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VOCALESSENCE

2015-2016

CONCERT SEASON

FALL CONCERTS

season  
47  
2015 - 2016

DREAMS OF THE FALLEN | VOZ EN PUNTO | WELCOME CHRISTMAS | STAR OF WONDER



with special guest Jeffrey Biegel

DREAMS OF THE FALLEN

Harsh J = 132

Turner





## WELCOME



Welcome to the 47<sup>th</sup> season of VocalEssence!

Since the very first season our goal has been to offer a rich and wide variety of choral music from the past and present—and that will certainly be true this year!

We open in October with **Dreams of the Fallen**, our salute to American Veterans, a program that will include music of the past (Vaughan Williams, Hanson, Barber and Canteloube) and the present (Hagen, Dessá and Runestad), sung by our combined VocalEssence Chorus & Ensemble Singers. With our friends from the Metropolitan Symphony Orchestra, this promises to be a glorious way to begin another great year.

I am very pleased that for November's **VocalEssence Presents: Voz en Punto**, the sensational vocal sextet from Mexico will make their Minnesota debut at the new Ordway Concert Hall. This ensemble is celebrating their 25th anniversary and is regarded as one of Mexico's musical treasures—and for good reason, as you will hear!

December brings us an old favorite, **Welcome Christmas**, giving us an opportunity to hear some of the beloved carols and hymns of the season (this year with a “big band”) as well as continuing our search for new carols through our Carol Contest—this year, music for voices and solo trumpet. You never know what that will bring! Everyone loves to sing at Christmas, so there will be plenty of opportunities for the audience to join the singers and our big band! We also will offer our **Star of Wonder** concert for children of all ages (up to 100).

Welcome once again to another fantastic season of music-making with VocalEssence.

—*Philip Brunelle*

*Artistic Director and Founder, VocalEssence*

# VOCAESSENCE

1900 Nicollet Avenue  
 Minneapolis, Minnesota 55403  
 612-547-1451  
 vocaessence.org

*VocalEssence is a 501(c)(3) non-profit organization.*



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*\*In remembrance*

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## PLEASE NOTE:

- Concerts will be recorded for broadcast—please help us keep the performance space quiet. Take a moment now to check that all cell phones, paging devices, wristwatch alarms and the like are turned off before the concert begins. Thank you for your cooperation.
- Recording devices and cameras are prohibited. No photography, video, or audio recording is allowed in the concert hall. Please abstain from texting, tweeting or checking your email during the concert.
- Student and group discounts are available for most VocalEssence concerts. Half-price tickets are available to students (ages 6-18 and college) with a student ID. Groups of 10 or more save 15% on tickets. Children under age 6 are not allowed at VocalEssence performances, except for select community and family concerts, including ¡Cantaré! and **Star of Wonder**.
- Accessible seating is available at all of our concert venues. However, some of our facilities do not have elevator access to the balcony level. Please make your needs known when you order tickets.
- You may return VocalEssence single concert tickets for resale up to 48 hours prior to a performance. No refunds or exchanges can be given; however, you will be sent a receipt for your tax-deductible contribution. (VocalEssence subscribers may call 612-371-5642 to request free ticket exchanges and lost ticket replacement.)
- Latecomers will be seated at appropriate pauses in the concert according to the conductor’s wishes. Please plan plenty of time for locating the concert venue and parking. Or better yet, allow an extra hour and join us for **Concert Conversations** with the composers and artists, held one hour before most concerts.



**ROAD TO COMPOSERS’  
NOVEMBER PREMIERES STARTED WITH  
VOCAL ESSENCE REMIX PROGRAM**



On November 20, 2015, the **VocalEssence ReMix** program culminates in the premiere of four Minnesota composers’ works at the annual American Choral Directors Association of Minnesota State Conference. The program began a year ago, when VocalEssence and the American Composers Forum announced the call for submissions with a deadline of April 1, 2015. Four talented, emerging composers/songwriters were then selected to have a six-month one-on-one composer mentorship as they each wrote a choral work. In addition to the composer mentorships, all composers and mentors met with VocalEssence Artistic Director and Founder Philip Brunelle and a quartet from the VocalEssence Ensemble Singers for a one-day summer workshop. Through the experience of writing short pieces and hearing them read by the singers, they learned some of the finer points of writing for voices. VocalEssence is grateful for the Jerome Foundation’s support of ReMix.

**2015 VOCAL ESSENCE REMIX COMPOSERS**

**Emily Feld**, Rosemount, Minnesota  
Composer Mentor: Carol Barnett

Emily graduated in May with a bachelor of music degree in piano performance from Concordia College in Moorhead, Minnesota. She has written several choral and instrumental compositions, and serves as accompanist for the Concordia College Office of Ministry. Emily is a piano teacher and has performed in several vocal and piano ensembles, including Bel Canto.

**Why ReMix?** “The thriving community of Minnesota choral composers is something I have wanted to be a part of since I sang in church choir. ... The career I hope to have is a creative one, and this program will give me the tools, the teachers and the community I need to sustain that creativity as a choral composer.”

**Michael Maiorana**, Minneapolis, Minnesota  
Composer Mentor: J. David Moore

Michael has written more than two dozen compositions, including commissions by the Central Iowa Symphony and the Grinnell Symphony Orchestra. He has a Bachelor of Arts in music from Grinnell College and served as assistant conductor of the Grinnell Singers and Grinnell Oratorio Society, as well as conductor and founder of the Grinnell New Music Choir.

**Why ReMix?** “... (A) new mentor would help grow, mold and motivate my compositional style, helping to find success with publishers and audiences. I’m really excited that the Twin Cities area is full of great choral opportunities ...”

**Liam Moore**, St. Paul, Minnesota  
Composer Mentor: Libby Larsen

Liam has composed 27 choral and instrumental pieces; he has spent 17 years as a member of various choral ensembles, eight years with orchestral ensembles, and 12 years performing popular styles of music. Liam has been commissioned by trombonist Ty Peterson and saxophonist Scottie W. Wright, and last year received an ASCAP Plus Award.

**Why ReMix?** “(A) premiere at an ACDA-MN (American Choral Directors Association of Minnesota) conference with its receptive audience, possible publication and a chance to work with a professional chorus and celebrated local composers, all rolled into one? Sounds like heaven!”

**Daniel Smith**, St. Paul, Minnesota  
Composer Mentor: Timothy C. Takach

Daniel studied music theory and composition at the University of Minnesota Duluth and is now studying composition and songwriting at McNally Smith College of Music. His compositions include pieces for solo bassoon and string trio as well as a film trailer. His vocal experience includes ensembles at McNally Smith and the University of Minnesota Duluth.

**Why ReMix?** “I believe that mainstream music could learn a lot from vocal music harmonically. There is so much room for dissonance and close harmonies that just is not present in current popular music. I want to be one who bridges the gap.”

**To register for the conference and attend the November 20<sup>th</sup> concert, visit [www.acda-mn.org](http://www.acda-mn.org).**

## COMMUNITY ENGAGEMENT SPOTLIGHT

### New VocalEssence Program Works Wonders for Senior Singers and Their Communities



**VocalEssence Vintage Voices**, which integrates the arts into the lives of older adults by creating choirs in assisted living communities and senior centers, has inspired older adults at Ecumen Seasons at Maplewood, Sabathani Community Center Senior Center, and Open Circle at Heritage Park Senior Services Center. Through 12 weeks of rehearsals, free tickets and transportation to a VocalEssence concert, and a final concert in May for family and friends, conductor Rob Graham, VocalEssence education manager and music librarian, and accompanist John Jensen boosted singer morale and fostered bonding.

Feedback from participants has been overwhelmingly positive and encouraging. A Sabathani Community Center singer, Alberta Johnson, shared her experience in a Minnesota Women's Press article, writing, "As I became more involved with VocalEssence Vintage Voices, I've learned that music can be as enjoyable with elders as it was in all of the other phases of my life."

Choir members reported a variety of benefits:

- *"The thing that was most interesting and challenging to me was learning how to read and sing the notes. I am usually singing all over the place so being taught to sing in one voice was kind of cool."*
- *"Sometimes I think I can't do it. But we get someone like (Rob and John) and we can do anything."*
- *"I couldn't sing before so I was very reluctant to join but I was happy to be a part of it because I did learn some things, sometimes I lip-synced but I love music and I feel really encouraged and want to continue to take lessons because I want to sing."*

The program had a positive effect on the whole community, activity directors found:

- *"Even the people who were not in the choir came to the concert and sat in the front row and cheered them on. There was a lot of bonding."*
- *"The biggest change was between independent residents and memory care. Not just on rehearsal days, on other program days when we bring them all together, the memory care person was accepted into the place. There was the acknowledgement of being in a group together."*

- *"I think it's just a beautiful opportunity. ... It's a learning opportunity, but it's also very therapeutic. Learning new skills, and specifically arts, expands the brain and fends off dementia."*
- *"Music is one of the biggest things seniors respond to. It doesn't matter if they have memory loss; music brings memories to mind. You don't have to be able to talk to enjoy it."*

This past summer Rob again worked with the Seasons Sunshine Singers at Ecumen Seasons at Maplewood, with their August concert offering an exciting journey down Broadway featuring hits from the golden age of musical theater. The VocalEssence Vintage Voices program continues now at three sites: The Waters of Edina, Walker Methodist Highview Hills, and Augustana Open Circle of Apple Valley. All three fall choirs and the Seasons Sunshine Singers, along with friends and family, are attending the ***Dreams of the Fallen*** concert, and invite you to attend their concerts, all free and open to the public.

### FALL 2015 VINTAGE VOICES CONCERTS

Chapel at Augustana Open Circle of Apple Valley  
14610 Garrett Avenue, Apple Valley  
**Monday, November 16, 2015, 2:00-3:00 pm**

Community Room at The Waters of Edina  
6300 Colonial Way, Edina  
**Monday, November 23, 2015, 7:00-8:00 pm**

Event Center at Walker Methodist Highview Hills  
21050 Highview Avenue, Lakeville  
**Monday, November 30, 2015, 6:00-7:00 pm**

### JOIN US FOR COMMUNITY SINGS!

Together we sing, and VocalEssence is fostering opportunities throughout our 47<sup>th</sup> Concert Season to do just that—led by some of our stellar guest artists.

#### COMMUNITY SING: JOSÉ GALVÁN

Nov 14 @ 11:00 am - 12:30 pm | Free  
Our Lady of Guadalupe Church  
401 Concord Street  
Saint Paul, MN 55107

Join Voz en Punto director and past VocalEssence ¡Cantaré! composer José Galván for a FREE fun-filled morning of singing, laughing and dancing Mexican-style! No experience necessary.

#### COMMUNITY SING: DAVID MORROW

Feb 19, 2016 @ 7:00 pm - 8:30 pm | Free  
Fellowship Missionary Baptist Church  
3355 North 4th Street  
Minneapolis, MN 55412

Sing with Morehouse College Glee Club conductor David Morrow and hear about the more than 100-year history of the Glee Club at this free event. No experience necessary.

**2015-2016**  
**47<sup>TH</sup> ANNIVERSARY SEASON**

**SPECIAL THANKS**  
**FOR THE SUPPORT**  
**OF THIS CONCERT**

*Albrecht Family Foundation*



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*This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.*

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**SPECIAL THANKS**

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**DREAMS OF THE FALLEN**

**Sunday, October 11, 2015 at 4 pm**

**The O'Shaughnessy at St. Catherine University**

**2004 Randolph Avenue**

**Saint Paul, MN**

*Concert Conversation with composer Jake Runestad, poet Brian  
 Turner and pianist Jeffrey Biegel at 3 pm*

**VocalEssence Chorus & Ensemble Singers**

**Metropolitan Symphony Orchestra**

**Jeffrey Biegel, pianist**

**Maria Jette, soprano**

**Philip Brunelle, conductor**

**G. Phillip Shoultz, III, conductor**

**William Schrickel, conductor**

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## COMMUNITY ENGAGEMENT SPOTLIGHT

### Honoring Vets' Stories and Service with the Minnesota Humanities Center's Veterans' Voices Programs



Minnesota  
Humanities  
Center



VocalEssence has partnered with the Minnesota Humanities Center's Veterans' Voices program, which draws on the power of the humanities to call attention to the stories and contributions of veterans. This initiative amplifies, honors and recognizes the stories and contributions of Minnesota veterans in their own voice through plays, art, discussion groups, and the Veterans' Voices Award.

VocalEssence has supported two aspects of this program. First, the VocalEssence Ensemble Singers performed at the September 11, 2015 Veterans' Voices Award Ceremony, which honored "On the Rise" Veterans (ages 40 and younger) and "Legacy" Veterans (ages 41 and older) from across Minnesota who have honorably served. These actively engaged former and current military service members are recognized for the outstanding contributions they are making in communities across Minnesota.

Second, in addition to bringing Iraq War veteran and award-winning poet Brian Turner for the Dreams of the Fallen concert, VocalEssence has worked with the Minnesota

Humanities Center to engage Brian in its Veterans' Voices War Literature Initiative, which seeks to encourage high school students to explore military culture with a new literature-based educational resource for teachers.

Participating teachers attended a two-day professional development workshop at the Humanities Center on October 9 and 10, where they participated in the Increase Engagement through Absent Narratives workshop and had a training session on Shared Inquiry by the Great Books Foundation. During the training session, teachers had the opportunity to meet Brian Turner and learn about his poetry, as well as how they can integrate this literature into their classroom. Throughout the day they explored selected readings that reflect diverse themes, eras, and voices while expanding on the notion that military experience is part of the human experience and that U.S. military experience is more than just conflict. The teachers also received free tickets to attend the VocalEssence Dreams of the Fallen performance. The Minnesota Humanities Center plans to pilot the resource in 10 to 15 schools throughout Minnesota during 2015-2016.

VOCALLESSENCE  Resonate

## HAPPY HOUR

with Jake Runestad, Brian Turner and Jeffrey Biegel  
after Dreams of the Fallen on Sunday, October 11, 2015



Green Mill  
57 Hamline Ave S., St. Paul



## WELCOME TO DREAMS OF THE FALLEN

When the Minnesota Legislature in 2014 proclaimed October as Veterans' Voices Month, I felt that it was very appropriate for VocalEssence to honor these men and women musically with a profound array of great music performed by our VocalEssence Chorus & Ensemble Singers, Bill Schrickel and our friends in the Metropolitan Symphony Orchestra, and our newly-appointed Associate Conductor, G. Phillip Shoultz, III.

Jake Runestad's monumental *Dreams of the Fallen* provides the evening's title as well as a contemporary look at what war means to a Veteran. With this as a centerpiece, I wanted to look back to America's 19th century and the words of Walt Whitman—perfect for this occasion and with stirring music by Englishman Ralph Vaughan Williams and American Howard Hanson. Of course, Samuel Barber's *Adagio For Strings* is appropriate for many occasions as a moment of reflection.

The other two works give us two more aspects of a Veteran's life and thoughts: *Controlled Burn* with its timely words by Dessa and forceful music by Jocelyn Hagen, and lastly, a moment to think of a loved one expressed beautifully through the music of French composer Joseph Canteloube and sung by Minnesota's own dream-catcher, Maria Jette.

— Philip Brunelle  
*Artistic Director and Founder,*  
*VocalEssence*

*We are pleased to dedicate this concert to the memory of Debbie Sit, former VocalEssence Board Member and Vice President at Sit Investment Associates, whose passion for the arts made a difference in our community.*

## THE PROGRAM

### VocalEssence Chorus & Ensemble Singers and Metropolitan Symphony Orchestra

Toward the Unknown Region  
G. Phillip Shoultz, III, *conductor* Ralph Vaughan Williams  
(1918)

### Metropolitan Symphony Orchestra

Adagio for Strings  
William Schrickel, *conductor* Samuel Barber  
(1936)

### VocalEssence Chorus & Ensemble Singers and Metropolitan Symphony Orchestra

Dreams of the Fallen  
Philip Brunelle, *conductor* Jake Runestad  
(2013)

### Intermission

### Metropolitan Symphony Orchestra and Maria Jette, *soprano*

Songs of a Shepherd (from *Songs of the Auvergne*)  
Philip Brunelle, *conductor* Joseph Canteloube  
(1923)

### VocalEssence Chorus & Ensemble Singers and Metropolitan Symphony Orchestra

Controlled Burn  
G. Phillip Shoultz, III, *conductor* Dessa and Jocelyn Hagen  
(2014)

Song of Democracy  
Philip Brunelle, *conductor* Howard Hanson  
(1957)

---

## VINTAGE VOICES

VocalEssence would like to welcome our special guests attending this concert through the VocalEssence Vintage Voices program, which enriches the appreciation of choral music for older adults in the Twin Cities.

*The Waters of Edina*  
*Walker Methodist*  
*Augustana Open Circle of Apple Valley*

## TEXTS

### TOWARD THE UNKNOWN REGION

*Ralph Vaughan Williams*

Darest thou now O Soul,  
Walk out with me toward the unknown region,  
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,  
Nor voice sounding, nor touch of human hand,  
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O Soul,  
Nor dost thou, all is a blank before us,  
All waits undreamed of in that region, that inaccessible land.

Till, when the ties loosen,  
All but the ties eternal, Time and Space,  
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,  
In Time and Space O soul, prepared for them,  
Equal, equipt at last, (O joy! O fruit of all!) them to fulfill O Soul.  
*Walt Whitman, "Darest Thou Now O Soul" from  
Whispers of Heavenly Death*

### DREAMS OF THE FALLEN

*Jake Runestad, poetry by Brian Turner*

*Wading Out (excerpt)*

And I keep telling myself that if I walk far enough or long enough  
someday I'll come out the other side.

*Here, Bullet*

If a body is what you want,

then here is bone and gristle and flesh.

Here is the clavicle-snapped wish,

the aorta's opened valves, the leap

thought makes at the synaptic gap.

Here is the adrenaline rush you crave,

that inexorable flight, that insane puncture  
into heat and blood. And I dare you to finish  
what you've started. Because here, Bullet,  
here is where I complete the word you bring  
hissing through the air, here is where I moan  
the barrel's cold esophagus, triggering

my tongue's explosives for the rifling I have  
inside of me, each twist of the round

spun deeper, because here, Bullet,  
here is where the world ends, every time.

*Phantom Noise (excerpt)*

There is this ringing hum this  
bullet-borne language ringing  
shell-fall and static this late-night  
ringing  
hiss and steam this wing-beat  
of rotors and tanks broken  
bodies ringing in steel humming these  
voices of dust these years ringing  
ringing these children their gravestones  
their limbs gone missing  
this eardrum this rifled symphonic this  
ringing of midnight in gunpowder and oil this  
threading of bullets in muscle and bone this ringing  
hum this ringing hum this  
ringing

*Sadiq*

It should make you shake and sweat,  
nightmare you, strand you in a desert  
of irrevocable desolation, the consequences  
seared into the vein, no matter what adrenaline  
feeds the muscle its courage, no matter  
what god shines down on you, no matter  
what crackling pain and anger  
you carry in your fists, my friend,  
it should break your heart to kill.

*Wading Out (excerpt)*

And I keep telling myself that if I walk far enough  
or long enough someday I'll come out the other side.

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James Books. Reprinted with permission of the publisher.

### SONGS OF A SHEPHERD

(from *Songs of the Auvergne*)

*Joseph Canteloube*

#### 1. "Shepherd's Song of the Auvergne Hills"

Shepherd across the river,  
You don't seem to be afraid?  
Sing Baïlerô.  
Indeed I'm not, and you?  
Sing Baïlerô.

Shepherd, the meadow is in bloom,  
Come over here and sing Baïlerô.  
The grass is greener on this side,  
Come sing, Baïlerô.

Shepherd, the stream separates us,  
And I can't cross it,  
Sing Baïlerô.  
Then I'll descend and find you.  
Sing Baïlerô.



## 2. "Shepherd Lass"

"Ah! Come here beside me cross the river.  
Come across to this side so we may speak of business,  
And the rest of the day let's speak of love!"

"But I cannot cross! How shall I do it?  
I have neither a boat nor a bridge to cross the water;  
Or even a shepherd lad to love me faithfully!"

"You would have a boat soon enough if you were nice!  
You would have an arched bridge,  
You would have a shepherd  
Who would be faithful to you all your life!"

## 3. "I Have No Girl to Love Me"

I have no girl to love me, for I am only a shepherd.  
If I had one, I would love her faithfully.  
And she would love me,  
For I would smother her with flowers and kisses.

On the bridge of Entraygo there are two birds.  
Only for lovers do they sing.  
If this is so, they will soon be singing  
For the sweetheart at my side.

In the fields of Endoun' pretty flowers are blooming.  
They are blue, red, and every other color.  
I am going to pick them  
And bring them to the girl I love.

## CONTROLLED BURN

*Jocelyn Hagen and Dessa, text by Dessa*

We're born with a fuse timed to ignite  
It burns through our youth then sets us alight for a while  
And when we're older we'll laugh and say that we were only kids  
but no one gets closer to the burn of love and loss than this

When the fires pass over all you'll recall  
is the ash on your shoulders some lines on your palm.  
The world's made in motion we're carried along;  
The current can't hold for long

If you can stand your younger selves behind you  
then turn and walk the line,  
How many strangers might surprise you,  
Too changed by time to recognize

When the fires pass over all you'll recall  
is the ash on your shoulders some lines on your palms  
Memory relents like rain melts the limestone  
The years that you spent in flame seem so strange now

## SONG OF DEMOCRACY

*Howard Hanson*

An old man's thought of school  
An old man, gathering youthful memories and blooms that youth  
itself cannot.  
Now only do I know you! O fair auroral skies! Now only do I know you!  
... O morning dew upon the grass!  
And these I see, these sparkling eyes,  
These stores of mystic meaning, these young lives,  
Building, equipping like a fleet of ships, immortal ships!  
Soon to sail out over the measureless seas,  
On the soul's voyage.

Only a lot of boys and girls?  
Only the tiresome spelling, writing, ciphering classes?  
Only a public school?

Ah more, infinitely more;

And you, America,  
Cast you the real reckoning for your present?  
The lights and shadows of your future, good or evil?  
To girlhood, boyhood look, the teacher and the school.  
*Walt Whitman, "An Old Man's Thought of School" from  
Autumn Rivulets*

Sail, sail thy best, ship of Democracy,  
Of value is thy freight, 'tis not the Present only, the Past is also  
stored in thee!  
Thou holdest not the venture of thyself alone, not of thy Western  
continent alone;  
Earth's *résumé* entire floats on thy keel, O ship; is steadied by thy  
spars;  
With thee Time voyages in trust, the antecedent nations sink or  
swim with thee;  
With all their ancient struggles, martyrs, heroes, epics, wars, Thou  
bear'st the other continents,  
Theirs, theirs as much as thine, the destination-port triumphant;  
Steer then with good strong hand and wary eye, O helmsman...  
Venerable priestly Asia sails this day with thee,  
And royal feudal Europe sails with thee.  
Sail, sail thy best, ship of Democracy,  
Of value is thy freight, 'tis not the Present only, the Past is also  
stored in thee!  
*Walt Whitman, "Thou Mother With Thy Equal Brood"  
(pt. IV)*

## PROGRAM NOTE

### DREAMS OF THE FALLEN, *Jake Runestad*

The ensemble of solo piano, chorus, and orchestra provides a formidable challenge to any composer given its sheer size, sonic power, and infinite textural and color possibilities. While planning for this work, I sought thematic material that would allow the piano to embody a character or person who could speak clearly and directly to the listener. During this conception phase, I read stories of soldiers returning from wartime experiences and found myself drawn into the complexity of their emotional responses and the ongoing impact of their post-traumatic stress disorder (PTSD). I knew that the lasting impact of war was an important story to share and that these musical forces could do so in a powerful way. As I searched for the right text to use for the chorus, a poet friend of mine suggested the work of Brian Turner—an award-winning poet and veteran of the wars in Iraq and Afghanistan. Brian’s raw, immediate, and unbridled words cut to the heart of the sights, sounds, smells, and emotions of war and reveal the burdens that its prey must carry for the rest of their lives. I knew they were perfect for these stories.

Through my research in studying articles, reading personal accounts, and speaking with veterans, I found two fundamental needs of returning soldiers: First, a sense of closure to the war experience, and second, continual understanding and support from a community of friends and family. In his book *What It Is Like to Go to War*, Karl Marlantes recounts his experience serving as a soldier in Vietnam and how it changed his cognitive and emotional wellbeing: “When I did eventually face death—the dead of those I killed and those killed around me—I had no framework or guidance to help me work out combat’s terror, exhilaration, horror, guilt, and pain into some larger framework that would have helped me find some meaning in them later.”<sup>1</sup> He discusses the importance of a ceremonial “handing over of the gun” to mark an end to the wartime experience as a way of easing the transition back into life at home. Inspired by the words of Marlantes and those veterans with whom I spoke, the goal of *Dreams of the Fallen* is to serve as a ceremony addressing the life-changing experiences of war, and to reveal these stories through music so as, I hope, to foster compassion and inspire a communal support system for veterans and their families.

Though a single, continuous movement, the work is structured in three sections based on Brian Turner’s poems as well as the elements of a rite of passage: separation, liminality/transition, and reincorporation. The work opens with the line: “and I keep telling myself that if I walk far enough, or long enough, someday I’ll come out the other side,” which, also appearing at the end, contextualizes the pre- and post-war experience. “Here, Bullet,” a violent beckoning to the weapons of war, launches the listener into the world of battle and first section of the work. Chaotic and dissonant music flies through the ensemble as the rhythmic motives in the piano wreak havoc on the soldier’s psyche. Several dream sequences, featuring the solo piano, serve as musical bridges between sections allowing the soldier to explore his or her emotional responses to the text. The second section, “Phantom Noise,” introduces scarring memories through “ringing” motives with heavy, downward motion and echo effects. “Sadiq,” the third section of the work, calls for the acknowledgement and acceptance of emotion through the line “no matter what crackling pain and anger you carry in your

fists, it should break your heart to kill.” Intensifying in rhythm and dissonance, that line finally breaks free and we return to the same text found at the opening but now in a new context of understanding. The final coda features the strings in improvised lines allowing each individual to *sing* his or her own melodies that when sounding together, embody a warm embrace.

I am grateful to the veterans who have shared their stories with me and hope that this work captures a glimpse of their life-changing experiences. No matter our personal opinions of war, may *Dreams of the Fallen* deepen our awareness of its impact and challenge us to listen, feel, grieve, and seek to understand those who have given of themselves for our country.

1. Marlantes, Karl. *What It Is Like to Go to War*. New York: Atlantic Monthly Press, 2011. 16. Print.

## BIOGRAPHIES



**Jeffrey Biegel** received an honorary doctor of humane letters degree from Moravian College in 2015, conferred for his achievements as a world-renowned pianist, recording artist, chamber music collaborator, champion of new piano music, composer, arranger and educator. He recently recorded Lucas Richman’s *Piano Concerto: In Truth* with the Pittsburgh Symphony Orchestra conducted by the composer, Steve Barta’s “Symphonic Arrangement” of Claude Bolling’s *Suite for*

*Flute and Jazz Piano no. 1* with jazz flutist Hubert Laws, and William Bolcom’s *Prometheus* for piano, orchestra and chorus with the Pacific Symphony Orchestra and Pacific Chorale. Jeffrey performed *Prometheus* with VocalEssence in 2011. Leonard Bernstein said of Jeffrey, “He played fantastic Liszt. He is a splendid musician and a brilliant performer,” comments that helped launch Jeffrey’s 1986 New York recital debut, as a Juilliard William Petschek Piano Debut Award winner, in Lincoln Center’s Alice Tully Hall. He studied at the Juilliard School and is coordinator of piano studies at the Conservatory of Music at Brooklyn College.



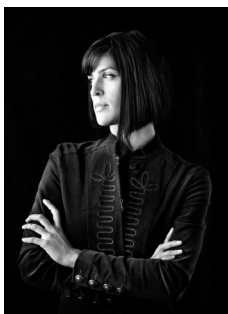
**Jake Runestad**, considered “highly imaginative ... with big ideas” (Baltimore Sun) and “stirring and uplifting” (Miami Herald), is an award-winning composer who has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, and

Conspirare. Formerly a member of the VocalEssence Chorus, Jake has been dubbed a “choral rockstar” by American Public Media and is one of the most frequently performed composers in the United States; he also travels extensively to work with ensembles as a clinician and resident composer. He has a master’s degree in composition from the Peabody Conservatory of Johns Hopkins

University where he studied with Pulitzer Prize-winning composer Kevin Puts. Before graduate school he studied privately with acclaimed composer Libby Larsen. Jake lives in Minneapolis, Minnesota, and his music is published by Boosey & Hawkes and JR Music.



**Brian Turner** is a poet and memoirist who served seven years in the U.S. Army. He is the author of two poetry collections, *Phantom Noise* and *Here, Bullet*, which won the 2005 Beatrice Hawley Award, the New York Times “Editor’s Choice” selection, the 2006 PEN Center USA “Best in the West” award, the 2007 Poets Prize, and others. Brian’s work has been published in National Geographic, The New York Times, Poetry Daily, and Harper’s Magazine. Brian has been awarded a United States Artists Fellowship, an NEA Fellowship, a Lannan Foundation Fellowship, and more. His recent memoir, *My Life as a Foreign Country*, has been called “achingly, disturbingly, shockingly beautiful.” Brian’s service in the Army included a year as an infantry team leader in Iraq. Prior to that he was deployed to Bosnia-Herzegovina in 1999-2000. In his poetry and prose, Brian conveys both elegant and devastating portraits of what it means to be a soldier and a human being.



**Dessa** is a rapper, songwriter, essayist, and member of the Minneapolis Doomtree collective. Her most recent album, *Parts of Speech*, debuted at #76 on the Billboard charts. Her most recent poetry chapbook, published by Rain Taxi, is titled *A Pound of Steam*. Dessa has performed at nightclubs, theaters, and festivals across North America, Europe, and South Africa. With a B.A. in philosophy, Dessa has lectured at colleges and universities, including a keynote presentation for the Nobel Peace Prize Forum. Partnering with composer Jocelyn Hagen, Dessa co-wrote “Controlled Burn,” her first classical composition.

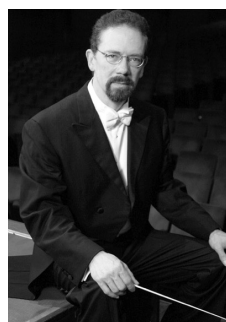


**Jocelyn Hagen** is Artist-in-Residence at the North Dakota State University Challey School of Music and holds degrees in theory, composition, and vocal music education from St. Olaf College, and a master’s degree from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, the McKnight Foundation, the Jerome Foundation, VocalEssence, and the Yale Glee Club. Her commissions include the American Choral Directors Association, the Minnesota Orchestra, Conspirare, Cantus, the Metropolitan Symphony Orchestra, and the St. Olaf Band.



Soprano **Maria Jette**’s wide-ranging career has encompassed everything from early Baroque opera to world premieres in the United States and abroad. She has performed with VocalEssence on numerous occasions, including the U.S. premiere of Jonathan Dove’s *There Was a Child* in 2013, **Welcome Christmas** in 2012 and **The Sound of Eternity** in 2011. She is often heard nationally on Garrison Keillor’s *A Prairie Home Companion*, and performed on their last three cruises. Maria’s resumé

includes The Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Minnesota Orchestra, Houston, Kansas City, Charlotte, and San Antonio Symphonies, New York Chamber Symphony, Portland Baroque Orchestra and Musica Angelica, plus Berkshire Opera, Roanoke Opera, Sacramento Opera, and the defunct Ex Machina Antique Music Theatre. Maria often appears with the Chamber Music Society of Minnesota, Minnesota Sinfonia, the Schubert Club and Lyra Baroque Orchestra. Recent activities include performances at two new Minnesota festivals, Source Song Festival and the Twin Cities Early Music Festival.



**William Schrickel** has been the music director of the Metropolitan Symphony Orchestra since 2000. A former assistant conductor of the Minnesota Orchestra, he was also music director of the St. Cloud Symphony Orchestra from 2002-2008 and received a prestigious Award for Adventurous Programming from ASCAP and the League of American Orchestras in 2006. William’s programs with the MSO survey a huge range of orchestral repertoire, from music of Vivaldi through

works composed by today’s finest composers, including Dominick Argento, John Corigliano, Christopher Rouse and Michael Daugherty. He studied conducting with Thomas Trimborn and has led performances of the Minnesota Orchestra, the Bloomington Symphony Orchestra, the Kenwood Symphony, the Chamber Music Society of Minnesota and the Musical Offering.

A bass student of Joseph Guastafeste, William attended Northwestern University for three years before joining the Minnesota Orchestra in 1976. He became the orchestra’s assistant principal bassist in 1995 and has appeared as soloist with the Minnesota Orchestra three times under the direction of Leonard Slatkin and Andrew Litton. An active chamber musician, William has been a member of the Hill House Chamber Players in Saint Paul and was a founding member of the Minneapolis Artists Ensemble. William has recorded chamber music of Mozart, Hummel, Stanislaw Skrowaczewski, Libby Larsen and John Tartaglia, among others, for the GM, Innova, Ten Thousand Lakes, Paulus and Ars Antiqua labels.





**METROPOLITAN SYMPHONY ORCHESTRA**

The Metropolitan Symphony Orchestra (MSO) performs outstanding symphony concerts for diverse audiences throughout the Twin Cities. Founded in 1982 by St. Olaf College graduates, the orchestra has grown from a small chamber ensemble to a full symphony orchestra, a magnet for some of the area’s finest professional and amateur instrumentalists. Music Director William Schrickel leads the MSO for his 16th season. MSO concerts have been broadcast on Minnesota Public Radio and featured on public television. The Star Tribune has described the Metropolitan Symphony Orchestra as “the very model of a modern major orchestra–community style,” and its performances as “rapturous” and “transformative.” The MSO has collaborated with many Minnesota artistic treasures, including VocalEssence, the Minnesota Chorale, soprano Maria Jette, narrator and humorist Kevin Kling, and the James Sewell Ballet. Last season, every concert of the MSO featured a piece by a living Minnesota composer, and performing new music remains a crucial element of MSO’s concert programming.

<p><b>Violin I</b>  <i>Barb Savereide</i>  concertmaster  <i>Essie Commers</i>  associate concertmaster  <i>Kerri Fabyanske</i>  assistant concertmaster  <i>Laura Dinsmore</i>  <i>Sarah Foster</i>  <i>Mary Heimerman</i>  <i>Lindsie Katz</i>  <i>Suzanne Klein</i>  <i>Nancy Lange</i>  <i>Polly Logan</i>  <i>Renee Pyne</i>  <i>Thomas Rose</i>  <i>Heidi Sawyer</i></p> <p><b>Violin II</b>  <i>Stephanie Swearingen*</i>  <i>Ildiko Fox-Gulyas**</i>  <i>Karen Blacik</i>  <i>Ellen Cornwall</i>  <i>Janelle Lanz</i>  <i>Ann Letsinger</i>  <i>Taylor Lipo Zovic</i>  <i>Sharon Munkwitz</i>  <i>JoAnn Norheim</i>  <i>Emily Pantel</i>  <i>Linnea Swenson-Tellekson</i>  <i>Sonja Wermager</i></p>	<p><b>Viola</b>  <i>Heather Phillips*</i>  <i>John Middleton**</i>  <i>Forest Crocker++</i>  <i>Daniel Erdmann</i>  <i>James Hanson</i>  <i>Cassandra Herold</i>  <i>Kristine Oberg</i>  <i>Jill Thompson</i></p> <p><b>Cello</b>  <i>LeeAnn Thommes^</i>  <i>Karl Brusen</i>  <i>Katherine Canon</i>  <i>Lena Cicha</i>  <i>R. Kingsley Elder</i>  <i>David Larson</i>  <i>Elaine Lewellyn</i>  <i>Paula Lindgren</i>  <i>Christine Melchert</i>  <i>Tom Niemisto</i></p> <p><b>Bass</b>  <i>Stuart Ronkainen*</i>  <i>Todd Doty</i>  <i>John Knowles</i>  <i>Carl Osterhouse</i>  <i>James Waldo++</i></p>	<p><b>Flute</b>  <i>Erica Bennett*</i>  <i>Martha Jamsa</i>  <i>Mary Laurie (&amp; piccolo)</i></p> <p><b>Oboe</b>  <i>Julie Brusen*</i>  <i>Lexi Carlson</i>  <i>Mary Ann Aufderheide</i>  <i>(&amp; English horn)</i></p> <p><b>Clarinet</b>  <i>Paul Schulz*</i>  <i>Kristina Meanley</i>  <i>(&amp; bass clarinet)</i>  <i>Melissa McPartland</i></p>	<p><b>Bassoon</b>  <i>Kate Saumur*++</i>  <i>Marta Troicki</i></p> <p><b>Horn</b>  <i>Melissa Morey*</i>  <i>Jeffrey A. Ohlmann</i>  <i>Karen Olson</i>  <i>Michael Engh</i></p> <p><b>Trumpet</b>  <i>Joe Hazlett*</i>  <i>Larry Prescott</i>  <i>David Wall</i></p>	<p><b>Trombone</b>  <i>Gary Zielinski*</i>  <i>Robert Jacob</i>  <i>Hans Arlton</i></p> <p><b>Tuba</b>  <i>Charles Wazanowski</i></p> <p><b>Harp</b>  <i>Nicole Christopher*</i></p> <p><b>Percussion</b>  <i>Jon Lewis*</i>  <i>Scott Arnold**</i>  <i>Kendrick Lewis</i>  <i>Randy Martens</i></p> <p><b>Piano and Celeste</b>  <i>Mary Jo Gothmann</i></p> <p><small>* Section principal  ** Assistant principal  ^ Acting principal  ++ Charter member</small></p>
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VOCALESSENCE

PRESENTS:

# VOZ EN PUNTO

CONCERT & FIESTA FUNDRAISER

**SUNDAY  
NOVEMBER 15**

**AT ORDWAY  
CONCERT HALL**

345 Washington Street  
Saint Paul



## CONCERT

SUN, NOV 15, 2015 – 4 PM  
ORDWAY CONCERT HALL

*A Feast for the Senses*

**Featuring Voz en Punto with José Galván, *director***

Feast on the juicy renditions, technical perfection and humor of this a cappella Mexican vocal jazz ensemble, a mix of The Real Group, Manhattan Transfer and The King's Singers. VocalEssence will not be performing on this concert.

*Concert Conversation at 3 pm with Voz en Punto director José Galván*

**CONCERT TICKETS\*: \$20, \$30, \$40**

Student & youth tickets half price; group discounts available.

*\*Online and phone orders will incur an additional fee of \$3 per ticket.*

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## FIESTA FUNDRAISER

**AFTER THE CONCERT AT 6 PM  
MARZITELLI FOYER, ORDWAY**

Join us after the Voz en Punto concert to sample the flavors of Mexico with drinks, appetizers and a sing-along to support the VocalEssence ¡Cantaré! Education Program.

**FIESTA PASS: \$75**

*(Does not include concert ticket. \$30 is a tax-deductible donation to the VocalEssence ¡Cantaré! Education Program.)*

**vocalescence.org • 651-224-4222**

## EDUCATION SPOTLIGHT

### 2014-2015 HIGHLIGHTS:

In Its 25th Year, VocalEssence WITNESS Impacted More Than 5,000 Students

**VocalEssence School Programs** run throughout the entire school year. So even though the VocalEssence WITNESS and ¡Cantaré! concerts are in February and May, students, teachers, composers and teaching artists are busy at work now. In fact, recruiting schools to sign up for **WITNESS** starts at the end of the previous school year! WITNESS Partner Schools attended Teacher Orientation at the end of September, and artist workshops start in October. (VocalEssence added three terrific new WITNESS Teaching Artists to our roster this summer!) Our **¡Cantaré!** teachers also attended an orientation in September, and are introduced to the 2015-2016 composers during their first residency October 19-23.

We want to share some of the wonderful activities around our work with schools in 2014-2015. Thank you for your patronage and support of VocalEssence that makes these programs and their encouraging outcomes possible.

### WITNESS: LET FREEDOM RING



The 2014-2015 VocalEssence WITNESS School Program celebrated 25 years of WITNESS, saluting the legacy of Dr. Martin Luther King, Jr. and his lifelong promotion of racial equality through nonviolent resistance. The VocalEssence Chorus, along with the Grammy Award-winning ensemble Sounds of Blackness, commemorated Dr. King by tracing the roots of African American music through spirituals, gospel music and R&B with messages of unity and peace for all humankind.

As Teaching Artists completed workshops and residencies, Gary Hines, director of Sounds of Blackness, worked with the South High School Varsity Choir to prepare for the **VocalEssence WITNESS: Let Freedom Ring** concert. On Monday, February 9, 2015, more than 5,000 students attended three sold-out Young People's Concerts at Orchestra Hall. An abbreviated version of the public concert and geared toward students in grades 4 through 12, these concerts featured performances by the VocalEssence Chorus, Sounds of Blackness and the South High School Varsity Choir; two juniors from Columbia Heights High School also presented essays they wrote about what Dr. King's legacy means to them.

In post-concert survey responses, teachers shared how the VocalEssence WITNESS School Program benefitted their students:

"... we see enormous cultural benefits. Our students are very diverse, and being able to see diverse performers as well as high school-age performers was a very positive thing for them."

—Stephanie Windfeldt, Southside Family Charter School

"Our school is not very diverse. It is a wonderful tool to teach the students about diversity and to help them understand the contributions in the arts from people of color."

—Sally Hopkinson, Nativity of Our Lord School

"One of my students said that they wanted to meet the group and someday to perform with them! They found 'Sounds of Blackness' very inspiring!"

—Doran Schoepach, Valley View Elementary School in Columbia Heights

### 2014-2015 WITNESS School Program Facts and Figures

- 5,292 students (grades K and 2-12) from 49 schools from the metro area participated in the WITNESS School Program.
- Nearly half of the schools that participated in the WITNESS School Program report a more than 50% nonwhite student body.
- 71% of the teachers reported that their students attend the WITNESS Young People's Concert annually.
- 92% of the teachers rated the overall WITNESS School Program experience as excellent.

## EDUCATION SPOTLIGHT

### 2014-2015 HIGHLIGHTS:

Reach of VocalEssence ¡Cantaré! Expanded to Rochester in Thriving Program's Seventh Year

¡Cantaré! in the Twin Cities



The seventh year of **¡Cantaré!** gave the Twin Cities the music of **Jean Angelus Pichardo** and **Julio Morales**, two composers from Mexico who worked with elementary, high school and



community choirs, composing music for each that was performed in a ¡Cantaré! Community Concert at the Ordway Center for the Performing Arts in May. Their music helped students improve their musical skills and gave them a better understanding of Mexican culture. Jean's pieces included *Tu mani'*, or *What Animal Is It?*, a cycle of choral riddles in the native Zapotec language about the Oaxaca region's animals. Julio's pieces included *Niño Indígena*, or *Indian Child*, about an indigenous community in the State of San Luis Potosí called Teének. The text, by an author and teacher in the community, explains how learning Spanish is a way for the community to thrive and have more outside opportunities. New this year, VocalEssence subsidized busing and substitute teachers so all students could see the Day of the Dead exhibition and Mexican art at the Minneapolis Institute of Arts and Minnesota History Center. Here are some highlights from post-concert surveys of participants:

- 80% of the teachers reported that the trip to the Minneapolis Institute of Arts/Minnesota History Center helped students gain a better understanding of Mexican culture.
- 100% of the composers reported that students made the most progress on learning aspects of Mexican culture and the relationship between the lyrics and Mexico.
- 100% of the teachers reported that students were most interested in learning about Mexican music and culture as well as the life and work of the composer.

"The Spanish-speaking students in the classes were very engaged and felt empowered by the program." —*School Program Partner Teacher*

"I think the best thing [about ¡Cantaré!] is to join people, in my case, children for singing Mexican songs of live composers. To have the chance to work with them and to share Mexican culture was awesome." —*¡Cantaré! Composer*

"Pude observar la calidad de trabajo, gran dedicación, amor a la música de los maestros y alumnos." ("To see the quality of work, great dedication, love of music of the teachers and students.") —*¡Cantaré! Audience Member*

#### 2014-2015 ¡Cantaré! in the Twin Cities Facts and Figures

- 545 youth and 120 adults participated in the 2014-2015 VocalEssence ¡Cantaré! program in the Twin Cities, and 1,185 attended the ¡Cantaré! Community Concert in Saint Paul.
- 46% of concert attendees were people of color, and 60% of concert attendees had never attended a VocalEssence concert before.
- "Happy," "relaxed," "inspired," "proud" and "excited" were the words concert attendees used most often to describe how the ¡Cantaré! Community Concert made them feel.



#### ¡Cantaré! in Rochester

Through an Arts Learning grant from the Minnesota State Arts Board, VocalEssence brought ¡Cantaré! to Rochester, Minnesota, with composers **Novelli Jurado** and **Rodrigo Cadet** working in public elementary and high schools and the community. April 2015 activities engaged more than 1,000 community members, and included a presentation by the composers for the Rochester Music Guild; a Community Sing with the composers and a quartet from the VocalEssence Ensemble Singers; a school assembly by VocalEssence Chorus for music students at Willow Creek Middle School and the culminating ¡Cantaré! Community Concert at Bethel Lutheran Church.

Rodrigo's *No Acabarán Mis Flores* explored the poet's Nezahualcoyotl series of texts evoking the beauty of music and nature; Novelli's *Lux Perpetua* combined Cumbia (popular Mexican dancing music) with a much softer-textured, nostalgic, and spiritual kind of music. Here are some of the highlights from the post-concert survey:

- 89% of students report the program did well at teaching them to use their voice in different ways.
- 96% of students report the program did well at teaching them Spanish language and pronunciation.
- 89% of students report the program did well at teaching them about Mexican culture.

"The night of the concert was magical ... I thought at the concert, 'Were those my kids?' They were so much better than at any rehearsal." —*School Program Partner Teacher*

"We had many Latino kids. ... (One) student would tell us the correct pronunciation. He felt special ... in that matter he was the expert. Some students then said, 'I would like to go to Mexico,' or 'I would like to learn Spanish.' It helps Latino students give context to their culture, to share that they have a culture." —*¡Cantaré! Composer*

"I enjoyed hearing and seeing the wide range of singers, from the very young to the mature singers. And I especially enjoyed hearing VocalEssence." —*Concert Attendee*

#### 2014-2015 ¡Cantaré! in Rochester Facts and Figures

- 503 youth and 100 adults participated in the program, and 691 attended the ¡Cantaré! Community Concert.
- 75% of students agreed that they are better singers/have more confidence in their choral skills after the program.
- 100% of teachers agreed that ¡Cantaré! helped them address the Minnesota Arts Standards.

## COMMUNITY ENGAGEMENT SPOTLIGHT

### Voz en Punto – An Immersion in Minnesota Communities



When VocalEssence brings a group like Voz en Punto to a concert, we engage them in more than the performance—we want them to work with all aspects of the community! From November 13-16, the group will visit schools, lead a community sing and perform as part of a worship service. Enjoy some highlights of their trip:

- Voz en Punto will work with the concert choir at **Anoka High School**, one of José Galván's schools when he participated in the 2013-2014 VocalEssence ¡Cantaré! Program. They will work on Spanish language music from Mexico as well as share some of the traditional songs from Mexico that they perform.
- Voz en Punto will perform a 45-minute assembly at **Parkway Middle School** in Saint Paul (75% free and reduced lunch) as part of VocalEssence advocacy efforts. Since this school has a young choral program with only 35 students and 14% of their student body is Latino, both the principal and music teacher want to expose their students to professional musicians from a variety of cultures so that they can continue to build their music program.
- Voz en Punto director and past VocalEssence ¡Cantaré! composer José Galván engages singers of all ages at **Our Lady of Guadalupe Church** in Saint Paul for a FREE fun-filled morning of singing, laughing and dancing Mexican-style. The parish was founded in 1931 by a small group of Mexican immigrants and continues to thrive today with life and enthusiasm.
- On Saturday, November 14 at 2 pm, Voz en Punto will perform for visitors at the **Minnesota History Center** in St. Paul.
- On Sunday, November 15, Voz en Punto will sing several sacred selections for the two morning services at **Plymouth Congregational Church** in Minneapolis.

**2015-2016  
47<sup>TH</sup> ANNIVERSARY SEASON**



**SPECIAL THANKS  
FOR THE SUPPORT  
OF THIS CONCERT**

*Charlie and Anne Leck*



This presentation is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from MN State Arts Board, the Crane Group and General Mills Foundation.

*Knight Saint Paul Cultural  
Opportunity Fund*

PiperJaffray

*Wallin Foundation*

**SPECIAL THANKS /  
GRACIAS ESPECIALES**

Anoka High School  
Mike Farley  
Michelle Hayes  
Consulate of Mexico, St. Paul  
Alberto Fierro Garza  
Carolina Marañon Cobos  
Randall Davidson  
Christina Daysog  
Gustavus Adolphus College  
Al Behrends  
Michael Jorgensen  
Charlie and Anne Leck  
Minnesota History Center  
Brian Newhouse,  
Minnesota Public Radio  
Our Lady of Guadalupe Church  
Father James Adams  
Guillermo Castillo  
Parkway Middle School  
Stephanie Bijoch  
Timothy Hofmann

VOCALESSSENCE PRESENTS:

**VOZ EN PUNTO**

**Sunday, November 15, 2015 at 4 pm  
Ordway Concert Hall  
345 Washington Street  
Saint Paul, MN**

*Concert Conversation with Voz en Punto director José Galván at 3 pm*

**Voz en Punto  
José Galván, director**

**Voz en Punto Fiesta: Ushers will direct Fiesta Pass holders after the concert to the Marzitelli Foyer for appetizers, drinks and a sing-along with Voz en Punto.**

*Interested in attending the Fiesta, but don't have a pass? There are a limited number available through the Ordway Box Office through intermission tonight.*

**2015-2016 SEASON SPONSORS**



*This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.*





Our new Senior Minister  
Carla J. Bailey

## Plymouth Church in Minneapolis

Worship with us Sundays—9:50 First Service especially for families & 10:30 Sanctuary Service



PLYMOUTH CONGREGATIONAL CHURCH

Philip Brunelle, Organist and Choirmaster

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## BIENVENIDOS A VOCALESSENCE PRESENTA: VOZ EN PUNTO

Es un gran placer darle la bienvenida a Voz en Punto a Minnesota y especialmente a VocalEssence. Este increíble grupo de cantantes y uno de los mejores sextetos del mundo ha encantado al público alrededor del mundo y ahora (¡finalmente!) les damos la bienvenida a St. Paul y al hermoso Ordway Concert Hall.

Voz en Punto tiene 25 años de historia celebrando la cultura musical de México, tanto pasada como presente, además de presentar música de todo el mundo. Su historia, flexibilidad y su amor por la música son evidentes siempre que cantan.

### **¡Welcome to Minnesota!**

– Philip Brunelle, *Director Artístico y Fundador, VocalEssence*

## WELCOME TO VOCALESSENCE PRESENTS: VOZ EN PUNTO

*It is a great pleasure to welcome Voz en Punto to Minnesota and especially to VocalEssence. As one of the world's great vocal sextets, this amazing group of singers has charmed listeners around the world and now (finally!), we welcome them to St. Paul and the beautiful Ordway Concert Hall.*

*Voz en Punto has a 25-year history of celebrating the musical culture of Mexico, past and present, as well as performing music from around the world. Their blend, their flexibility, and their love for music are evident whenever and wherever they sing. ¡Bienvenidos a Minnesota!*  
– Philip Brunelle, *Artistic Director and Founder, VocalEssence*

## EL PROGRAMA / THE PROGRAM

### **Voz en Punto**

José Galván Castañeda, *director, bajo y arreglos vocales* (conductor, bass and vocal arrangements)

Sonia Solórzano, *alto*

Daniela Quintana and Vanessa Millán, *sopranos*

Enrique Rodríguez and Luis Giolando Martínez, *tenores* (tenors)

Chacona

Juan Arañés (died c.1649)

### *Del virreinato novohispano / From the viceroyalty of New Spain:*

Eso Rigor e Repente

Gaspar Fernández (1566-1629)

Tarará Qui Yo Doy Antón

Antonio Salazar (1650-1715)

Convidando Está la Noche

Juan García Céspedes (1619-1678)

### *Tres canciones latinoamericanas / Three Latin American songs:*

Mis Blancas Mariposas

Cecilio Cupido (1863-1957)

Sombras

Carlos Brito (1891-1943)/Rosario Sansores (1889-1972)

Mamá Inés

Eliseo Grenet (1893-1950)

### *De la música tradicional mexicana / From Mexican traditional music:*

Dos Pirekuas

Male Betulia

Jucheti Consuelito

Son Chiapaneco

El Rascapetate

Dos Sones Jarochos:

La Bruja

El Tilingolingo

### **Intermedio / Intermission**

El Viajero

Roberto Sierra (b. 1936)

*Dos canciones para niños /*

Francisco Gabilondo Soler “Cri Cri”

*Two songs for children:*

(1907-1990)

Muñeco Bailarín

La Merienda

Bésame Mucho

Consuelo Velázquez (1916-2005)

*Son jalisciense / A song from Jalisco:*

La Negra

Son de la Vida

José Galván Castañeda (b. 1969)

*With Anoka High School Choir*

Copitas de Mezcal

Jesús Palacios

In the Mood

Joe Garland (1903-1977)

Qué Rico Mambo

Dámaso Pérez Prado (1916-1989)

## NOTAS DEL PROGRAMA / PROGRAM NOTES

### Chacona (Chacona)

*Juan Arañés*

La chacona es una danza nacida en el virreinato de la Nueva España (ahora México) que sería después dada a conocer en toda Europa. Juan Arañés, compositor español, narra en esta chacona un gran sarao, es decir una gran fiesta de aquellas épocas, cada estrofa describe con humor una escena de una boda en la que hay música, canto y danza.

*The chacona is a dance that originated at the time of the viceroyalty of New Spain (now modern-day Mexico), and would go on to become popular throughout Europe. Spanish composer Juan Arañés narrates in this chacona the story of a great sarao or party of those times. Every verse humorously describes a wedding scene where there is music, song and dance.*

### Eso Rigor e Repente (This Is What I Say)

*Gaspar Fernández*

Gaspar Fernández fue un maestro de capilla portugués que viviendo en la Nueva España plasmó en su obra el mestizaje fascinante que se dio ahí, en particular aquí se muestra claramente la raíz africana de nuestra cultura, pues esta es una pieza que se expresa en caló (mezcla entre el español y las lenguas originales africanas) y con mucho humor de que todos los africanos irán a adorar al niño dios y que ese día se vestirán de gala y llevarán sus regalos a Jesús.

*Gaspar Fernández was a Portuguese choirmaster who lived in New Spain. In his work he captured the fascinating mestizo culture of his day. Here in particular he clearly shows how African roots have an effect on our culture, because this is a piece that expresses in Caló (a mixture of Spanish and other African languages) and with a lot of humor, how all the Africans used to go give adoration to the baby Jesus. On that day they would dress up in all their finery and take gifts to Jesus.*

### Tarará Qui Yo Doy Antón (Tarará My Name is Antón)

*Antonio Salazar*

Antonio de Salazar fue maestro de capilla en Puebla y la Ciudad de México. Entre sus obras se encuentra este villancico cuya música en forma de alegre danza da cuenta de la raíz española de México, narrando la adoración de los pastores al pequeño Jesús.

*Antonio Salazar was a choirmaster in Puebla and Mexico City. Among his work is this Christmas carol. The music is in the form of a merry story-dance from Mexico, but with Spanish roots. It tells the story of the adoration of the shepherds to the baby Jesus.*

### Convidando Está la Noche

#### (We Invite You Tonight)

*Juan García Cépedes*

Juan García Cépedes fue ya un maestro de capilla nacido en la Nueva España, este es un villancico que por supuesto habla del nacimiento de Jesús, pero en un contexto en donde también estaba naciendo una nueva cultura y una nueva nación con su propia música, aquí se da un énfasis especial a nuestra raíz indígena y se recrea el ambiente de un templo con sus solistas, los coros y el pueblo indígena respondiendo a las plegarias.

*Juan García Cépedes was a choirmaster born in New Spain. This is a Christmas carol that naturally tells about the birth of Jesus, but it also speaks in the context of the birth of a new culture and a new nation, which has its own music. There is special emphasis here on our indigenous roots, recreating the atmosphere of a church with soloists, the choir and indigenous people responding to prayer.*

### Mis Blancas Mariposas (My White Butterflies)

*Cecilio Cupido*

Esta canción es un himno para el estado del sur llamado Tabasco, después del himno nacional los tabasqueños sienten un gran amor por esta pieza que los identifica y unifica.

*This song is a hymn dedicated to the southern state of Tabasco. Aside from our national anthem, the people of Tabasco have a great love for this piece which identifies and unites them.*

### Sombras (Shadows)

*Carlos Brito*

Es una canción que es un himno también en Ecuador, una de las canciones más famosas en toda Latinoamérica de este país. El dato curioso es que el poema es de una poeta mexicana nacida en la tierra de los mayas, Yucatán.

*This song is a hymn from Ecuador; one of the most famous songs in all of Latin America. An interesting fact is that this poem was written by a Mexican poet born in Yucatán, land of the Mayans.*

### Mamá Inés (Mama Inez)

*Eliseo Grenet*

Sin duda, un clásico de la canción cubana escrito por Eliseo Grenet, compositor de música para cine y zarzuelas. Mamá Inés fue inmortalizada por un extraordinario cantante cubano famoso en toda Latinoamérica llamado Bola de Nieve.

*This song is, without a doubt, a Cuban classic, written by Eliseo Grenet, who composed music for operettas and film. "Mama Inez" was immortalized by the extraordinary Cuban singer named Snow Ball (Bola de Nieve), who became famous throughout all of Latin America.*

### Dos Pirekuas (Two Pirekuas)

Las pirekuas son canciones en lengua indígena del pueblo purépecha asentado en el estado de Michoacán, presentamos dos cantos de amor, a **Betulia** y a **Consuelito**.

*Pirekuas are songs written in the indigenous language of the Purépecha people living in the state of Michoacán. We present you with two love songs, one for Betulia and another for Consuelito.*

### El Rascapetate

Es una danza tradicional del estado de Chiapas, se llama "rascapetate" porque los bailarines descalzos bailan sobre el petate que es un tapete de palma, por lo que lo rascan con sus pies. Normalmente se toca en marimba, y Voz en Punto lo presenta como Homenaje a Don Zeferino Nandayapa, quien fuera el más grande marimbista de México.

*This is a traditional dance from the state of Chiapas called the "Rascapetate" because the dancers dance barefooted over a petate,*



or mat woven out of palm fronds, and the dancers scrape (rascan) their feet when they dance. Usually it is performed by a marimba and Voz en Punto presents this homage to Don Zeferino Nandayapa, Mexico's greatest marimbista of all time.

## Dos sones jarocho (Two Jarocho Songs)

El son jarocho surgió en el estado de Veracruz, tiene raíz africana, por lo que sus ritmos son muy vivos y se tocan con el conjunto jarocho tradicional: arpa, jarana y requintos. Presentamos el “**Tilingolingo**” que habla de la alegría de zapatear los sones, y “**La Bruja**”, acerca de este personaje que viene para “chuparse” a todos los hombres!!

*The Jarocho sound comes from the state of Veracruz. It has African roots and its rhythms are very lively. These songs are played by traditional Jarocho bands consisting of harp, Mexican guitar and melody guitar. We present the “Tilingolingo,” which tells of the joys of tapping your feet to the beats, and “The Witch,” about a character who comes to suck the life from all mankind!*

## El Viajero (The Traveler)

Roberto Sierra

Es una canción popular que se acompaña con mariachi, el conjunto instrumental más famoso de México, habla de los paisajes hermosos que se pueden encontrar a lo largo del país y de que los mexicanos llevamos a nuestro México siempre en el corazón.

*This is a popular song with Mariachi accompaniment, the most famous musical style from Mexico. It is about the beautiful landscapes that can be found throughout the country and also about how Mexicans always hold their country in their hearts.*

## Dos canciones para niños (Two songs for children)

Francisco Gabilondo Soler “Cri Cri”

Cri Cri es el personaje para niños más famoso de México, es un grillito que toca el violín y cuenta maravillosas historias a través de sus canciones, con las que hemos crecido muchas generaciones de mexicanos. Presentamos dos de ellas: “**Muñeco bailarín**”, que habla acerca de un muñequito de cuerda que baila tap, y “**La merienda**”, sobre un niño berrinchudo que no quiere merendar porque le traen su leche demasiado caliente, o fría o con nata ... y por eso llora y llora.

*Cri Cri is the most famous children's character in Mexico. He is a little cricket that plays the violin and tells wonderful stories through his songs, which many generations of Mexicans have grown up with. We present two of them: “Dancing Doll,” about a little string doll that is a tap dancer, and “The Snack,” about a cranky kid who does not want to eat his snack because his milk is brought to him too hot, or too cold or with cream ... and that is why he cries and cries.*

## Bésame Mucho (Kiss Me More)

Consuelito Velázquez

Son muchas las canciones mexicanas conocidas en todo el mundo, pero hay quien dice que ésta es la canción que fue más grabada, en más idiomas y por más intérpretes en el S.XX, bellísima canción de Consuelito Velázquez: Bésame mucho.

*There are many well-known Mexican songs around the world, but*

*some say this has been the song most recorded in different languages and by the most singers in the 20th century. It is a beautiful song by Consuelito Velázquez: Kiss me more.*

## La Negra (The Black One)

Esta es el son de mariachi más conocido en México, se refiere a una locomotora negra, por eso su título, y también a un enamorado que espera en esa locomotora negra a su amada.

*This is the most well-known Mariachi song in Mexico. Its name refers to a black locomotive as well as to a lover waiting for his beloved in that black locomotive.*

## Son de la Vida (The Beat of Life)

José Galván Castañeda

Es una pieza que compuso José Galván para el Coro de Concierto de la escuela preparatoria de Anoka durante su residencia como compositor para el programa ¡Cantaré! de VocalEssence, está inspirada en el son jarocho y habla del gozo de vivir y de disfrutar el presente.

*This is a piece composed by José Galván for the Anoka High School Concert Choir during his residency as a composer for the VocalEssence ¡Cantaré! program. It is inspired by the Son Jarocho musical style and is about the joy of life and enjoying the present.*

## Copitas de Mezcal (Little Glasses of Mezcal)

Jesús Palacios

Es una canción ranchera que habla del dolor de perder un amor, pero también, con mucho humor, del consuelo que se encuentra saboreando unas copas de mezcal, que después del tequila, es la bebida alcohólica con más tradición en México, así que nada se gana llorando, mejor bebamos unas copitas de mezcal!!!

*This is a ranchero song that talks about the pain of losing a love, but with a lot of humor about the consolation that is found in taking a drink of mezcal which, after tequila, is the most traditional alcoholic beverage in Mexico; it is not worth it to cry, it is much better to drink a few glasses of mezcal!!!*

## In the Mood (De Humor)

Joe Garland

Con mucho respeto, cantamos esta versión de un clásico de las grandes bandas como homenaje al público de los Estados Unidos, que siempre nos ha recibido siempre con mucha generosidad.

*With great respect, we sing this version of a big-band classic as a tribute to the audiences in the United States who have always received us with such great generosity.*

## Qué Rico Mambo (What Rich Mambo)

Dámaso Pérez Prado

El mambo es un ritmo de origen cubano, pero fue en México donde se desarrolló y a través del cine mexicano que se dio a conocer en todo el mundo, pues su creador, Dámaso Pérez Prado vivió en México y echó sus raíces ahí.

*Mambo is a rhythm that originated in Cuba and grew in Mexico, and it was through Mexican cinema that it became known worldwide. Its creator, Dámaso Pérez Prado, lived and settled there.*



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## BIOGRAFÍAS / BIOGRAPHIES

### VOZ EN PUNTO

*Ensamble Vocal de México / Vocal Ensemble of Mexico*

Nombrado en el 2014 Embajador de la Federación Coral Internacional y celebrando actualmente su 25 Aniversario, **Voz en Punto** es el ensamble vocal con la más brillante trayectoria internacional en la historia de la música mexicana. Con su original propuesta vocal y escénica, ha conquistado a los más diversos públicos y a la crítica de países como Alemania, Francia, España, Grecia, Rumania, Rusia, Austria, Suiza, Polonia, Países Bajos, Egipto, Estados Unidos, Colombia, Ecuador, China, Japón y Corea, entre otros.

Ha sido invitado especial en el escenario de figuras de la talla de Bobby McFerrin, The King's Singers y la Camerata Salzburgo. Ha colaborado haciendo música contemporánea con la Orquesta Sinfónica de Dresde y la Orquesta Sinfónica Nacional, música virreinal con la Mercury Baroque Orchestra, y música tradicional mexicana con el Mariachi Vargas de Tecalitlán y la Marimba Nandayapa.

Ha recibido importantes reconocimientos, entre los que destacan la Medalla Mozart otorgada por la Embajada de Austria en México, la Medalla Fra Angelico de la Catedral de México, el Premio de la Unión Mexicana de Cronistas de Teatro y Música, la Luminaria de Oro del Paseo de las Estrellas de la Ciudad de México, el Premio Gaviota Internacional, el Segundo Premio del Festival Vocal de Tampere, Finlandia, el Trofeo a la Amistad en las Artes de China, y sus nominaciones a los Contemporary A Cappella Recording Awards y a los A Cappella Community Awards, figurando entre los mejores ensambles del mundo. También destacan los triunfos de sus discos para México en las Tribunas de la Música Latinoamericana y del Caribe CIM/UNESCO en las categorías de Música Virreinal y Música Folklórica.

Así, con el firme objetivo de que México viva el placer del canto coral y que el canto coral se enriquezca con la extraordinaria cultura musical de México, Voz en Punto ha tendido los más insólitos puentes que le permiten lo mismo cantar en una sala de conciertos que en una plaza; con mariachi o con orquesta sinfónica; música antigua o contemporánea; para los niños o en un espectáculo de cabaret; y, por si fuera poco, logrando los más prestigiados premios para la música a capella, académica, folklórica, sacra y popular!!!...quizá por esta increíble diversidad, después de escuchar al ensamble en Berlín, el gran escritor mexicano Carlos Fuentes exclamó: "En verdad Voz en Punto logra la polifonía a la que aspiramos todos los artistas."

*Named in 2014 as an International Choral Federation Ambassador and currently celebrating its 25th Anniversary, **Voz en Punto** is the vocal ensemble with the greatest international reach in Mexican musical history. With their original vocal and scenic proposal, they have reached the most diverse audiences and critics in Germany, France, Spain, Greece, Romania, Russia, Austria, Switzerland, Poland, the Netherlands, Egypt, the United States, Colombia, Ecuador, China, Japan, and Korea, among others.*

*The ensemble has performed as a special guest with leading figures such as Bobby McFerrin, the King's Singers, and the Camerata Salzburgo. It has also worked in collaboration, making contemporary music with the Dresden Symphonic Orchestra and the National Symphonic Orchestra, colonial music with the Mercury Baroque Orchestra, and traditional Mexican music with the Mariachi Vargas de Tecalitlán and the Marimba Nandayapa.*

*Voz en Punto has received important awards such as the Mozart Medal, awarded by the Austrian Embassy in Mexico, the Fra Angelico Medal from the Mexican Cathedral, the Mexican Union of Theatre and Music Writers' Award, the Golden Luminary on the Walk of the Stars in Mexico City, the International Gaviota Award, the Second Vocal Festival Award of Tampere, Finland, the Friendship in the Arts Trophy of China, and has been nominated to the Contemporary A Cappella Recording Awards, ranking as one of the best ensembles in the world. The success of its records at the CIM/UNESCO Tribunes of the Latin American and Caribbean Music in colonial music and folk music categories also stands out.*

*With the goal of having Mexico experience the pleasure of choral singing, and enriching choral singing with extraordinary Mexican musical culture, Voz en Punto has such universal appeal that it can perform at a concert hall or plaza, with a mariachi band or a symphonic orchestra, old or contemporary music, for children or in a cabaret show. If that were not enough, Voz en Punto has won the most prestigious awards for a cappella, academic, folk, sacred, and popular music! It is perhaps because of this diversity that Carlos Fuentes, the great Mexican author, said after listening to the ensemble in Berlin: "Voz en Punto really achieves the polyphony that we all aspire to as artists."*





## BIOGRAPHIES / BIOGRAFÍAS



**José Galván Casteneda** es director coral, cantante, arreglista y compositor. Realizó sus estudios de Canto en la Escuela Nacional de Música de la UNAM y es Licenciado en Dirección Coral por el Instituto Cardenal Miranda. Además de Voz en Punto, actualmente dirige el Coro de la Fundación Sebastián y es catedrático del Centro de Estudios para el Uso de la Voz. En 1990 fundó Voz en Punto, ensamble que desde entonces dirige y con el que ha

recorrido el mundo obteniendo los más grandes reconocimientos y premios dentro de su género, siendo una referencia en el medio coral mundial en cuanto a ensambles vocales a capella en México.

Como conferencista y tallerista ha participado en diversos foros nacionales e internacionales como el Encuentro Iberoamericano de la Voz y la Palabra, el Festival Internacional Coral de Quito, Ecuador, el Festival Internacional Tlaxcala Canta, el Festival Internacional de Coros de Yucatán, la Semana del Músico en la Universidad Veracruzana y el Festival Internacional Jalisco Canta, entre otros. En su faceta como compositor destaca su participación como residente en el programa ¡Cantaré! de Minneapolis, donde fueron estrenadas sus obras por diversos coros, entre ellos el prestigiado ensamble Vocal Essence. También destaca su música original escrita para cine en la película de dibujos animados “La Leyenda de la Nahuala” interpretada por Voz en Punto.

Sus arreglos vocales gozan de gran aprecio en el medio coral nacional e internacional, recibiendo las mejores críticas por parte de figuras como Ward Swingle, King’s Singers, Bob Chilcott y Robert Sund, entre otros. Su versión vocal de “Tilingolingo” recibió el Premio al Mejor Arreglo en el Harmony Sweepstakes a Cappella Festival de San Francisco.

Ha sido jurado en el Concurso Nacional de Composición Coral y de la Convocatoria de Coinversiones Culturales del Consejo Nacional para la Cultura y las Artes, además de que ha sido beneficiario del Programa Creadores con Trayectoria de esta misma institución.

**José Galván Casteneda** is a choral conductor, singer, arranger, and composer. He studied singing at the National School of Music of the UNAM and has a degree in Choral Conducting from the Cardenal Miranda Institute. In addition to Voz en Punto, he currently conducts the Sebastián Foundation Choir and is a professor at the Center of Studies for the Use of Voice. In 1990, he founded Voz en Punto, the ensemble that he has been conducting ever since, and with whom he has traveled the world, earning the greatest recognitions and awards in its category, and becoming an icon in the choral music scene when it comes to Mexican a cappella vocal ensembles.

*José has taken part in several national and international forums as a speaker and workshop facilitator. These forums include the Latin American Meeting of the Voice and the Word, the International Choral Festival of Quito, Ecuador, the Tlaxcala Sings International Festival, the International Chorus Festival of Yucatán, the Musician’s Week at the Veracruzana University and the Jalisco Sings International Festival, among others. In his role as a composer, José’s participation as a resident at the **VocalEssence ¡Cantaré! Program** in Minneapolis stands out, where his work debuted with different choirs, such as the prestigious VocalEssence Ensemble Singers. Another highlight is the original music that he wrote for the animated motion picture “The Legend of the Nahuala,” sung by Voz en Punto.*

*José’s vocal arrangements are much appreciated in the national and international choral media. They have received great reviews from leading figures such as Ward Swingle, the King’s Singers, Bob Chilcott, and Robert Sund, among others. His local version of “Tilingolingo” received the best arrangement award at the Harmony Sweepstakes a Cappella Festival in San Francisco.*

*José has performed as a judge at the National Choral Composition Competition and the Call for Cultural Co-investments of the National Council for Culture and the Arts. In addition, he has been a beneficiary of the Creators Path Program of this institution.*

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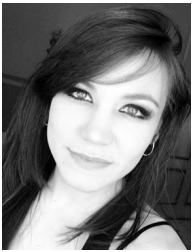


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**Sonia Solórzano**, originaria de la Ciudad de México, es fundadora de Voz en Punto, proyecto del que es pilar desde hace 25 años. Realizó sus estudios de Canto en la Escuela Nacional de Música de la UNAM y fue finalista del Concurso Nacional de Canto Carlo Morelli. La calidad y tesitura de voz ha sorprendido ampliamente en los diversos países y escenarios en los que se ha presentado con Voz en Punto: “¡Sonia es simplemente sorprendente! ...” (The King’s Singers) y “... en especial Sonia tiene una voz sublime. El efecto emocional es delirante.” (Höchster Kreisblatt, Frankfurt, Alemania)

***Sonia Solórzano**, originally from Mexico City, is another founder of Voz en Punto, a project she’s been a pillar of for the last 25 years. She studied singing at the National School of Music of the UNAM and was a finalist at the Carlo Morelli National Singing Competition. Her voice’s quality and tessitura has greatly surprised audiences in several countries and stages where she has performed with Voz en Punto: “Sonia is just amazing! ...” (The King’s Singers) and “... Sonia has an especially sublime voice. The emotional effect is outrageously moving.” (Höchster Kreisblatt, Frankfurt, Germany).*



**Daniela Quintana** es originaria de Monclova, Coahuila. Inició sus estudios musicales a los 9 años y realizó sus estudios profesionales de Canto y Piano en la Escuela Superior de Música de Monterrey. Como integrante del Coro Femenino de esta escuela, tuvo oportunidad de realizar varias giras nacionales e internacionales. Además de ser cantante en Voz en Punto, es también actualmente Coordinadora Académica del Conservatorio Nacional de Música de México.

***Daniela Quintana** is originally from Monclova, Coahuila. She started studying music when she was 9 years old and studied professional singing and piano at the School of Music in Monterrey. Being a member of the school’s female choir, she had the opportunity of taking part in several national and international tours. In addition to singing with Voz en Punto, she is the current Academic Coordinator of the National Conservatory of Music in Mexico.*



**Vanessa Millán** nacida en la Ciudad de México, realizó sus estudios de Canto en la Escuela Nacional de Música de la UNAM. Estudió también la Licenciatura en Etnología en la Escuela Nacional de Antropología e Historia. Desde niña comenzó su afición por los ensambles vocales y perteneció a diferentes agrupaciones profesionales de música antigua con las que se presentó en diferentes países y grabó varios discos, desde 2008 pertenece a Voz en Punto.

***Vanessa Millán** was born in Mexico City, where she studied singing at the National School of Music from UNAM. She also holds a degree in Ethnology from the National School of Anthropology and History. Since she was a little girl she has enjoyed vocal ensembles and she became a member of several professional groups of early music with whom she performed in many countries. She’s been a member of Voz en Punto since 2008.*



**Luis Eduardo Martínez** nació en la Ciudad de México y realizó sus estudios musicales de Canto y Dirección Coral en el Instituto Cardenal Miranda, estudió también Ingeniería Electrónica en la Universidad La Salle, donde perteneciendo al coro estudiantil realizó varias giras por Europa y descubrió su vocación musical. En el 2004 ingresa a Voz en Punto realizando con el grupo una brillante carrera.

***Luis Eduardo Martínez** was born in Mexico City, and studied singing and choral conducting at the Cardenal Miranda Institute. He also majored in electrical engineering at the La Salle University, where he was a member of the student choir. He took part in several tours around Europe and discovered his musical vocation, starting his career with Voz en Punto in 2004.*



**Enrique Rodríguez**, originario de la Ciudad de México, realizó sus estudios de Canto en el Conservatorio Nacional de Música. Desde muy joven perteneció a diferentes ensambles vocales y ha participado como solista en diferentes óperas y conciertos en la república mexicana. Además de ser integrante de Voz en Punto, es fundador y director del Coro del Tribunal Superior de Justicia del Distrito Federal.

***Enrique Rodríguez**, originally from Mexico City, studied singing at the National Conservatory of Music. Since he was very young, he has been a member of several vocal ensembles and has performed as a soloist in different operas and concerts throughout the Mexican Republic. In addition to being a member of Voz en Punto, Enrique is also a founder and conductor of Mexico City’s Choir of the High Court of Justice.*



VOCALESSENCE  
**NORDIC NATIVITY CD**

**Glaedelig jul! Joyous Christmas!**

*Celebrate this season with the newest VocalEssence release, "Nordic Nativity," featuring traditional holiday music from Norway, Sweden, Finland and Denmark. The CD features songs recorded during VocalEssence Welcome Christmas concerts in 2010 and 2014 and includes Traditional Nordic fiddle music performed by Sara Pajunen.*

**Purchase *Nordic Nativity* at VocalEssence concerts, or download the digital album from iTunes or Amazon.**



# 2015-2016 47<sup>TH</sup> ANNIVERSARY SEASON

## SPECIAL THANKS FOR THE SUPPORT OF THIS CONCERT

*Roseville Community Fund  
of the North Suburban  
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*Greg and Lisa Buck*



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## SPECIAL THANKS

American Composers Forum  
Jean-Marie Barker  
Robert Cooper  
Randall Davidson  
Chris Gardner  
Mark Lawson  
Roberta Whittington

## VINTAGE VOICES

VocalEssence welcomes our special guests attending this concert through the VocalEssence Vintage Voices program, which enriches appreciation of choral music for older adults.

*Ecumen Seasons at Maplewood*



# WELCOME CHRISTMAS

**Saturday, December 5, 2015 at 8 pm**  
Shepherd of the Valley Lutheran Church, Apple Valley

**Sunday, December 6, 2015 at 4 pm**  
Plymouth Congregational Church, Minneapolis

**Friday, December 11, 2015 at 8 pm**  
St. Bartholomew Catholic Faith Community, Wayzata

**Saturday, December 12, 2015 at 8 pm**  
Roseville Lutheran Church, Roseville

**Sunday, December 13, 2015 at 4 pm**  
Plymouth Congregational Church, Minneapolis

VocalEssence Chorus & Ensemble Singers  
Big Band  
Philip Brunelle, *conductor*  
G. Phillip Shoultz, III, *conductor*

## 2015-2016 SEASON SPONSORS



*This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.*





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VOCALESSENCE  Resonate

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email [resonate@vocalescence.org](mailto:resonate@vocalescence.org). Membership is free.

## WELCOME!

I always look forward to our Welcome Christmas concert because there is a depth of feeling in each piece—its text, its charm and its beauty. Each year I try to give you a special experience (last year Nordic and this year big band). Having a great brass ensemble allowed me to explore the rich repertoire of music for chorus and brass instruments—and the list is enormous!

Of course, I want you to sing, and you will have some great opportunities with our instrumentalists and our singers. Just remember my motto: You are indoors but please use your outdoor voices!

Best wishes to each of you at this special season. May Advent and Christmas hold wonderful memories for you as we celebrate the joy of this season in song.

– Philip Brunelle, Artistic Director and Founder, VocalEssence

## BIG BAND ROSTER

### TRUMPETS

Martin Hodel  
Christopher Volpe  
Adam Rossmiller  
Paul Stodolka

### FLUTE

Michele Frisch

### HORN

Neal Bolter

### TROMBONES

Phillip Ostrander  
Richard Gaynor  
Jeff Rinear  
Ethan Freier

### TUBA

Trygve Skaar

### BASS

Greg Angel

### SAXOPHONES

Peter Whitman  
Clay Pufahl  
John Zimmerman  
Bruce Thornton  
William Olson

### PERCUSSION

Kory Andry

### VIBRAPHONE

David Hagedorn

### DRUMS

William Kemperman

*In gratitude for the inspiration David and Ann Buran have provided to VocalEssence over the past 47 years, we are pleased to dedicate the first Welcome Christmas concert at Plymouth Congregational Church each season in their honor. We look forward to celebrating their contributions at these performances for years to come.*

## THE PROGRAM

### VocalEssence Chorus & Ensemble Singers

In Dulci Jubilo Philip Brunelle and G. Phillip Shoultz, III, <i>conductors</i>	Samuel Scheidt (1620)
O Come, All Ye Faithful* G. Phillip Shoultz, III, <i>conductor</i>	arr. Derek Holman (1982)
A Christmas Cantata Philip Brunelle, <i>conductor</i>	Nils Lindberg (2002)

### Intermission

### VocalEssence Chorus & Ensemble Singers

Christmas Cantata II. O Magnum Mysterium III. Gloria in Excelsis Deo G. Phillip Shoultz, III, <i>conductor</i>	Daniel Pinkham (1958)
---	--------------------------

### VocalEssence Ensemble Singers

Jesus, Jesus, Rest Your Head G. Phillip Shoultz, III, <i>conductor</i>	Gwyneth Walker (1998)
Go Tell It on the Mountain World Premiere – Carol Contest Winner G. Phillip Shoultz, III, <i>conductor</i>	Laura Caviani (2015)
Two Carols I. Let Me Sing of a Maid II. Who Will Come to Bethlehem Philip Brunelle, <i>conductor</i>	Brian Holmes (1999)
Three Carols Op. 169 II. Silent Night III. Good King Wenceslas Philip Brunelle, <i>conductor</i>	John Gardner (1985)

### VocalEssence Chorus & Ensemble Singers

Hallelujah Chorus (from Messiah)** Philip Brunelle, <i>conductor</i>	George Frideric Handel, brass arr. Paul Gerike (1742, 2015)
God Rest You Merry, Gentlemen G. Phillip Shoultz, III, <i>conductor</i>	Sydney Hodkinson (1978)
Sleep Softly, Lullaby World Premiere – Carol Contest Winner G. Phillip Shoultz, III, <i>conductor</i>	Josh Bauder (2015)
Deck the Halls* G. Phillip Shoultz, III, <i>conductor</i>	arr. Derek Holman (1982)
Rejoice and Be Merry Philip Brunelle, <i>conductor</i>	arr. John Rutter (2004)

\* Audience sing

\*\* Sheet music provided





them till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding joy. And when they were come into the house, they saw the young child with Mary his mother and fell down, and worshipped him; and when they had opened their treasures, they presented unto him gifts: Gold and frankincense and myrrh.

*Matthew 2:1-2, 5-11*

**Part 12:** Deck the Hall (Traditional Welsh Carol)

**Part 13:** In the beginning was the Word, and the Word was with God, and the Word was God. In him was life, and life was the light of flesh, and dwelt among us, full of grace and truth. Emmanuel, God with us.

*John 1:1, 4 and Matthew 1:23*

**Part 14:** We Wish You a Merry Christmas  
(Traditional English Carol)

### Christmas Cantata

*Daniel Pinkham*

O wondrous this mystery  
that even lowly beasts might behold Him;  
Who though the Son of God, a Son of man on earth was born  
Within a manger He did lie.  
O blessed virgin most holy, worthy was thy womb  
that did carry our Savior Jesus Christ.

Glory to God in the highest  
and on earth to all of good will peace and love abiding.  
O be joyful in the Lord, ye nations,  
With gladness serve the Lord, with gladness serve ye Him.

Come before Him, come before His presence,  
Come unto Him with singing, joy and exultation.

Now know ye: know that the Lord He is God strong and mighty;  
He created us and not we ourselves.

Glory to God in the highest  
and on earth to all of good will peace and love abiding.  
Alleluia, alleluia.

### Jesus, Jesus, Rest Your Head

*arr. Gwyneth Walker*

Jesus, Jesus, rest your head.  
You have got a manger bed.  
All the evil folk on earth  
Sleep in feathers at their birth.

Jesus, Jesus, rest your head.  
You have got a manger bed.

Have you heard about our Jesus?  
Have you heard about his fate?  
How his mammy went to that stable  
On that Christmas Eve so late?

Winds were blowing. Cows were lowing.  
Stars were glowing, glowing, glowing.  
Jesus, Jesus, rest your head.  
You have got a manger bed.

*Appalachian carol*

### Two Carols

*Brian Holmes*

#### Let Me Sing of a Maid

Let me sing of a maid:  
Of the girl  
Whom Christ Jesus  
Chose for His Mother.

He was as gentle  
In repose  
As dew in April  
Lies in the rose.

He was as gentle  
At His birth  
As dew in April  
Touches the earth.

He was as gentle  
At her breast  
As dew in April  
Falls to its rest.

For there never has been  
Any other  
More fitted to be  
Jesus' Mother.

*"Carol" by Ronald Duncan*

*(Paraphrase of "I sing of a maid that is makeles")*

#### Who Will Come to Bethlehem

Shall I tell you who will come  
To Bethlehem on Christmas morn?  
Who will kneel them gently down  
Before the Lord newborn?

One small fish from the river,  
With scales of red, red gold.  
One wild bee from the heather,  
One grey lamb from the fold.  
One small goat from the far hills,  
One black bull from the herd.  
One strong ox from the pasture,  
One white, white bird.

And many children, many children,  
God above will give them grace,  
Bringing candles, tall white candles,  
Lighting Mary's face.

*"Words from an Old Spanish Carol" by Ruth Sawyer*

## Silent Night

*John Gardner*

Silent night, holy night,  
Starry skies beaming bright  
Guard the Virgin Mother mild,  
Watching o'er the Holy child  
Sleeping in heavenly grace,  
Sleeping in heavenly grace.

Silent night, holy night,  
Shepherds lone hail the light,  
Hark the wondrous angel throng,  
Hail the morn with joyful song:  
Christ the Saviour is born.  
Christ the Saviour is born.

Silent night, holy night,  
God's dear Son bringeth light,  
Saving us from sin's dark thrall,  
Giving life and love to all.  
Christ the light of the world.  
Christ the light of the world.

## God Rest You Merry, Gentlemen

*Sydney Hodkinson*

God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ, our Savior,  
Was born upon this day  
To save us all from Satan's power  
When we were gone astray.

*Refrain:*

*O tidings of comfort and joy!*

From God our heavenly Father,  
A blessed angel came,  
And unto certain shepherds  
Brought tidings of the same;  
How that in Bethlehem was born  
The Son of God by name. *Refrain:*

The shepherds at those tidings  
Rejoicéd much in mind,  
And left their flocks a-feeding  
In tempest, storm and wind;

And when they came to Bethlehem,  
Where our dear Savior lay,  
They found him in a manger  
Where oxen feed on hay.

Now to the Lord sing praises,  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All other doth efface. *Refrain:*

## Sleep Softly, Lullaby

*Josh Bauder*

O sleep, thou heav'n-born Treasure, thou,  
Sleep sound, thou dearest Child;  
White angel-wings shall fan thy brow  
With breezes soft and mild.  
We shepherds poor are here to sing  
A simple lullay to our King:  
'Lullaby, lullaby,  
Sleep softly, lullaby.'

See! Mary has, with mother's love,  
A bed for thee outspread,  
While Joseph stoops him from above  
And watches at thy head.  
The lambs within the stall so nigh,  
That thou mayst sleep, have hushed their cry.  
'Lullaby, lullaby,  
Sleep softly, lullaby.'

*German traditional text*

*Translated by Charles Macpherson (1870-1927)*

## Rejoice and Be Merry

*arr. John Rutter*

Rejoice and be merry in songs and in mirth!  
O praise our Redeemer, all mortals on earth!  
For this is the birthday of Jesus our King,  
Who brought us salvation, His praises we'll sing!

A heavenly vision appeared in the sky  
Vast numbers of angels the shepherds did spy.  
Proclaiming the birthday of Jesus our King  
Who brought us salvation, his praises we'll sing!

Likewise a bright star in the sky did appear,  
Which led the wise men from the east to draw near.  
They found the Messiah, sweet Jesus our King  
Who brought us salvation, his praises we'll sing!

*English Carol*

## PROGRAM NOTES

### A CHRISTMAS CANTATA

*Nils Lindberg*

Philip Brunelle has compared Nils Lindberg (see biography on Page 37) to Dave Brubeck, which is to say, a jazz musician who also composes concert music (as opposed to improvising). Choral music has figured prominently in his output, and his 1993 jazz-influenced *Requiem* has had enormous success worldwide. In 2002, after many suggestions and urgings from fans and friends, Lindberg knuckled down to write a Christmas work in something of the same style, scored for enlarged big band, mixed choir, and two vocal soloists. The selection of the carols and Bible texts is by Lindberg himself, as is the following composer's note:

The idea of writing *A Christmas Cantata* has matured over the years.

My *Requiem*, which was premiered in 1993, has since been performed more than 50 times in Sweden and abroad, and people have often suggested that I should write Christmas music in similar fashion. Early in 2002 I finally made up my mind to write a Christmas cantata. The Swedish Broadcasting Corporation agreed to broadcast the first performance of the work, which was given in Stockholm's Cathedral (Storkyrkan) in December the same year.

It took me a couple of months to establish the form of the cantata, though I had already decided that the text would be in English and that the music would partially be based on English carols. I have tried to adapt the longer Bible quotations to the texts of the carols. I composed the music to the Bible quotations myself and also arranged the English melodies to suit my temperament.

In my *Requiem*, which is based on the medieval Latin of the mass, I included a traditional melody from Mora which is sung in Swedish and which ties the work to my roots in Dalarna. I decided that I would also include a folk tune from Dalarna in my Christmas cantata. I chose a variant from Mora of the Swedish hymn "Glad dig du Kristi brud" (Rejoice O Bride of Christ). I looked through the English hymnal to find a Christmas hymn that would fit the Mora tune. My choice fell on "Sing, O Sing This Blessed Morn," a hymn by Christopher Wordsworth (a nephew of the great English poet).

As regards the performers, I have kept to the same conception as with the *Requiem*: an enlarged big band, mixed choir and two vocal soloists.

*-Nils Lindberg, August 2003*

## AMERICAN COMPOSERS FORUM

### Our Mission

*The American Composers Forum enriches lives by nurturing the creative spirit of composers and communities. We provide new opportunities for composers and their music to flourish, and engage communities in the creation, performance and enjoyment of new music.*

The American Composers Forum is committed to supporting composers and developing new markets for their music. Through granting, commissioning, and performance programs, the Forum provides composers at all stages of their careers with valuable resources for professional and artistic development. By linking communities with composers and performers, the Forum fosters a demand for new music, enriches communities, and helps develop the next generation of composers, musicians, and music patrons.

### The 18th Annual Welcome Christmas Carol Contest

Every December VocalEssence and the American Composers Forum celebrate the tradition of caroling by championing today's composers, exploring new works, and rediscovering lesser-known works of the past. Through the **Welcome Christmas Carol Contest**, VocalEssence and the Forum provide composers with the opportunity to compose a modern-day carol. This year, the 18th annual contest sought new carols for SATB Chorus and trumpet in B-flat or C. Each composer receives a \$1,000 prize. The performances will be recorded for national broadcast in 2016 via American Public Media.

---

### COMPOSER'S NOTE:

#### GO TELL IT ON THE MOUNTAIN

*Laura Caviani*

Growing up in Minnesota, my family enjoyed Christmas caroling during many holiday seasons, and "Go Tell It on the Mountain" was one of our favorites. We were active in our church: Mom directed the children's choir, and when my sisters and I were old enough, we joined Dad in the adult choir, which was for a time directed by Robert Sieving, a Welcome Christmas Carol Contest winner in 2009 and 2011. Robert was also my choir director at Apollo High School in St. Cloud and chose incredible repertoire. His musical guidance sticks with me to this day. While at Apollo I played trumpet in the jazz ensemble, so this year's instrumentation seemed particularly serendipitous. You might hear the jazz influence in this arrangement as the meter is 6/8, rather than the traditional 4/4 time; if the spirit moves you it might be fun to clap along with the choir on beats 2, 3, 5 and 6. Many thanks to Philip Brunelle, the talented members of VocalEssence, and the American Composers Forum for all they do to support the creation of new music.

## COMPOSER'S NOTE:

### SLEEP SOFTLY, LULLABY

Josh Bauder

In the nativity scene described by this carol, the sleeping Christ is surrounded by hushed worshippers from every level of creation. Angels fan the newborn with their wings; Mary has arranged his manger, and Joseph stands watch; the shepherds sing a lullaby; even the animals understand that their King is present and have fallen silent while he sleeps. While both verses are narrated from the shepherds' point of view, the refrain, offset in quotation marks, is their lullaby itself. I have treated these lines as the heart of the piece—a center of quiet confidence and serenity where nothing save the object of worship is of concern.

But the lullaby is not the shepherds' alone. It is we, after all, who sing. At Christmastime we too journey to Bethlehem and kneel before the manger. We are the shepherds; like them, poor and simple; like them, offering the gift of music; like them, adoring.

---

## PAST WELCOME CHRISTMAS CAROL CONTEST WINNERS

### 2014: Carols with folk fiddle

Justin Merritt (Northfield, MN) "*Miles and Miles*"  
Rachel DeVore Fogarty (Long Island City, NY) "*The Song of a Shepherd*"

### 2013: Carols with piano

William V. Malpede (West Hollywood, CA) "*Sound Over All Waters*"  
Dale Trumbore (Los Angeles, CA) "*Ring Out, Ye Bells!*"

### 2012: Carols with flute

David Biedenbender (Ann Arbor, MI) "*This Night*"  
Sheena Phillips (Trenton, NJ) "*The Christmas Bird*"

### 2011: Carols for men's voices with English horn

James Kallembach (Chicago, IL) "*That Yongë Child*"  
Robert Sieving (Minnetonka, MN) "*O Stella de Bethlehem*"

### 2010: Carols with handbells

J. David Moore (St. Paul, MN) "*I Heard the Bells on Christmas Day*"  
Mark Shepperd (Woodbury, MN) "*Come Join Their Song*"

### 2009: Carols with viola

Michael J. Glasgow (Raleigh, NC) "*Welcome the King*"  
Robert Sieving (Minnetonka, MN) "*See Amid the Winter's Snow*"

### 2008: Carols with French horn

Scott Ethier (Astoria, NY) "*A Mother's Carol*"  
Peter Hilliard (Roslyn, PA) "*Christ's Nativity*"

### 2007: Carols with celeste

Matthew Brown (Los Angeles, CA) "*Sweet Was the Song*"  
Stephen Main (San Francisco, CA) "*The Darkest Midnight in December*"

### 2006: Carols with acoustic guitar

Diego Luzuriaga (Ardmore, PA) "*Un Nacimiento*" (*A Nativity Scene*)  
John Rommereim (Grinnell, IA) "*Calm on the Listening Ear of Night*"

### 2005: Carols with cello

Paul Gibson (Downey, CA) "*It Fell Upon the High Midnight*"  
Jocelyn Hagen (Minneapolis, MN) "*See Amid the Winter Snow*"

### 2004: Carols with recorder

Keith Bradshaw (Lexington, VA) "*Soft, the Light*"  
James Sclater (Clinton, MS) "*Piping Carol*"

### 2003: Carols with solo melodic instrument

Thomas Fielding (Bloomington, IN) "*Behold the Dark and Bitter Night*"  
Alan Higbee (Beechwood, OH) "*In the Bleak Midwinter*"

### 2002: Carols with percussion accompaniment

Mary Lynn Place Badarak (Cochiti Lake, NM) "*Brightest and Best*"  
Paul Lohman (Minneapolis, MN) "*Angels Heard on High*"

### 2001: Carols with string ensemble

Clive Muncaster (Princeton, NJ) "*Shepherds, Shake Off Your Drowsy Sleep*"  
Sergey Khvoshchinsky (St. Paul, MN) "*The Christmas Silence*"

### 2000: Carols with harp

Brian Holmes (San Jose, CA) "*The Shepherd and the King*"  
Emily Maxson Porter (Fridley, MN) "*I Sing the Birth*"

### 1999: Carols with audience participation

Robert A.M. Ross (Philadelphia, PA) "*What Child Is This?*"  
Jonathan Santore (Plymouth, NH) "*This Holy Christmas Night*"

### 1998: Carols for a cappella chorus

Joan Griffith (Minneapolis, MN) "*Sweet Noel*"  
Richard Voorhaar (St. Paul, MN) "*The Virgin's Cradle Hymn*"



## BIOGRAPHIES



Composer, arranger, band leader and pianist **Nils Lindberg** is a legend in Sweden. His musical roots are from his native Dalarna, the traditional home of Swedish folk music. His uncle was the

famous national romantic composer Oskar Lindberg. Nils came to Stockholm in the 1950s to study at the Royal Academy of Music, planning to compose major symphonic works. A chance visit to a popular jazz club, where a friend had signed him up for a jam session, changed his career. His brilliance as a pianist was evident, and he was immediately engaged for jazz recordings.

Nils has successfully completed several tours of Europe and Brazil, as well as the United States, where he has also been invited to give lectures. For several years he worked together with one of Sweden's leading vocalists, Alice Babs, as composer, arranger, pianist and conductor. He has also written arrangements for Duke Ellington and composed a number of works for the Hanover Symphony Orchestra.

More and more international attention has been given to his recordings. Several of his greatest orchestral works have been released on record, among them *7 Dalecarlian Paintings* and *The Lapponian Suite*. In 1979, his recording *Saxes Galore* received the Golden Record award from Orchestra Magazine for the best jazz record of the year. *Oh Mistress Mine*, released in 1993, is a collection of Renaissance poems, including those of Shakespeare and Marlowe, which Nils set to music.

In 1986 Nils performed his own music at the funeral of the former Swedish prime minister Olof Palme and in 1989 he wrote the music for the divine service held by the Pope at Uppsala Cathedral. His interest in choral music was aroused during a visit to Almunecar, Spain, in 1990. Since childhood he had listened to and taken part in church music, but when he experienced the Catholic processions he felt something grip and inspire him. This feeling, and his insight into Sweden's numerous choirs and their ideal acoustic in the churches,

let loose his creativity. The large-scale *Requiem* in 1993 was the first result of his fascination with the interaction of text and music. His *A Christmas Cantata*, described by All About Jazz as "an iridescent medley that invigorates, inspires and swings in equal measure," was the next development in the choral journey of this brilliant musician. In June 2006 Nils received H. M. the King's medal, *Litteris et artibus*, for his artistic contributions as a composer and pianist.



**Laura Caviani** is a pianist, recording artist, composer and educator with two decades of experience. With five recordings under her own name, and many more as a "side-man," she has

recorded with some of the best jazz musicians in the region. Recently, Laura was one of five finalists at the International Jazz Piano Competition in Jacksonville, Florida. Her release *Going There* enjoyed a long run on the JazzWeek national radio charts and was hailed as "piano jazz trio of the highest order" by Downbeat contributor Bob Protzman. Other releases have been called "stunningly fresh" (JazzTimes) and "in a word, outstanding" (Star Tribune). She performs and adjudicates for jazz festivals and camps from Alaska to Argentina. Current projects include transforming classical pieces from her childhood into vehicles for improvisation. Laura has degrees from Lawrence University and the University of Michigan at Ann Arbor. She is on the faculty at Carleton College, where she directs the jazz ensemble, coaches chamber groups, and teaches jazz piano.



**Josh Bauder** is a Minneapolis-based composer and student. He has a B.A. in music and philosophy from the University of St. Thomas and a M.A. in theology from Central Seminary. Currently he is

pursuing a Ph.D in composition from the University of Minnesota. Josh has studied piano under Kathie Faricy, conducting

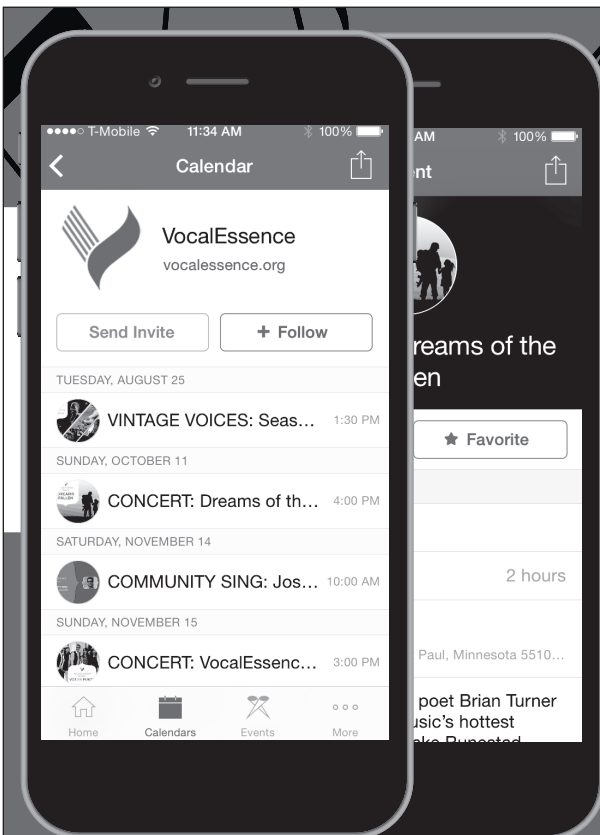
under Angela Broeker and Matthew Mehaffey, and composition under James Callahan and Alex Lubet. He has written for local professional and semi-professional ensembles, including Indande (a flute, oboe, and piano ensemble with whom he partnered to receive the 2010 Jerome Grant for New Music) and Deo Cantamus of Minnesota (a faith-based local choir that premiered his 2014 oratorio *Abraham*). In addition to writing music and studying, Josh teaches music theory, codirects the St. Thomas Alumni Choir, and serves at Northwest Bible Church in St. Michael, Minnesota.

## MAKE A SPECIAL TRIBUTE!

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# 2015-2016 47<sup>TH</sup> ANNIVERSARY SEASON



## SPECIAL THANKS

Lori Ledoux, Folwell School,  
Performing Arts Magnet  
Ronald Salazar  
Plymouth Congregational Church  
Volunteer Ushers

## DANCERS FROM FOLWELL SCHOOL, PERFORMING ARTS MAGNET

Located in South Minneapolis, Folwell offers K-8 students a variety of experiences in and through the arts. Since 2010, all elementary students have had the opportunity to dance, and several have chosen to further their experiences by joining a morning dance ensemble. This is Folwell's fourth appearance with VocalEssence, and they are excited to be a part of this performance. Lori Ledoux is Folwell's elementary dance specialist and has been teaching there since 2009.

## VOCALESSENCE PRESENTS

# STAR OF WONDER

Saturday, December 12, 2015 at 10 am  
Guild Hall, Plymouth Congregational Church  
Minneapolis, MN

VocalEssence Ensemble Singers  
Folwell School, Performing Arts Magnet, *dancers*  
Philip Brunelle, *conductor*  
Mary Jo Gothmann, *piano*  
Dave Hagedorn, *percussion*

## 2015-2016 SEASON SPONSORS



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.



## THE PROGRAM

### Good King Wenceslas

arr. John Gardner  
(1985)

### Hark, the Herald-Angels Sing

arr. Alan Bullard  
(2014)

#### Audience and Ensemble Singers

Hark! the herald-angels sing  
Glory to the new-born King;  
Peace on earth and mercy mild,  
God and sinners reconciled:  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th'angelic host proclaim,  
Christ is born in Bethlehem.  
*Hark! the herald-angels sing  
Glory to the new-born King.*

Christ, by highest heav'n adored,  
Christ, the everlasting Lord,  
Late in time behold him come  
Offspring of the virgin's womb:  
Veiled in flesh the Godhead see;  
Hail th'incarnate Deity,  
Pleased as man with us to dwell,  
Jesus our Emmanuel.  
*Hark! the herald-angels sing  
Glory to the new-born King.*

Hail the heav'n-born Prince of Peace!  
Hail the Sun of Righteousness!  
Light and life to all He brings,  
Ris'n with healing in His wings:  
Mild he lays his glory by,  
Born that we no more may die,  
Born to raise us from the earth,  
Born to give us second birth.  
*Hark! the herald-angels sing  
Glory to the new-born King.*

### O Magnum Mysterium & Gloria In Excelsis Deo (from *Christmas Cantata*)

Daniel Pinkham  
(1958)

O wondrous this mystery  
That even lowly beasts might behold Him;  
Who though the Son of God, a Son of man on earth was  
born  
Within a manger He did lie.  
O blessed virgin most holy, worthy was thy womb  
That did carry our Savior Jesus Christ

Glory to God in the highest  
And on earth to all of good will peace and love abiding.  
O be joyful in the Lord, ye nations,  
With gladness serve the Lord, with gladness serve ye  
Him.

Come before Him, come before His presence,  
Come unto Him with singing, joy and exultation.

Now know ye: know that the Lord He is God strong and  
mighty  
He created us and not we ourselves.

Glory to God in the highest  
And on earth to all of good will peace and love abiding.  
Alleluia, alleluia.

### Deck the Halls

arr. Derek Holman  
(1982)

*Featuring the dancers of Folwell School,  
Performing Arts Magnet*

### Jesus, Jesus, Rest Your Head

arr. Gwyneth Walker  
(1998)

### God Rest You Merry, Gentlemen

Sydney Hodkinson  
(1978)

### Jingle Bells

James Lord Pierpont  
(1857)

#### Audience and Ensemble Singers

Dashing through the snow  
In a one-horse open sleigh  
O'er the fields we go,  
Laughing all the way;  
Bells on bobtail ring  
Making spirits bright,  
What fun it is to ride and sing  
A sleighing song tonight!

#### *Chorus:*

Jingle bells! Jingle bells!  
Jingle all the way!  
Oh, what fun it is to ride  
In a one-horse open sleigh!  
Jingle bells! Jingle bells!  
Jingle all the way!  
Oh, what fun it is to ride  
In a one-horse open sleigh!

A day or two ago  
I thought I'd take a ride,  
And soon, Miss Fanny Bright  
Was seated by my side;  
The horse was lean and lank,  
Misfortune seemed his lot,  
He got into a drifted bank  
And we, we got upstot. *Chorus:*

Now the ground is white,  
Go it while you're young,  
Take the girls tonight  
And sing this sleighing song;  
Just get a bobtailed nag,  
Two-forty for his speed,  
Then hitch him to an open sleigh  
And crack! You'll take the lead. *Chorus:*



**Silent Night**

arr. John Gardner  
(1985)

*Featuring the dancers of Folwell School,  
Performing Arts Magnet*



**Rejoice and Be Merry**

arr. John Rutter  
(2014)

Rejoice and be merry in songs and in mirth!  
O praise our Redeemer, all mortals on earth!  
For this is the birthday of Jesus our King,  
Who brought us salvation, His praises we'll sing!

A heavenly vision appeared in the sky  
Vast numbers of angels the shepherds did spy.  
Proclaiming the birthday of Jesus our King  
Who brought us salvation, his praises we'll sing!

Likewise a bright star in the sky did appear,  
Which led the wise men from the east to draw near.  
They found the Messiah, sweet Jesus our King  
Who brought us salvation, his praises we'll sing!

*- English Carol*



**O Come, All Ye Faithful**

arr. Derek Holman  
(1982)

**Audience and Ensemble Singers**

O come, all ye faithful, joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold Him, born the King of angels;  
O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him, Christ the Lord.

Sing, choirs of angels, sing in exultation  
Sing, all ye citizens of heav'n above;  
Glory to God, in the highest:  
O come, let us adore him, Christ the Lord.



**The Twelve Days of Christmas**

English carol

**Audience and Ensemble Singers**

1. A partridge in a pear tree
2. Two turtle doves
3. Three French hens
4. Four calling birds
5. Five gold rings
6. Six geese a-laying
7. Seven swans a-swimming
8. Eight maids a-milking
9. Nine ladies dancing
10. Ten lords a-leaping
11. Eleven pipers piping
12. Twelve drummers drumming



## ABOUT VOCALESSENCE

### The Mission of VocalEssence

*As a leading Minnesota arts organization, VocalEssence uses the power of choral music to enhance our community by producing innovative vocal music events that stir people's souls.*

Minneapolis-based VocalEssence has decades of history as one of the world's premier choral music organizations. Despite its global influence, VocalEssence has kept its focus local—consistently pioneering ways to strengthen Minnesota's community through thrilling musical experiences. We engage people of all ages and cultures through innovative, enticing choral music programming, such as performing ensembles, school curricula, elder learning initiatives and advocacy projects.

Called "one of the irreplaceable music ensembles of our time" by Dana Gioia, past chairman of the National Endowment for the Arts, our two performing groups—the Ensemble Singers (32 professionals) and the VocalEssence Chorus (90 volunteers)—are made up entirely of local residents.

VocalEssence is renowned for its innovative exploration of music for voices and instruments under the enthusiastic direction of Artistic Director and Founder Philip Brunelle. Each season, VocalEssence presents an eclectic series of concerts featuring the VocalEssence Chorus & Ensemble Singers and an array of guest soloists and instrumentalists.

VocalEssence was founded in 1969 as the Plymouth Music Series, an arts outreach program of Plymouth Congregational Church in Minneapolis and incorporated as a separate 501(c)(3) non-profit in 1979. In 2002, the Plymouth Music Series changed its name to VocalEssence, capturing the essence of its mission to explore music for the human voice.

In addition to championing lesser-known works of the past, VocalEssence has an unwavering commitment to today's composers, which has resulted in more than 250 world premieres to date. The organization has received the ASCAP/Chorus America Award for Adventurous Programming of Contemporary Music six times and has been honored with more Chorus America awards than any other ensemble nationwide, including the once-

in-an-organizational-lifetime Margaret Hillis Achievement Award for Choral Excellence.

VocalEssence reaches into the community with programs that impact thousands of students, singers and composers every year. VocalEssence WITNESS celebrates the contributions of African Americans and ¡Cantaré! brings the talents of composers from Mexico into Minnesota classrooms. VocalEssence partners with the American Composers Forum to offer the annual Welcome Christmas Carol Contest.

At VocalEssence, we believe when we sing together, we succeed together. We invite you to be a part of it.



**Philip Brunelle**  
*Artistic Director and Founder*

Philip Brunelle, artistic director and founder of VocalEssence, is an internationally-

renowned conductor, choral scholar and visionary. He has made his lifelong mission the promotion of choral art in all its forms, especially rarely heard works of the past and worthwhile new music. Under his leadership, VocalEssence has commissioned more than 200 works to date. Philip has conducted symphonies (New York Philharmonic, Seattle Symphony, and Minnesota Orchestra among others) as well as choral festivals and operas on six continents. He is editor of two choral series for Boosey & Hawkes and chairman of the review committee for Walton Music. Philip is also Organist-Choirmaster at Plymouth Congregational Church in Minneapolis.

Over the past decade Philip has been deeply involved with the International Federation for Choral Music (IFCM). He served as president of the Sixth World Symposium on Choral Music, held in Minneapolis in 2002. He is a Vice President of the IFCM Board and served as Executive Director for the 2014 World Symposium on Choral Music in Seoul, South Korea. In 2017 he will serve as Artistic Advisor for the 2017 World Choral Symposium in Barcelona, Spain.

Philip is the recipient of the Weston H. Noble Lifetime Achievement Award, given by the North Central American Choral Directors Association; the F. Melius Christiansen Lifetime Achievement Award, American Choral Directors Association-Minnesota Chapter's highest honor, and the Michael Korn Founder's Award for Development of the Professional Choral Art, Chorus America's highest lifetime achievement award.

Philip holds five honorary doctorates and has been recognized for his commitment to choral music by Norway (Commander of the Royal Norwegian Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Hungary (Kodály Medal), Sweden (Royal Order of the Polar Star) and Mexico (Ohtli Recognition Award).



**G. Phillip Shoultz, III**  
*Associate Conductor*

As associate conductor of VocalEssence, G. Phillip Shoultz, III serves as artistic

leader for the VocalEssence WITNESS and ¡Cantaré! programs, rehearses with the Chorus and Ensemble Singers, and will conduct the 2015-2016 River Songs and Tales tour. This year, Phillip will work with the group part-time as he finishes his doctorate.

The winner of the 2015 National American Choral Directors Association (ACDA) Graduate Conducting Competition, Phillip is pursuing a doctorate degree in conducting at the University of Minnesota where he conducts two choral ensembles. He sings professionally, adjudicates vocal festivals, and frequently appears as a guest clinician and workshop leader. He was awarded an F. Melius Christiansen Graduate Study Scholarship by the Minnesota chapter of ACDA, participated in the inaugural Weimar Bach Cantata Academy with Helmuth Rilling, and was selected as one of six Conducting Fellows for the 2015 Oregon Bach Festival. Phillip is also director of music, worship, and the arts at Good Samaritan United Methodist Church.

Phillip earned degrees with high honors



from the University of Georgia (B.A. and B.M.) and Georgia State University (M.M.). In Atlanta he was artistic director to an adult community choir (Gwinnett Choral Guild) and a youth organization (Atlanta Institute for Musicianship and Singing); founding director of the Georgia Young Men's Ensemble, a part of the Grammy Award-winning Gwinnett Young Singers, and assistant director for the professional chamber choir Coro Vocati. Phillip's work in public schools garnered school- and county-level Teacher of the Year honors on three occasions by separate organizations.



**Mary Jo Gothmann**  
*Accompanist*

Mary Jo Gothmann, pianist, enjoys a varied career as a chamber musician, soloist, opera coach and organist. She is the founder and artistic director of the JOYA chamber music series at Zion Lutheran Church in Anoka. She has performed with the Chamber Music Society of Minnesota, Bakken Trio, Hill House Chamber Players, Music at Trinity, Colonial Chamber Music Series, Lakes Area Music Festival, JOYA, and the Taos Chamber Music Group. Mary Jo performs frequently with The Saint Paul Chamber Orchestra and the Minnesota Orchestra, and has appeared with EOS Orchestra in New York City and as piano soloist with the New Mexico Symphony Orchestra and the St. Paul Civic Orchestra. She has worked for some of the most prestigious opera companies in the United States, including the Metropolitan Opera, Santa Fe Opera, and Minnesota Opera and has performed recitals with singers from the Metropolitan Opera as well as with instrumentalists from many of the country's major symphony orchestras. Mary Jo is a graduate of the Metropolitan Opera Lindemann Young Artist Program, the University of Minnesota, New England Conservatory, and St. Olaf College.

## VOCAL ESSENCE ENSEMBLE SINGERS

Minnesota is home to one of the truly international gems in choral music—the VocalEssence Ensemble Singers. This 32-voice professional chorus is a beloved national treasure that has been enjoyed by millions in Minnesota, around the country, and around the world. On their August 2014 Asia Pacific Tour, the VocalEssence Ensemble Singers traveled to Seoul, South Korea, to perform at the 10th World Symposium on Choral Music, then continued on to Shanghai and Nanjing, China, for more concerts.

The Ensemble Singers serve as the core of the larger VocalEssence Chorus, and returning members of the Ensemble Singers audition every year. The Ensemble Singers are renowned internationally, nationally and locally. They were featured at the 50th Anniversary Celebration of the American Choral Directors Association of Minnesota and at the National Conference of the American Choral Directors Association in Dallas, Texas, where they received standing ovations for their performances of music by Mexican composers. They have been featured on *A Prairie Home Companion*, and last season they performed the Midwest premiere of Jake Heggie's choral opera, *The Radio Hour*; they also were the headliner for the Organization of American Kodály Educators National Conference.

### SOPRANO

Sophie Amelkin  
Jennifer Bevington  
Mandy Inhofer  
Meghan Lowe  
Margaret Sabin  
Carolyn M. Steele  
Ann L. Schrooten  
JoAnna Swantek

### ALTO

Robin Joy Helgen  
Sadie Josephine Klar  
Marita J. Link  
Anna George Meek  
Judith McClain  
Melander  
Anna Mooy  
Erin Peters  
Sandra Schoenecker

### TENOR

Kevin L. Bailey  
Samuel J. Baker  
Chase Daniel Burkhart  
Anders Eckman  
Robert J. Graham  
Nicholas Mattsson  
William Pederson  
Jacob Watson

### BASS

Josh Conroy  
Joseph Ellickson  
Ryan LaBoy  
AJ Lund  
Eric G. Meyer  
Nathan Petersen-Kindem  
Michael P. Schmidt  
Robert C. Smith\*

*\*Board liaison*



## VOCALLESSENCE CHORUS

The VocalEssence Chorus is an exceptional group of talented, committed singers from many walks of life: doctors, lawyers, nurses, educators, homemakers, business people, and others. Most have college level or higher training in classical music and voice. Chorus auditions are held every spring, and returning members of the Chorus re-audition every two years.

### SOPRANO

Amanda Allen  
AnnaLisa Anderson  
Barbara Anderson  
Elizabeth Ashantiva  
Ali Biatek  
Hannah B. Bolt  
Judy Drobeck\*\*  
Kristina M. Guiffre  
Kartra Kohl  
KatiLee M. Larson  
Joy MacArthur  
Gina Marchetti  
Hannah Miller  
Laura Myers  
Sophia Pechaty  
Christina Pederson  
Leah Refuerzo  
Cheryl E. Roberts  
Saunders  
Susan Scofield  
Jasmine Scott  
LeAnn Stein  
Jennifer Vickerman\*  
Katie Yanike

### ALTO

Akosua Obou Addo  
Jo Michelle Beld  
Rebecca Bellman  
Becky Gaunt  
Yvonne Grover\*  
Autumn Gurgel  
Beth Gusenius  
Marjorie Hakala  
Abbey Hanson  
Dee Hein  
Kristin Howlett  
Sally Jaffray  
Kirkja Anna Janson  
Jennifer Kisner  
Eva Klug  
Jeenee Lee  
Marta Lewis  
Sheri Lieffring  
Rebecca Modert  
Kristi Mueller  
Sam Phillippe  
Brandee Polson

Marty Raymond  
Signe Reistad  
Coral Sampson  
Mary Schultz  
Laura Tanner  
Naomi Taylor  
Ruth Torkelson  
Cassandra Warn  
Linda Zelig

### TENOR

Steve Aggergaard  
Andrew Alness  
Lloyd Clausen  
Reagan Lee  
Michael Maiorana  
Nicholas Mroczek\*  
Nathan Olson  
Jonathan Posthuma  
Spencer Rudolf  
Luke Slivinski  
Rabindra Tambyraja

### BASS

Robert Atendido  
Tim Graham  
Steven Halloin  
John R. Henrich  
Thomas M.  
Hollenhorst\*  
Ward Jacobson  
Stephen Kemp  
Philip Lowry  
Walker MacSwain  
Milo Oien-Rochat  
David Olson  
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William B. Smale  
Connor Smith  
Christopher Southard  
Trent Stenoien  
Matthew Terhaar

\*Section leader

\*\*Board liaison



## 2015-2016 SEASON SPRING CONCERTS

*With 47 years and counting, VocalEssence brings the world to you with the best and brightest composers and most innovative choral music. Join us at these coming concerts and events as we continue our journey through the diverse human experience.*

### ENSEMBLE SINGERS ON TOUR

#### RIVER SONGS AND TALES WITH MARK TWAIN:

#### NORTHERN MINNESOTA TOUR

January 29 – April 16, 2016

*Celebrating Life on the Mississippi*

### VOCALLESSENCE WITNESS:

#### MOREHOUSE COLLEGE GLEE CLUB

Sunday, February 21, 2016

Orchestra Hall

*Musical Precision, Wide-Ranging Repertoire*

### COMMUNITY SING WITH DAVID MORROW

Friday, February 19, 2016

Fellowship Missionary Baptist Church

*Come Sing with Us! (Free, but registration is required)*

### FOUR SAINTS IN THREE ACTS

Saturday, March 19, 2016

Sunday, March 20, 2016

Goodale Theater, The Cowles Center

*Creative and Campy*

### LISTENERS' CHOICE LIVE

Friday, April 22, 2016

Sunday, April 24, 2016

Concert Hall, Ordway Center

*And the winners are ...*

### VOCALLESSENCE CHORALIA FUNDRAISER

May 1, 2016

Radisson Blu, Mall of America

*Having a hay day on May Day*

### TICKETS ARE ON SALE NOW

VOCALLESSENCE.ORG



## DONOR SPOTLIGHT:

### DR. PHILIP LOWRY BELIEVES IN VOCALESSENCE MISSION TO ENHANCE COMMUNITY, STIR PEOPLE'S SOULS

"In my job as a physician, I talk about music whenever I can," says Dr. Philip Lowry, a gastroenterologist and a bass singer in his eighth season with the VocalEssence Chorus. "You should see my patients' eyes brighten up when they get to tell me about their singing group or instrument. When we have to turn the topic back to their medical problem, they usually look a little disappointed."

Phil, who has found that "no matter what life deals you and no matter what your religion, music uplifts, and makes life better," wants VocalEssence to continue to bring that "spirituality and joy" into people's lives.

#### From opera records to auditions

"I have always been drawn to music," said Phil, recalling that as a little boy he "sat cross-legged in front of our large speakers listening to the same international folk songs over and over again. I think my mother left me there for hours. I didn't mind." And on hot summer nights his father would put a huge stack of opera records on the stereo when he went to bed, Phil said. "I'm sure my parents dozed off pretty quickly, but I didn't. I was forced to get to know opera pretty well, one of the advantages of having no air conditioning and poor soundproofing."

While growing up, Phil played the piano and had a stint with the French horn. He also sang in a boys' choir, as one of his sons is doing now. About 15 years ago, Philip got more serious about his voice and started taking vocal lessons. "I sang with our church choir, then a MacPhail ensemble, then an auditioned ensemble, and finally auditioned for VocalEssence in 2008. It was a wonderful moment for me when I opened that letter, and I still carry it around in my briefcase, just because it makes me feel good."

Singing with VocalEssence has opened up Phil's world far more than he would ever have imagined, he said. "My first concert was the **VocalEssence 40<sup>th</sup> Birthday Party with Garrison Keillor** at Orchestra Hall, and I knew I was in for a fabulous time! I never expected to share the stage with the University of Minnesota Marching Band, James Sewell, and a pair of amazingly adept singing roller-skaters all in one performance," Phil marveled. "I don't think there's another vocal group in town that promises the musical freshness of VocalEssence without ever compromising



Phil Lowry with his wife, Madeleine

on quality."

#### Minding the mission

Phil said that he and his wife, Madeleine, donate to VocalEssence because "we believe completely in the mission of VocalEssence," using the power of choral music to enhance our community by producing innovative vocal music events that stir people's souls.

Through the years, Phil said, he has learned that the programming of VocalEssence Artistic Director and Founder Philip Brunelle is "always thoughtful and imaginative. His emphasis on commissioning new works gives VocalEssence a sense of positive forward momentum."

He and Madeleine also appreciate the fact that VocalEssence brings engaging, inspiring and entertaining programs to audiences of all ages—to younger audiences through the Star of Wonder concert and VocalEssence iCantaré! and WITNESS programs, and more recently to seniors through Choral Pathways and the new VocalEssence Vintage Voices, which fosters the creation of choirs in assisted living communities and senior centers.

Phil also cited the effect and success of the WITNESS program: "You should hear the 'rock star'-level screaming and applause that fills Orchestra Hall when we give a performance for the participating schools. It is simply incredible."

# DONORS

## THE ENDOWMENT HONOR ROLL

VocalEssence salutes the individuals and corporate and private foundations whose generosity and leadership sparked the creation of the Endowment Fund. This permanent fund was established in 1987 and is now valued at \$3 million. Its interest income provides ongoing support to VocalEssence. We welcome new contributions to the Endowment Fund and extend our deepest appreciation to the following for their generous gifts.

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## PHILIP BRUNELLE FOUNDER'S SOCIETY

The **Philip Brunelle Founder's Society** recognizes those who make a provision for VocalEssence in their will or estate plans. The society is named in honor of our visionary founder, Philip Brunelle, who every day inspires the community to open their ears to new music from diverse cultures.

Philip and Carolyn Brunelle  
Jon Cranney  
Nicolai Lewis  
Mike McCarthy  
Sheridan O'Keefe  
Vern Sutton

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VocalEssence gratefully acknowledges all those who made gifts between July 1, 2014 and August 31, 2015. Although we make every effort to ensure that our Honor Roll list is accurate and complete, we are capable of error. Please let us know if your name does not appear the way you prefer so we may correct it in the next program listing. Please call us at 612-547-1473 to make a correction. Thank you!

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\* *In Remembrance*

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