



2014-2015
46TH ANNIVERSARY SEASON

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P.D.Q. BACH & PETER SCHICKELE BIRTHDAY BASH

Friday, April 10, 2015 at 8 pm
Ted Mann Concert Hall
2128 Fourth Street South
Minneapolis, MN

*Pre-Concert Conversation with Classical Minnesota Public Radio
Host John Birge and Peter Schickele at 7 pm.*

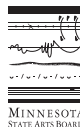
VocalEssence Chorus & Ensemble Singers
University of Minnesota Wind Ensemble
Craig Kirchhoff, *conductor*
Philip Brunelle, *conductor*
Charles Kemper, *pianist*

2014-2015 SEASON SPONSORS



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**In remembrance*

Artistic Staff

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Sigrid Johnson, Associate Conductor
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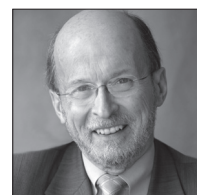
PLEASE NOTE

- This concert 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. 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.

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WELCOME TO THE P.D.Q. BACH & PETER SCHICKELE BIRTHDAY BASH



I am delighted to welcome a friend of so many of us, Peter Schickele, and congratulate him on his 80th birthday year. He is an *Honorary*

Director of VocalEssence, and it is a delight to welcome him back to the stage as we celebrate the music of Peter Schickele and of his “colleague” P.D.Q. Bach, who was born in 1807 and died in 1742? and is known as the last and the least of J.S. Bach’s 20-odd children.

Many of you may recall the VocalEssence commission, *Oedipus Tex*, which we performed at the newly-opened Ordway Center for the Performing Arts, as well as a concert at O’Shaughnessy Auditorium that included an unforgettable entrance to the stage by Professor Schickele! Peter is a fantastic musician, and his creative sense can take him from the most profound to the most hilarious in musical styles—and only a first-rate composer can do that!

We are also delighted to be sharing the stage with the University of Minnesota Wind Ensemble and their esteemed conductor, Professor Craig Kirchhoff. There is no doubt that this is one of the finest wind ensembles on any university campus anywhere! And, lastly, I am pleased that this evening’s concert is the opening one in the Northern Voice Festival—we are proud to be launching this important event.

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

SPECIAL THANKS

John Birge, Minnesota Public Radio
Michèle Eaton
Maria Iannacone
Art and Martha Kaemmer
Scott Lipscomb, University of Minnesota School of Music

THE PROGRAM

PETER SCHICKELE'S MUSIC

- Spring and Summer (from *Concerto for Piano and Chorus, "The Twelve Months"*)** (1987)
Charles Kemper, *piano soloist*
Spring: VocalEssence Ensemble Singers
Summer: VocalEssence Chorus & Ensemble Singers
- Fall: Variations (from *A Year in the Catskills*)** (2009)
Woodwind quintet: Anthony Labat, Kelley Tracz, Eric Schultz, Ann Kezar, Emma Plehal
- Three Meditations** orchestration by Andrew Pettus (1978/2015)
Mary, Queen of Scots, on Her Execution
Saxophone quartet: Benjamin Cold, Justin Sales, Kendra Wheeler, CJ Longabaugh
The City of Our God
Mari M. Scott and Carolyn M. Steele, *soprano*
Mark Engelmann, *marimba*
Most Glorious Lord of Life
Brass quartet: Matt Carter, Derek Thorsteinsson, Ann Kezar, Dan Hinman
- Triptych (from *Summer Music*)** (1989)
Chia-Lin Ko, *flute*
Truelove
Anna Mooy, *alto*
Joseph Ellickson, *bass*
The Idle Life I Lead
First Sopranos and Second Altos of the Ensemble Singers
Ah, You've Come at Last
Women and Bases of the Ensemble Singers
Lauren McNee, *piccolo*
- Finale (from *Dances for Three*)** (1980)
Woodwind trio: Lisa Perry, Jennifer Runck, Alexandra Berndt
- On This Plain of Mist** (1961)
Prologue – On This Plain of Mist – Interlude – Weeping ... Willows Kneel Here – Epilogue
Women of the Ensemble Singers
Jeremy Johnston, *marimba*
Jennifer Runck, *bass clarinet*
- Last Tango in Bayreuth** (1973)
Bassoon quartet: Emma Plehal, Ian McMeeking, Brisa Sallum de Paula, Alexandra Berndt
- Amazing Grace** (arr. 1994)
VocalEssence Chorus & Ensemble Singers
Steven Burger, *baritone*

The Program continues on next page

THE PROGRAM (CONTINUED)

— INTERMISSION —

P.D.Q. BACH'S MUSIC

“Safe” Sextet (S.R33-L45-R[pass it once]78)

Woodwind sextet: Lauren McNee, Preston Weber, Jennifer Runck,
Emma Plehal, Anne Fienup, Sarah Gallaher

Two Madrigals from *The Triumphs of Thusnelda* (S.1601)

The Queen to Me a Royal Pain Doth Give
My Bonnie Lass She Smelleth
15 Ensemble Singers

Three Liebeslieder Polkas (S.2/4)

The Passionate Shepherd to His Love
To the Virgins, to Make Much of Time
Who Is Sylvia?

Ensemble Singers and piano, 5 hands
Charles Kemper, Philip Brunelle and Christopher Brunelle, *piano*
Solo vocal quartet: Margaret Sabin, Marita J. Link, Chase Daniel Burkhardt, Josiah Telschow

Grand Serenade for an Awful Lot of Winds and Percussion (S.1000)

University of Minnesota Wind Ensemble

Birthday Ode to “Big Daddy” Bach (S.100)

orchestration by Andrew Pettus

VocalEssence Chorus & Ensemble Singers and University of Minnesota Wind Ensemble
Solo vocal quartet: Jennifer Bevington, Erin Peters, William Pederson and Ryan French
Peter Schickele, *recitativist*



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TEXTS AND TRANSLATIONS

Spring (from *Concerto for Piano and Chorus*, “*The Twelve Months*”)

Peter Schickele

Cadenza (March)

Interlude (April)

Before My Lady's Window (May)

Before my lady's window gay,
The little birds they sing all day
The lark, the mavis and the dove;
But the sweet nightingale of May,
She whiles the silent hours away,
Chanting of sorrow, joy and love.

If with you I sport and play,
My mother will be vexed today.
Tell me why, oh tell me why?
Kiss me then, my merry May,
By the soul of love I pray!
Prithee, nay! Tell, tell me why?

To you I come, a lover leal and true,
To tell you all my hope and all my care;
Your love alone is what I seek; than you
No woman ever seemed to me more fair,
No woman ever seemed so fair.

And when we could no longer stay,
Weeping upon my neck she fell,
Oh, send me news from far away,
Farewell, sweet heart, farewell,
Sweet heart of mine, farewell.

For I do love thee so, sweet May,
That if my heart thou wert to see,
In sooth, I know, of courtesy,
Thou wouldst have pity on me this day,
Thou wouldst have pity on me this day.

Medieval Norman songs, trans. John A. Symonds, 1840-1893

Three Meditations

Peter Schickele

orchestration by Andrew Pettus

Mary, Queen of Scots, on Her Execution (saxophone quartet)

My scaffold was the bed where ease I found;
The block a pillow of eternal rest,
My headsman cast me in a blissful swoon
His axe cut off my cares from cumbered breast.

Rue not my death, rejoice at my repose;
It was no death to me but to my woe,
The bud was opened to let out the rose.
The chains unloosed to let the captive go.

A Prince by birth, a prisoner by mishap;
From crown to cross from throne to thrall I fell,

My right my ruth, my titles wrought my trap:
My weal my woe, my worldly heaven my hell.

By death from prisoner to a prince enhanced,
From cross to crown from thrall to throne again,
My ruth my right, my trap my style advanced
From woe to weal, from hell to heavenly reign.

Robert Southwell (c.1561-1595) from “At Fotheringay”

The City of Our God

My windows open to the autumn night,
In vain I watched for sleep to visit me:
How should sleep dull my ears and dim my sight,
Who saw the stars and listened to the sea?

Ah, how the City of our God is fair!
If without sea and starless though it be,
For joy of the majestic beauty there,
Men shall not miss the stars, nor mourn the sea.

Lionel Johnson, 1867-1902

Most Glorious Lord of Life

(brass quartet)

Most glorious Lord of life, that on this day
Didst make thy triumph over death and sin,
And having harrowed hell, didst bring away
Captivity thence captive, us to win:

This joyous day, dear Lord, with joy begin,
And grant that we, for whom thou diddest die,
Being with thy dear blood clean washed from sin,
May live forever in felicity;

And that thy love we weighing worthily,
May likewise love thee for the same again;
And for thy sake, that all like dear didst buy,
With love may one another entertain.

So let us love, dear love, like as we ought;
Love is the lesson which the Lord us taught.

Edmund Spenser, c.1552-1599

Triptych (from *Summer Music*)

Peter Schickele

Truelove

Truelove, come to me, here I wait for thee;
Rose-red mouth so sweet, come my pain to treat;
True love, O come, I wait for thee;
truelove, O come to me.

Anonymous, 13th century German

The Idle Life I Lead

The idle life I lead
Is like a pleasant sleep,
Wherein I rest and heed
The dreams that by me sweep.

And still of all my dreams
In turn so swiftly past,

Each in its fancy seems
A nobler than the last.

And every eve I say,
Noting my step in bliss,
That I have known no day
In all my life like this.

Robert Bridges (1844-1930)

Ah, You've Come At Last
Ah, you've come at last, Spring!
Anonymous

On This Plain of Mist
Peter Schickele

Prologue — Interlude — Weeping ... Willows Kneel Here – Epilogue

Oh
On this plain of mist nothing but flat endlessness and red rising
sun
Oh
Weeping willows kneel here by the waterside mingling long green
hair
Oo
Japanese Haiku

Amazing Grace
arr. Peter Schickele

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.

'Twas grace that taught my heart to fear.
And grace, my fears relieved.
How precious did that grace appear
The hour I first believed.

Through many dangers, toils and snares
I have already come;
'Tis grace that brought me safe thus far
And grace will lead me home.
John Newton (1725-1807)

**Two Madrigals from
The Triumphs of Thusnelda**
P.D.Q. Bach/Peter Schickele

The Queen to Me a Royal Pain Doth Give
The Queen to me a royal pain doth give,
Yet were I so to say, I scarce would live
To see the fair Thusnelda once again.

A queen who reigns, yet keeps her powder dry,
Must power use where love would best apply
To keep me from Thusnelda once again.

She fancies me her lad, and so, alas
She bids me bide a while, her time to pass;
But once her royal cup the Queen doth drain,
The ruler by her servant, Sleep, is slain,
And I to my Thusnelda fly again.

My Bonnie Lass She Smelleth
My bonnie lass she smelleth,
Making the flowers jealousy.
My bonnie lass dismayeth
Me; all that she doth sayith:

My bonnie lass she looketh like a jewel
And soundeth like a mule.
My bonnie lass she walketh like a doe
And talketh like a crow.

My bonnie lass liketh to dance a-lot;
She's Guinevere and I'm Sir Lancelot.
My bonnie lass I need not flatter;
What she doth not have doth not matter.

My bonnie lass is so fine;
Oh, if she only were mine.

Three Liebeslieder Polkas
P.D.Q. Bach/Peter Schickele

The Passionate Shepherd to His Love
Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,

Woods, or steepy mountain yields.
And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Come live with me, and be my love.
Christopher Marlowe (1564-1593)

To the Virgins, to Make Much of Time
Gather ye rosebuds while ye may,
Old time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And, while ye may, go marry;
For, having lost but once your prime,
You may forever tarry.

Robert Herrick (1591-1674)

Who Is Sylvia?

Who is Sylvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heaven such grace did lend her,
That she might admiréd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And being helped, inhabits there.

Then to Sylvia let us sing,
That Sylvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.
William Shakespeare (1564-1616)

Helen is a beauty, the fairest in the land;
Maid Marian's a groupie with the Robin Hood band;
Godiva is a lady, as everyone can see,
But who is Sylvia, what is she?

Joanie is a martyr, and Lizzie is a queen;
And Jezebel's a no-no, if you know what I mean;
Priscilla is a pilgrim, and Daphne is a tree,
But who is Sylvia, what is she?

Who is Sylvia? Who, me?
Who is Sylvia,
What is she gonna say when she sees me?
Mi mi mi. Hey!

P.D.Q. Bach/Peter Schickele

Birthday Ode to "Big Daddy" Bach

P.D.Q. Bach/Peter Schickele

Hoch soll er leben dreimal hoch! High may he flourish, three times high!
If Daddy were alive today, this here is what we all would say:

Though thirty-five years have come and gone since Daddy died, his
name lives on:
When times are tough and things get bad, it's nice to have a famous dad.
His virtues were so plain to see, but still and all, no saint was he.
Though he was good, I must confess to feelings of resentfulness.

He taught us music, note by note, so we could copy what he wrote.
His praise for me was always faint, now my stuff's played, and his
stuff ain't!
Happy birthday, Dad!





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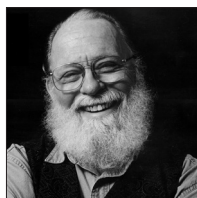


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BIOGRAPHIES



Peter Schickele, composer, musician, author and satirist, is internationally recognized as one of the most versatile artists in the field of music. His commissions range from works for the National Symphony and Minnesota Opera

to compositions for distinguished instrumentalists and singers. Peter's *Symphony No. 1 "Songlines"* was premiered by the National Symphony under Leonard Slatkin, and has since been played by the New York Philharmonic, the Cleveland Orchestra, the Saint Louis Symphony Orchestra and others.

He arranged one of the musical segments for the Disney feature film *Fantasia 2000* and created the musical score for the film version of Maurice Sendak's children's classic "Where the Wild Things Are," along with another Sendak classic "In the Night Kitchen" (Weston Woods), which he narrates.

In his well-known role as perpetrator of the oeuvre of the now classic P.D.Q. Bach, Peter is acknowledged as one of the great satirists of the 20th century. Vanguard has released 11 albums of his works, and six have been released by Telarc. Random House has published eleven editions of *The Definitive Biography of P.D.Q. Bach*, Theodore Presser has printed innumerable scores, and VideoArts International has produced a DVD of P.D.Q. Bach's only full-length opera, *The Abduction of Figaro*.



Craig Kirchhoff is professor of conducting and director of university bands at the University of Minnesota where he conducts the University Wind Ensemble and guest conducts in the University Opera Program.

He coordinates the graduate program in wind ensemble/band conducting and guides all aspects of the University of Minnesota wind band program. Born and educated in Wisconsin, Craig brings to his position a wide knowledge of both traditional and contemporary literature. He has won critical acclaim from composers Warren Benson, Henry Brant, Elliott Carter, Michael Colgrass, John Corigliano, Michael Daugherty, Karel Husa, Libby Larsen, George Perle, Vincent Persichetti, Carter Pann, Stephen Paulus, Kevin Puts, Einojuhani Rautavaara, Gunther Schuller, Joseph Schwantner, Steven Stucky, Elliott Schwartz, Frank Ticheli, Chen Yi and others.

Craig has appeared as guest conductor, clinician, and lecturer throughout the United States, Australia, Canada, China, Japan, Taiwan, Europe, and Scandinavia. He has guest conducted the Tokyo Kosei Wind Orchestra and has recorded with them on the Kosei Publishing label.

UNIVERSITY OF MINNESOTA WIND ENSEMBLE

The University of Minnesota Wind Ensemble, led by Craig Kirchhoff, is made up of 60 of the University's finest graduate and undergraduate wind and percussion musicians. This ensemble prepares a wide repertoire extending from the music of Gabrieli through the *hamoniemusik* of Mozart, Krommer, and Beethoven, to the music of our time. The Wind Ensemble has enjoyed a long association with composers Warren Benson, Michael Colgrass, Libby Larsen, Stephen Paulus, Kevin Puts, Joseph Schwantner, Gunther Schuller, Eric Stokes, and conductors Frank Battisti, Keith Brion, and H. Robert Reynolds. The University of Minnesota Wind Ensemble has been an active participant in many commissioning consortiums that have resulted in significant additions to the repertoire of the wind band.

Flute

Haley Cramer
Emily Doerder
Chia-Lin Ko
Anthony LaBat
Lauren McNee
Jenifer Minor

Oboe

Brendon Bushman
Bryanne Presley
Kelley Tracz
Preston Weber

Bassoon

Alexandra Berndt
Ian McMeeking
Emma Plehal
Brisa Sallum de Paula

Clarinet

Esther Baumgartner
Jinyuer Jiao
Anastasiya Nyzkodub
Carley Olson
Lisa Perry
Ariel Pry
Jennifer Runck
Lydia Sadoff
Eric Schultz

Saxophone

Tyler Cessor
Benjamin Cold
David Franzel
Kurt Hattenberger
David Kahn
Cameron Longabaugh
Justin Sales
Kendra Wheeler

Horn

Kyra Clapp
Jessica Cribbs
Ann Kezar
Sandor Miko

Trumpet

Spencer Brand
Matt Carter
Dennis Hawkins
Nathan Severson
Ryan Stransky
Derek Thorsteinsson

Trombone

Chris Allen
Ian Gregory
Dan Hinman

Euphonium

Sarah Keene
Marcus Locke

Tuba

Henry Dudley
Rob Margolis
Charles Renk

Percussion

Emily Curran
Mark Engelmann
Jeremy Johnston
Anthony Pimentel
Erik Schee
Dallas Tucker

Piano

Sarah Gallaher

String Bass

Matthew McIntyre

Harp

Ann Fienup



photo © Greg Helgeson

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 (100 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.

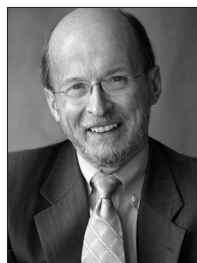
VocalEssence was founded in 1969 as the Plymouth Music Series, an arts outreach program of Plymouth Congregational Church in Minneapolis and incorporated as a separate 501(c)(3) non-profit in 1979. In 2002, the Plymouth Music Series changed its name to VocalEssence, capturing the essence of its mission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

VocalEssence reaches into the community with programs that impact thousands of students, singers and composers every year. WITNESS celebrates the contributions of African Americans and **iCantaré!** brings the talents of composers from Mexico into Minnesota classrooms. VocalEssence partners with 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 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. In the fall of 2014, he conducted Dominick Argento's *Postcard from Morocco* at the Cape Town Opera in South Africa.

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 (2002), was on the Artistic Committee for the Eighth Symposium held in Denmark (2008), and the Ninth Symposium held in Argentina (2011). For the 2017 Symposium he is serving as Executive Advisor to the Artistic Committee. Philip is a Vice President of the IFCM Board and served as Executive Director for the 2014 World Symposium

on Choral Music held in Seoul, South Korea. He is also Organist-Choirmaster at Plymouth Congregational Church in Minneapolis.

Philip holds five honorary doctorates (most recently from the University of Minnesota School of Music), was invested as an Honorary Member of the Order (MBE) from the British Empire in 2005 for his services to music, and Commander of the Royal Norwegian Order of Merit in 2007. The governments of Sweden, Hungary, and Mexico have also honored him.



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 & 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 at the Ninth World Symposium 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.



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, Minnesota. 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.



VOCAL ESSENCE ENSEMBLE SINGERS



VOCAL ESSENCE CHORUS

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 indeed, around the world. On their recent Asia Pacific Tour in August, 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. In December they were featured on *A Prairie Home Companion* and last month they performed the Midwest premiere of Jake Heggie's choral opera, *The Radio Hour*, and were the headliner for the Organization of American Kodály Educators National Conference.

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Robin Joy Helgen
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Clara Osowski
Erin Peters
Sandra Schoenecker

TENOR

Kevin L. Bailey
Chase Daniel Burkhardt
Anders Eckman
Michael Fairbairn
Robert J. Graham
Curtis Kettler
John H. Notermann
William Pederson

BASS

Eric Bartlett
Steven Burger
Joseph Ellickson
Ryan French
Seth Keeton
Robert C. Smith
Josiah Telschow

VOCAL ESSENCE 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.

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EDUCATION SPOTLIGHT

MUSIC MAKING AND RELATIONSHIPS FLOURISH FOR VOCALESSENCE ¡CANTARÉ! COMPOSERS AND STUDENTS

“There is nothing like seeing the face of a composer who hears his or her music sung for the first time,” says Kimberly Meisten, VocalEssence director of community engagement. **VocalEssence ¡Cantaré!** composers Julio Morales and Jean Angelus Pichardo returned to the Twin Cities on March 8 for a two-week stay to help teach their newly composed songs within the context of Mexican culture to school and community partners. Schools received the music in January and had been looking forward to the composers’ participation in rehearsals.

At Blaine High School, students sang “En Paz” for Julio Morales, who afterward put his hand to his heart and said, “I want to cry.” Julio talked with students about the reasons he had for writing this piece. During his residency in October, they requested that he write something with a lot of emotional depth. He gave this a great deal of thought, and although somewhat hesitant at first, decided to write a piece about a friend of his in Mexico who disappeared two years ago. He said the music is a way to express all of the feelings he has had about this very sad situation. Part of the tune for this piece comes from a love song he and his friend had composed together, before the disappearance. As the last lines of the lyrics convey, Julio still has hope: “And while the day lasts less, I still feel a breath knowing that you are in peace.”



Julio Morales



Jean Angelus Pichardo

Exploring music, language and culture

“What language is this?” asked a curious fourth-grader from Partnership Academy in Richfield, while working on Jean Pichardo’s song “Ti chisa” or “The Squirrel.” The fourth song in *Tu Mani*, five Zapotec choral riddles for children, the lyrics pose a riddle, asking the listener to guess what animal it describes: “It is not a rabbit, neither a mouse. Is it scary? It seems that it is not.” The kids were thrilled when they guessed correctly, but soon thereafter came their curiosity about the Zapotec language and culture. In addition to learning the song during the two weeks, Jean had planned activities to help them better understand this indigenous civilization that flourished in the Valley of Oaxaca during pre-Hispanic times.

Five more schools and community partners had similar experiences with Julio and Jean, and excitement continues to grow for the upcoming **¡Cantaré! Community Concert** at Ordway Center for the Performing Arts on May 21, 2015 at 7 pm.



Minnehaha Academy

¡Cantaré! in Rochester

Mexican composers Rodrigo Cadet and Novelli Jurado visited Minnesota for their first **¡Cantaré!** in Rochester residency in January. During their one-week stay the composers spent time at three elementary schools, two high schools, and with two community groups.

Rodrigo Cadet shared the following about his experience with one of the community groups, JUNTOS Club: “When I had my first meeting with Miriam Goodson (founder of JUNTOS club) we had a large conversation about the importance of working together to be stronger and reach farther goals. After that meeting I decided to write a song that would work as a kind of hymn to the JUNTOS community. I tried to write a really easy song, very simple to memorize and sing. When I worked with the lyrics I tried to imagine the great journey that immigrants take traveling from their homeland to undertake the search for a better life condition and I realized that the best way to accomplish that fight is to work together as a team, helping one to another to reach a better future. That’s the soul of this song, that when we are together we can fly higher and be happier.”

Rodrigo’s song will be among those performed during the Rochester **¡Cantaré! Community Concert** on April 27, 2015 at 7 pm. The free concert is at Bethel Lutheran Church in Rochester.



Park High School

Photos © Stephen Mature

VOCAL ESSENCE  ¡Cantaré!

COMMUNITY CONCERT

THURSDAY, MAY 21, 2015 ~ 7:00PM
Ordway Center for the Performing Arts
345 Washington Street, St. Paul

FREE tickets available at:

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2909 Bryant Ave. S., Suite #202, Minneapolis
612.729.5900

Neighborhood House at Wellstone Center
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651.789.2577

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797 East 7th Street, St. Paul
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Ordway Center for the Performing Arts
345 Washington Street, St. Paul
651.224.4222

Featuring world premieres of music by Mexican composers Jean Angelus Pichardo and Julio Morales written for and performed by area elementary, high school and community choral singers with the VocalEssence Chorus.

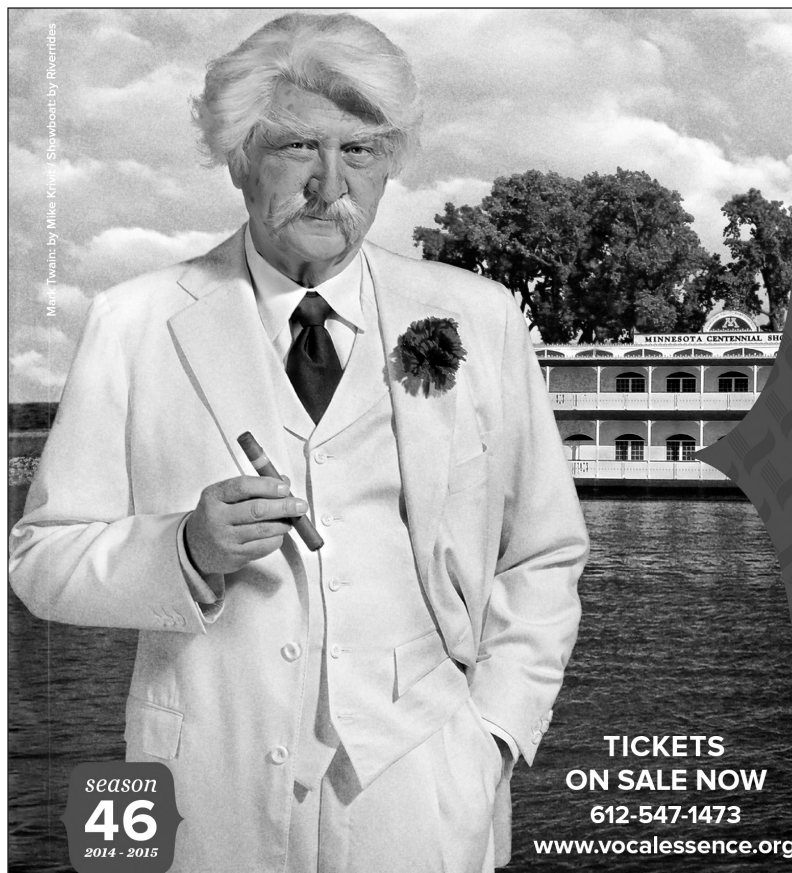
COMPOSERS:

Jean Angelus Pichardo
Julio Morales



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Don Shelby, actor
Tesfa Wondemagegnehu, conductor
Jon Cranney, director

DONOR SPOTLIGHT

ANN BARKELEW: AS A MAJOR ARTS ORGANIZATION, VOCALESSENCE FILLS A BIGGER NICHE



No one who knows Ann Barkelew—or knows of her—would be surprised to hear her describe the highlight of her involvement as a VocalEssence board member: “I always love the concerts, of course, but going through the process of rebranding has to have been a favorite experience,” she said of her participation on the original marketing and branding committee that renamed the organization and gave it its new look in 2002, during her first term on the VocalEssence board of directors.

Ann, who has enjoyed a long and storied career in public relations including positions as founding general manager of FleishmanHillard/Minneapolis-St. Paul and as vice president of corporate public relations for Dayton Hudson Corporation (now Target Corporation), delighted in the process and the result. “VocalEssence has gone from being a wonderful choral music group to being a major arts organization, and I feel like I was part of that,” she reflected. Back for a second term on the board, Ann was on the brand refresh committee that brought about the updated look of VocalEssence revealed in September; she also co-chairs the marketing and branding taskforce and is on the development and board affairs committees.

Music early, often and always

Ann’s mother was a choir director and elementary music supervisor and her grandfather was a Methodist minister, so she sang in school and church choirs through high school and college, she said, noting that “because I could read music when I was little, I always had to sing alto.” She has always loved singing with others, “so I am delighted with the new VocalEssence ‘Together We Sing’ motto—it says what we are all about,” Ann said.

She sees music as a common denominator. “Everyone can be a participant. No matter where you are in the world, music is a common language and I believe it is also the last language,” Ann declared, relating how she communicated with her mother in her final year by turning the things she wanted to tell her into songs—

and how her mother’s eyes would light up when former choir members came to sing for her. Ann also believes music is a great equalizer that “brings people together,” she said, recalling Dayton Hudson holiday luncheons at which Philip Brunelle, VocalEssence artistic director and founder, led a “12 Days of Christmas” rendition that had employees from all strata enjoying it on the same level.

Filling a bigger niche

“VocalEssence is incredibly important to the quality of life in Minnesota,” said Ann, sharing why she is so consistent and committed in her support of the organization. “When I heard the students from South High School and Columbia Heights High School perform” at the **VocalEssence WITNESS: Let Freedom Ring** concert in February, “something about seeing them—hearing their thoughts in the essays they had written—reminded me of when I was a teacher and how hearing the choir perform always renewed your spirit.” Similarly, at the **Welcome Christmas** concerts, “It is wonderful to see so many people who just feel like it wouldn’t be Christmas without going to that concert,” she said.

Ann appreciates the innovation and energy on display at performances and in the education programs, but also sees something more taking root. “It’s never the same, it’s always fun and it’s wonderful being part of an organization that is growing and making a difference. ... VocalEssence is known for stirring the soul with all kinds of music. But we’ve found a niche that’s bigger—more than the undiscovered. We are stirring the soul in lots of ways.”

That broader impact is evidenced by the fact that “VocalEssence is becoming top of mind for corporations and individuals who are making decisions about financially supporting arts organizations, which goes along with being recognized as a major arts organization,” Ann said, “and that’s exciting.”

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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