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season  
**45**  
2013-2014

& **vocalescence**



# *There Was a Child*

Sunday, October 27, 2013 at 4 pm  
Orchestra Hall, Minneapolis





2013-2014

45th Anniversary Season

Special thanks for  
support of this concert

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# There Was a Child

Sunday, October 27, 2013 at 4 pm  
Central Lutheran Church  
333 South 12th Street  
Minneapolis, MN

*Concert Conversation with Minnesota Public Radio host John Birge and  
composer Jonathan Dove at 3 pm.*

VocalEssence Chorus & Ensemble Singers

Philip Brunelle, *conductor*

The St. Olaf Choir, Anton Armstrong, *conductor*

Northfield Youth Choirs

Full orchestra

Maria Jette, *soprano*

Dan Dressen, *tenor*

2013-2014  
Season Sponsors

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1900 Nicollet Avenue  
Minneapolis, Minnesota 55403  
612-547-1451  
www.vocalescence.org  
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- 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.
- Programs and artists are subject to change without notice.

**season 45**  
2013-2014


# Welcome Christmas

**Dan Chouinard, piano**  
**Mariachi Mi Tierra**  
**VocalEssence Chorus & Ensemble Singers**  
**Philip Brunelle, conductor**

**December 7, 8, 13, 14, 15**  
Stillwater, Minneapolis, Apple Valley, Edina

Welcome the holidays with a tribute to the late jazz legend **Dave Brubeck** and his charming Christmas cantata **La Fiesta de la Posada**, featuring pianist Dan Chouinard and local mariachi band Mariachi Mi Tierra.

"I am so pleased to learn that you are programming 'La Fiesta de la Posada' as part of your Welcome Christmas concerts. The version with mariachi band is the one Dave favored .... It seemed to communicate the true spirit of Christmas." — *Iola Brubeck*

 **vocalescence**  
Philip Brunelle, Artistic Director

*Tickets Are on Sale Now*  
[www.VocalEssence.org](http://www.VocalEssence.org)  
612-371-5656

## The Program

### VocalEssence Ensemble Singers

Philip Brunelle, *conductor*

*Glorious Majesty (Psalm 104)* – World Premiere  
Commissioned by Soli Deo Gloria  
for the Psalms Project, a collection  
of 15 contemporary musical works in the  
Western art-music tradition.

Aaron Jay Kernis  
(b. 1960)

*Hymns for the Amusement of Children*  
Charles Kemper and Mark Bilyeu,  
*piano 4-hands*

Conrad Susa  
(b. 1935)

### The St. Olaf Choir

Anton Armstrong, *conductor*

*Praise to the Lord*

arr. F. Melius Christiansen  
(1871-1955)

*Bogoróditse Dévo (All-Night Vigil, Op. 37)*

Sergei Rachmaninoff  
(1873-1943)

*Glory Be to God*

Jean Berger  
(1909-2002)

*Even When He Is Silent*

Kim André Arnesen  
(b. 1980)

*Ezekiel Saw de Wheel*

arr. William L. Dawson  
(1899-1990)

- Intermission -

### Massed Choirs

VocalEssence Chorus & Ensemble Singers  
The St. Olaf Choir  
Northfield Youth Choir  
Full Orchestra  
Maria Jette, *soprano*  
Dan Dressen, *tenor*  
Philip Brunelle, *conductor*

*There Was a Child* – U.S. Premiere

Jonathan Dove  
(b. 1959)

## Welcome to the 45th season of VocalEssence!



What started with a chorus  
of 35 has blossomed into  
2 choirs of 140 singers! We  
began with Aaron Copland  
and have continued to  
celebrate great composers  
of the present (and the past)  
with today's inclusion of  
premieres by Jonathan Dove

and Aaron Jay Kernis. It is our privilege once  
again to welcome The St. Olaf Choir as our  
guests and to welcome, for the first time, the  
Northfield Youth Choir.

All of this can only happen because of your  
support in attending our concerts, spreading  
the word, inviting others to come, and offering  
financial support — so that we can again this  
year (as we have every year) operate without  
a deficit! I promise you a wonderful season of  
music with performances of the highest quality  
and great beauty.

—Philip Brunelle, Artistic Director & Founder

## Special Thanks

Pete and Margie Ankeny  
Marcia Aubineau  
John Birge, Minnesota Public Radio  
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Marc Dooley (London)  
Robin Tyson (London)  
Elisabeth Comeaux  
Jonathan Dove  
Simon Halsey  
Tuckaghrie Hollingsworth  
Michael Jeffrey, Northfield Youth Choir  
Art and Martha Kaemmer  
Jon Lewis and the Metropolitan  
Symphony Orchestra  
Steve Lund  
Anna Meek  
Rosemary Pickering  
St. Olaf College  
B.J. Johnson  
Kevin Stocks



## Selected Texts

### ***Glorious Majesty*** (World Premiere)

Aaron Jay Kernis (2013)

*Commissioned by Soli Deo Gloria for the Psalms Project, a collection of 15 contemporary musical works in the Western art-music tradition.*

Praise the Lord, O my soul.  
O Lord my God, thou art exceedingly glorious; thou art clothed  
with majesty and honor.  
Thou deckest thyself with light as with a garment, and  
spreadest out the heavens like a curtain who layeth the  
beams of his chambers in the waters, and maketh the  
clouds his chariot, and walketh upon the wings of the  
wind.  
He maketh his angels' spirits, and his ministers a flaming fire.  
He laid the foundations of the earth that it never should move  
at any time.  
He sendeth the springs into the rivers, which run among the  
hills.  
All beasts of the field drink, and beside them the fowls of the  
air have their habitation, and sing among the branches.  
He watereth the hills from above; the earth is filled with the  
fruit of thy works.  
He bringeth forth grass for the cattle, and green herb for the  
service of man, that he may bring food out of the earth, he  
bringeth wine that maketh glad the heart; and oil to make  
his face to shine, and bread to strengthen man's heart.  
The trees of the Lord are full of sap, even the cedars of  
Lebanon, where the birds make their nests.  
He appointed the moon for certain seasons, and the sun  
knoweth his going down.  
Thou makest darkness that it may be night, wherein all the  
beasts of the forest do move.  
The sun ariseth — Man goeth forth to his work, and to his  
labour, until the evening.  
O Lord, how manifold are thy works!  
In wisdom thou hast made them all; the earth is full of thy  
riches.  
The glorious Majesty of the Lord shall endure forever; the Lord  
shall rejoice in his works.  
I will sing unto the Lord as long as I live; I will praise my God  
while I have my being.  
And so shall my words please him; my joy shall be in the Lord.  
Praise ye the Lord, thou art exceedingly glorious.  
Praise the Lord, Praise ye the Lord, O my soul!

—Adapted from Psalm 104 — Coverdale Edition,  
(1535–modernized 2000 by William S. Peterson)

Audience Sing:

### ***Amazing Grace***

John Newton (1725–1807)

Amazing grace! How sweet the sound  
that saved a wretch like me!  
I once was lost, but now am found;  
was blind, but now I see.

### ***There Was a Child*** (U.S. Premiere)

Jonathan Dove (2011)

#### **I am the song**

I am the song that sings the bird.  
I am the leaf that grows the land.  
I am the tide that moves the moon.  
I am the stream that halts the sand.  
I am the cloud that drives the storm.  
I am the earth that lights the sun.  
I am the fire that strikes the stone.  
I am the clay that shapes the hand.  
I am the word that speaks the man.

—Charles Causley

#### **Birth**

Oh, fields of wonder  
Out of which  
Stars are born,  
And moon and sun  
And like me as well,  
Like stroke  
Of lightning  
In the night  
Some mark  
To make  
Some word  
To tell.

—Langston Hughes

#### **Childhood**

Joy, pleasure, beauty, kindness, glory, love,  
Sleep, day, life, light,  
Peace, melody, my sight,  
My ears and heart did fill, and freely move.  
All that I saw did me delight.  
The universe was then a world of treasure,  
To me an universal world of pleasure.

—Thomas Traherne

Oh, many a time have I, a five years' child,  
A naked boy, in one delightful rill,  
A little mill-race severed from his stream  
Made one long bathing of a summer's day;  
Basked in the sun, and plunged and basked again  
Alternate, all a summer's day, or coursed  
Over the sandy fields, leaping through groves  
Of yellow groundsel; or when a crag and hill,  
The woods, and distant Skiddaw's  
lofty height,  
Were bronzed with a deep radiance, stood alone  
Beneath the sky, as if I had been born  
On Indian plains, and from my mother's hut  
Had run abroad in wantonness, to sport  
A naked savage, in the thunder shower.

—From *The Prelude* —William Wordsworth



### A Song About Myself

There was a naughty Boy,  
And a naughty boy was he,  
He would not stop at home,  
He could not quiet be—  
He took  
In his Knapsack  
A Book  
Full of vowels  
And a shirt  
With some towels—  
A slight cap  
For night cap—  
A hair brush,  
Comb ditto,  
New Stockings  
For old ones  
Would split O!  
This Knapsack  
Tight at's back  
He rivetted close  
And followed his Nose  
To the North,  
To the North,  
And follow'd his nose  
To the North.

There was a naughty boy  
And a naughty boy was he,  
He kept little fishes  
In washing tubs three  
In spite  
Of the might  
Of the Maid  
Nor afraid  
Of his Granny-good—  
He often would  
Hurly burly  
Get up early  
And go  
By hook or crook  
To the brook  
And bring home  
Miller's thumb  
Tittlebat  
Not over fat,  
Minnows small  
As the stall  
Of a glove,  
Not above  
The size  
Of a nice  
Little Baby's  
Little fingers—  
O he made  
'Twas his trade

Of Fish a pretty Kettle  
A Kettle—  
A Kettle

Of fish a pretty Kettle  
A Kettle!

There was a naughty Boy,  
And a naughty Boy was he,  
He ran away to Scotland  
The people for to see—  
Then he found  
That the ground  
Was as hard,  
That a yard  
Was as long,  
That a song  
Was as merry,  
That a cherry  
Was as red—  
That lead  
Was as weighty,  
That fourscore  
Was as eighty,  
That a door  
Was as wooden  
As in England—  
So he stood in his shoes  
And he wonder'd,  
He wonder'd,  
He stood in his shoes  
And he wonder'd.  
—John Keats

### From all the Jails the Boys and Girls

From all the Jails the Boys and Girls  
Ecstatically leap—  
Beloved only Afternoon  
That Prison doesn't keep

They storm the Earth and stun the Air,  
A Mob of solid Bliss—  
Alas—that Frowns should lie in wait  
For such a Foe as this—  
—Emily Dickinson

### Over the Fence

Over the fence strawberries grow;  
Over the fence I could climb  
If I tried, I know—  
Berries are nice!  
—Emily Dickinson

### All shod with steel

—All shod with steel,  
We hiss'd along the polish'd ice, in games  
Confederate, imitative of the chace  
And woodland pleasures, the resounding  
horn,  
The Pack loud bellowing, and the hunted  
hare.

So through the darkness and the cold we  
flew,  
And not a voice was idle; with the din,  
The precipices rang aloud, and every icy  
crag  
Tinkled like iron; the distant hills  
Into the tumult sent and alien sound  
Of melancholy, while the stars,  
Eastward, were sparkling clear, and in the  
west  
The orange sky of evening died away.  
*From The Prelude*  
—William Wordsworth

### Romance

When I was but thirteen or so  
I went into a golden land,  
Chimborazo, Cotopaxi  
Took me by the hand.

My father died, my brother too,  
They passed like fleeting dreams,  
I stood where Popocatepetl  
In the sunlight gleams.

I dimly heard the master's voice  
And boys far-off at play,  
Chimborazo, Cotopaxi  
Had stolen me away.

I walked in a great golden dream  
To and fro from school—  
Shining Popocatepetl  
The dusty streets did rule.

I walked home with a gold dark boy,  
And never a word I'd say,  
Chimborazo, Cotopaxi  
Had taken my speech away:

I gazed entranced upon his face  
Fairer than any flower—  
O shining Popocatepetl  
It was thy magic hour:

The houses, people, traffic seemed  
Thin fading dreams by day,  
Chimborazo, Cotopaxi  
They had stolen my soul away!  
—W. J. Turner



### New Worlds

I saw new Worlds beneath the Water lie,  
New People; yea, another Sky  
And sun, which seen by Day  
Might things more clear display.  
Adventure strange! No such in Story we,  
New or old, true or feigned, see.  
What wondrous things upon the Earth are done  
Beneath, and yet above the sun?  
—From 'On Leaping Over The Moon'—Thomas Traherne

### High Flight (An Airman's Ecstasy)

Oh, I have slipped the surly bonds of earth  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed and joined the tumbling mirth  
Of sun-split clouds—and done a hundred things  
You have not dreamed of; wheeled and soared and swung  
High in the sun-lit silence. Hovering there  
I've chased the shouting wind along, and flung  
My eager craft through footless halls of air;  
Up, up the long, delirious, burning blue  
I've topped the wind-swept heights with easy grace,  
Where never lark nor even eagle flew;  
And while, with silent lifting mind I've trod  
The high untrespassed sanctity of space,  
Put out my hand, and touched the face of God.  
—John Gillespie Magee

My tale was heard, and yet it was not told;  
My fruit is fall'n, and yet my leaves are green;  
My youth is spent, and yet I am not old;  
I saw the world, and yet I was not seen:  
My thread is cut, and yet it is not spun;  
And now I live, and now my life is done.  
—From 'On the Eve of his Execution'—Chidiock Tichborne

Grief fills the room up of my absent child,  
Lies in his bed, walks up and down with me,  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with his form:  
Then have I reason to be fond of grief.  
—From King John —William Shakespeare

Behold, we know not anything;  
I can but trust that good shall fall  
At last—far off—at last, to all,  
And every winter change to spring.  
So runs my dream; but what am I?  
An infant crying in the night;  
An infant crying for the light,  
And with no language but a cry.  
—From 'In Memoriam'—Alfred, Lord Tennyson

### There Was a Child

There was a child went forth every day.  
And the first object he look'd upon, that object he became.  
And that object became part of him for the day or a certain  
part of the day, or for many years or stretching cycles of  
years.

The early lilacs became part of this child,  
And grass and white and red morning-glories, and white and  
red clover, and the song of the phoebe bird.  
And the Third-month lambs and the sow's pink-paint litter,  
and the mare's foal and the cow's calf,  
And the fish suspending themselves so curiously below  
there—and the beautiful curious liquid,  
And the water-plants with their graceful flat heads—all  
became part of him.

The field-spouts of Fourth-month and Fifth-month became  
part of him,  
Winter-grain sprouts and those of the light-yellow corn, and  
the esculent roots of the garden,  
And the apple-trees cover'd with blossoms, and the  
commonest weeds by the road,  
And the old drunkard staggering home from the outhouse of  
the tavern whence he had lately risen,  
And the school-mistress that pass'd on her way to the school,  
And the friendly boys that pass'd—and the quarrelsome boys,  
And the tidy and fresh-cheek'd girls,  
And all the changes of city and country wherever he went.

His own parents—they became part of him.  
The mother at home quietly placing the dishes on the supper-  
table,  
The father, strong, self-sufficient, manly, mean, anger'd,  
unjust,  
The blow, the quick loud word, the crafty lure,  
The family usages, the language, the company, the  
furniture—the yearning and swelling heart,  
Affection that will not be gainsay'd—the sense of what is  
real—the thought if after all it should prove unreal,  
The doubts of day-time and the doubts of night-time—the  
curious whether and how,  
Whether that which appears so is so, or is it all flashes and  
specks?  
Men and women crowding fast in the streets—if they are not  
flashes and specks what are they?  
Vehicles, teams, the heavy-plank'd wharves—the huge  
crossing at the ferries,  
The village on the highland seen from afar at sunset, the river  
between,  
Shallows, aureola and mist, the light falling on roofs and gables  
of white or brown two miles off,  
The schooner near by sleepily dropping down the tide,  
The hurrying tumbling waves, quick-broken crests, slapping.  
The strata of colour'd clouds,  
The horizon's edge,  
These became part of that child who went forth every day,  
and who now goes, and will always go forth every day.  
—Walt Whitman





## Top 10 VocalEssence British Music Concerts

**November 1972**

*A Tribute to Ralph Vaughan Williams*  
Lillian Fuchs, viola, Arnold Walker,  
narrator

**February 1979**

*The Music of Benjamin Britten*  
Sir Peter Pears, tenor

**May 1987**

*Paul Bunyan* by Benjamin Britten  
Wins 1988 British Gramophone Award for  
Best Opera Recording

**May 1994**

*There Will Always Be An England* with  
works by Britten, Elgar, Finzi, Gardner,  
Handel, Holst, Matthews, and Williams

**September 1997**

VocalEssence presents the Choir of King's  
College, Cambridge

**November 2000**

*A Garland for Linda* with works by  
Bennett, Berkeley, McCartney, Rutter,  
Swayne and Tavener

**March 2002**

Premiered Sir Richard Rodney Bennett  
*"A Farewell to Arms"*

**October 2006**

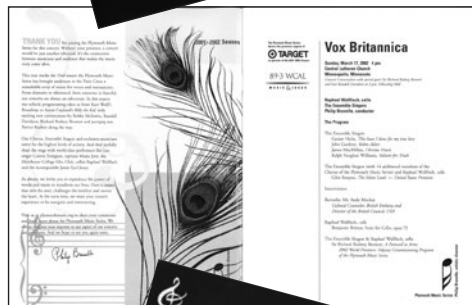
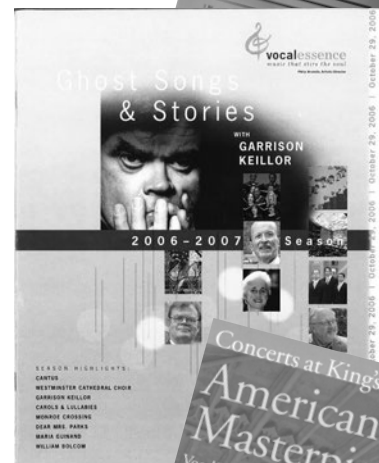
*Ghost Songs and Stories* with Garrison  
Keillor, included Judith Bingham's  
*Ghost Towns of the American West*

**January 2009**

Ensemble Singers Tour England:  
University Church of St. Mary the Virgin,  
Oxford  
Birmingham Town Hall, Birmingham  
St. John's Smith Square, London  
Lady Chapel, Ely Cathedral, Ely  
King's College Chapel, Cambridge  
BBC Maida Vale Studio 1, London  
(collaboration with BBC Singers)

**April 2012**

*Brits & Brass* with works by Britten,  
Bingham, O'Regan, Parry, Rutter, and  
S.S. Wesley



## Program Notes

**Glorious Majesty**, Aaron Jay Kernis  
*World Premiere*

Psalm 104 is a voluminous text filled to overflowing with the glories of creation, earth and of the heavens. It begins and ends with God in the Universe, then describes the creation of the heavens, nature, the creatures of the earth and humankind. It celebrates our sacred relationship to the Divine and all life on Earth, closing with praise for God and all of life.

It was a challenge to compress this text for this piece, but I tried to keep the entirety of it in mind while choosing the sections I found most evocative for a choral setting. Contrasting sections with large and small groups of singers heighten the alternation between praise of God and of God's creation.

It looks for balance between the harmonically stable and wayward—often shifting mode suddenly, then returning to calmer harmonies that show roots in early church music. This version of Psalm 104 comes from the 1535 edition of Miles Coverdale in a modernization from 2000 by William S. Peterson.

I am thrilled that Philip Brunelle and the Ensemble Singers are giving the world premiere of this work in Minneapolis, my longtime second musical home. I have enjoyed such a fruitful and warm relationship with them over the years, and am delighted to be back with them today.

*Glorious Majesty* was generously commissioned by Soli Deo Gloria, as part of their Psalms Project, made possible by a grant from Lilly Endowment Inc. At the heart of Soli Deo Gloria's mission is the commissioning of new sacred music from the world's leading composers, and in addition sponsors sacred music concerts and recordings around the world.

*Glorious Majesty* was composed in honor, and in loving memory of Anita Nelson.

### **Hymns for the Amusement of Children**, Conrad Susa

Christopher Smart wrote his *Hymns for the Amusement of Children* in 1771, the last year of his life, while he was in debtor's prison. No stranger to prisons and mental institutions, he seems to have been afflicted with a sort of religious mania which some of his detractors considered to be madness. Boswell records Dr. Johnson as saying, "Madness frequently discovers itself merely by unnecessary deviation from the usual modes of the world. My poor friend Smart showed the disturbance of his mind by falling on his knees and saying his prayers in the street, or any other unusual place. Now although, rationally speaking, it is greater madness not to pray at all than to pray as Smart did, I am afraid there are so many who do not pray, that their understanding is not called into question."

Smart's collection consists of thirty-six hymns, together with three unnumbered hymns as a tailpiece. The poems are dedicated to His Highness Prince Frederick, the second son of

George III, and "composed for his amusement ... with all due submission and respect [and] humbly ascribed to him as the best of Bishops." The frontispiece to the collection shows the Prince as a bishop, aged seven, having held his See since he was six months old.

Lighter and more accessible than Smart's best poems (*Jubilate Agno* and *Hymn to David*, familiar in the setting by Benjamin Britten), the *Hymns for the Amusement of Children* were meant to instruct through entertainment.

Having decided the Hymns were already sufficiently instructive, I chose to emphasize their more amusing aspects by locating Smart's sensibility with the American popular music forms and singing styles, as follows:

1. *For Sunday*, in calypso style as if for Harry Belafonte
2. *At Dressing in the Morning*, modeled after (and for) Elton John
3. *Against Despair*, in a flowing folksong style (with a tango thrown in) as if for Judy Collins; a brief piano cadenza leads directly to
4. *For Saturday*, a sort of "Carnival in Rio" that Louis Armstrong might have sung;
5. *At Undressing in the Evening*, moody blues suitable for, say, Al Green or Johnny Mathis;
6. *The Conclusion of the Matter*, as if for Roberta Flack or Barbara Streisand.

In addition to the toying with the singing styles and dance forms, the Hymns in the cycle are arranged to form a rudimentary plot: the first and last Hymns are sung by a parent, while the inner group is sung by the child. The whole set, like the classical sets of six (which commemorate the six days of Creation, Wednesday being the piano cadenza) spans a week in the child's life and symbolizes the span of one's whole life.

—Conrad Susa

**There Was a Child**, Jonathan Dove  
*U.S. Premiere*

From an early age music gave my life meaning, especially choral music, so commissioning a piece to celebrate my son Robert's life seemed an obvious thing to do—if a bit rash! I worked in music and knew it was possible. Jonathan Dove was the obvious choice of composer for me, I was first struck by hearing his music in the theatre years ago and subsequently worked with him on his first concerto commission. His strong feeling for community connected with my need for the piece to be universal. Robert's father, Richard Van Allan, was rehearsing Jonathan's first main-stage opera, *Flight*, at Glyndebourne in the summer of 1999.

Robert, aged 19, drowned while snorkelling in Thailand on June 21st 1999. Jonathan never knew him but we spent much time talking about him and *There was a Child* has surpassed all my expectations. Jonathan has completely captured Robert's spirit



in this modern oratorio which traces a young life, from birth through childhood to young manhood, through a sequence of poems. Robert was a thoughtful, warm, happy, fun-loving, fearless person with great compassion and love of mankind; he grabbed every opportunity that came his way and his adventurous spirit has inspired all of us who knew and loved him—he would have been delighted to have had such a joyous piece of music written to celebrate his life and the lives of all young people taken from us too soon.


—Rosemary Pickering

When Rosemary Pickering asked me to write a piece to celebrate the life of her son, I think we both immediately felt it should involve singing. Singing with other people is one of the most joyful activities I know, so this had to be a choral work. And music celebrating young life should include the sound of children's voices. The idea of mother and son suggested two soloists, soprano and tenor. Accompanying these different voices would be all the colours of the symphony orchestra. The Norfolk and Norwich Festival and the City of Birmingham Symphony Orchestra joined in this commission to create a large-scale piece of communal music-making.

I started looking for words for all these voices to sing. I found poems by Charles Causley and Langston Hughes describing the wonder of birth; by Wordsworth, Keats, Traherne and Emily Dickinson conjuring up different aspects of childhood—naughtiness, carefree playfulness, youthful adventures. My choices were informed by stories Rosie and Richard had told me about their son Robert—absolutely particular stories about a unique individual, but which also conjured up archetypal images of youthful liveliness, mischief and outdoor escapades.

Most of the texts are celebratory, but there is no avoiding the terrible moment when a young life is cut short in the midst of adventure. Shakespeare evokes the grief of a mother for her child and Tichborne sings of death coming too soon. I didn't want the piece to end here, and it was important to Rosie to remember all the joy her son's short life brought her. Walt Whitman's poem *There was a Child went Forth* is a radiant vision of a child absorbing everything around him and connecting with the whole world.

—Jonathan Dove




season  
**45**  
2013-2014

# Cocktails + Cabaret

**Monday, November 18, 2013**  
5:30 – 8:00 pm  
Starring **Simone Perrin, Bradley Greenwald, Greta Oglesby** and **Dieter Bierbrauer**;  
**Philip Brunelle**, Piano; and **Peter Rothstein**, Director  
Metropolitan Ballroom & Clubroom  
5418 Wayzata Boulevard, Golden Valley

**To purchase tickets, visit**  
[www.vocalescence.org/cabaret2013](http://www.vocalescence.org/cabaret2013)  
or call 612-547-1459.

All proceeds from this event benefit  
the VocalEssence Education Programs.



**Philip Brunelle**, Artistic Director

photo: Mike Krivit, Krivit.com

## Biographies



**Jonathan Dove** was born in London, the son of architects, and was playing the organ in his local parish church by the age of 12. Dove's early musical experiences came from playing

the piano, organ and viola. He studied composition with Robin Holloway at Cambridge. During his formative years, Dove got to know singers and the complex mechanics of the opera house through playing for rehearsals and devising outreach projects for large- and small-scale opera companies.

Dove's straightforward, essentially diatonic, musical language is especially well suited to choral music and he has composed several popular anthems as well as the large-scale cantata *The Passing of the Year* (2000). In 2009, The Minnesota Opera hosted the American premiere of Dove's opera *Pinocchio*. Other works include a number of anthems including: "I am the day", "Bless the Lord", "O My Soul", "The Star Song" (dedicated to long-time VocalEssence patron John Bjorklund), and "I will lift up mine eyes". His carol, "The Three Kings", was commissioned for the famous Nine Lessons and Carols service at King's College Cambridge on Christmas Eve 2000, and VocalEssence performed it for *Welcome Christmas* in 2003.



**Aaron Jay Kernis** studied composition in San Francisco, Manhattan and at Yale with John Adams, Jacob Druckman, Morton Subotnik, and Charles Wuorinen. His style

has a transparency and emotional eloquence, a truly eclectic musical language that incorporates the influences of Latin rhythms, jazz and rap as well as the harmonic worlds of the Romantic masters, the Renaissance and Hildegard von Bingen. One of the youngest composers ever to be awarded the

Pulitzer Prize in Music, Kernis won in 1998 for his String Quartet No. 2, *musica instrumentalis*, which was commissioned and premiered by the Lark Quartet. VocalEssence commissioned "The Love of God"; a work that has been performed in numerous concerts both in the USA and England. Kernis has enjoyed a close association with the Minnesota Orchestra since 1992, and was the founder and director of its annual Composer Institute.



**Conrad Susa** was for many years resident composer for the Old Globe Theatre in San Diego and served as dramaturge for the O'Neill Center in Connecticut. He has written

numerous scores for documentary films and PBS television productions, choral and instrumental works and operas (*Transformations*, *Black River*, *The Dangerous Liaisons* and *The Love of Don Perlimplin*) commissioned by the Minnesota Opera Company, San Francisco Opera and Pepsico and a church opera (*The Wise Women*) for the American Guild of Organists. He has won numerous awards, including Ford Foundation fellowships, National Endowment for the Arts grants and a National Endowment Consortium grant. Susa is on the faculty of the San Francisco Conservatory of Music and was commissioned by VocalEssence for his Christmas bestseller, "Carols and Lullabies", recorded by the Ensemble Singers in 2004. VocalEssence has performed many of his choral works over the years.



Soprano **Maria Jette** has performed extensively on the concert stage, appearing with the Los Angeles Chamber Orchestra, Houston Symphony Orchestra, New York

Chamber Symphony, Saint Paul Chamber Orchestra, Minnesota Orchestra and

many others. She has been a regular guest at the Oregon Bach, Victoria Bach and San Luis Obispo Mozart Festivals, the Oregon Festival of American Music, and on Public Radio International's *A Prairie Home Companion*.

Maria has performed more than 45 operatic roles, including the role of "Mrs. Olson" which she created for the May 2002 Saint Paul Chamber Orchestra premiere of Garrison Keillor's operatic excursion, *Mr. and Mrs. Olson*. Maria performed with VocalEssence for the world premiere of Francis Grier's *The Passion of Jesus of Nazareth* in 2006 and concerts of William Bolcom's music during the *Illuminating Bolcom* festival held in Spring 2007. In 2008-2009, she joined VocalEssence in the 40th Birthday Party celebration hosted by Garrison Keillor and also performed as soprano soloist in the world premiere of Lawrence Siegel's *Kaddish*. Last year, she performed with VocalEssence in *Welcome Christmas*.



Tenor **Dan Dressen** is a professor of music at St. Olaf College and Associate Provost of the College. His operatic experience includes roles with Washington Opera, Cleveland Lyric Opera

and The Minnesota Opera, including the world premiere of Ricky Ian Gordon's *The Grapes of Wrath*. He has also performed with The Saint Paul Chamber Orchestra, Minnesota Chorale, Dale Warland Singers, and North Star Opera.

Dan has sung with VocalEssence for over twenty-five years and is featured in its recordings of Benjamin Britten's *Paul Bunyan* and Aaron Copland's *The Tender Land*. Dan joined VocalEssence for the world premiere of Francis Grier's *The Passion of Jesus of Nazareth* in 2006 and sang in William Bolcom's *Songs of Innocence and of Experience* in 2007. In 2008, he sang with VocalEssence at the "40th Birthday Party with Garrison Keillor", John Philip Sousa's *El Capitan* in 2010 and *Brits & Brass* in 2012.



## The St. Olaf Choir



The **St. Olaf Choir** is comprised of 75 mixed voices. For over a century, the choir has set a standard of choral excellence and remained at the forefront of choral artistry. Conducted since 1990 by Anton Armstrong, the St. Olaf Choir continues to develop the tradition that originated with its founder, E. Melius Christiansen started in 1912.

The ensemble's annual tour brings its artistry and message to thousands of people across the nation and around the world. The St. Olaf Choir has taken 14 international tours and performed for capacity audiences in the major concert halls of Norway, France, South Korea, New Zealand, Australia, New York City, Washington, D.C., Chicago, Los Angeles, Dallas, and the Twin Cities. A selection of previous performances with VocalEssence include: "Musique de France" at the Cathedral of St. Paul and WITNESS with André Thomas.

### SOPRANO 1

Elysa Bond  
Oda Carlsen  
Emily Hill  
Sarah Krolak  
Emma Ostby  
Samantha Rude  
Sarah Stevens  
Kate Wellenstein  
Michelle Yancey

### SOPRANO 2

Meredith Arevalo,  
Laina Bennett  
Chloe Elzey \*  
Lauren Hahn  
Sarah Hammel  
Hannah Herndon  
Danielle Long  
Erin Schmidt •  
Ngairé Whiteside-  
Bull

### ALTO 1

Katherine Jardon  
Amy Lohmann  
Sophia Magro  
Alexandra Mauney  
Kat Middeldorp  
Kirsten Newlin •  
Emily Nyberg  
Kirsten Overdahl  
Olivia Snortland  
Alexandra Tilton

### ALTO 2

Natalie Aloï  
Katrina Atkinson  
Alice Berry \*  
Alyssa Boehnlein  
Haley Flom  
Rosa Haxton  
Wenle Lado  
Jessica Lawdan  
Eleanor Mears

### TENOR 1

Jonathan Bauman  
Devin Hair  
William Holt  
Colin Krueger  
Greg Martin  
Kaya Petersen  
Gabe Smith  
Zach Westermeyer

### TENOR 2

David H. Anderson  
Webster Crist  
Ben Dulak •  
Andrew Hirst  
John Holmstrom  
Zachary Jackson  
Jamie Marshall \*  
Tucker Moore

### BASS 1

Bobby Barjasteh  
Zebulon Frantzich  
Nathaniel Hendrix  
Harrison Hintzsche  
David Koser  
Andrew Parr  
Peter Sepulveda  
Emory Tower  
Duncan Tuomi

### BASS 2

Carsten Bosselman  
David DeLuca  
Will Esch \*  
Jacob Fossing  
David Hahn  
David Hastings •  
Evan Quinell  
Mitchell Rennie  
Adrian Rossing  
Isaac Sorenson  
Charlie Tapio

\* Section leader  
• Officer and  
Management

## Northfield Youth Choirs



Based in Northfield, Minnesota and founded in 1986, the **Northfield Youth Choirs (NYC)**, lead by Artistic Director Elizabeth Shepley, has provided singers in grades 1–12 the opportunity to enjoy weekly rehearsals with nationally renowned directors and music educators, twice yearly retreats, area performances and tours appropriate to their ages and developing voices. The NYC organization's philosophy can be summed up by the words of a Czech composer: "Music is not only a gift, but also a service; not only a work, but also a struggle; not only a mission, but also a message."

Danny Allin  
Isabel Aylin  
Carson Babbini  
Mary Baumgartner  
Halvor Bratland  
Synneva Bratland  
James Bull  
Bella Callery  
Catherine Carson  
Lily Evavold  
Alaina Falck  
Katelyn Fette  
Annika Fisher  
Emma Fisher  
Cullen Hauck  
Marcus Hauck  
Signe Hauck  
Tatum Hauck  
Anna Hawkins-Saurer  
Elsa Hoff  
Ellie Ims  
Elsa Kasten  
Max Kasten  
Katelyn Kayoum  
Madeline Kerling  
Jessica Labenski  
Wayne LaVine  
Emmett Lefkowitz  
Peder Lindell  
Siri Lindell  
Emily Lorence  
Hannah Mahr  
Laurel Martinson  
Addison Monroe  
Christina Narveson  
Addie Nelson  
Ruth Nelson  
Abram Noble

Lily Noble  
Sol Noble  
Laura Olson  
Annalee Olson-Sola  
Claire Paulsen  
Julia Radtke  
Joseph Reiland  
Rachel Reiland  
Haakon Rustad  
Noah Salmonson  
Chloe Schwietz  
Christina Snesrud  
Maya Snesrud  
Grace Stadler  
Chloe Thomas-Green  
Lucia Upham  
Emily Walser-Kuntz  
Eli Warren  
Anna Weber  
Brooke Weed  
Amelia Weir

## Orchestra

### VIOLIN I

Natalia Moiseeva  
Jill Olson  
Brenda Mickens  
David Mickens  
Elise Meichels  
Troy Gardner  
Judy Thon-Jones

### VIOLIN II

Laurie Petruconis  
Melinda Marshall  
Lydia Miller  
Huldah Niles  
Heidi Amundson  
Miriam Griffiths

### VIOLA

David Arnott  
Tamas Strasser  
Jennifer Kalika  
James Bartsch  
Valerie Little

### CELLO

Jim Jacobson  
Kirsten Whitson  
Teresa Richardson  
Anna Vazquez

### BASS

Christopher Brown  
John Michael Smith  
Rahn Yanes

### HARP

Min Kim

### FLUTES

Michele Frisch  
Jane Garvin

### OBOE

Sarah Carmack  
Stanley King

### CLARINET

Karrin Meffert-Nelson  
Rina Kraut

### BASSOON

Coreen Nordling  
Laurie Merz

### HORN

Caroline Lemen  
Gina Goettl  
Tim Bradley  
Rebecca Jyrkas

### TRUMPET

Dan Fretland  
Ashley Hall  
Pam Humphrey

### TROMBONE

Larry Zimmerman  
John Tranter  
Rick Gaynor

### TUBA

Paul Budde

### PERCUSSION

David Hagedorn  
Will Kemperman  
Andrew Myers

### TIMPANI

Paul Hill

## Education Spotlight

### Raise your voice! Choral Advocacy

VocalEssence has a long history of advocating for the choral arts, which is evident in our actions in the community. We recognize emerging high school talent through our apprentice programs. Talented choral leaders in our school communities receive awards for groundbreaking work. Our staff serves in leadership roles in Minnesota Citizens for the Arts. And VocalEssence supports emerging composers through commissioning and premiering new works.

However, we want to do more. This past summer, a Board task force identified our role in advocating for the choral art form: **Connections, Education and Diversity.**

**Choral Connections:** Celebrating and deepening the richness of our choral community

Did you know?

- An estimated 42.6 million people in the U.S. sing in more than 270,000 choruses today—that's far more than participate in any other performing art.
- People who sing in choruses demonstrate characteristics that make them remarkably good citizens.
- Minnesota has a stronger level of commitment to singing as evidenced by a higher number of singers in semi-professional/professional choirs than the national average and Minnesota Public Radio's new 24/7 Choral Stream.

Join us in our advocacy efforts and **raise your voice for choral music** by visiting <http://www.vocalescence.org/advocacy>.

## Raise Your Voice for Choral Music!



## Join us for our 45th Anniversary Season as a Season Subscriber!

Did you know?

- Subscribers save up to 25% off tickets and receive the best seats in the house
- Free Ticket exchanges for any performance during the season
- Reserved seats at every concert

Join the family!  
Season Tickets  
on sale now:

612-371-5642 or  
[www.vocalescence.org](http://www.vocalescence.org)



## Are you a choral lover in your 20s or 30s?



Join us at the VocalEssence Resonate event after the concert at the DoubleTree Hotel in Minneapolis for Happy Hour with *There Was a Child* composer Jonathan Dove. Appetizers provided.

Who: Young Choral Geeks (or young at heart)

What: Happy Hour with composer Jonathan Dove

When: Immediately after the concert

Where: DoubleTree by Hilton Hotel Minneapolis (11th and LaSalle)



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## About VocalEssence

### The Mission of VocalEssence

*VocalEssence champions choral music of all genres, celebrating the vocal experience through innovative concerts, commissions, and community engagement programs.*

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 100-voice VocalEssence Chorus, the 32-voice professional 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, from the spoken word to choral singing.

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 160 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.

Beyond its work in performances and recordings of choral music, VocalEssence reaches into the community with programs that impact thousands of students, singers and composers every year. **WITNESS** celebrates the contributions of African Americans to our shared American heritage through concerts, recordings and comprehensive school programs. **¡Cantaré!** brings the talents of composers from Mexico directly into Minnesota classrooms. VocalEssence partners with American Composers Forum to offer the annual **Welcome Christmas Carol Contest**.

## Philip Brunelle

*Artistic Director and Founder*



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. In addition, to date VocalEssence has commissioned more than 160 works. Philip has conducted symphonies (New York Philharmonic, Seattle Symphony, and Minnesota Orchestra among others) as well as choral festivals and operas on six continents.

Over the past decade Philip has been deeply involved with the International Federation of Choral Music (IFCM). He served as president of the Sixth World Symposium on Choral Music held in Minneapolis (2002), was on the Artistic Committee for the Eighth Symposium, held in Denmark (2008), and the Ninth Symposium, held in Argentina (2011). He is a Vice President of the IFCM Board and is now serving as Executive Director for the 2014 World Choral Symposium to be held in Seoul, South Korea.

Philip holds five honorary doctorates, was invested as an Honorary Member of the Order from the British Empire (MBE) in 2005 for his services to music, and Commander of the Royal Norwegian Order of Merit in 2007. He has also been honored by the governments of Sweden, Hungary, and Mexico.



## Sigrid Johnson

*Associate Conductor*

As the associate conductor of VocalEssence, Sigrid Johnson is

affectionately known as “Ears”—for her unique skill in helping develop the choral blend and balance that give the VocalEssence Chorus and Ensemble Singers their signature sound. She provides expert input in the selection of repertoire and assists throughout the audition process. Her ability to achieve excellence in choral blend and intonation is a priceless asset to VocalEssence.

Sigrid is a member of the voice and choral faculty of St. Olaf College in Northfield, Minnesota, and the conductor of the Manitou Singers, St. Olaf's 100-voice first-year women's chorus. She maintains an active schedule as a guest conductor and clinician at choral festivals, workshops and all-state music festivals across the country. She is known internationally for her work with musicians at all levels, having conducted workshops in Australia, the Netherlands, Sweden and Finland. In August 2008, Sigrid was one of the featured lecturers for the Eighth World Symposium on Choral Music in Copenhagen; in 2011, she was featured in the Ninth World Symposium, to be held in Argentina.

Sigrid is active in the American Choral Director's Association, the Music Educator's National Conference, the International Federation for Choral Music, and Chorus America.

## Tesfa Wondemagneghu

*Assistant Artistic Director*



Tesfa Wondemagneghu, Assistant Artistic Director of VocalEssence, previously served as Director of Choral Activities at Freedom High

School in Orlando, Florida. During his tenure at FHS, Tesfa was named Orange County Public School Teacher of the Year (2013) and received the Macy's National Gift of Teaching Award (2013). He led his choirs in performances at state conventions of the American Choral Directors Association (2010 & 2012) and the Florida Music Educators' Association (2011).



Tesfa has presented workshops and conducted honor choirs in Florida, Tennessee, Ohio, and Costa Rica. As a tenor soloist, he has performed both in the United States and internationally in Germany, Austria, and Hungary, and Costa Rica under the batons of such conducting luminaries as André Thomas, Anton Armstrong, Krzysztof Penderecki, and Rodney Eichenberger.

Tesfa is active in the American Choral Directors Association, the Music Educator's National Conference, and the National Association of Teachers of Singing.

Tesfa holds a Master of Music degree in Choral Conducting and Vocal Performance from the Florida State University and a Bachelor of Music degree in Vocal Performance from the University of Memphis.

## Charles Kemper

*Accompanist*



Charles Kemper, pianist, has taught at St. Olaf College, Northwestern College and Bethel University, and is currently organist for Calvary Baptist Church in Roseville, MN.

A native of Houston, Texas, Charles made his debut with the Houston Symphony at the age of 17, playing Rachmaninoff's Second Piano Concerto. He has earned several degrees in piano performance, including a doctor of musical arts degree from Yale University. He has appeared as a soloist with the New Haven Symphony, University of Houston Orchestra, Yale Philharmonia, and the Jacksonville Symphony. Charles has been the VocalEssence staff accompanist since 1993.



## VocalEssence 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 indeed, around the world.

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 were featured last November at the 50th Anniversary Celebration of the American Choral Directors Association of Minnesota. In March, they were invited to perform 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.

## VocalEssence 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.

## VocalEssence Chorus & Ensemble Singers

### SOPRANO

Amanda Allen  
AnnaLisa Anderson  
Barbara Anderson  
Stacey Athorn  
Diane Balfany  
Jennifer Bevington\*  
Hannah B. Bolt  
Dana Brinton  
Marie Colangelo  
Maria Therese Deutsch  
Judy Drobeck  
Vickie Dunn  
Elizabeth Egger  
Jodie-Marie Fernandes  
Mary Gossett  
Angela Grundstad\*  
Kristina M. Guiffre  
Alicia M. Hanson  
Katie Henrichsen  
Amanda Inhofer\*  
Ashley Jacobson  
Sharanya Johnson  
Meghan Kane  
Anika Kildegaard  
Jan Kilton  
Kartra Kohl  
Heidi Larson  
Benta LeMunyon  
Hannah Lindahl  
Joy MacArthur  
Jessica McMahan  
Carolyn M. Steele\*  
Padra Ann Maria Moua  
Christina Pederson  
Laura Roche  
Margaret Sabin\*  
Nadine Sanders  
Ann M. Sather  
Cheryl E. Roberts Saunders  
Ann L. Schrooten\*  
Mari M. Scott\*  
Sandra Shallcross  
LeAnn Stein  
JoAnna Swantek\*  
Kristin Swedlund  
Jennifer Vickerman  
Jennifer E. Wallis  
Sharon Williams

### ALTO

Alanna Bach Kucera  
Jo Michelle Beld  
Rebecca Bellman  
Kristin Borski  
Patty Campbell  
Sarah Fincham  
Anne K. Gleeman  
Kate Gordhamer  
Yvonne Grover  
Autumn Gurgel  
Dee Hein  
Robin J. Helgen\*  
Katherine Scholl Holisky  
Kristin Howlett  
Sally Jaffray  
Kirkja Anna Janson  
Jeanne Kavanaugh  
Jennifer Kisner  
Sheri Lieftring  
Marita Link\*

### Judith McClain Melander\*

Anna Meek\*  
Kristi Mueller  
Laura J. Nelson  
Clara Osowski\*  
Krista J. Palmquist\*  
Brandee Polson  
Signe Rosenau  
Coral Sampson  
Sandra Schoenecker\*  
Laura Tanner  
Ruth Torkelson  
Karen Wilkerson\*  
Andrea Young  
Cynthia L. Youtz

### TENOR

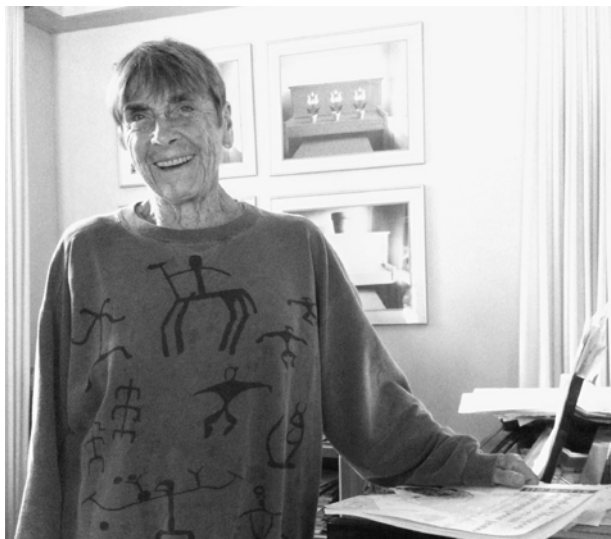
Steve Aggergaard  
Max Athorn  
Kevin L. Bailey\*  
Scott Berger  
Chase Daniel Burkhardt\*  
Richard J. A. Cedergren  
Lloyd Clausen  
Anders Eckman\*  
Michael Fairbairn\*  
Robert J. Graham\*  
Curtis Kettler\*  
David Kozisek\*  
Nicholas Mattsson  
William Pederson\*  
Jordan Ray  
Spencer Rudolf  
Luke Slivinski  
Bryan Oliver Smith  
Rabindra Tambyraja

### BASS

Eric Bartlett\*  
Steve Burger\*  
Deric W. Craig\*  
Joseph Ellickson\*  
Elwyn Alexander Fraser Junior  
Ryan French\*  
John R. Henrich  
Stephen Hughes  
Seth Keeton\*  
Stephen Kemp  
Benjamin Kucera  
Joshua LaGrave  
Philip Lowry  
Robert Metzger  
Paul L. Nevin  
Milo Oien-Rochat  
Sheridan O'Keefe  
David Olson  
Christopher William Paulson  
Jonathan Pinkerton  
Brian D. Ruhl  
Jake Runestad  
William B. Smale  
Robert C. Smith\*  
Trent Stenoien  
Josiah Telschow\*  
Dwight S. Williams  
Shane Wilson  
Michael Reid Winikoff

*\*indicates member of the Ensemble Singers*

## Donor Spotlight: Louise Heffelfinger



To meet Louise Heffelfinger is to find out immediately that she is a generous person filled with energy and curiosity.

If you visit her, she simply won't let you leave without asking if you would like a tomato or cucumber from her garden, and if you've gotten enough of them. As a gardener, Louise knows that in order to get a good yield, it takes time and continued effort. And, of course, you first need to plant a seed.

She knows the same is true of choral music. For over thirty years, she has given not only her treasure, but also her time and talent in order to help nurture choral music and the impact VocalEssence has in Minnesota and the world.

She first came across VocalEssence when it was called the Plymouth Music Series. As someone with a strong music background and a great love of the piano, she joined the bell choir at Plymouth Congregational church in 1988, though she was first introduced to Philip Brunelle and his chorus long before.

"I heard the choir over the sound of

our bells," Louise said. "It was simply powerful. I knew that it was something that I wanted to help grow."

And help it grow she did as VocalEssence achieved international attention through recordings and touring thanks to her interest and generous contributions. Even today, as an honorary board member, she still gives to ensure that choral music in Minnesota stays strong.

**"The sound of success is knowing that I can hear another generation of singers and listeners. It's why I continue to give."**

—Louise Heffelfinger

Her passion for music was a seed planted early on in her life, which continued throughout her life. She took up the piano as a child, and ever since, a day hasn't past where she did not sit down to play the piano. As an alto at Carleton College, she found harmony with her soprano roommate. And, she picks up the accordion and cello occasionally.

She still attends VocalEssence concerts to hear that same sound she heard over forty years ago.



**November 14, 2013**

Support VocalEssence to the MAX on Thursday, November 14 by making a donation through GiveMN.org.

### Why donate on GIVE TO THE MAX Day?

- **Golden Ticket.** Every hour starting at 12 am, on November 14, GiveMN.org will choose a lucky donor to have an additional \$1,000 added to their donation.
- **It's easy!** New this year, you can schedule your donation starting on November 1st. You also can add nonprofits to an online shopping cart and only enter your credit card once.
- **Help Kids.** Money from your donation will go to support the VocalEssence education programs, including ¡Cantaré! and WITNESS, that inspire more than 5,000 students every year to love music



# The Endowment Honor Roll

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James & Tomie Conaway  
Dick & Suzie Crockett  
Kent & Dee Ann Crossley  
Chuck Denny  
Len & Susan Druskin*

*Hope Esparolini  
Floyd & Caron Farmer  
Jerry & Cathie Fischer  
Jack & Amy Fistler  
Gloria Freeman  
Susan & Barry Graceman  
Dee & Laurie Halberg  
Jim & Elaine Halls  
Margarette & Charles Hann  
David & Mim Hanson  
Nils & Ann Hasselmo  
Louise Heffelfinger  
John & Robin Helgen  
Bill Hodder  
Arthur & Donna Hogenson  
Gordon & Nita Howell  
Pat & Bob Hoyt  
Hella & William Hueg  
Charles & Karen Humphrey  
Thomas Hunt & John Wheelihan  
Thelma Hunter  
Sally Hwang  
Jerry Johnson  
Josie Johnson  
Jan & Tom Kilton  
Bill & Jan Kimes  
N. Judge & Reatha Clark King  
Henry & Pat Langer  
Mark & Susan Larson  
Ken Latham  
Jeffrey & Ingrid LeMunyon  
Don & Joann Leavenworth  
Charles & Anne Leck  
Elaine Leonard  
Ron & Nikki Lewis  
Tom & Helen Lockhart  
Judy Lund  
Tom & Margie Lundberg  
Charles & Hertha Lutz  
John & Mary Anne Mauriel  
Dick & Joyce McFarland  
Mary Bigelow McMillan  
Al & Mary Agnes McQuinn  
Dave & Linda Mona  
Fred & Ann Moore  
Betty Myers  
Deborah Nelson  
Glen & Marilyn Carlson Nelson  
Glen & Marilyn Carlson Nelson  
Don & Gerda Nightingale  
Bob & Dorothy Ollmann*

*continued on next page*

## Special Tributes

*continued from previous page*

Alan Onberg  
 Joe & Clara Osowski  
 Joan Parsons  
 Daniel & Nancy Peterson  
 Paul & Virginia Pfeiffer  
 Jonathan Pinkerton & Julia Rice  
 Douglas & Mary Platt  
 Rich & Nancy Power  
 Paul & Abigail Pribbenow  
 Lois Quam  
 Curtis & Shirley Ramlet  
 Lois Rand  
 Mike & Laura Robinson  
 Keith Rodli & Katharine Grant  
 Brian & Barbara Ruhl  
 Coral Sampson  
 Earl Sanford & Barbara Flanagan  
 Stephen & Sharli Schaitberger  
 Ann Schrooten & Dawn Wieczorek  
 Gale Sharpe  
 Leon Shaw  
 Sue Shepard & Don Helgeson  
 David & Ann Smith  
 Carol Southward  
 Charles Stanhope  
 Cherie Stofer  
 Bill & Sara Stout  
 John & Marcia Stout  
 Paul Thatcher  
 Jean Thomson & John Sandbo

Lynn & Carol Truesdell  
 Andy & Katrina Wallmeyer  
 Clifton & Betty Ware  
 David & Ruth Waterbury  
 David Wendt  
 Dobson & Jane West  
 John Westrom  
 Gary & Karen Wilkerson  
 Wilson & Gayle Graham Yates  
 Al & Judy Zabin

In honor of Katryn Conlin  
 Kathleen Glaser

In remembrance of Elsie H. Goetz  
 Goeta Goetz Bird

In remembrance of Lauretta Graetz  
 Jere Graetz

In honor of Jack & Linda Hoeschler  
 Terry & Kristen Hoeschler O'Brien

In remembrance of Barbara Laederach  
 David & Ann Buran  
 Don & Bev Norris

To my loving spouse and guest VocalEssence  
 conductor, Bob Lee  
 Mary Schaffner

In remembrance of Ken Pokomy  
 John & Joan Colwell

In remembrance of Roy A. Sather  
 Ann Sather  
 In honor of the wedding of Henry Charles Smith  
 and Norma Jean Falink  
 Elizabeth Murray

In honor of the wedding of Ed Sootsman  
 and Scott Applewick  
 Mary Lou Judd Carpenter

In remembrance of Richard (Dick) Stuck  
 Elaine Arndt  
 Philip & Carolyn Brunelle  
 David & Ann Buran  
 Nancy Nelson & Bill Carlson  
 Mary Lou Judd Carpenter  
 Clyde & Patti Collins  
 John & Joan Colwell  
 Tom & Phyllis Colwell  
 Marcus & Joan Cox  
 Tucker & Carolyn Dahl  
 Alan & Stephanie Gordon  
 Ken & Suanne Hallberg  
 Tor & Sunny Hansen  
 David & Mim Hanson  
 Dob & Janis Hardy  
 James & Jane Riley-Koll  
 Bud Kraehling  
 Jack & Cindy Lau  
 Mary Lou Loud  
 Irene Lovejoy  
 Jan Mattox  
 Craig & Judy Moen  
 Richard & Suzanne Moriarity

Jo Nielsen  
 Don & Bev Norris  
 Paul & Joan Otness  
 Dean & Masako Potter  
 Elizabeth Ralles & Al Aukee  
 Sue Shepard & Don Helgeson  
 John & Carmen Skog  
 Mary Sommers  
 Bill & Sara Stout  
 Charles & Marilyn Stuck  
 Richard & Rosemary Thorsen  
 Gedney & Emily Anne Tuttle  
 Jack & Anita Witta  
 Timothy Zuel

In honor of VocalEssence and Philip Brunelle's  
 outstanding contributions to new choral music  
 James Kallembach

In remembrance of John Welshons  
 Rick & Katie Fournier

In remembrance of Karin Wendt  
 David Wendt



# Plymouth Church in Minneapolis—

## Engaging our community, honoring all diversity, celebrating the arts.



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 Philip Brunelle, Organist and Choirmaster  
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