

masterworks

Matters

MASTERWORKS CHORALE • TOLEDO, OHIO • MAY 2021



Concert goes on the lawn a while back, Lincoln Park, Chicago.
Photo by Hans Behm. Downloaded from Pictory.com.

bring your blankets, bring your chairs
rent a square on the lawn and join us for

Music in the Air

solos, duets, trios: music we love to sing

Jack Leizerman & Lisa Young
will sing
lullaby of birdland

Shayle Urich will perform
gravity & love song
and accompany herself on keyboard!

Kathy Dennis, Colleen Geftos &
Meghan Schmidbauer will sing
it don't mean a thing
that Duke Ellington classic!



Lauri Jones-Shepler & Joy Ortyl will sing
duet for two cats
by Gioachino Rossini!

Tom Sheehan will sing
autumn leaves
in French and English!

Plus much more!
Soloists, duets & trios will perform
lots of great songs
with Kevin McGill at the keyboard!

Maybe the crowd (including you, we hope) who gather on the lawn for the Chorale's Spring Concert *Music in the Air* will look a little different from the folks at Chicago's Lincoln Park decades ago (see picture above), but the spirit should be similar. With everyone's safety as top priority, Artistic Director Tim Cloeter and the Chorale's tireless board have crafted a new kind of event. While the Chorale will not all perform together as a group, Tim has invited Chorale members to perform solos, duets, and trios. "I didn't give any guidelines for what kind of music to perform," Tim explains. "The theme of this concert might just be 'Songs We Want to Sing!'" Most will be accompanied by Kevin McGill on keyboard.

"This is a bring-your-own-lawn-chairs-and/or-blankets situation," Tim explains. Squares will be painted on the lawn for audience members to sit in; groups of up to four people may share a box." Tickets will be \$25 per box, and there is a link on www.masterworkstoledo.com to buy them. At press-time, our Chorale business manager (also Tim) was not sure about the availability of tickets on the day of the event, so better to buy in advance. Check the website for more details. Feel free to bring blankets, chairs, snacks, and non-alcoholic drinks. Handicap accessible restrooms will be available at a short walk around the building. Masks will be required outside the squares. Sun hats and/or sun screen might be a good idea. It should be a delightful way to spend a late-spring afternoon. St. Michael's in the Hills Episcopal Church, Ottawa Hills, 3 p.m., Saturday, June 12 (rain date June 13, same time).



*i smile when I think about
how we were willing to try new things*

Tim
Tim Cloeter,
Artistic Director

*from the artistic director
looking back at an unusual season*

As our 49th season draws to a close and I think back over this past year, my first reaction is to smile! Even when our standard operating procedures had become impossible, we found ways to do something meaningful and valuable in our community—we continued to connect lives through choral music. I also really like how we held to our values and diligently prioritized health safety in word and action. Even when it meant foregoing things we love to do, or when it meant missing an opportunity for publicity, we made sure we were following and modeling the best practices.

I smile when I think about how we were willing to try new things: drive-in sessions, a livestream, a virtual trivia night, and now an outdoor concert. I like that we were attentive to our stakeholders: we used a survey of our members at mid-season and a survey of our audience just recently to inform our plans. I like how we were as patient and flexible as could be, but also decisive when that was required, such as when we made fiscally prudent decisions at the very start of the pandemic and when we quickly

put together a grant application to fund the production of our Christmas CD. I like how we took our new “free” time on Monday evenings and applied it to skill-building sessions that were not only practically beneficial, but also stimulating and socially enjoyable. I like how what we learned early in this season we can now apply to our final concert: we’ll use drive-in procedures to rehearse the solos, duets, and trios; we know how to safely handle shared microphones at the concert; and I’m more adept at running the sound equipment.

I think that our final concert for this season on June 12 will also make me smile. We’re not back to normal yet—rehearsing or performing indoors is still not quite possible to do safely—but it will nonetheless be a joy to make and hear live vocal music in a lovely outdoor setting. Bring your lawn chairs and blankets to finish with us an unusual yet successful season and to enjoy a hint of what’s to come in our 50th season celebration!

*chorale bass & former president: tim langhorst
a life of service, writing, music, family; heads up 50-year celebration*



Bass Tim Langhorst

Right after graduating from Toledo’s DeVilbiss High School, Tim Langhorst was accepted into the Clarion Science Fiction Writers Workshop. Classes were taught by sci-fi masters like Harlan Ellison, and almost all the other participants were much older than he. He was in awe.

Tim still writes, just not sci-fi. Recently retired from his position as Vice President of Reputation and Communications at ProMedica, he has his own company, Langhorst Strategic Communications. As a consultant, he writes mostly for clients about health equity issues, a subject he is passionate about. “My name never appears on anything I write. It’s not

about me. The important thing is to get the message out,” he says.

There have been many adventures on the path from DeVilbiss grad to health equity expert. After a bachelor’s degree at the University of Toledo, Tim cut short his grad work at UT in English Literature when he and his wife Tina had their first child. (The Langhorsts have two children and three grandchildren.) Then there were jobs at Owens Corning and Toledo Hospital, which led to the ProMedica position.

Tim has had musical adventures, too. He once made a video for his family of himself singing all six parts in a men’s choir arrangement of Biebl’s “Ave Maria.” Singing in a church choir, Tim learned of the Chorale. He joined in 2006, and, except for a three-year break, he’s sung with the group ever since. He loves it. “In choral music there is a connectedness to your fellow singers, and to the audience, that is very deep, and very meaningful. When you are really in sync as an ensemble, it is truly magical. The endorphin high is incredible.”

Tim has made many contributions to the Chorale. He has been the Chorale’s president, and now, along with Soprano Kate Mason-Wolf, he is heading up the Chorale’s 50th Anniversary celebration.

“The whole point is to be behind the scenes, not out front,” he says. Tim has worked behind the scenes for many organizations. He was president of the local chapter of the American Heart Association, and on that organization’s national communications committee.

Back to Tim’s writing, it’s not all on health equity issues. In 2017, while he was in Docent training at the Toledo Museum of Art, he was recognized for his poem inspired by aboriginal works of art: “Not time / past or future / not time at all. / Journey.” We of the Chorale are so pleased that this modest man is along with us on our musical journey. — Tom Sheehan, Tenor

*“the whole point
is to be
behind scenes”*

looking forward to our golden anniversary celebration
celebrating 50 years of connecting lives through choral music



Founding director Benjamin Locke conducts a concert at Crosby Gardens (now Toledo Botanical Garden Metropark) in 1975.

As Masterworks Chorale begins to celebrate its 50th anniversary in the fall of 2021, this is the first of a series of articles over the next year and a half that will look back at the tremendous tradition of the Chorale, and look forward to a lasting legacy in the future.

From humble beginnings in the early 1970s in a living room in a house in the Old West End, Masterworks Chorale, originally known as the Benjamin Locke Chorale, began a fifty-year journey in connecting lives through choral music.

Based on the recollections of Benjamin Locke, which will appear in greater detail in a history of the Masterworks Chorale to be published later in 2021, the initial name for the Chorale was selected because it was a trend in the 1970s to name choral groups after their leaders – and because the name fit nicely into a 6/8 meter. At first, some of the rehearsals only had seven people attending, with five of them having the name of Locke.

Word got out about the new group, and the type of literature the Chorale sang began to attract talented singers. The other major choral groups in Toledo at the

time, the Toledo Choral Society and the Symphony Chorale, tended to focus on major choral/orchestral works. With this in mind, the Benjamin Locke Chorale began to focus on the performance of shorter a cappella works, which proved to be a key to the success of the ensemble since it filled a gap with music not provided by the other choral groups.

As with any new musical ensemble, getting yourself noticed proved to be a challenge. According to Locke, the audience at the first formal performance of the Chorale in 1973 barely outnumbered the twenty-two singers at the altar. To help increase awareness, Locke met with Boris Nelson, who was The Toledo *Blade's* music critic at the time, and discussed the musical selections for an upcoming Chorale performance, which included Bach's Cantata No. 140 as well as avant-garde works. Nelson attended the concert and gave it a rave review, saying the performance was "a very satisfying and exciting choral program to be sure. Don't miss the next concert by this musically very sensitive ensemble."

That review was a turning point for the Chorale, establishing a reputation for choral excellence that would grow and expand in the decades to come.



The end of an era, and a new name

The tradition of the Chorale as a premier ensemble was widely recognized by 1980 when Locke made the decision to leave Toledo to enter the doctoral program in music at the University of Wisconsin. At the time, the Chorale board decided that there needed to be a new name for the ensemble, to allow Locke to use his name in connection with other musical groups he might establish in the future, and to reflect the Chorale's new status. After serious discussion, the Chorale voted to select "Masterworks Chorale" as the new name. The ensemble gave its first performance as Masterworks Chorale in December, 1981, a year after Carol Metzler Poolman was hired as the new director.

The Chorale has had six directors over the 50 years. After Locke, the Chorale had a series of directors during the 1980s, with Carol Metzler Poolman and Terry Eder each serving several years during that time period. In 1990, Masterworks Chorale hired Donna Tozer Wipfli, who is the longest serving director of the Chorale from 1990 to 2013. Timothy Cloeter has been the Chorale's director since 2013.

— Tim Langhorst, Bass

Join us in the next issue of our newsletter as we focus on the many outstanding firsts by the Chorale over the years.



This button was made in the early 1990s. The logo on the drum was designed by Carolyn Monk. It looks like a treble clef, but the presence of an eye also makes it look like a dove. The designer of the button itself is unknown.

the **70s** *spotify play list of music performed by masterworks chorale during the 1970s*

[Click here](#) to enjoy a playlist of choirs around the world singing the diverse repertoire performed by the Benjamin Locke Chorale from its first concert in 1973 through 1979, compiled by Bass Tim Langhorst.

Listen straight through or put the playlist on shuffle. Enjoy! Don't have a Spotify account? It's easy to sign-up, and there's a free version. Just go to spotify.com. Problems? Try a different browser.



P. O. Box 114
Toledo, Ohio 43697

Non-Profit
Organization
U.S. Postage Paid
Toledo, Ohio
Permit No. 935

Masterworks Chorale is grateful for
generous support from:



Masterworks Chorale

connecting lives through choral music



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

A preview our June 12 concert • A profile of one of our basses, Tim Langhorst • An overview of Chorale history in preparation for our 50th Anniversary Celebration • A playlist on Spotify of music sung by the Chorale in the 1970s • An inspiring message from our Artistic Director, Tim Cloeter

Mark Your Calendar and Join Us for our Spring Concert!

Music in the Air

Saturday, June 12, 2021 at 3 p.m.

(Rain date: Sunday, June 13, 3 p.m.)

St. Michael's in the Hills Episcopal Church

4718 Brittany Road

Ottawa Hills, Ohio 43615

Broadcast of Music in the Air

Thursday, July 29, 2021 at 8 p.m.

WGTE-FM

This May Be Your Year to Audition for Masterworks Chorale!

Adult Singers: Have you always wanted to sing with Masterworks Chorale? Why not now? We are hoping to add singers in all voice parts. [Click here](#) for details, and check back often in the coming months!

High-School Singers: Rehearse and sing one or more concerts with the Chorale. [Click here](#) for details. Check back often in the coming months!

Questions? Leave a message at (419) 742-2775.

Giving Matters!

Did you know that each regular adult member of Masterworks Chorale pays \$75 dues each year? Join us in supporting choral art in Northwest Ohio! Send your donation to Masterworks Chorale, PO Box 114, Toledo OH 43697 or [click to donate with Paypal](#).

Tickets and Other Details

Tickets for our June 12 Concert: Rent a square on the lawn for up to four people. Visit www.masterworkstoledo.com or leave a message at (419) 742-2775.

Accessibility



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 TYY/TDD use Ohio Relay Service 1 (800) 750-0750.

Contact the Chorale!

PO Box 114, Toledo, OH 43697

(419) 742-2775

masterworkstoledo@gmail.com

[Masterworks Chorale of Toledo on Facebook](#)

www.masterworkstoledo.com