



# The Voice of Orpheus

Volume 10, Issue 1

Fall 2008



A Newsletter of Sons of Orpheus - The Male Choir of Tucson

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Grayson Hirst, Founder/Artistic Director

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Sons of Orpheus grouped around the great bronze statue of Johann Sebastian Bach which stands in front of the *Thomaskirche* in Leipzig, Germany. There he is, the great man, with his coat pockets hanging inside out—a humanizing touch meant to convey the fact that Bach, the father of 12 children, was almost always broke! (Travel broadens the mind but also flattens the wallet. So Orpheans had their pockets hanging inside out as well!)

Orpheus Represents Tucson in the Choir's 5th Concert Tour: Visits Leipzig, Prague, Salzburg, and Munich

## Our Holiday Season Concert Schedule for 2008

**Tue., Nov. 11 Time TBA**  
**Veteran's Day Commemoration Concert,**  
Southern Arizona VA Hospital, 3601 S 6th Avenue, Center Courtyard. Free Admission. This concert features a number of performers including your Sons of Orpheus.

**Sun., Nov. 23rd. 4:00 to 7:30 p.m.**  
**The 20th Annual Jérôme Beillard Festival for Life,** University of Arizona Student Union Grand Ballroom (on level 3). Contact: Jes-

sica Celentano 520-628-7223

**Wed., Dec. 3rd at 7:00 p.m.**  
**Sons of Orpheus Holiday Concert,** West Center, 1111 Via Arco Iris, Green Valley. Contact: Michigan Club.

**Fri., Dec. 5 at 7:30 p.m.**  
**Sons of Orpheus Holiday Concert,** Madera Clubhouse, Quail Creek Resort Community, 1100 N Eagle Hollow Road, Green Valley. Contact: Audra Sotomayor, Activities Director,

520-393-5822

**Mon., Dec. 8 at 4:00 p.m.**  
**12th Annual "Christmas at San Xavier" dress rehearsal.** Open to the public.

**Tue., Wed., Th., Dec. 9, 10, 11 at 6 p.m. and at 8 p.m.**  
**12th Annual "Christmas at San Xavier" with the Tucson Arizona Boys Chorus at Mission San Xavier del Bac to benefit the restoration and preservation of the Mission. Sponsored by Patronato San Xavier.**

**Sun., Dec. 14 at 3 p.m.**  
**Sons of Orpheus Holiday Concert,** Tucson Estates, 5900 W. Western Way Circle, Tucson. Ticket information: 520-883-8930

**Wed., Dec. 17 at 7 p.m.**  
**Annual Holiday Benefit Concert for the Community Food Bank with Arizona State School for the Deaf and the Blind Elementary students. Berger Center for the Performing Arts, ASDB Campus, 1200 W. Speedway. Admission: Non perishable food items.**

# Orpheus in Europe



By Chuck Dickson

Sons of Orpheus and companions headed for Frankfurt for our fifth international concert tour early on Monday morning, July 14th. From there we took our bus across Germany toward Leipzig, stopping for lunch at Eisenach, the birthplace of Johann Sebastian Bach, and touring the museum located at the house where he is thought to have been born.

We arrived Tuesday afternoon at the Hotel Westin, a tall, modern structure built by the Japanese while Leipzig was still under the communist regime. This booming city is associated with Bach, Wagner, Mendelssohn, and Schumann. Goethe set an important scene of "Faust" there in what is one of the oldest continuously operated German pubs.

Next morning, wearing our blue shirts with the Orpheus logo, we toured Mendelssohnhaus at 12 Goldschmidtstrasse, the last residence of Felix Mendelssohn, who lived there with his family on the second floor from 1845 until his death late in 1847. In his parlor, which continues to be used for regular performances, we sang several of Mendelssohn's works, and our student tenor, Christopher Hutchinson, sang a solo. After some picture-taking, we set out for a guided walking tour of central Leipzig.

In the evening, resplendent in our white dinner jackets and red boutonnieres, we went to the Peterskirche, a large Lutheran Gothic-style church built in the 1880s, to join with many other choirs as part of the Leipzig International Choral Festival. Orpheus sang for about 20 minutes, sometimes in German, and ended our part of the program with a clarinet and kazoo version of the "Flight of the Bumblebee," much to the surprise and de-

light of the audience.

Thursday evening we wore our black leather vests and western hats to the Nicolai-

kirche, a large Lutheran church built in 1165. Bach had a contract to provide music for this church, located in the center of a cobblestone square now also famous for the silent demonstrations in 1989 that helped end the communist regime. After we sang a Czech drinking song, Christopher led us in a German and English version of "Arizona, Arizona." At the culmination of this gala final festival concert we joined the other participants in a 500 voice performance of selections from Mendelssohn's *Elijah*.

The following morning, we went to the Thomaskirche which was built by the Augustinians around 1212 and much altered in later centuries. Martin Luther preached there in 1539. Its choir, one of the oldest and most famous boys' choirs in Germany, is headed by the Thomaskantor, an office held by many well-known composers and musicians, including J. S. Bach (from 1723 until his death in 1750). After the destruction of the Leipzig Johanneiskirche during World War II, Bach's remains were moved from there in 1950 to the chancel of the Thomaskirche. The impressive altar, installed in 1993, is from the Paulinerkirche, Leipzig's university church, destroyed in 1968 by the communist authorities.

This relatively small Lutheran church has two organs. We listened to one of them being played for about half an hour after 10 a.m., the time when we had arranged for our brief homage to Bach. Then from the chancel steps, just in front of Bach's grave, we were free to sing a few *a capella* numbers associated with the master.

Afterwards we gathered outside for picture-taking in front of the large 19th-century statue of Bach with his turned-out empty pockets and an undone vest button, the first a sign of Bach's pov-

erty, the other of his freedom as a creator. Imitating the statue, we also turned out our pockets, demonstrating the cost of the Euro.

Our bus then left Leipzig for Prague, the largest city and the capital of the Czech Republic. On the way we stopped for lunch in Dresden, the German city on the banks of the Elbe almost totally destroyed by British and American bombs in 1945, and rebuilt as a modern city with many of its older buildings painstakingly restored.

In Prague we stayed at the Best Western Premier Hotel Majestic Plaza, where there was no place to park the bus other than the middle of a busy downtown street. Prague, or Praha as the Czechs say, is considered one of the most beautiful cities in Europe and is among the most visited cities on the continent. Narrow streets opening onto spectacular plazas create a sense of wonder about what might be waiting around the next corner. Its extensive historic center has been included in the UNESCO list of World Heritage Sites. The city suffered considerably less damage during World War II than other major cities in the region. It contains one of the world's most pristine and varied examples of architecture, from Art Nouveau to Baroque, Renaissance, Cubist, Gothic, Neoclassical and ultramodern. One of the most famous sights is the Old Town Square featuring a noteworthy Astronomical Clock, that adorns the Old Town Hall, and the nearby picturesque Charles Bridge over the Vltava River. The old Jewish quarter is also quite famous.

In our dinner jackets we sang an afternoon performance on Sunday, July 20th, in the beautifully decorated St. Nicholas's Church, a Baroque structure located in Old Town Square. The church was completed in 1735, replacing a parish church mentioned in records dating back as early as 1273. Mozart played the organ there. After World War II the church was handed over to the Czech Hussite movement and still serves as both a place of worship and a magnificent venue for concerts. Our concert included solo performances by Christopher Hut-



**Notes  
on  
Chesnokov**  
By Grayson Hirst



Photo by  
Larry Sayre

**Pavel Grigoryevich Chesnokov**

Russian music lovers recently marked the 130th birthday of Pavel Grigoryevich Chesnokov (1877-1944), the Orthodox composer and leader of many church choirs. Chesnokov is widely considered to be in a class with Tchaikovsky, Rachmaninoff, and Ippolitov-Ivanov — all members of the so-called Moscow School of Composition, famous for its profound lyricism and psychological undertones.

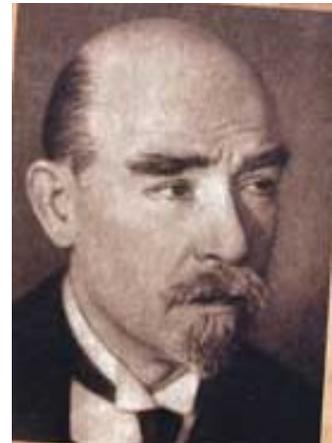
Chesnokov's sensitivity to choral sonority enabled him to create a jewel such as "Spaseniye Sodelal" (Salvation Is Created) from a Kievan chant melody. Adapted from Psalm 74, it is a solemn hymn that has become a choral classic. Although the piece was originally composed for a chorus of

mixed voices, Orpheus will perform it for you in an arrangement for male voices, preserving the phrasing and serene, ecstatic reverence of the original. The structure is simplicity itself with the second half identical to the first except for the "Alliluiia" text and the final cadence.

Chesnokov had completed nearly 400 sacred choral works before Communist rule imposed sanctions on religious expression. A devout Christian, Chesnokov could hardly believe that an Orthodox nation like Russia would fall victim to a revolution that would tumble the very pillars of society and render useless all his noble achievements. He was the last precentor at the largest church in all of Russia—the gigantic Cathedral of Christ the Savior in central Moscow. The church was deliberately blown up in 1933 on Stalin's orders. When the Cathedral went down, Pavel Chesnokov was so appalled that he stopped writing music altogether. He even took a vow of silence. It is said that as a composer Chesnokov died with his cathedral.

Years after Chesnokov's death, the Russian Orthodox Church reopened its doors. The Cathedral of Christ the Savior was reconstructed in the early 1990s. Chesnokov's "Spaseniye Sode-

lal," a piece never performed in his lifetime, is today the unofficial hymn of the Russian Orthodox Church.



Pavel Grigoryevich Chesnokov  
1877-1944

**Memo to basses:** It is traditional in Russian Orthodoxy that no instruments, not even an organ, are used in worship. You have the honor and challenge of singing the low notes that the organ pedal might otherwise provide. Our audiences will hear you (we hope!) descend to a D below the staff, and from there down to a B-flat. Chesnokov wrote it that way, fellows. He knew you could do it.

**Orpheus in Europe - Continued**

chinson and a Mozart aria by our student bass, Jess Koehn.

While we were rehearsing, our founder and artistic director Grayson Hirst encouraged tourists visiting the church's interior to stay for our performance while we went out to the front steps to attract a crowd by singing a brief German drinking song just before our concert. So we ended up entertaining a fairly large audience with a full program including two pieces, by Dvorak and Smetana, in Czech.

The next morning, we traveled by bus to Salzburg in Austria, stopping on our way in Linz, a major Austrian city on the Danube. In the middle of its main square many of us saw the high "Pestsäule" ("plague column") built to remember those who died in the epi-

demic of 1679.

In Salzburg we stayed at the Hotel NH. Members of Mozart's family are buried in a graveyard of the Sebastianskirche near our hotel. Salzburg's most famous street, the Getreidegasse, contains the house where Mozart was born. It is now a museum with such mementos as the young Mozart's violin, a clavichord of 1760, a pianoforte of 1780, portraits, scores, etc. The child prodigy Mozart often played in one of the 15 richly decorated state rooms of the Residenz, the opulent palace of Salzburg's prince archbishops. In the well-preserved city center we found several interesting old churches with onion spires.

We sang our last European concert on Tuesday evening, July 22nd, to a full house in the nearby picturesque town of Faistenau. Before the concert we had our picture taken in our dinner

jackets in the rain under the ancient lime tree in the village center.

The next day our bus made the short journey to Munich. We had opportunities to explore several art galleries, Marienplatz (the square in the heart of old Munich), and many magnificent churches that had been severely damaged during World War II but beautifully restored by the early 1950s. On Thursday evening we had a buffet dinner in the Hofbräuhaus, probably the most famous pub in the world. Here we discovered traditional Bavarian music and the famous Bavarian "Gemütlichkeit," or lusty, happy, pleasant state of contentment and well-being. Bright and early (or at least early) the next day we began our journey back to Tucson.

## The Opening Salvo of our Eighteenth Season

Among the sheet music we snapped into our binders at our first rehearsal were two poems. One was Robert Frost's "Choose Something Like a Star," set to music by Randall Thompson. The other was Byron Adams's setting of "An Irish Airman Foresees his Death" by W. B. Yeats.

Byron Adams, DMA, Cornell, is professor of musicology at UC Riverside. During the Master's Degree portion of his training, his major professor was Morton Lauridsen, three of whose compositions, "Lux Aeterna," "O Magnum Mysterium," and "Dirait-on" are favorites in our repertoire. "An Irish Airman Foresees his Death" is likely to become a favorite too.

The Irish poet William Butler Yeats was a friend of Augusta, Lady Gregory, who was also his partner in the Abbey Theater where they produced their plays and those of other Irish playwrights. Lady Gregory was a member of the class that favored union with Great Britain, but her interest in Irish mythology and language, especially the dialect spoken in the town of Kiltartan Cross near her estate at Coole Park in County Galway, led her to revoke her allegiance to the Crown and vigorously promote Irish nationalism.



William Butler Yeats  
1865-1938

Gregory's son Robert, a pilot who died in aerial combat against the Germans in the First World War. Yeats imagines Robert's state of mind as the young man seats himself at the controls, somehow knowing it will be for the last time. I see the poem as an attempt by Yeats to mollify the pain he felt at his young friend's death.

### An Irish Airman Foresees His Death

*I know that I shall meet my fate  
Somewhere among the clouds above;  
Those that I fight I do not hate  
Those that I guard I do not love;  
My country is Kiltartan Cross,  
My countrymen Kiltartan's poor,  
No likely end could bring them loss  
Or leave them happier than before.  
Nor law, nor duty bade me fight,  
Nor public man, nor cheering crowds,  
A lonely impulse of delight  
Drove to this tumult in the clouds;  
I balanced all, brought all to mind,  
The years to come seemed waste of  
breath,  
A waste of breath the years behind.  
In balance with this life, this death.*

The voice one hears in the poem is Lady Gregory's son Robert, a pilot who died in aerial combat against the Germans in the First World War. Yeats imagines Robert's state of mind as the young man seats himself at the controls, somehow knowing it will be for the last time. I see the poem as an attempt by Yeats to mollify the pain he felt at his young friend's death.

Even though Robert Gregory despised the English, he could not hate her enemies. And it was neither glory nor good that urged him aloft (no silver screen Errol Flynn, white silk scarf whipping behind him in the open cockpit); rather it was "a lonely impulse of delight," an impulse that obliterated a fondness for the past and a yearning for the future.

Never having engaged in battle more dangerous than snowballs hard-packed around rocks, I am incapable of understanding this mindset. But several years ago I asked my friend Mort Solot, a war hero and one of the gentlest men I ever knew, to tell me about the Bronze and Silver Stars and the Purple Heart he had been awarded in the Second World War. He agreed reluctantly, and he finished his astonishing account by saying, "Ah well, it doesn't matter. In battle, everybody is crazy." Perhaps Yeats's poem is another way of saying the same thing.

We sang "Choose Something like a Star" in our 2005-06 season. (See October 2005 in "Newsletters" at [Sons-of-orpheus.org](http://Sons-of-orpheus.org).) I was delighted to see it on the list again, for Randall Thompson has created the most beautiful setting for it. In the poem Frost commands a star to speak to us in language we can comprehend so that we can use what it has to say as a mantra against the times when "...the mob is swayed/To carry praise or blame too far." You are our mob. We work in the hope that we'll need to steady ourselves against your praise. NM 



Eleven-year Orpheus member Van Honeman is an accomplished whitewater raftsman. This year marks his 40th year of river running, an anniversary he recently observed in high fashion with his third trip through the Grand Canyon. He rowed his 16-foot cataraft on a 24-day trip from Lee's Ferry to the top of Lake

Mead, covering 296 river and lake miles. Van's raft was part of 5-boat flotilla that carried 14 people on a private permit. Van slept on his cot by the water's edge, enjoying the canyon walls and beautiful night skies, the river sometimes burbling, sometimes roaring by.

The happy rafters were blessed with lovely weather, great food and interesting menus, comradeship, steady river flows, marvelous views at every turn, wild and challenging rapids, beautiful side canyon hikes to see waterfalls, maidenhair ferns, bighorn sheep, deer, condors, velvet ants, shore birds, bats, lizards, a cow, and yes, three rattle-

snakes. One night featured a special treat—a visit by ring-tail cats.

Folks on one raft got extra wet, flipping in the very last rapid, and Van admits to a near-flip in Upset Rapid. The group had been out of the loop for 23 days before they got back in touch with the world and learned of the financial markets' nose dive and the status of the presidential election.

Van is back singing with us, but he left his heart in the beautiful Grand Canyon. Any readers who are interested in searching for it can contact him at [vgphone@hotmail.com](mailto:vgphone@hotmail.com). He'll happy to share information with you. 



## Our Christmas Tunes

As I write this, less than a month before our first Holiday concert, two disparate tunes take turns running through my head. First, "The Three Kings," music by Healy Willan (1880-1968) as a setting for a poem by Laurence Housman (1865-1959). The ethereal quality of this lovely piece haunts my mind several times a day. It pesters me while I'm reading or trying to watch a ball game. It intrudes upon conversations, leading my wife to ask if I am paying attention. It interrupts a political debate. (And thank goodness for that!)

We feature our own magi in a trio that comes and goes throughout the carol: Chris Hutchison, tenor; David Harrington, baritone; and Jess Koehn, bass.

### The Three Kings

*"Who knocks tonight so late?"  
The weary porter said.*

*Three Kings stood at the gate,  
Each with a crown on head.  
The serving man bowed down;  
The inn was full, he knew.  
Said he, "In all this town  
Is no fit place for you!"  
A light the manger lit:  
There lay the Mother meek.  
Said they, "This place is fit:  
Here is the rest we seek!"  
They loosed their latched-strings;  
So stood they all unshod.  
Come in, ye Kings, ye Kings!  
And kiss the Feet of God!*

We'll do this piece at the San Xavier concerts together with the thrilling processional "Personent Hodie," with the Tucson Arizona Boys Chorus and a brass choir, and "Spaseniye Sodelal," a gorgeous Russian chant that will move the very stones of the glorious old mission. Soloists and the combined choirs will, as always, sing "O Holy Night," the Bach/Gounod "Ave Maria," and various carols.

The other (and it is **very** other) tune bouncing off the walls of my skull is "Mele Kalikimaka," words and music by R. Alex Anderson, arranged for us by our own Vern Williamsen. This piece tends to hula its way into my thoughts after I have worn out "The Three Kings."

Bing Crosby and the Andrews sisters recorded the most famous version of "Mele Kalikimaka" back in 1950. Orpheus adds kazoos, guitars, and a xylophone to our version to wish you a Merry Christmas at our secular concerts. Please see the schedule for particulars.

**Joke:** A couple strolling Waikiki Beach are discussing whether the correct way to say the name of our 50th state is with a "v" sound or a "w" sound in the second syllable. They see a native-looking type walking toward them and ask him. He says, "ha-VAH-ee. They thank him, and he says, "You're welcome."

NM



At the end of a peripatetic 26-year career in the Air Force, Larry and his wife Nancy scouted the Southwest and chose our fair city. A couple of years after their move, they happened upon an Orpheus concert at Old Tucson. Larry thought, "Now there's a bunch of guys I could sing with." He liked the way we sounded, and our tuxedos and black Stetsons impressed him too. It was apparently not a particularly powerful impression however, for eight years went by before he joined us. Our thanks go to Joan Ashcraft, Larry's church choir director, who passed around an Orpheus recruiting leaflet that finally snagged him for us.

Larry received his Bachelor's degree from De Pauw University where he met Nancy. He received his Master's degree and Doctorate from ASU. He was commissioned through ROTC and began his life's work as a psychologist, a journey that took him, in addition to stateside locales, to Japan for four years and Germany for six. Their daughter Jocelyn was born in Japan.

## Profiling Larry Sayre

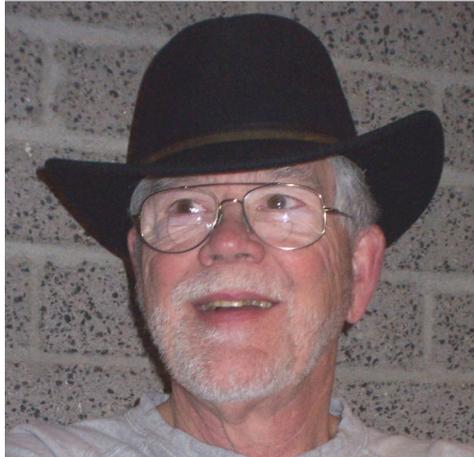


Photo by Iván Berger

**LARRY SAYRE**  
The Point Man  
for the sale of the  
Spring Concert tickets

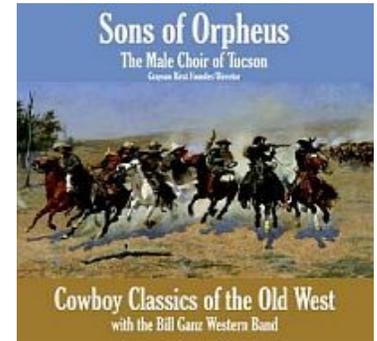
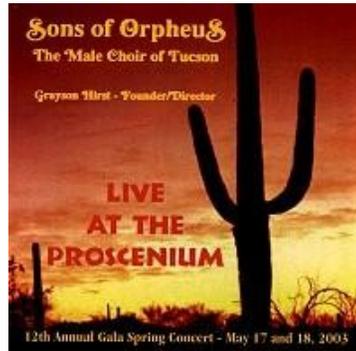
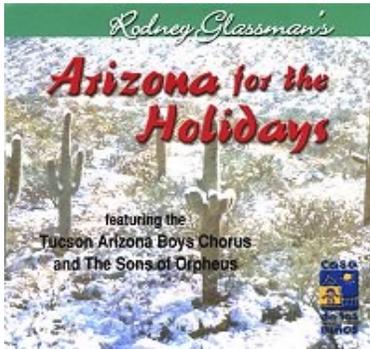
The Sayres traveled widely during their time overseas. Larry says he can order a room and a beer in 13 languages. The couple enjoyed revisiting their old haunts when Orpheus traveled to Europe last summer. Larry spent his last three years in uniform in Colorado Springs at the Air Force Academy, where he was assigned to the hospital and taught two classes.

A stalwart in the second tenor section, Larry is enjoying his sixth year with us. He is a valuable member for his musicianship, his lively sense of humor, and his management of our Spring Concert ticket sales—one of our main sources of income.

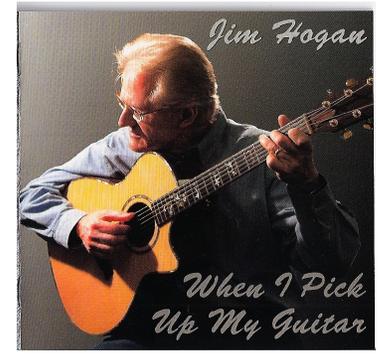
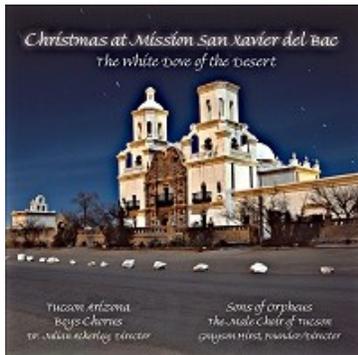
Larry is currently in private practice, and Nancy is a 3rd grade teacher at Canyon View Elementary School. The Sayres sing in their church choir, and Larry plays golf and enjoys photography, serving as the official photographer for the Europe trip. We encourage his hobbies so long as he gets those Spring Concert tickets sold.



## Our line-up of CDs



You can order these on our Website: [www.sonsoforpheus.org](http://www.sonsoforpheus.org)



## Orpheus and the Community Food Bank Christmas Concert

This Holiday season is likely to be less cheerful than previous ones for an awful lot of Pima County residents. The number of food boxes distributed last September increased by 47 percent over September 2007!

Jim Hogan, chairman of the Choir's Executive Committee, has challenged us to outdo our previous efforts in support of the annual Community Food Bank push by the students from the Arizona School for the Deaf and Blind. (See concert schedule for particulars.)

Here is Jim's strategy as he communicated it to the Choir by email:

Generous Men of Orpheus: In order to make this year's concert and food drive the best ever, please do the

following:

1. Prepare an email list of at least ten, preferably many more, friends. I will send you email messages that you can cut and paste and send through your list.
2. Remind people of the need to donate food or money to the Community Food Bank and let them know that you will be happy to collect their donations.
3. Tell folks that this is the "Feel Good Concert of the Holiday Season." You and I know it is, so let's get the word out and pack the house. I will print tickets that you can give to donors.

Thanks guys, Jim.

The Choir to Jim: We will rise to the challenge.

Admission to the concert is a check to the Community Food Bank and/or nonperishable food items. (The CFB is able to purchase food items worth seven or eight times the value of the

dollar amount on your check.) A typical food box contains: canned fruits, vegetables, tuna, and tomato products; peanut butter, cereal, soup, dry beans, rice, and mac and cheese. **If you have already donated to a Choir member, he'll give you a ticket or tickets so you can walk into the concert unencumbered by food stuffs.**

If you can't get to the concert, you'll find Orpheus food bins in a variety of grocery stores in December. You can also make donations at the Hogan School of Real Estate, 4023 E. Grant. But the most satisfying way for you to give is by attending the concert. The ASDB kids always perform beautifully, and we ain't too bad either.

The concert is a win-win-win proposition: You'll love the music, you'll support the ASDB kids, and you'll support the Community Food Bank, an extremely important cause.

<http://communityfoodbank.com/getinvolved/donate/2008-charitable-tax-credit> NM



## Brother (and Sister) Can You Spare a Dime?



So, we find ourselves in tough times.

Our choir will doubtless take a hit from granting agencies during the upcoming application season, and the government has not announced an Orpheus bailout.

Here's how you can help: 1. Come hear us sing. 2. Put a check in the envelope you find herein. Make it out to Sons of Orpheus, and let us know where you want your money to go by writing a note on the memo line: Scholarship Fund (for our U of A singers); Endowment Fund (established by the Magee Family, and managed by the Community Foundation for Southern Arizona); or General Operating Fund. We will thank you formally by mail.

Also, if you shop at Basha's, give the checker the number 24455 (you only have to do it once), and Mr. Basha will put money in our kitty each time you put money in his.

## Christmas Treat

Harold and Jill Wieck, founders of the Wieck Chamber Singers and Orchestra, are producing Gian-Carlo Menotti's charming *Amahl and the Night Visitors*. The show will run Friday December 19, 7:00 p.m., at Catalina Foothills High School; and Saturday December 20, 7:00 p.m., at Christ Church United, 5th and Craycroft. László Veres will conduct. Jeffrey Hughes of Ballet Tucson is the choreographer. James Mendola of the Tucson Arizona Boys Chorus is Amahl. Soprano Dianne Iauoco, former principal artist with New York City Opera, sings the role of the mother. Two other principal singers are Chris Hutchinson and Jess Koehn, members of Orpheus. Tickets are \$15 for adults, \$10 for ages 13-18, children are free.

## Is Your Name Jim?

Orpheus starts the new season with forty-one members, six of them named Jim. We can always use another good voice, even another Jim. If your Wednesday evenings and some Saturday mornings are free, call Grayson Hirst at 621-1649 and he'll get you started. As soon as you're ready to join us on the risers, you'll be in show biz! If you're not sure about the kind of music we sing, see the repertoire page on our website: <[www.sonsoforpheus.org](http://www.sonsoforpheus.org)>.

## Getting to Know I-10



By Iván Berger



When I decided to leave Tucson for Phoenix, I worried that it might be forever. I knew I'd miss the mountains, the lush desert, the long walks into Sabino Canyon, the sunsets, the motorcycle rides up to Windy Point, the smell of the monsoon-drenched soil, the sounds of the coyotes howling in the night, the melodies of the myriad birds that decorated my back yard, the longtime friends from my graduate school days, and the more recently acquired friends in my beloved choir, Sons of Orpheus.

For a while I attended Phoenix Orpheus Male Choir rehearsals, but my heart wasn't in it. I decided to commute to Tucson as often as possible to maintain my association with the choir that has meant so much to me over the years.

The Wednesday rehearsal was a commitment that became too difficult to keep. Because Phoenix traffic is so terrible, I would have had to leave work no later than 4 p.m. to get to a 7:00 p.m. rehearsal. (Some wag in the choir suggested that I buy a faster car.) I sometimes stayed over night in the homes of my fellow Orpheans and headed back to Phoenix by 4:30 the next morning.

I do attend as many Saturday morning rehearsals as I can. I study my music at home and listen to recordings on the Internet. I attentively follow the special renditions that Tom Wentzel puts together for the choir via his computer. What would I do without him?

My wife and I have a wonderful home and great jobs; we just wish that they could be in Tucson. But I must be satisfied with weekends to reenergize myself with the beauty of this gem in the desert where I rejoice in my fellow singers who on so many occasions have opened their homes to me.

Friday, after work, I get on that long, boring I-10 east. NPR helps me pass the time, and when I see Picacho Peak in the distance I know it's just a little farther till my eyes once again feast on the splendor of the beautiful, jagged ridges of the Catalina Mountains and on the mighty saguaros. The anticipation that I'll soon be sitting in the bass section rehearsing for the Christmas concerts really makes the last few miles fly by. Afterwards I hum myself back home.



# The Voice of Orpheus



Supported by the [Tucson Pima Arts Council](#) and the [Arizona Commission on the Arts](#) with funding from the State of Arizona and the National Endowment for the Arts.

Printed at International Minute Press, 5551 E. Grant Rd., Greg Michael owner

**First tenor:**

Eugene Friesen  
Christopher Hutchinson  
Tom McGorray  
Bruce Mortensen  
James Naughton  
Jim Tomlinson  
Jerry Villano  
Dick Wroldson

**Second tenor:**

Jim Gates  
Jim Hogan  
Van Honeman  
Bob Kurtz  
Richard Miller  
Mike Negrete  
Larry Ross  
Larry Sayre  
Tabor Tollefson

**Baritone:**

Mike Bradley  
Chuck Dickson  
Leo DiCurti  
Pete DiCurti  
John Evans  
Jim Filipek  
Cameron Fordyce  
Michael Fraser  
David Harrington  
Jim Henry  
Jim Kitchak  
Ned Mackey  
Rick Sack  
Raymond Tess

**Bass:**

Ron Bailey  
Iván Berger  
John Fountain  
Jeffrey Handt  
Frank Hartline  
Jess Koehn  
George Ledbetter  
Gary Smyth  
Steve Waffler  
Thomas Wentzel  
Woon-Yin Wong  
David Yetman

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