



BACH CHOIR
OF PITTSBURGH

2026 - 2027 Season

*Breathe in
Breathe out*
THE FULL CYCLE OF LIFE



THE CREATION: WHEN MAN PLAYS GOD

Row House Hollywood
1449 Potomac Ave, Pittsburgh PA 15216

Saturday, October 24, 7:30 PM
Sunday, October 25, 4:00 PM

ARTISTIC DIRECTOR: THOMAS W. DOUGLAS



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OF PITTSBURGH

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BACH CHOIR OF PITTSBURGH

Presents

The Creation: When Man Plays God

Accompanying

Frankenstein (1931)

Film Directed by
James Whale

THOMAS W. DOUGLAS
Artistic Director and Conductor

JARON CRAWFORD
Composer and Collaborator

BAND MEMBERS

Ben Brosche, Keyboard

Alex Weibel, Guitar

Scott Boni, Saxophone

Paul Thompson, Bass

Jevon Rushton, Drums

October 24, 2026, 7:30 p.m.

October 25, 2026, 4:00 p.m.

Row House Hollywood Theater
Pittsburgh, Pennsylvania

ABOUT THE



BACH CHOIR OF PITTSBURGH

Bach Choir of Pittsburgh was founded in 1934 to exclusively perform works of Johann Sebastian Bach. The repertoire soon expanded to include other composers and has even included music commissioned by the Bach Choir. Under the leadership of Conductor and Artistic Director Thomas W. Douglas, the Choir continues to evolve, becoming more inclusive, innovative, and diverse. Today, the Choir performs choral works by composers from the Renaissance through the present. The 2026-2027 Season celebrates the culmination of Thomas Douglas's remarkable twenty-three year tenure with the Bach Choir.

Mission

The mission of the Bach Choir of Pittsburgh is to perform innovative choral music for arts-loving audiences by presenting unique artistic experiences drawn from a variety of musical genres and diverse cultural traditions.

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THE PROGRAM

Groove	Paul Thompson
Opening Credits	Ben Opie
Dido's Lament	Henry Purcell
Augustine	Blood Orange
I Want to be Free	The Ohio Players
Dies Irae	Ben Opie
Them Changes	Thundercat
The List	Moonchild
Bird's Lament	Moondog
Brand New Me	Isaac Hayes
Dangerous	Jaron Crawford & Thomas W. Douglas
Jameel's Space Ride	Thundercat
Frankenstein	The Edgar Winter Group
Have You Seen Her	The Chi-lites
Give up the Funk	Parliament
Frankenstein (Reprise)	The Edgar Winter Group
Closing Credits	Ben Opie



BACH CHOIR OF PITTSBURGH

2026-2027 Concert Season

Breathe in Breathe out THE FULL CYCLE OF LIFE



THE CREATION: WHEN MAN PLAYS GOD

October 24 & 25, 2026



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ARTIST PROFILES



THOMAS W. DOUGLAS

Artistic Director

Thomas Douglas is a compelling and passionate conductor, having performed more than 250 opera, oratorio, orchestral and musical theater productions. As the Artistic Director of the Bach Choir of Pittsburgh he regularly receives accolades for innovative, creative, and dramatically provocative productions. He was also the music director of the Newton Symphony in Kansas. Career highlights include conducting Webber's *Phantom of the Opera* in Basel, Switzerland, Gershwin's *Porgy and Bess*, the

Pittsburgh premiere of the classic silent film *The Passion of Joan of Arc*, with live orchestra and chorus, the U.S. premiere of David Chesky's *The Agnostic*, the rousing *Carmina Burana Africana*, Mozart's *Die Zauberflöte* and Don Giovanni and a production of *Ain't Misbehavin'* in Malaysia.

Thomas works regularly as Musical Director at Music Theater Wichita where he has done many productions including *Smokey Joe's Café*, *The Little Mermaid*, *Ragtime*, *Hairspray*, *The Full Monty*, *Miss Saigon*, *Beauty and the Beast*, and *Les Misérables*, among many others.

He has also conducted the Anchorage Opera, San Diego Symphony, Seattle Symphony, Des Moines Symphony, Pittsburgh Symphony, Pittsburgh Festival Opera, Canton Symphony, Wichita Symphony, Dallas Symphony and the River City Brass Band. In addition, Thomas has conducted classical guitarist and Latin Grammy winner Berta Rojas, Tony winner Kelli O'Hara, and Leslie Odum Jr., Tony winner for his role in *Hamilton*.

Thomas has enjoyed the stage roles of Amonasro in Elton John's *Aida*, Caiaphas in *Jesus Christ Superstar* and Balthazar in *Amahl and the Night Visitors*. He has been a vocal soloist with the River City Brass Band, Pittsburgh Opera, Pittsburgh Symphony, Canton Symphony, and the Children's Festival Chorus. He sang frequently with jazz legend Joe Negri in his *Mass of Hope*. Thomas is the retired Professor Emeritus Director of Opera Studies and Choral Activities at Carnegie Mellon University. This is his 23rd season with the Bach Choir of Pittsburgh.



JARON CRAWFORD

Composer / Collaborator

Jaron Crawford is an LA based actor and musician. As a producer and recording artist, he has composed and performed many varieties of music that have gained the attention of other LA producers, artists and musicians. In addition to his musical and theatrical pursuits, Crawford is also a skilled horticulturalist and is teaching farming to elementary aged students. Crawford is a graduate of Carnegie Mellon University School of Drama.



BEN BROSCHE

Keyboard

Ben Brosche is a Pittsburgh-based pianist, music director, and collaborative artist working across theatre, jazz, pop, R&B, and contemporary music. He serves as a Staff Accompanist with Carnegie Mellon University's School of Drama and has worked with Pittsburgh Public Theater, Pittsburgh CLO, City Theatre, and companies throughout the region. His jazz credits include performances with The Boilermaker Jazz Band, Mike Tomaro, Tom Wendt, The Bleil Brothers, Jeff Bush, and Lee Robinson, among others. A former Yamaha Music Education Systems child artist, Ben performed original music across the U.S. and Canada, including at the NAMM Show. He is thrilled to bring both sides of his musical background to Frankenstein with an R&B band and the Bach Choir of Pittsburgh.

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ALEX WEIBEL

Guitar

Alex Weibel is a musician and educator based in Pittsburgh, Pennsylvania. He plays guitar, mandolin, and other fretted instruments professionally in a variety of styles including jazz, blues, pop, and theatre. Since picking up the guitar at the age of 8, Alex has studied with Ian Arthurs, Ken Karsh, Eric Susoeff, Mark Koch, Thomas Kikta, Mark Strickland, and Dan Wilson. As a freelance musician, Alex maintains a busy schedule performing with Pittsburgh artists such as Thomas Wendt, Billy Price, Paul Thompson, Check Your Bucket, Cabaret PGH, and Dwayne Dolphin.



SCOTT BONI

Saxophone

Scott Boni is a saxophonist and composer in Pittsburgh, PA. He is currently performing regularly with the Dwayne Dolphin FoTet, Paul Thompson Quartet, David Throckmorton Trio, and Thomas Wendt Quartet. Scott is employed as a realtor and enjoys exploring Pittsburgh's history through books, films and antiques. This is his fifth performance with the Bach Choir of Pittsburgh.



PAUL THOMPSON

Bass

Paul Thompson is a bassist and educator born and raised in Pittsburgh, PA. He performs regularly with our city's rich Jazz community and can also be heard in the pit orchestras at the Byham, Benedum, and New Hazlett theaters. He is an adjunct bass instructor at WVU, Duquesne University, and his alma mater, Pittsburgh CAPA 6-12 School. He also curates a YouTube channel where he analyzes and plays bass lines from your favorite songs. www.youtube.com/@pdbass



JEVON RUSHTON

Drums

Jevon Rushton is a Baltimore and Pittsburgh-based drummer, teaching artist, music director, and creative whose work lives at the intersection of rhythm, storytelling, education, and community. With more than seven years as a teaching artist at ACH Clearpathways, Jevon views music

as both a language and a legacy...using the drums to deposit musical and life knowledge into the next generation.

His performance career has taken him into the world of musical theatre as the drummer for National Broadway productions including CATS, Sister Act, and School of Rock. He was also a member of Dizzy Spellz featuring trumpeter Sean Jones. As Music Director at Harford Community Church, Jevon brings the same spirit of musicality and collaboration into worship, cultivating spaces where musicians serve not only the music, but the moment. His artistry is rooted in connection: honoring tradition, embracing innovation, and using music as a vessel to awaken something human in every person it reaches.


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PROGRAM NOTE

The Creation: When Man Plays God

by Bach Choir Member Elizabeth Arkush with contributions from Michael Friedrich

In celebration of Thomas Douglas's final season with the Bach Choir, we open with The Creation: When Man Plays God, a mashup of the classic 1931 masterpiece *Frankenstein*, directed by James Whale and starring Boris Karloff in an iconic performance as *Frankenstein's monster*, with a funk-inspired "soundtrack" performed by the Bach Choir of Pittsburgh and a 5-piece instrumental combo. Classical pieces like Purcell's mournful *Dido's Lament* and the meditative *Dies Irae* (Ben Opie) are intermixed with explosive funk jams and soul ballads, ranging from 70s favorites like *Give Up the Funk* (Parliament) and *Have You Seen Her* (The Chi-Lites) to grooves by modern funkocrats like *Thundercat*. Synced to the movie scenes, these pieces echo the emotional rollercoaster of the film, amplifying its pathos and terror, and highlighting its unintended ironies for a modern-day audience.

Initially slated for the spring 2020 concert, *Frankenstein Reimagined* was first performed by the Bach Choir in 2022. In a joyous season returning to live performance after the pandemic, the choir – along with an outstanding instrumental ensemble – showed they meant it when they sang, "We're gonna tear the roof off!" Now back once more in 2026, *Frankenstein Reimagined* serves to celebrate the innovative vision of Artistic Director Thomas Douglas in his last season with the Bach Choir.

Douglas's musical choices are laced with humor and empathy. The thunderous drum jam of "*Frankenstein*" (Edgar Winter Group) menaces the seemingly sweet encounter of the creature with an innocent little girl. The frenzied hunt of townsfolk and hounds for the monster is lightened with Parliament's classic anthem, "*Give Up The Funk*." As brought to life by the Bach Choir – and by Karloff's unforgettable silver-screen performance – pathos, romance, absurdity, and menace ring their changes over the film's brief 70 minutes.

In its conception, *Frankenstein Reimagined* recognizes both the danger and hope of the future as artists of the past have portrayed it. Funk artists from Parliament to Thundercat embrace futuristic motifs such as spaceships, layering an Afrofuturist twist onto the worlds imagined by sci-fi. They make an inspired pairing with Mary Shelley's 1831 novel, which envisions future technology and the new forces- and forms of oppression – it might give birth to. Watching *Frankenstein* (1931) in 2026, the irony is inescapable: we are at a moment when tech titans warn they may be on the brink of creating a monster they can't control. By the end, the film reminds us exactly who is the monster in this story.

So what better way for us to celebrate the purely human than this rollicking, soul-filled take on *Frankenstein*?

Musical & Narrative Highlights

Part I: Creation & Hubris

- **Opening Groove & Title Sequence:** Opening Groove -Paul Thompson/ Opening Credits -Ben Opie

A dark instrumental groove sets a suspenseful tone, transitioning into new adapted lyrics over the opening titles.

- **The Graveyard & Desecration:** Dido's Lament (Henry Purcell)

As Henry Frankenstein and Fritz covertly unearth a freshly buried coffin and cut down a hanged criminal, Purcell's mournful ostinato—infused with a modern groove—emphasizes the depth of their dark obsession.

- **The Lecture & The Theft:** Augustine (Blood Orange)

Inside the medical college, Dr. Waldman lectures on the physical differences between a normal and abnormal brain. Fritz breaks in shortly after to steal a specimen, accompanied by the contemporary R&B pulse of Blood Orange.

- **Domestic Concerns:** I Want to be Free (Ohio Players)

Elizabeth shares her worries about Henry's isolation, while light funk rhythms and instrumental solos riff on the theme of romance, concealing Henry's obsession.

Part II: The Spark of Life

- **The Laboratory Awakening:** Dies Irae (arr. Ben Opie) and Them Changes (Thundercat)

A violent storm gathers around the castle laboratory as Dies Irae sounds the ancient warning of divine wrath. The driving beat of "Them Changes" pulses as lightning strikes the apparatus, raising the creature and culminating in Henry's famous cry, "It's alive!"

- **Premonitions & Wedding Plans:** The List (Moonchild)

A propulsive chorus-and-band arrangement accompanies Elizabeth and Victor as they warn Baron Frankenstein of Henry's deteriorating sanity, while the Burgomaster arrives to plan the wedding.

Part III: The Monster Unbound

- **Innocence & Abuse:** Bird's Lament (Moondog) and A Brand New Me (Isaac Hayes)

Henry and Dr. Waldman debate the ethics of their experiment. The newborn creature, framed by "A Brand New Me," reaches toward the sun in wonder, only to be cowed by Fritz's torch and chained in darkness.

- **Chaos & Struggle:** Dangerous (Jaron Crawford, Thomas Douglas)

Chained and brutalized, the creature lashes out, killing Fritz and overpowering the doctors. Complex, angular rhythms mirror the chaotic violence in the laboratory dungeons.

- **The Escape & The Return:** Jameel's Space Ride (Thundercat)

The Monster revives, strangles Dr. Waldman, and breaks free into the countryside, celebrated with the zany futurism of "Jameel's Space Ride." As Henry returns home to Elizabeth, keyboard church bells chime over a smooth bass riff.

Part IV: Tragedy & The Search

- **Encounter at the Lake:** Frankenstein (Edgar Winter Group)

Accompanied by the iconic rock instrumental, the creature wanders through the forest and meets Little Maria, where their innocent interaction ends in a tragic misunderstanding.

- **Terror at the Manor:** Have You Seen Her (The Chi-Lites)

While wedding guests celebrate downstairs, Elizabeth paces to a soulful rendition of "Have You Seen Her," sensing the impending danger of the monster's break-in.

- **The Discovery**

The festivities are shattered as Maria's grieving father carries her body through the crowd, turning it toward vengeance.

Part V: The Chase & Finale

- **The Search Party & The Windmill:** Give Up The Funk (Parliament)

An explosive funk groove propels the torch-lit search through the mountains. The Monster ambushes Henry and drags him to an abandoned windmill.

- **The Inferno & Resolution:** Frankenstein Reprise

Enraged with fear, the Monster hurls Henry from the tower as townsfolk set the structure ablaze, trapping the creature under heavy beams. A gentle keyboard motif brings the story to a close as Henry revives at home, concluding with a reprise of the opening credits.

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