

# Music of Keith Gates (1948-2007)

**Tuesday, April 8, 2008**

**Helen M. Hosmer Hall**

Julie Miller, Piano

Sonatina for oboe and piano (1968)

I. Allegro Molto

II. Andante

Anna Hendrickson

From *Tom Sawyer* (1983)

I think I like her more

It's the robbin' life for me

Jon Robertson (b. 1951)

Michael Koon

Windsor Variations for horn and piano (1988)

Nocturne for horn and piano (1994)

Paul G. Brown

Flemish Scene (2002)

Lorica (1986)

Soliloquy from *Symphony No. 2* (1997)

John Wood (b. 1947)

attr. St. Patrick (387?-493?)

Tony Kushner (b. 1956)

Kathleen Allen

Intermission

Sonatina for flute and piano (1991)

I. Pastorale

II. Arioso

III. March-Rondo

Kenneth Andrews

Psalm 121 (1971)

Psalm 23 (from *An American Requiem*) (2005)

A Pastoral Lament for Keith Gates (2007)

Premiere

Steven Manley (b. 1959) /John Wood

Kirk Dougherty

Elegy for viola (2000)

Shelly Tramposh

From *Evangeline* (1995)

Prelude to Act II (Rainy Night Soliloquy)

Raphael Sanders

Jon Robertson

Ave Maria

Kathleen Allen

Je m'endors Michael Koon, Kathleen Allen, Peter McCoy, Kirk Dougherty, David Pittman-Jennings

Do you see there on the hill?

David Pittman-Jennings

Jeanne d'Arc (1998)

Susan Ludvigson (b. 1942)

Kathleen Allen, Tammara Madeja, Laura Toland, Anna Hendrickson, Kirk Dougherty, Peter McCoy, Michael Koon, David Pittman-Jennings

# Music of Keith Gates - Program notes

Tuesday, April 8, 2008

Helen M. Hosmer Hall



Lane and I are fiercely devoted to keeping Keith's music alive, and have been gratified to find so many others who feel just as strongly about it. Always humble, Keith gave full credit for all his works to God, the source of his talent. He undoubtedly was aware of the value of his gift, and he must have felt unworthy of it at times, because so much anguish can be heard in the midst of its beauty. Sometimes the music seems to be coming apart at the seams, full of wrenching, yearning, sometimes devastating truth.

Keith and I often turned pages for each other at McNeese. I clearly remember feeling relieved during performances of the flute sonatina and *Flemish Scene*, that he was playing and not I. Tragically, he is not here, so I will do my best, with the help of my trusty student and page-turner, Ben Stone. Big-handed Keith was fond of writing major 10ths, and they are, literally, beyond my reach.

Tonight's concert is an experiment in separating the music from the man, since it is likely that only three of us here actually knew Keith. It is a fact that he influenced the lives and careers of many; the guestbook at keithgates.com provides proof that hundreds recognized his genius. His facebook fan club, begun in March, garnered over 50 members in its first two days. We are delighted that many of these people are not our personal acquaintances, meaning that his circle of recognition grows ever wider. Now that his life is over, his music is all that remains for those who never met him.

I feel that my playing has achieved a higher purpose with this project. For many years I have believed the composer should be the centerpiece of a performance, not the performer. Sometimes people can lose the desire to perform, however, knowing there are plenty of artists who can deliver a flawless interpretation of standard repertoire. With this recital, however, I am so excited about sharing this music with you, that the usual pre-concert jitters have vanished. I believe I am almost as fervent as Jeanne d'Arc: "My skin burns, imagining how it will be!"

I am grateful to my colleagues for lending their talents to this concert; I appreciate their support of the cause. Special thanks go to Paul Brown for coming from Syracuse to honor his old friend. Lorelei Murdie, Gary Galo, and their assistants have provided valuable support for this concert. We greatly appreciate the advice of Paul Siskind on many aspects of this endeavor.

We would like to recognize our copyists, whose work has helped make possible this performance, as well as our fledgling publishing enterprise. They are John Paul Brabant, Ben Stone, Sam Whitesell, and our head copyist, Jake Whitesell. Jake shares many qualities with Lane that help make this project successful, including dogged determination, a sharp eye for detail, and relentless perfectionism. Ben made this observation in a paper he wrote for a school assignment: "I did not know Keith personally; I began to know him through the language he was most fluent in, music. As I look over his scores, I can see the joy, the pain, the intellect, the childishness, the very soul of this man is embodied in the notes on the page that are his creation".

Julie Miller

## Sonatina for Oboe and Piano

Keith Gates wrote *Sonatina* for oboe and piano for his friend at the North Carolina School of the Arts, Deborah Henry, who is now a member of the San Francisco Opera Orchestra and the San Francisco Ballet Orchestra. The second movement was originally incidental music to August Strindberg's play *The Ghost Sonata*. In 1985, Keith transcribed the sonatina for alto saxophone and chamber ensemble and added a third movement. I consider the oboe sonatina to be one of Keith's earliest mature works, although there were pieces written when Keith was as young as 15 that are worthy of public performance.  
Julie Miller

## Tom Sawyer

Keith Gates wrote *Tom Sawyer* in 1983, when he was commissioned by the Louisiana Governor's Program for Gifted Children to write a musical theatrical work celebrating the program's 25th anniversary. It was expanded from two to three acts in 1989. It was staged by the GPGC in 1983 and by McNeese State University in 1989.

## I Think I Like Her More

What can it be?  
I've never seen the like of it.  
I can't explain or liken it to anything I've ever felt before.

I think I like her more,  
I think I like her more than marbles!

Those bright blue eyes, why, they hypnotize,  
and all that golden hair.  
This surely isn't fair,  
'cuz I think I like her more,  
I think I like her more,  
I think I like her more than pirates!

Can this be me?  
I could never admit it,  
couldn't never up and quit it.  
But I think that I am sure,  
pretty absolutely and completely,  
positively sure that I love her more,  
I love her more,  
I love her more than me.

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## It's the Robbin' Life for Me

Then it's the robbin' life for me!  
Robbers live a life of luxury.  
I'd smoke a good deal more,  
and buy myself a brand new mule.  
I'd buy the entire store. Oh!  
Then it's the robbin' life for me!  
Men, let's bid farewell to piracy!  
I'd buy all the toys in town,  
and wrap them up on Christmas day  
and give them all away.

Robbin' don't seem half as bad . . .  
as dangerous as pirates!  
I'd never have to run.  
I'd never have to beg for food.  
I'd never have to hide!  
I'd own this island all in stride.  
I'd smoke a good deal more,  
and buy myself a brand new mule.  
I'd buy the entire store.  
Oh! It's the robbin' life for me,  
the robbin' life for me.

© Jon Robertson

**Jon Robertson** and Keith Gates collaborated on two operas, *Tom Sawyer* and *Evangeline*. Jon is the author of five nonfiction books; his latest work appeared in the February 2008 issue of *Writer's Digest*. He co-founded Vegan Heritage Press with his wife, author Robin Robertson. Their first book, *Vegan Fire & Spice: 200 Sultry and Savory Global Recipes*, was published on January 1, 2008. A native of Mount Pocono, Pennsylvania, Jon received his B.A. in English with minors in philosophy and education from King's College, Wilkes-Barre, Pa.

## Windsor Variations

“When I commissioned Keith to write a piece for horn and piano, in my youthful arrogance, I casually mentioned to him not to worry too much about the so-called “limits” of horn range and horn technique. I loved the piece from the first time I began to work on it. Keith accompanied me on the premiere performance and luckily had written some alternate passages for me, as it turned out that I couldn't quite handle the demands of the work! I was honored when I heard a recording of his flute concertino and realized the last movement was a reworking of the original piece he wrote for me.

My memories of Keith are warm and I believe the world is a better place because of Keith Gates, the person. The music world is certainly richer for having his music at hand, music that is filled with expressive power, energy, shimmering beauty, and unequivocal joy and excitement.”

Robert Tucker, Dean of Music and Fine Arts, Howard Payne University

The *Nocturne* for horn and piano was dedicated to and premiered by Rod Lauderdale, a colleague of Keith's for many years at McNeese State University. Although it is a short piece, the *Nocturne* is significant among Keith's works, for what it represents as a piece of serial music.

Keith began his formal studies of composition in 1967, at a time when the musical world was struggling to bring forth new ideas. It is clear from his output that he felt that the existing vocabulary of music was sufficient for what he wanted to express. However, he told me that he was uncomfortable about the contrast with his own style and what was going on at the time. He must have felt this especially strongly while he was a student at Juilliard in the early '70s. After leaving Juilliard, Keith's rate of composition dropped precipitously and he told me that this was a result of his doubts. However, when he began writing again, he continued writing in the style that he was most comfortable with.

In 1992, Keith collaborated with visual artist Gerry Wubben on *Portraits of Macbeth*, which veered toward atonality. Sometime after the premiere, a respected colleague encouraged Keith to continue being adventurous; two years later, he wrote *Nocturne*, which he described to me as an experiment in 12-tone composition. Even so, the row that he created has a distinctly tertian feel. Almost immediately following this, he began work on his magnum opus, *Evangeline*, selections from which will be heard later in the concert. From this point until his death, Keith wrote in the style that was purely his own.

Lane Miller

### Flemish Scene

The song cycle, *When Hope Still Had Its Chance*, was commissioned by Dr. Carol Lines. The first song, *Flemish Scene*, was inspired by Flemish artists, such as Bruegel the Elder, in whose paintings (such as *Landscape with the Fall of Icarus*) the title action is often not central to the painting, but initially obscured by other activity.

Carol Lines, Assistant Professor of Voice, McNeese State University

**John Wood** is the author of several books of poetry, including *Selected Poems 1968-1998* (1999), *The Gates of the Elect Kingdom* (1997), and *In Primary Light* (1994) and a two-time winner of the Iowa Poetry Prize. His poems have appeared in *Poetry*, *Antaeus*, the *Southern Review*, and elsewhere. He has also penned over a dozen volumes on photographic history and criticism, including *The Photographic Arts; The Art of the Autochrome*; and books on such contemporary artists as Jan Saudek, Luis Gonzalez Palma, and others. His books have earned awards from the *New York Times Book Review*, the *Wall Street Journal*, the American Library Association and the American Photographic Historical Society. He also co-curated the Smithsonian Institution's landmark 1995 exhibition *Secrets of the Dark Chamber* and co-wrote the book of the same title. Wood is Editor of the fine arts press, 21st Editions, recently retired from teaching, and now lives in Vermont.

### Lorica

The Lorica (or Breastplate of St. Patrick) is an ancient Gaelic prayer attributed to St. Patrick and is an invocation to the Holy Trinity, usually recited in the morning. In the early Irish Church, loricas were numerous; some were written in Gaelic and some in Latin. In fact, the word, Lorica, is Latin, meaning shield or breastplate. Since prayer is a spiritual shield, these Irish loricas were prayed for protection against spiritual evils, but also from physical ones; they came into being when the Gaelic pagans converted to Catholicism: they were the replacement for the old incantations, which the new Christians discarded.

[www.catholictradition.org](http://www.catholictradition.org)

### Lorica

I rise today  
with God's strength to pilot me,  
God's might to uphold me,  
God's wisdom to guide me.  
God's eye to look before me,  
God's ear to hear me when I pray.  
God's word to speak for me.  
I rise today,  
God's hand to guard me,  
God's way to lie before me,  
God's shield to protect me.  
God's hosts to save me  
from snares of the devil,  
from everyone who desires me ill,  
afar or near,  
alone or in a multitude.

### Flemish Scene

In the foreground  
snow fell like down  
over Flanders,  
over the moon-brushed town,  
night capped the tops  
of trees, rubbed white  
the market's bricks,  
and finally flecked  
the panes of glass  
from where the warm  
and ambered glow  
of burning wax  
kept the light  
for linen men,  
whose hands stacked up  
their yesterdays,  
and for cooks  
who scrubbed their copper down  
and plucked the feathers  
from fattened geese.

But in the background,  
removed, toward the edge,  
so near exclusion and eclipse,  
luminous lambs  
lay silent, staring,  
their keepers dumbed  
by such starred  
and nimbused light,  
at wizard kings  
in gaudy glitter  
bent down to offer up  
the honey-bright  
and fragrant signs  
the hungry stars required,  
sureties they'd brought so far,  
carried with fear and care,  
carried from the spiced and domed,  
the silken, stardriven,  
the sacrificial and devouring East.

© John Wood

I rise today  
through the strength of heaven,  
light of the sun,  
radiance of the moon,  
splendor of fire,  
speed of lightning,  
softness of the wind,  
depth of the sea,  
stability of the earth,  
firmness of the rock.

## Soliloquy

“The *Symphony No. 2* is dedicated to the memory of Sylvia Kushner. She was a dear friend and mentor, constantly encouraging me in my music career and was responsible for securing the commission of the opera *Tom Sawyer* for the Governor’s Program for Gifted Children in 1983. She was a wonderful bassoonist. Both she and her husband Bill (a skillful clarinetist) inspired me as a young teenager to compose music for their respective instruments. I remember one holiday season writing *A Thanksgiving Prayer* for bassoon and clarinet and bringing it by their home for them to play. They always embraced me warmly as an aspiring musician and gave me good critical advice on many aspects of music and composition. Her memory will always be dear to me, and this symphony is a tribute to her friendship and musical artistry.

After hearing a live performance by the Lake Charles Symphony a few seasons ago, I thought to myself, “I am so eager to write another symphony that sustains the same mood as this great b minor symphony of Schubert.” The lyrical and tragic strains of the first movement of the *Unfinished Symphony* were the impetus that propelled the mood and character of my first movement. Even the key is the same, b minor; a dark key of shadows and inevitability.

The second movement is the heart of the work. It begins with an extended bassoon solo over pizzicato strings in tribute to Sylvia. During one of the interludes between the recurring sections of the rondo, there is a clarinet and bassoon duet which I wrote thinking about my two dear friends and the love they shared.

When I was first considering the last movement, I was planning on setting two prayers from the Jewish prayer book. I showed the texts of the prayers to Bill to get his opinion. He then suggested that I use a poetic passage from his son Tony Kushner’s play, *Angels in America*. The idea really pleased me and I was honored to be able to set to music such beautiful and moving words from this Pulitzer Prize-winning play. But not only that, I thought it was so fitting that Sylvia’s son’s poetry be the very words that conclude this tribute to such a fine musician, friend, wife and mother.”

Keith Gates

## Sonatina for Flute and Piano

Keith wrote more music for flute than for any other instrument. This is due to his association with two fine flutists, Ransom Wilson and Judy Hand. His works for flute include three concertos--a concerto for flute and orchestra, two concertos for flute and band (one of which is a double concerto with clarinet), a sonata and sonatina for flute and piano, two pieces for flute and guitar, and a suite for flute and chamber ensemble.

The *Sonatina* for flute and piano was dedicated to Judy Hand, his colleague for many years at McNeese State University. His collaboration with her was so strong that the *Sonata* for flute and piano is inscribed "another one for Judy". The *Sonatina* was a winner in the National Flute Association's Newly Published Music Competition. This piece, along with the *Concertino* for flute and his wind ensemble piece *Icarus and Daedalus* account for most of the performances of Keith's music outside of Louisiana. It seems likely to become a standard part of the flute repertoire.

Wayne Hedrick wrote in the guestbook of the keithgates.com website: "I know Keith through his contributions to music for the flute. His *Sonatina* and his *Concertino* are true masterpieces. The *Sonatina* is on par with the Poulenc *Sonata* and grows in popularity. The *Concertino* is arguably the finest composition for flute and wind ensemble in the literature."

Julie Miller

## Soliloquy

Night flight to San Francisco. Chase the moon across America.

God, it's been years since I was on a plane!

When we hit thirty-five thousand feet, we'll have reached the tropopause. The great belt of calm air. As close as I'll ever get to the ozone.

I dreamed we were there. The plane leapt the tropopause, the safe air, and attained the outer rim, the ozone, which was ragged and torn, patches of it thread-bare as old cheesecloth, and that was frightening...

But I saw something only I could see, because of my astonishing ability to see such things:

Souls were rising, from the earth far below, souls of the dead, of people who had perished, from famine, from war, from the plague, and they floated up, like sky divers in reverse, limbs all akimbo, wheeling and spinning. And the souls of these departed joined hands, clasped ankles, and formed a web, a great net of souls, and the souls were three-atom oxygen molecules, of the stuff of ozone, and the outer rim absorbed them, and was repaired.

Nothing's lost forever. In this world, there is a kind of painful progress. Longing for what we've left behind, and dreaming ahead.

© Tony Kushner

**Tony Kushner** is a playwright whose works include *Angels in America*, from which the text in *Symphony No. 2* was excerpted. Mr. Kushner is an admirer of Keith Gates's wonderful music and his beautiful spirit, and along with everyone in the Kushner family, he mourns the loss of Mr. Gates.

(received from Tony Kushner, 3/4/2008)

## Psalm 121

I lift up my eyes to the hills.  
From whence does my help come?  
My help comes from the Lord,  
who made the heav'ns and the Earth.  
He will not let your foot be moved.  
He who keeps you will not slumber.  
Behold!  
He who keeps Israel will neither slumber nor sleep.  
The Lord is your keeper:  
The Lord is your shade on your right hand.  
The sun shall not smite you by day,  
nor the moon by night.  
The Lord will keep you from all evil:  
He will keep your life.  
The Lord will keep your going out and your coming  
in from this time forth and forevermore.

## Psalm 23

The Lord is my shepherd. I shall not want.  
He makes me lie down in green pastures.  
He leads me beside quiet waters.  
He restoreth my soul.  
He guides me in the paths of righteousness for His  
name's sake.  
Yea, though I walk through the valley of the shadow  
of death, I will fear no evil, for Thou art with me; thy  
rod and thy staff, they comfort me.  
Thou preparest a table for me in the presence of mine  
enemies. Thou anointest my head with oil. My cup  
overflows.  
Surely goodness and mercy shall follow me all the  
days of my life and I will dwell in the house of the  
Lord forevermore.

## A Pastoral Lament

*for my friend, Keith Gates*

Sweet singing shepherd boy, why have you ceased  
To make your songs, and who now tends your sheep?  
Have you run off to fields more bright and blest  
And left us here to weep?  
We wished more time to hear your psalms.  
They set so sweet upon our hearts.  
Honey of hope and sorrow's balms,  
These were the measures of your arts.  
Our singing boy, he now has fled  
The fields of grass and flesh to tend  
His flocks where pains are shed  
And music will not end.

## A Pastoral Lament

"Keith Gates was not only an old friend but also an artist I had the greatest admiration for. Though I am a poet, I would have been a musician if I'd had the necessary talent. Music is my greatest love. I've listened to it intently, near daily, for over a half century, studied scores and music history, and also played the flute for half a century until arthritis crippled my fingers. And so my admiration for Keith's genius was not founded on our friendship or the fact that we were both colleagues at the same university. It had nothing to do with anything but his genius, his gift, his God-given talent. And so when that great, powerful artist, who also happened to be a friend I'd had for twenty-five years and the gentlest of human beings, asked if I would write a poem he could set for his own funeral, I broke down in tears. How could I do it, but how could I decline? I knew that I could not address the poem directly to him. It would simply be more painful for me to write than I could stand, and so I structured it like a 17th century pastoral elegy, a convention in English poetry of that day to cast the friend who has died in the form of a neo-classical shepherd. Such a form with an accompanying formal structure would allow me the distance I needed to address the terrible subject I was faced with. And that is what I did. It's classical but also Christian with the echo from the first book of Peter: "For all flesh is as grass, and all the glory of man as the flower of grass." When I finally finished it and sent it to him, he wrote me: "If you could hear me, I would play for you on my piano the most beautiful melody that I have ever improvised. If you could hear me now, I would show you how deeply you have inspired me to create. Your words are so beautiful and your thoughts to me are beyond my poor ability to convey. Please know that I am so appreciative of your love expressed in that poem, John." It touched me that he was pleased, but he exaggerated about his "poor ability to convey" things; there was no emotion, no feeling Keith could not convey in music. I don't know what he would have written had he lived a little longer and been able to write the music, but I am certain he would have loved the beautiful setting Steven Manley has written."

John Wood

**Steven Manley** studied music at Michigan State University, and made a career of piano technology for many years, but now works as a Senior Research Attorney for the Michigan Court of Appeals. He remains active as an amateur pianist, harpsichordist, and composer. He was moved to compose *A Pastoral Lament* when John Wood's poem was circulated upon the passing of Keith Gates.

## Elegy for Viola

"I met Keith very shortly after moving to Alexandria, Louisiana, where I was teaching strings in the public schools. I asked Keith to write me a slow piece for viola and piano and the *Elegy* was the result. He told me when we had finished rehearsing it the first time that he would like to have the *Elegy* played at his funeral; I did not find out about his passing until after the funeral, and it is my deepest regret that I was not there to play in his memory. Pam Tanner and I premiered the *Elegy* in Missouri City, Texas, in October 2002."

David Kerr, owner, Mozart Music

## Evangeline

*Evangeline* was adapted from Henry Wadsworth Longfellow's epic poem *Evangeline*. The story is set during the military conflict between Britain and France in Nova Scotia during the 1700s when many French Canadians were expelled from Nova Scotia and ended up in Louisiana. A young man and his betrothed are separated on their wedding day after the British military take over their French village of Grand Pre. Because of their unshakable fidelity for each other, the two lovers spend the rest of their lives in search of the other, reuniting in old age.

## Rainy Night Soliloquy

For many years, I had thought of this piece as a quintessential element of *Evangeline*; it evokes a pathos that fits perfectly with the opera. However, Keith told me about a year ago that it was commissioned in 1994 by Aaron Farris, a trumpet major at McNeese State University, in honor of his girlfriend. Originally for trumpet and piano, it was rescored for trumpet and chamber orchestra for use as the prelude to Act II.

Lane Miller

## Je m'endors

"Keith asked me to help him select some Cajun tunes for use in *Evangeline*. Among the three tunes that he selected was this one. Keith notated the score from a written resource that already had matched words with pitches but I asked him if I could just sing from the folk tradition when performing this number; he agreed, so I sang it in folk style and even played a fiddle part I made up in the interludes between the verses. Keith later made use of the tune again in a set of variations for flute and guitar."

Chris Miller, founder of *Chris Miller and Bayou Roots*, Cajun-French Music Association multiple award winner

## Michael

Je m'endors, je m'endors, et j'ai soif et j'ai faim. Le soleil est couché tu viens loin de la maison. Qu'avez-vous, oui, belle blonde? Qu'avez-vous, oui, belle brune? C'est tout pour la blonde e pas rien pour la brune.

O! les gens de Crowley sont toujours dans chemin, sont toujours dans chemin à chercher à mal faire. Avec "jug" au plombé et la ferraille à la poche, sont toujours dans chemin à chercher à mal faire.

## Pierre LeBrecque

There she is. Should I stay? Should I leave her alone? I was hoping to persuade her not to roam. For three years I have guided her boat . . . for three years I have helped her and taught her . . . but I cannot go again. *Evangeline*, please stay among our people. *Evangeline*, please marry me. I am a carpenter. Here along the bayou I will build a home for us. Oh, *Evangeline*, stay among our people, Stay!

## Evangeline

Who's there?

Ah, Monsieur, Monsieur LeBlanc! I have missed you so terribly.

Ah, monsieur, there once was a time when I wandered the hills of Grand Pre without worry or care. Gabriel loved me and moments were endless . . . Those moments when we touched. But then it all ended, just as though the sun had darkened and the day would be night for the rest of my life. I miss him, I want him, and yet I am told I can search for him no more. In my heart I know what I must do. I must wander again and search my whole life through, and if Gabriel is no more, I'll belong to no other, but to God!

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## Rene LeBlanc

It is I, Rene LeBlanc.

But I have caught you crying, my child . . . What is the matter, *Evangeline*?

There are those who saw you arrive this morning and others who saw you dance, men who know you in Grand Pre, and I think Pierre LeBrecque is one. Out on the road the dangers are many. Out on the river death is never far away. We are your family now and we all want you to stay. Yes, we all want you to stay, yes we all want you to stay, *Evangeline*!

## Pere Felician

*Evangeline*, please listen to me. Only you know deep in your heart what you must do. Only you know deep in your heart what you must do. You must never abandon your dreams. You must pray to God, *Evangeline*, and never abandon your dreams. Pray!

## Ave Maria

Ave Maria,  
gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui,  
Jesus.  
Sancta Maria,  
Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Ave Maria. Amen  
Amen.

Hail Mary, full of grace;  
the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb,  
Jesus.  
Holy Mary, mother of God,  
pray for us sinners, now,  
and in the hour of our death. Amen.

Translation by Rebecca Burstein

**Jeanne d'Arc** (c. 1412 – May 30, 1431) asserted that she had visions from God that told her to recover her homeland from English domination late in the Hundred Years' War. She gained prominence when she overcame the dismissive attitude of veteran commanders and lifted the siege of Orleans in only nine days. She led the French army to several important victories and led King Charles VII to his coronation. She was captured by the English and tried by an ecclesiastical court led by Bishop Pierre Cauchon, an English partisan; the court convicted her of heresy and she was burned at the stake when she was nineteen years old. Twenty-four years later, the Vatican reviewed the decision of the ecclesiastical court, found her innocent, and declared her a martyr. She was beatified in 1909 and canonized as a saint in 1920.

[www.wikipedia.org](http://www.wikipedia.org)

**Susan Ludvigson**, a poet whose work has been published in some 70 journals, including *Poetry*, *The Atlantic Monthly*, *The Nation*, *Georgia Review*, *Southern Review*, *Ohio Review*, and *Paris Review*. She has represented the U.S. at writers' congresses in France, Canada, Belgium, and Yugoslavia. Her latest collection, *Escaping the House of Certainty*, is her eighth from LSU Press. Among her awards are fellowships and grants from the Guggenheim, Rockefeller, Witter Bynner, and Fulbright foundations, and the NEA. She is professor of English at Winthrop University.

## Do you see there?

Greetings, good people, Benedict and Basil! I greet you with an open heart, for tomorrow your fam'lies shall become one with loving vows beneath God's great sky. People of Grand Pre . . . gather 'round, gather 'round . . . for the hour has come. My girl, before you learned to spin and Gabriel to labor, I baptized you as children and confirmed you in your faith. We are your family, ev'ryone, for we love you as our daughter and son: in you, my children . . . do we place our hope.

Today, my son, you are a man. Today, Evangeline a wife. You are the hope of all Grand Pre, the light of our people forever to shine.

Do you see there on the hill, the house we've built for you? With love each nail and stone has made for you a home. Your cottage is a palace where the two of you shall grow. Evangeline and Gabriel, at last the time is nigh, for today you shall be married beneath God's glorious sky.

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## Jeanne d'Arc

To be chosen--  
my small body rejoices  
at the words,  
encases itself in silver  
more lovely than silk.

Not to stay in the village  
and marry the miller,  
his babies heavy in my arms  
as loaves of bread--

not to be God's bride  
dressed in the long black robe  
I've secretly named a shroud,  
needing always to chasten myself  
for my shimmering dreams--

but Christ's innocent mistress,  
Lily of war!

Still, I can scarcely believe  
how each time I speak  
the sky brightens.

When the voice first came  
from behind the dark trees  
I sat for a long time, trembling.  
Now my skin  
burns, imagining how it will be,  
the horse between my thighs,  
a thousand men behind me  
Singing.

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**Keith Gates** was born in Johnstown, Pennsylvania on September 29, 1948. When he was very young, his family moved to Lake Charles, Louisiana. He began piano study at nine and at the age of 11, gave a recital of his own compositions. As a sophomore in high school, he was chosen to be part of the first class at the North Carolina School of the Arts. Keith later received his BM and MM from the Juilliard School, where he studied with Vincent Persichetti and Hugo Weisgall. While attending the Juilliard School, Gates received the Lado Prize for string writing and the Irving Berlin Teaching Fellowship twice. After leaving New York, Keith lived in Pennsylvania for several years and then returned to his boyhood home in Louisiana. Keith worked in relative obscurity there, composing music that would be little known outside of his home state, but treasured by the people of Lake Charles.

Keith wrote his first opera, *Escorial*, when he was just eighteen. His second opera, *Migle and the Bugs*, was written when he was nineteen, based on a story that he wrote when he was in high school. *Migle and the Bugs* was premiered at the North Carolina School of the Arts, and performed again by NCSA in Siena, Italy. It was later produced at Alice Tully Hall while Keith was a student at Juilliard.

Keith Gates received many other commissions from individuals as well as high school, university, and military bands. He was the recipient of numerous awards, including the Louisiana Artist Fellowship, the Louisiana Music Teachers Association Commission Award, the Shearman Research Grant, the Fanfare Festival Composition Award, the National Flute Association Newly Published Music Award, and the Shearman Fine Arts Endowed Professorship (McNeese). He was named 1996 Artist of the Year by the Calcasieu Arts and Humanities Council.

In addition to composing, Gates enjoyed acting and singing. He performed the role of Mozart in *Amadeus*, Sir Joseph Porter in *H.M.S. Pinafore*, the pirate king in *The Pirates of Penzance*, and Brick in *Cat on a Hot Tin Roof*. As a pianist, he accompanied many student, faculty and opera workshop performances. He was also organist and choir director at Bethel Presbyterian Church, St. Andrew Presbyterian Church, and Temple Sinai in Lake Charles.

I was fortunate to have lived in Lake Charles for twelve years when Julie was a colleague of Keith's at McNeese State University. Julie often collaborated with Keith in piano duets and I frequently shared a stand with him in the cello section. About 13 years ago, Keith asked me to play the cello in the premiere of his opera *Evangeline*. I did not feel qualified, but I knew that he was quite aware of my limitations, so I agreed. It could be said the seeds for today's concert were sown then, because it was my intimate association with *Evangeline* would cause me, albeit many years later, to desire to delve more deeply into Keith's music. One of the greatest treasures that we brought with us to New York was a videotape of *Evangeline*.

Keith was diagnosed with pancreatic cancer in August of 2006. In January of 2007, I visited him and listened to his collection of recordings of his music. Although *Evangeline* had already become my favorite piece of music by any composer, I think that I had been afraid to listen to more of Keith's music, for fear that it would only hold disappointment. After all, what were the chances that I would have been brought into such close proximity with a truly great composer in southwest Louisiana? When I finally began to listen to Keith's other works, I was astonished at what I found. Within the style that Keith had forged at a young age, he was able to create an amazing variety of works. Though one occasionally notes fragments of themes used in more than one work, he managed to give the impression of unlimited creativity within his chosen musical vocabulary. His music seems to encompass the full range of human emotion; though I generally associate great beauty with Keith's music, the feeling of anguish that he portrays in some works almost takes my breath away. It has been said that at the premiere of *Evangeline*, grown men were observed to have been weeping at the intermission; I myself cannot think about the opera without getting goose bumps, and yes, there are tears.

My visit with Keith lasted about a week and we soon became much closer friends than we had been when I lived in Charles. Shortly after I returned home, it became difficult to avoid the feeling that we had been brought together, all those years ago, for a reason; I had often heard of people who felt called to perform a particular task, and could not imagine how that would feel. I think I have some sense of it now. I have been given the opportunity to do what is within my powers to ensure that the music of Keith Gates is not forgotten, but it is more than an opportunity; I simply cannot do otherwise. I recall saying to Keith's son after the first run of *Evangeline* that his father would be famous. I did not appreciate at the time that Keith's choice to work in a small city, along with his reluctance to promote himself, would prevent this. I find it interesting that all these years later, I am working to make my prediction come true.

Keith passed away on May 22, 2007, while I was visiting him in Lake Charles. He completed his last composition, *The Hour Has Come*, on April 16, 2007. It was dedicated to Laura Toland and the Westminster Choir of the Potsdam First Presbyterian Church. He is survived by his wife Christa, four children and two grandchildren.



**Julie Miller** (Piano) arrived at the Crane School of Music in 2003, having taught previously at McNeese State University, Henderson State University, and Ouachita Baptist University. She has performed with many Crane colleagues and guests, as well as the Orchestra of Northern New York. At McNeese, she held two endowed professorships and was a soloist with the Lake Charles (LA) Symphony. She has accompanied such artists as flutist Susan Milan, baritone Christopheren Nomura, trumpeters Chris Gekker, John Rommel, Jens Lindemann and Vincent di Martino. During the summer, she teaches at Blue Lake Music Camp. Ms. Miller earned piano performance degrees at the University of Oklahoma and the University of Illinois. Her teachers included Kenneth Drake and Ian Hobson.



**Anna Hendrickson** (Oboe) holds the DMA and MM degrees from the Eastman School of Music, where she studied with Richard Killmer, and the BM degree from the University of Wisconsin-Madison, as a student of Marc Fink. Dr. Hendrickson was a Fulbright Scholar in Paris and has held teaching positions at SUNY Geneseo, the Community Music School of the Eastman School of Music, and the Hochstein Music School. She has been a member of the Thunder Bay Symphony Orchestra (Ontario) and the Rochester Philharmonic Orchestra and is currently a member of the summer Britt Festival Orchestra in Jacksonville, Oregon, the Orchestra of Northern New York, the Potsdam Wind Quintet, and the Northern Symphonic Winds.



**J. Michael Koon** (Baritone) holds degrees in voice from the Peabody Conservatory (BM), the Cincinnati College-Conservatory (MM), and the University of Wisconsin-Madison (DMA). He is equally comfortable in concert, opera and musical theater repertoire, but specializes in French mélodie and Italian comic operatic roles. He has sung with the Seattle Opera, Baltimore Opera, Milwaukee Opera Theater, Madison Opera, the Olympia Chamber Orchestra, and the Aspen and Green Lake Music Festivals with conductors Sir David Willcocks, Louis Salemno, Dean Williamson and Beverly Taylor. Mr. Koon previously taught at Olympic College and Pierce College in Washington State and in the University of Wisconsin system.



**Paul Brown** (Horn) was born in Chicago, Illinois, and studied music at the North Carolina School of the Arts and The Juilliard School of Music. He also holds a degree in Environmental Biology from Syracuse University. His teachers include Gerard Schwarz, Per Brevig, Helen Kotus Hirsch, Frederick Bergstone, and Ranier DeIntinis. He has performed with the National Ballet of Canada, the Eric Hawkins Ballet, the North Carolina Symphony, the Charlotte Symphony, the Greensboro Symphony, the Winston-Salem Symphony, the National Orchestra Association, the Civic Symphony of Chicago, the Piedmont Chamber Orchestra, and the Spoleto Festival Orchestra in Italy. He is currently a member of the Syracuse Symphony Orchestra.



**Kathleen Allen** (Soprano) received B.M. and D.M.A. degrees in voice from the University of Wisconsin-Madison and the M.M. degree from the Peabody Conservatory. She has sung with such organizations as Tacoma Opera, Kitsap Peninsula Opera, the Maryland Arts Festival, the Vocal Arts Ensemble of Cincinnati, the Oshkosh Chamber Singers and the Festival Choir of Madison. She has been fortunate to work with conductors including Benton Hess, Richard Westenberg, Earl Rivers, Stephen Cleobury, and Karlos Moser. Previous teaching assignments include Pierce College in Tacoma, WA and Dundalk College in Baltimore. Dr. Allen specializes in French Melodie and Contemporary Opera, and is passionate about the care of the professional voice.



**Kenneth Andrews** (Flute) is the former Associate Principal Flute with the Montreal Symphony and has performed as soloist and chamber musician throughout the United States, Canada and Europe. At Crane, Professor Andrews performs with the Potsdam Woodwind Quintet. Professor Andrews received his B.M., M.M. and Performer's Certificate from Indiana University where he studied with flutist James Pellerite and has done further studies in conducting with Dr. Karl Ahrendt. He has been a faculty member at Indiana University, Ohio University, among others. Mr. Andrews is currently Music Director/Conductor for The Orchestra of Northern New York and the Syracuse Symphony Youth Orchestra and is a frequent guest conductor throughout the U.S. and Canada.



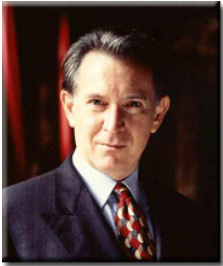
**Kirk Dougherty** (Tenor) received the DMA, MM, and MA degrees from the Eastman School of Music in Rochester, New York. He received a BM from the University of North Carolina at Chapel Hill. Dougherty has participated in numerous European and American art festivals. As a student artist, he studied German, the German Romantic poets, and he performed German art song (Lieder) at the Franz Schubert Institute in Baden-bei-Wien, Austria in the summers of 1997 and 1999. He served as apprentice artist in the Central City Opera Company in Colorado during the summer of 2001. During the summers of 2003-2006, he studied Italian and performed as a principal artist in the operas of Mozart, Donizetti and Bellini at the Centro Studi Italiano of Urbania, Italy.



**Raphael P. Sanders, Jr.** (Clarinet) holds degrees from the University of Hawaii, the San Francisco Conservatory of Music and the University of North Texas. Raphael's clarinet mentors include Robert Marcellus, David Breeden, Henry Miyamura, and James Gillespie. Originally from Hawaii, Raphael has performed with orchestras in San Francisco, Houston and New York, and the USAF Band. Raphael recently returned from residencies in Canton (Guangzhou), China and Cardiff (Wales, UK). Raphael performed his New York City debut recital in June 2005, followed by solo performances in Flushing, Douglaston, Manhattan, and the Weill Recital Hall at Carnegie Hall in 2006. Dr. Sanders is a performing artist with Buffet Crampon and D'Addario.



**Shelly Tramposh** (Viola) holds degrees from the San Francisco Conservatory, Eastman, and the University of Colorado. Her teachers include Martha Katz, Steven Tenenbom, Don Ehrlich, and Erika Eckert. As a member of the Ariel Chamber Players with Cullan Bryant and Adele O'Dwyer, she recently completed a music residency in Tullamore and Dublin, Ireland. Dr. Tramposh has participated in such festivals as the Taos School of Music, the Spoleto Festival, and the National Repertory Orchestra, and before joining the Crane School was a member of the Colorado Symphony, the Rochester Philharmonic, and the Central City Opera Orchestra. She returned to Costa Rica this winter for a residency at the music school of the Sinfonica Nacional de Costa Rica.



**David Pittman-Jennings** (Baritone) studied oboe and voice at the University of Oklahoma and voice with Elisabeth Parham at California State University in Northridge, before beginning his thirty-year-long singing career in Europe. He has sung at the Teatro alla Scala, Milan, the Vienna State Opera, the Dresden State Opera, and with the Chicago Symphony Orchestra; he has also sung in Buenos Aires, Berlin, Santiago de Chile, Strasbourg, Paris, Bordeaux, at Camegie Hall with the Montreal Symphony, and in Tokyo with the NHK Orchestra. His recordings include Moses and Aron (Deutsche Gramophone with Pierre Boulez), La Fiamma (Respighi), Verdi Requiem, Beethoven Ninth Symphony, Krenek's Karl V, and von Reznicek's Ritter Blaubart.



**Peter McCoy** (Tenor) received the BME degree from Iowa State University and the MM and Ph.D. degrees from Northwestern University. He has taught in public and private schools, performed, conducted, and adjudicated nationally since 1985. He is a regular presenter and clinician at national and regional conferences on the topics of technology in music education, classroom-based composing, and portfolio development. He serves as a member of the Editorial Review Board in Music of Multimedia Educational Resources for Learning and Online Teaching (MERLOT). Dr. McCoy currently serves as Program Administration Chairperson of the Department of Music Education as well as Coordinator of Crane Technology.



**Tammara Madeja** (Soprano) received BS and MS degrees in music education from the University of Illinois. Since 1992, she has been the choral director at Potsdam High School. As a vocalist, Mrs. Madeja is a frequent soloist and has performed lead roles with the Illinois Opera Theater. She was a finalist in the Chicago Monastero Bel Canto Competition. Mrs. Madeja is a member of the voice faculty at St. Lawrence University and has taught graduate music education courses at the State University of New York at Potsdam. Mrs. Madeja has served on the Crane Youth Music Camp voice faculty for the past seven years. She currently serves as a representative to the New York State School Music Association Executive Council.



**Laura Toland** (Mezzo-soprano) is a graduate of the Crane School of Music and also holds a Master of Sacred Music Degree from Georgia State University. She is the organist and Director of Music at the Potsdam First Presbyterian Church, where she directs the Westminster choir and the handbell choir. She is the accompanist of the Potsdam Community Chorus and the Children's Chorus of Crane. She is actively training a new generation of church organists. Laura and her husband Ray Toland, played a pivotal role in the restoration of the Hosmer Organ at Crane. Laura is the Dean of the St. Lawrence River chapter of the American Guild of Organists and is an adjunct instructor of organ at Crane.

## Music of Keith Gates (1948-2007)

Tuesday, April 8, 2008

Helen M. Hosmer Hall