

EIGHTH ANNUAL

# ESSENTIALLY CHORAL

*giving voice to new works*

**STEVEN SAMETZ, COMPOSER-MENTOR**  
**PHILIP BRUNELLE, CONDUCTOR-MENTOR**

**SATURDAY, APRIL 18, 2009**

10 am–1 pm: VocalEssence Ensemble Singers with Instrumentalists  
Sateren Auditorium, Music Hall  
Augsburg College  
2211 Riverside Avenue  
Minneapolis, Minnesota

**VOCALLESSENCE ENSEMBLE SINGERS**  
**PHILIP BRUNELLE, CONDUCTOR**

David Hagedorn, *vibraphone, toms and suspended cymbal*  
Greg Hippen, *double bass and electric bass*  
Charles Kemper, *piano and organ synthesizer*  
Robert Stacke, *snare drum with brushes, timpani*  
Robert Stanton, *classical guitar and electric guitar*

## THE PROGRAM

Thomas Fielding (Raleigh, NC): *Madrigals on Epigrams to Priapus*  
Bill Kempe (Maplewood, MN): *Winter Chaconne from Winter Songs*  
Rebekah Driscoll (Brooklyn, NY): *Voices of Quiet Joy*  
Matthew Brown (Los Angeles, CA): *(though love be a day)*  
Timothy Jon Tharaldson (Berthoud, CO): *The Solitary Reaper*  
Joni Greene (Bloomington, IN): *Autumn Reflections*  
Timothy A. Berry (Waconia, MN): *Unfolding Amen*

*This program is generously supported by a grant from the Jerome Foundation and additional funding from the Aaron Copland Fund for Music.*

## PLEASE NOTE

*Please take a moment to check that cell phones, paging devices and wristwatch alarms are turned off before the reading session begins. Recording devices and cameras are prohibited. Thank you.*

## AMERICAN COMPOSERS FORUM

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.

**American Composers Forum**  
**332 Minnesota Street**  
**Saint Paul, MN 55101**  
**651-228-1407**  
**[www.composersforum.org](http://www.composersforum.org)**

## VOCAL ESSENCE

Under the artistic direction of founder Philip Brunelle, VocalEssence explores the interaction of voices and instruments through innovative programming of music, past and present. VocalEssence has been recognized by ASCAP for its adventurous programming of contemporary music with five awards and has been honored with the Margaret Hillis Achievement Award for Choral Excellence. Each year, the organization presents an engaging collection of concerts featuring the 130-voice VocalEssence Chorus, the professional 32-voice Ensemble Singers, guest soloists and instrumentalists. There is no organization quite like VocalEssence in its range, variety and performance quality.

**VocalEssence**  
**1900 Nicollet Avenue**  
**Minneapolis, MN 55403**  
**612-547-1451**  
**[www.vocalescence.org](http://www.vocalescence.org)**

## ESSENTIALLY CHORAL

A program presented by VocalEssence and the American Composers Forum (ACF), the eighth annual Essentially Choral reading session seeks creative and innovative works in a wide range of styles and provides a unique opportunity for talented, emerging composers from across the United States.

Seven composers have been selected to have their works read by VocalEssence. One of these seven may also receive a commission to write a new work. Essentially Choral affirms the ongoing commitment of VocalEssence and the American Composers Forum to the work of today's composers and the performance of their music.



## STEVEN SAMETZ

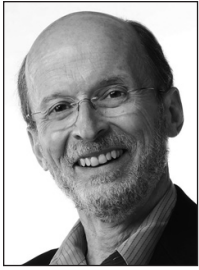
*Composer-Mentor*

Steven Sametz is the Ronald J. Ulrich Professor of Music and director of Lehigh University Choral Arts, one of the country's premiere choral programs. He also serves as Artistic Director for the elite cappella ensemble, The Princeton Singers, and is the founding director of The Lehigh University

Choral Composer Forum, a summer course of study designed to mentor emerging choral composers.

Recent guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Music Festival, the New York Chamber Symphony and the Netherlands Radio Choir. His compositions have been heard throughout the world at the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. His *in time of* appears on the recent Grammy award-winning CD by Chanticleer, "Colors of Love," and his work may be heard on six other Chanticleer CDs. Most recently, Dr. Sametz conducted the Princeton Singers at the American Choral Directors' Association convention in Pittsburgh as well as at the American Organists Guild convention in Philadelphia. His compositions are published by Oxford University Press, Alliance Music, ECS Publishing, GIA and Steven Sametz Publications.

Dr. Sametz has also served as panelist for the National Endowment for the Arts and Chorus America. He has been Director of Choral Activities at Harvard and is the founder and director of the Lehigh University Choral Union. At the Santa Fe Music Festival, he conducted his own works in a program entitled "Sametz conducts Sametz." He has conducted Chanticleer in the Monteverdi *Vespers of 1610* in New York and San Francisco to critical acclaim. Dr. Sametz holds degrees from Yale University, the University of Wisconsin-Madison and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany.



## PHILIP BRUNELLE

*Artistic Director, VocalEssence*

Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and performer. Believing that listeners and musicians alike must experience music of many genres and styles, he has worked enthusiastically—and tirelessly—to expand

audiences for rarely heard works of the past and worthwhile new music. His conducting engagements have taken him across the United States, South America and Europe. Recently he has conducted the New York Philharmonic, Boston Symphony and at the Oregon Bach Festival. He will return to conduct at the Berkshire Choral Festival this summer.

For the past ten years he has been very involved with the International Federation of Choral Music: serving as president of the Sixth World Symposium on Choral Music held in Minneapolis in 2002, on the Artistic Committee to plan the Eighth Symposium in Denmark in 2008, and on the Artistic Committee planning the Ninth Symposium in 2011 in Argentina. Last summer he was elected Vice President/Treasurer of the IFCM Board. In 2006, he served as artistic director for the NEA initiative, American Masterpieces: Choral Music. He serves on the boards of Chorus America, St. Olaf College and Musica.

Among his many awards are honorary doctorates from St. Olaf College, Gustavus Adolphus College, St. John's University and United Theological Seminary. Chorus America has honored Philip with its most prestigious award, the Michael Korn Founder's Award for Development of the Choral Art, and he has also been recognized with the F. Melious Christiansen Lifetime Achievement Award by the Minnesota chapter of the American Choral Directors Association, its highest honor.

In December 2005, Philip was invested as an Honorary Member of the Order of the British Empire in recognition for his service as an "ambassador for the United Kingdom within the music world." The American Composers Forum named Philip Brunelle "2007 Champion of New Music" and in December 2007 he was invested as a Commander of the Royal Norwegian Order of Merit for his promotion of Norwegian music in the United States.

## VOCALLESSENCE ENSEMBLE SINGERS

"A blend that could — and *should* — be the envy of every choir in the business." — *The Oxford Times (UK)*

Founded in 1991, the VocalEssence Ensemble Singers have earned an international reputation of excellence with their extensive European tours, broadcasts via the British Broadcasting Corporation and European Broadcasting Union, and two invitation-only appearances at the World Choral Symposium (1999 and 2002), the world's most prestigious global gathering of choral music. On a January 2009 tour of England's most prestigious venues, including King's College Chapel in Cambridge, the VocalEssence Ensemble Singers garnered national attention with their Inauguration Day performance at St. John's, Smith Square in London, broadcast nationally stateside by American Public Media. The group is perhaps best known in America for their frequent appearances on the internationally-distributed radio show *A Prairie Home Companion* hosted by Garrison Keillor. The Ensemble Singers serve as the professional core of the larger 130-voice VocalEssence Chorus.

### SOPRANO

Lori R. Lewis  
Carolyn J. Mitchell  
Jennifer Rissman  
Margaret Sabin  
Ann L. Schrooten  
Mari Scott  
Carrie Henneman Shaw  
Ruth Spiegel

### TENOR

Kevin L. Bailey  
Nick Barootian  
Anders Eckman  
Brian Link  
Nicholas Mattsson  
Brock Metzger  
Joseph Okell  
Aaron Williamson

### ALTO

Diane Fernald  
Anna Hendricksen  
Emma Hovel  
Marita J. Link  
Anna George Meek  
Krista J. Palmquist  
Jean Parish  
Karen Wilkerson

### BASS

Eric Bartlett  
Steve Burger  
Deric W. Craig  
Ryan French  
Jerry Johnson  
James Ramlet  
Robert C. Smith  
Josiah Telschow

## PROGRAM NOTES & TEXTS

### MADRIGALS ON EPIGRAMS TO PRIAPUS

Thomas Fielding  
SSATBB a cappella

#### COMPOSER'S NOTE

The *Priapeia* are short, satirical and vulgar epigrams found on statues to the minor god Priapus. Found in the gardens of wealthy Romans, these statues were often carved from tree trunks and usually featured an enormous phallus. In original intent such figures were used both to promote fertility and to prevent destruction of produce. In later centuries, however, these innocent fertility rites gave way to a more extravagant celebration of licentiousness and debauchery. Although found in the writings of Virgil and other notable Roman authors, the *Priapeia* are generally believed to be written by anonymous libertine poets.

Priapus was alleged to be the son of Dionysus and Aphrodite. His physical representation varies, with some statuary having only a human head and others the head of a faun, but all have the characteristic phallus. He was regarded as the promoter of fertility in agrarian animals, but later practices indicate that brides would offer themselves to the god in public chapels for the same purpose. As religion gave way to sex-worship and libertinism, the value of the *Priapeia* transformed into its present purpose of illustrating and corroborating the sexual practices of the Romans as found in the writings of Catullus, Petronius, Martial, Juvenal and others.

The musical setting of five of these *Priapeia* functions as one complete set, with each movement developing ideas from the previous. Though each is able to stand alone, the five are best presented as one continuous set. The style is simple and generally strophic in accordance with the texts, while lush and sensuous harmonies suggest nuances of irony and sarcasm.

#### TEXT

I.  
Ne prendare, cave, preno nec fuste nocebo,  
Saeva nec incurva vulnera falce dabo:  
Traiectus conto sic extendere pedali,  
Ut culum rugam non habuisse putes.

*Ware of my catching! If caught, with rod I never will harm thee  
Nor to thee deal sore wound using my sickle that curves.  
Pierced with a foot-long pole thy skin shall be stretched in such fashion  
Thou shalt be fain to believe ne'er had a wrinkle thine arse.*

II.  
Tu, qui non bene cogitas et aegro  
Carpando tibi temperas ab horto,  
Pedicabere fascino pedali.  
Quod si tam gravis et molesta poena  
Non profecerit, altiora tangam.

*Thou, of unrighteous thought, that hardly canst  
Refrain from robbing this my garden-plot,  
With foot-long fascinum shalt bulghar'd be:  
Yet if so mighty grievous punishment  
Profit thee naught, at higher stead I'll strike.*

III.  
Nolite omnia, quae loquor, putare  
Per lusum mihi per iocumque dici.  
Deprensos ego ter quaterque fures  
Omnes, ne dubitetis, irrumabo.

*Refrain from deeming all my sayings be  
In sport bespoken for mine own disport;  
Thieves taken thrice or four times in the fact  
(Believe my word) I'll surely irrumate.*

(Movements IV and V will be read only if time permits.)

IV.  
Simpliciter tibi me, quodcumque est, dicere oportet,  
Natura est quoniam semper aperta mihi:  
Pedicare volo, tu vis decerpere poma;  
Quod peto, si dederis, quod petis, accipies.

*Simply to thee I say whatever to say shall behove me,  
Since my "nature" always openly showeth to fight;  
Fain would I pedicate thee who'rt fain to plunder my apples;  
And my want thou shalt grant, eke shall be granted thy want.*

V.  
Contentus modico Bacchus solet esse racemo,  
Cum capiant alti vix cita musta lacus,  
Magnaue fecundis cum messibus area desit,  
In Cereris crines una corona datur.  
Tu quoque, dive minor, maiorum exempla secutus,  
Quamvis pauca damus, consule poma boni.

*Bacchus is often wont with moderate bunch to be sated,  
When the deep brim-full vats hardly the must shall contain;  
So when the threshing-floors all fail for the plentiful harvest  
Ceres' ringlets to crown only one garland we bring.  
Thou too, minor god, example borrow from the major –  
Though few apples we give, take thou our gift in good part.*

—Translations by Leonard C. Smithers  
and Sir Richard Burton, 1890

### WINTER CHACONNE

Bill Kempe  
SSATTBB, 2 percussion, guitar, bass & organ

#### COMPOSER'S NOTE

"Winter Chaconne" is the final piece in my choral song cycle *Winter Songs*. Each of these songs has a text from the works of William Shakespeare and relates to the subject of winter. The entire text of "Winter Chaconne" is as follows: "Thou knowest, winter tames man, woman, and beast." The piece is seven minutes long, so the listener may gather that there is some repetition of text.

My musical treatment is rather whimsical and runs the range from pseudo-baroque to swing to hard rock/classical fusion. Since

I live in Minnesota, I do not regard the maxim that “winter tames man, woman, and beast” too seriously and my music asks one the question, “Who does winter really tame?”

As for my choice of using the words of William Shakespeare, it seems the right thing to do. There was a man who was a good friend of Shakespeare’s, a comic actor, an infamous Morris dancer, one of the founding partners in the building of Shakespeare’s Globe Theater, and the man who premiered the role of Falstaff. That man’s name was William Kempe.

#### TEXT

Thou knowest,  
winter tames man,  
woman, and beast.

—From “*The Taming of the Shrew*” by William Shakespeare

### VOICES OF QUIET JOY

Rebekah Driscoll  
SSATB a cappella

#### COMPOSER’S NOTE

*Voices of Quiet Joy* is one possible realization of a mobile-form work called the Driscoll Alphabet, which consists of twenty-six blocks of music that may be performed in any order. Each block corresponds to a letter of the alphabet and I have arranged twelve of them to spell out the title of this piece. The text itself consists of a set of syllables which act as motives, each new arrangement defining the different sections. The musical blocks themselves have no dynamics or tempo markings; these details are added when creating each piece to shape phrase contours and provide variety when a particular letter recurs throughout the work.

In *Voices of Quiet Joy*, the letters O (for the full choir), I (for a male soloist), and E (for the treble voices) are repeated, with expressive markings varying each time. The letters V, Q, and J are among the most challenging of the Driscoll Alphabet, which is why I included them in this reading. Many letters, however, can be readily performed by school or community choruses. Ensembles of all kinds might use this alphabet to construct pieces which uniquely suit their tastes and abilities. It is my hope that this tool will empower singers to participate more actively in the process of creating music.

#### TEXT

There are only five vowels in this piece: a, e, i, u, and ə. They correspond roughly to the following English words:

- a as in father
- e as in bed
- i as in machine
- u as in lunar
- ə as in away

### (though love be a day)

Matthew Brown  
SSAATTBB a cappella

#### COMPOSER’S NOTE

In retrospect, much of my recent choral repertoire seems to have drawn from three musical loves of mine: the fiery drama and passion of Monteverdi’s madrigals, the clarity, economy, and inventiveness of Britten’s choral music, and, most of all, the melodic, harmonic and ornamental elements characteristic of Irish folk music. Such is the case with this piece, my setting of e. e. cummings’s poem “Thy fingers make early flowers,” from his 1923 book *Tulips and Chimneys*. I find the sounds of cummings’s early poetry to be inherently musical, and the themes of this particular poem—the praise of beauty and the timelessness of love—appealed greatly to me. The final result is this English-y sort of madrigal, with echoes here and there of Weelkes and my other aforementioned influences.

#### TEXT

Thy fingers make early flowers  
of all things.  
thy hair mostly the hours love:  
a smoothness which  
sings, saying  
(though love be a day)  
do not fear, we will go amaying.

thy whitest feet crisply are straying.  
Always  
thy moist eyes are at kisses playing,  
whose strangeness much  
says; singing  
(though love be a day)  
for which girl art thou flowers bringing?

To be thy lips is a sweet thing  
and small.  
Death, thee i call rich beyond wishing  
if this thou catch,  
else missing  
(though love be a day  
and life be nothing, it shall not stop kissing).

—e.e. cummings, from *Tulips and Chimneys*  
(New York: Thomas Seltzer, 1923)

### THE SOLITARY REAPER

Timothy Jon Tharaldson  
SATB, computer-generated electroacoustic

#### COMPOSER’S NOTE

*The Solitary Reaper* is my first attempt at the combination of the choral and electronic mediums, inspired by the piece *Dies Sanctificatus* by Scott Miller, a Minnesota composer and professor at St. Cloud State University. The text by Wordsworth depicts the image of a woman reaping wheat in the Scottish Highlands and a passerby observing her from a distance. The passerby can hear the

beautiful melody she sings but does not know exactly what is being sung. There is a general theme of a dreamlike sense and curiosity in my interpretation of the text that gives a veil of mystery to the whole work. The choir is playing the role of the passerby and the electronic part is playing the role of the passerby's recollection of the event. There is a struggle between reality (the choral parts) and the subconscious (the electronic part). The listener is passed between the two worlds until they are finally happening simultaneously with the choir's repetition of the text "the music in my heart I bore." Then, after the slightest silence, the choir makes a much understated, climactic statement in unison "long after it was heard no more," bringing some sense of closure to the passerby's mind. This statement connects to one final statement of the melody of the reaping woman, bringing the work to a close. Repeating this melody one last time suggests that this chance encounter is still something the passerby cannot forget. The electronic parts are all derived from the choral parts with the exception of the reaper's melody which was composed by itself and is not represented in the choral parts. The electronic part was composed using Sibelius, Massive, and M-Audio's Key Rig software and was edited and mastered using Pro Tools LE.

## TEXT

Behold her, single in the field  
 yon solitary Highland Lass!  
 Reaping and singing by herself;  
 stop here, or gently pass!  
 Alone she cuts and binds the grain,  
 And sings a melancholy strain;  
 O listen! for the Vale profound  
 is overflowing with the sound.

Whate'er the theme the maiden sang  
 as if her song could have no ending;  
 I saw her singing at her work  
 and o'er the sickle bending;  
 I listen'd motionless and still;  
 The music in my heart I bore,  
 Long after it was heard no more.

—From "The Solitary Reaper" by William Wordsworth

## AUTUMN REFLECTIONS

Joni Greene  
 SSAATTBB a cappella

### COMPOSER'S NOTE

*Autumn Reflections* is a collection of five movements that were written between 2001 and 2006. Each movement features a separate haiku poem from traditional Japanese poetry (14th-17th century) written by the poets Matsuo Bashō, Monk Zenna and Takarai Kikaku. Although each poem contains only three lines of text, the rich imagery conveys short narratives on the beauty of the autumn season. The story travels from night to day, changing from clear skies to lightning storms and ending in a light evening rain shower.

The most important aspect of this work is the portrayal of color and texture. The listener and performer should find themselves basking in a beautiful full moon at the start of the work and then feel as if they were walking repetitively "round

and round." Musically, this is expressed with the arrival of a full moon imitated in the choir by expanding from a cluster to over a three-octave span. This imagery is followed by much repetition and imitation as a formal round begins between the altos and basses.

Unlike the polyphonic setting of the first movement, the second is mostly homophonic with all voices singing the same rhythm and text. This contrast is most apparent with the text "moons still remains shining." Because of the constant pulse and slow changes of harmony over time, this section is reminiscent of minimalism. The idea of repetition continues throughout the movement to the third line of text "at break of dawn," which evokes the feeling of calm felt at sunrise.

The third movement is the most intense of all the movements. Much like a lighting storm that is seen first from afar, the movement begins with soft, foreboding rumbles on the word "lightning," employing the lowest range of the tenors and basses. As the storm intensifies, echoes occur between the voices, imitating the delay between lightning and thunder in nature.

The form of the first four movements is delivered in three parts that match the three lines of text for each haiku. This delineation is consistent with the poetic approach by traditional Japanese haiku poets who tended to focus on observing nature as three separate ideas that together depict a scene. While the first four movements naturally developed into three parts, the fifth movement simultaneously presents all the text. Continuing the rain drop pulse from movement four, the rain does not dissipate in the fifth movement when the second and third lines of text are presented. Also, unlike the rest of the work, the fifth movement repeats words out of context, thus enhancing each word's individual imagery. One such occurrence is heard in the words "shower" and "evening."

## TEXT

1. Moon at the full—  
 round and round the pond I walk,  
 the whole night through.  
 —"Autumn. Moon viewing at his hut" by Matsuo Basho
2. In the wide blue sky  
 The moon still remains shining  
 at break of day.  
 —"Kyorai [Autumn]" by Matsuo Basho
3. A lightning flash—  
 and into the gloom it goes;  
 a heron's cry.  
 —"Autumn" by Matsuo Basho
4. The clouds have left;  
 and the wind has settled down—  
 for the autumn rain.  
 —"Autumn" by Monk Zenna
5. Evening shower—  
 and gazing out into it,  
 a woman alone.  
 —"Summer" by Takarai Kikaku

Movements 3 and 4 will be read if time permits. Poem translations adapted from *Traditional Japanese Poetry: An Anthology* (Stanford: Stanford University Press, 1991)

## UNFOLDING AMEN

Timothy A. Berry  
SATB a cappella

### COMPOSER'S NOTE

This work was composed based on a "Seven Fold Amen," a hymn structure my mother shared with me from our Baptist Church Hymn Book. Merely eight measures long, this work led me to explore how the word "Amen" could extend even further by allowing it to repeat. I discovered that through repetition, a single word like "Amen" resonated differently and ultimately intensified its power and meaning.

I have been fortunate to have many musical influences in my life that represent a wide range of genres. My creative work reflects these influences. This piece, "Unfolding Amen," touches upon the use of contrapuntal melodic motives, as well as homophonic textures or hymn-like qualities I remember from growing up in the Black Baptist tradition. It has been a pleasure to compose a choral work that honors my past in such a contemporary way.

### COMPOSER BIOGRAPHIES



#### TIMOTHY A. BERRY

Timothy Berry has played hand drums since the age of 12. His eclectic performance venues include his band Soul Drums; Paula Mann Dance; Minnesota State University Repertory Dance Theater; The Heart of the City Band; Traveled Ground; and a series of diverse master classes and school presentations that emphasize African American music and history. He has composed music for dance, church and for his recording, *Soul Drums*. Timothy is on the VocalEssence Witness Artist Roster, and as a clinician, he has conducted workshops for drumming, concert choral music and at schools and universities throughout Minnesota relative to racial issues and African and African American musical traditions.



#### MATTHEW BROWN

A native of California's central valley, Matthew Brown is an art music and film composer based in Los Angeles. He recently completed his doctoral studies in music composition at the USC Thornton School of Music where he also earned a Master's Degree in composition. His B.A. in composition is from Pepperdine University, where he was given the Most Outstanding Graduate Award in Fine Arts. Matthew was the recipient of the 2003 Hans J. Salter Endowed Music Award, the 2007 Jimmy McHugh Composition Prize and was a winner of the 2007 VocalEssence/American Composers Forum **Welcome Christmas! Carol Contest**. His works have been performed

throughout the United States and internationally by groups such as VocalEssence, the Young New Yorker's Chorus, Midnight Winds, the USC Chamber Choir and the USC Thornton Symphony.

At Thornton, Matthew studied composition with Morten Lauridsen, Frank Ticheli, Donald Crockett, Frederick Lesemann, and at Pepperdine with N. Lincoln Hanks. He has been mentored by legendary songwriter and film composer Randy Newman, has studied piano with jazz musician David Arney and voice with Jonathan Mack. As a tenor, Matthew has performed with the Grammy Award-winning Los Angeles Chamber Singers and Cappella, the De Angelis Vocal Ensemble, the Pacific Chorale, the John Alexander Singers and the USC Thornton Chamber Choir.



#### REBEKAH DRISCOLL

A resident of Brooklyn, NY, Rebekah Driscoll was born in Lebanon, New Hampshire in 1980, where as a child she taught herself to play several musical instruments and as a teenager began composing music without formal instruction. She later studied flute, voice, and composition at Sarah Lawrence College.

Ms. Driscoll enjoys writing for unusual combinations of voices and instruments, exploring connections between language and music. She often writes her own texts or creates texts from diverse sources (such as using excerpts from six different plays by Shakespeare to illustrate themes of darkness in "The Mask of Night"). An avid student of foreign languages, she has studied Spanish, Italian and Russian, and has much experience in setting foreign texts to music. She can frequently be found singing with choruses throughout the New York City area.



#### THOMAS FIELDING

Prize-winning organist and composer Thomas Fielding (b. 1975) is Director of Music for Sacred Heart Cathedral, Raleigh, NC, and a graduate of the Indiana University Jacobs' School of Music where he studied composition with David Dzubay, Don Freund and Sven-David Sandström. Among his many awards include prizes for the *Fanfare for Our Fiftieth* competition sponsored by the DuPage Symphony Orchestra, Chicago, IL, and for the 2003 **Welcome Christmas! Carol Contest** offered by VocalEssence and the American Composers Forum. He also won first prize in the solo songs division of the Emil and Ruth Beyer composition awards sponsored by the National Federation of Music Clubs. Additionally, Mr. Fielding has won first prizes from organ performance competitions in New York and California, full-tuition scholarships from Indiana University and has performed in England, Wales, the Netherlands, and France. He publishes with E. C. Schirmer Music, the Choristers Guild and Boosey & Hawkes, and his music has been featured and broadcast on NPR's Weekend Edition. He is also Dean of the Central North Carolina Chapter of the American Guild of Organists.

## COMPOSER BIOGRAPHIES (CONTINUED)



### JONI GREENE

Joni Greene's music has been described as "pure," "colorful," and "melodic, using close-knit harmonies." Born in Austin, Texas, Ms. Greene was exposed early to a community devoted to the arts. Many of her works draw from her deep passion to illustrate the simplicity and beauty of acoustic music.

Ms. Greene is currently pursuing a Master of Music degree from Indiana University. She has studied composition with Sven-David Sandström, Michael Gandolfi, Don Freund, Claude Baker, David Dzubay, Rafael Hernandez and Kevin Puts.

Ms. Greene has had her works performed by numerous Indiana University ensembles as well as West Laurens High School Wind Ensemble, Pride of Indy Concert Band and the European-American Musical Alliance summer workshop chorus. She has also had her music performed at the Middle Georgia Composers Exchange, Oregon Bach Festival, EAMA workshop, IU Choral workshop, The Ball State New Music Festival, CHASM New Music Festival at Florida State University and the North American Saxophone Alliance (NASA) Conference.

Recent awards and commissions include the Indiana University Contemporary Vocal Ensemble Composition Competition, The Middle Georgia Composers Exchange Commissioning Prize, and a special commission and debut performance by singer Angelique Zuluaga. When she is not composing, Ms. Greene enjoys serving as clinician and composer-in-residence to middle school and high school bands.



### BILL KEMPE

A long-time composer who disappeared from the musical scene for a time, Bill Kempe re-entered the world of music composition about three years ago. He has been very active in writing since then, and recent pieces performed include *Winter Songs* for vocal quartet and guitar (the predecessor to "Winter Chaconne," which is presented here); *Preludes from WTF*

performed by Zeitgeist at the January 2009 Tuesday Salon; and *Songs My Mother Taught Me* performed by the First Unitarian Choir.

In addition to being an active composer, Mr. Kempe is an avid performer. His choral appearances include singing bass with the Minnesota Chorale and in the 2007 VocalEssence production of William Bolcom's *Songs of Innocence and of Experience*. He has also sung with First Unitarian Society and various theater companies. His performances as an instrumentalist include frequently performing as a French horn player and trombonist with area orchestras and occasionally as a percussionist.

Mr. Kempe is also a conductor who serves as the music director at Mendota Heights UCC and other area churches, as well for such organizations as Cappella Senza Nome, Abendmusik Chamber Orchestra and The Northeast Orchestra of Fridley.



### TIMOTHY JON THARALDSON

Timothy Jon Tharaldson is a composer, conductor and singer and is in growing demand as a clinician. From 2003 to 2007, he was the artistic director of Longmont Chorale. He is currently a choir director at Rocky Mountain High School in Fort Collins, Colorado. He holds a Bachelor of Music degree from St. Cloud State University

and a Master of Music degree from the University of Northern Colorado, where he is currently pursuing a Doctorate of Arts degree in Choral Conducting and Composition.

Timothy has compositions published by Hal Leonard and Santa Barbara Music Publishing as well as by his own publishing company, High Pants Guy Music. Recent commissions have come from the Longmont Chorale, Southwest State University, Rocky Mountain High School and Jefferson High School. In fall 2008, Timothy was commissioned by St. Cloud State University to write a piece for the inauguration of the university's new president. The piece, *Verses Left to Write*, with a text by Ethan Wittrock, will be available through Santa Barbara Music Publishing in June 2009.

Timothy is a member of the American Choral Directors Association (ACDA) and the American Composers Forum (ACF), and is a registered composer and publisher for The American Society of Composers, Authors, and Publishers (ASCAP).

## VOCAL ESSENCE EVENTS IN MAY

### EVERYBODY SING!

Sunday, May 3, 2009 - 4:00pm

Orchestra Hall, Minneapolis

Tickets (612) 371-5656 or [www.vocalescence.org](http://www.vocalescence.org)

*Six prestigious choirs join forces with VocalEssence for a celebration of the incredible choral music tradition in our community. Kantorei, Magnum Chorum, Minnesota Chorale, National Lutheran Choir, The Singers and Twin Cities Gay Men's Chorus each perform a work premiered or commissioned by VocalEssence over its 40 year history. Then, over 500 magnificent voices join together for the world premiere of a work composed for this occasion by Dominick Argento.*

### ¡CANTARÉ! COMMUNITY CONCERT

Tuesday, May 12, 2009 - 7:30pm

Orchestra Hall

Tickets: FREE - available at the door

*¡Cantaré! is a cross-cultural exchange program connecting composers from Mexico with singers of all ages across the metropolitan area. Mexican composers Jorge Córdoba, Sabina Covarrubias, and Jorge Cózatl are writing new music that will be premiered at the performance. This new initiative showcases the rich contributions of Mexican music and celebrates the culture that is now a part of our local heritage.*