimes left at the end of a song in silent rapture while other pieces bring them to their feet in a rousing applause.

Acalanes High School teacher Bruce Lengacher put it best.

“Go listen to them. You have to see it and hear it. Listening to a CD is ok, but you *need* to go see them live. There’s something about watching them perform. It’s a living organism that happens to have 12 bodies.”

The blend of these twelve voices into one harmony makes Chanticleer much more than the link to its “clear-singing” namesake would suggest. Their unique sound, like so many other musical phenomena, must be experienced first-hand in order to be truly understood and appreciated.



Sinfonians Oltman, Massey, and Alatorre relax before a performance.

David L. Roush is a senior at Penn State University, graduating in May 2004 with a double major in Broadcast Journalism and Communication Arts & Sciences.

philosophy. Because I think your whole philosophy of life is based on philanthropy - you are a giver.

I think at some point in your life, you just step back and just kind of look at it. You take wealth - a lot of people think of wealth as just dollars only. They don't see wealth as your health. They don't see wealth as your psychological well being. They don't see wealth as your environment. And you know from the moment you get up and you can swing your legs out of bed and you can stand up, your wealth has started. But we are a society that tends to think of everything in dollars. Yes, dollars are very important - I'm not that naive to think they're not, but I'm not driven by dollars. I mean, it just does not - somehow my wealth in those other areas is very important. I just read in this morning's paper they had Forbes list of 500 richest and that really does not interest me. I want enough money to be comfortable and have nice things and do nice things. I'm that materialistic but I'm not driven by it. I have everything I want. If you had to say to me, if I gave you X number of dollars, what would you want to do, I guess my first thought would be, "Hey I'd like to give it to music." I've got everything.



Who taught you the concept of benevolence and to place such emphasis on being the giver? I know it has to come from your faith - but were there other people - was there someone in your family or what was it?

No, I think if you look at society as a whole - first going on the premise that people are basically good - you will see what we really focus on according to the news - everything is focused on the negative. But I know here in Cincinnati, if you have a good cause and if you really talk to people correctly, the money is there. I mentioned to a customer of mine - a patient - that we have a mighty Wurlitzer organ that's in storage and the theater closed and the American Classical Music Hall of Fame has an opportunity for a permanent home that it could fit in very nicely. I mentioned it to this customer because I know he likes organ music and he said, "I'll get you \$250,000." Well, he came back and I got a phone call yesterday because he wanted to put it in writing - the money - and he said, "We're going to make it \$450,000. We're going to do \$150,000 this June, \$150,000 Jan 1st and \$150,000 next June 1st." You just need to do things - and I've been real lucky. Everything has fallen into my lap nicely. But I think it's because you have to allow yourself to be open and look for the good in people and not be so pessimistic.

Did someone inspire you to be that way - or was it just a reaction to what you saw in the world?

I guess a lot of it depends. I'm very blessed to for having a positive attitude. My glass is always half full. And I'll tell you - being a single person - you have to learn to just kind of fend for yourself. We live in a society that is - everything has to be a twosome - and I find this in my classmates, because there are 17 in my class and I'm the only single and some of these people can't go to the john without their wife. So it's been a blessing because I can either make my life happy or I can make it miserable. And so I just make it happy. You have to be able to live on your own. Yes, there are times, I want to say - maybe I did miss something, but you are going to miss things in life. Yes, having children would be nice, but I also believe that once you have a child, that child then comes first. You are not #1 because you are responsible and I think that's something we've gotten away from in our society - being responsible for what you do.

There's always someone or something you can foist it off on or you try to. I like that philosophy that you have.

And, you know, people say to me, and it kind of annoys me, when they'll say, Oh, I hear you're in the seminary - what denomination? And I always want to say - It's the same God. I don't care what your belief is - just believe in something. First of all, believe in yourself and then believe in something else. And I think a lot of people just don't believe in anything - they don't trust anything.

What inspires your creativity?

A dictatorship is much easier to control everybody but when you give people the freedom to be creative... A friend of mine gave me the nicest compliment - he didn't mean it to be a compliment - he said you know, when I'm with you I feel like I need a legal pad just to jot down ideas. And luckily my executive director at the Hall of Fame, Stefan, is creative. He has a creative mind. And he's so much fun to sit down with and just talk and we're all over the map. And what I've been able to analyze in myself - my problem is and it's a problem I need to work on is that I can always see the big picture. And with a lot of people- you have to start out with a very small picture. But I do - I see things. Like at the seminary... we have 75 acres - beautiful gardens that have not been kept. And I looked at those 7 different gardens and I got an

idea because my mind was open. I thought, I'm going to go to all the landscape people in the city of Cincinnati and see if I cannot get each one to adopt one of these gardens and then they're allowed to put their sign there and get people to come and look at these gardens. And I think it's going to work.

Well, I think what you have is what my German teacher called the German mind set – the "Welt augenblick." You step back and you see the whole pie and you see how all the pieces work together and you see the end result. Somebody's got to do that but that to me is the hardest to get people to begin to understand.

And that's because they sit down in front the television and the creativity is gone. They just sit there. And I'm not good at sitting and watching a football game, a baseball game, a basketball - I think your mind has to go into death just to sit there to watch a ball. I want to have an Olympics of Music in Cincinnati where every country sends their top violinist, their top person trombone, top pianist, top everything and have this huge parade of all countries marching down Central Parkway to Music Hall having this big opening ceremony - and then we have all these venues and have competitions in all these areas.

See, I think this could happen and I think Cincinnati is where it could happen. In all of the articles I've read about you and all the things that happen in Cincinnati, it seems like that would be the place because people are willing to take the risk.

Well, and that's another thing - I'm a little bit of a control freak, too.

I think those people who are exceedingly creative who are total big picture viewers must be in control and do have control issues because they know what it takes to accomplish what they see as the ultimate goal. And I think there's something altruistic within it because they are not in it for glory - they're in it for the sake of the project - the end result.

You have to have a sense of humor, too.

Oh, my gosh, if you don't laugh...

Well, you do because there are moments when things get so tense, if there's not someone there that can get a laugh

going... Let's go back to music. It's the universal language of mankind. My first homily that I'm going to give, I'm going to use a quote that Bobby Kennedy used about dreams.

I have it. Here it is: "Some men see things as they are and say why. I dream of things that never were and say why not." It's by George Bernard Shaw. And it is frequently attributed to Bobby Kennedy - but he used it in a speech which Teddy quoted at Bobby's funeral. I will send it to you today!!!

I'm going to start out with that because I'm going to look out at those people and say "I see things and I wonder why and I dream other things and I wonder why not." And I want them to dream.

What do you like to read? What are you reading right now?

There's a great article in this morning's paper about eating solo. It used to be that waiters and waitresses didn't like that but now they like it because usually they tip better, secondly they're easier to take care of, and they don't just sit there and chat with somebody else. I love to take something to read - I love to read. I like to read something that stimulates me. I was at the library at the seminary, down in the stacks, just looking at books and I came across a book Where Did All the Good Sisters Go? It is 56 biographical sketches of women who either are in or who have left the Church. It's so interest-

ing because none of them badmouth the convent. They talk about those who left, the good that they got out of it, and how they've enjoyed going back. They also talk about some of the difficult times. Our first feminists were nuns. They ran our hospitals. They ran all these institutions. They were women who were able to get an education. If you were poor, and you went into the convent, you got an education.

So tell me - what do you do for fun?

Right now, it's fun. I make life fun. Sometimes, I consider myself very selfish because I love to walk. And there's a series of 6 bridges going over the Ohio River. And I love to just walk and cross back and forth the different bridges. And there's something about the water flowing beneath you and you just kind of let everything flow out – it just re-energizes me.

"I think that's something we've gotten away from in our society - being responsible for what you do."