2015-2016 CONCERT SEASON
FALL CONCERTS
WELCOME

Welcome to the 47th season of VocalEssence!

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

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

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

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

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

—Philip Brunelle
Artistic Director and Founder, VocalEssence
VOCAL ESSENCE
1900 Nicollet Avenue
Minneapolis, Minnesota 55403
612-547-1451
vocalessence.org

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

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1900 Nicollet Avenue
Minneapolis, Minnesota 55403
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VOCAL ESSENCE

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*In remembrance

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

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ROAD TO COMPOSERS’ NOVEMBER PREMIERES STARTED WITH VOCALESENCE REMIX PROGRAM

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

2015 VOCALESENCE REMIX COMPOSERS

Emily Feld, Rosemount, Minnesota
Composer Mentor: Carol Barnett

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

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

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

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

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

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

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

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

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

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

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

To register for the conference and attend the November 20th concert, visit www.acda-mn.org.
COMMUNITY ENGAGEMENT SPOTLIGHT

New VocalEssence Program Works Wonders for Senior Singers and Their Communities

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

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

Choir members reported a variety of benefits:

- “The thing that was most interesting and challenging to me was learning how to read and sing the notes. I am usually singing all over the place so being taught to sing in one voice was kind of cool.”

- “Sometimes I think I can’t do it. But we get someone like (Rob and John) and we can do anything.”

- “I couldn’t sing before so I was very reluctant to join but I was happy to be a part of it because I did learn some things, sometimes I lip-synced but I love music and I feel really encouraged and want to continue to take lessons because I want to sing.”

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

- “Even the people who were not in the choir came to the concert and sat in the front row and cheered them on. There was a lot of bonding.”

- “The biggest change was between independent residents and memory care. Not just on rehearsal days, on other program days when we bring them all together, the memory care person was accepted into the place. There was the acknowledgement of being in a group together.”

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

FALL 2015 VINTAGE VOICES CONCERTS

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

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

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

JOIN US FOR COMMUNITY SINGS!

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

COMMUNITY SING: JOSÉ GALVÁN
Nov 14 @ 11:00 am - 12:30 pm | Free
Our Lady of Guadalupe Church
401 Concord Street
Saint Paul, MN 55107
Join Voz en Punto director and past VocalEssence ¡Cantaré! composer José Galván for a FREE fun-filled morning of singing, laughing and dancing Mexican-style! No experience necessary.

COMMUNITY SING: DAVID MORROW
Feb 19, 2016 @ 7:00 pm - 8:30 pm | Free
Fellowship Missionary Baptist Church
3355 North 4th Street
Minneapolis, MN 55412
Sing with Morehouse College Glee Club conductor David Morrow and hear about the more than 100-year history of the Glee Club at this free event. No experience necessary.
Dear Reader,

2015-2016 Season

47th Anniversary Season

SPECIAL THANKS FOR THE SUPPORT OF THIS CONCERT

Albrecht Family Foundation

Support Our Troops grant, Minnesota Department of Military Affairs
Judy and Peter Mitchelson
Alfred P. and Ann M. Moore
Philip and Katherine Nason Fund of the Saint Paul Foundation

SPECIAL THANKS
Randall Davidson
Judy Drobeck, Robin Helgen, Clara Osowski, Bill Pederson, Coral Sampson, Sandy Schoenecker
Dan Fennewald
Jocelyn Hagen
Maria Iannaccone, Theodore Presser Company
Jon Lewis, Metropolitan Symphony Orchestra
Joy McArthur
Minnesota Humanities Center
Casey DeMarias
Trista Matascastillo
David O’Fallon
Penny Needham
Nicole Radotich
Mark Ritchie
Don Shelby
Amy Williams, Ecumen
Elia Winfield, G. Schirmer, Inc.

DREAMS OF THE FALLEN
Sunday, October 11, 2015 at 4 pm
The O’Shaughnessy at St. Catherine University
2004 Randolph Avenue
Saint Paul, MN

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

VocalEssence Chorus & Ensemble Singers
Metropolitan Symphony Orchestra
Jeffrey Biegel, pianist
Maria Jette, soprano
Philip Brunelle, conductor
G. Phillip Shoultz, III, conductor
William Schrickel, conductor

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

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COMMUNITY ENGAGEMENT SPOTLIGHT

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

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

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

Second, in addition to bringing Iraq War veteran and award-winning poet Brian Turner for the Dreams of the Fallen concert, VocalEssence has worked with the Minnesota Humanities Center to engage Brian in its Veterans’ Voices War Literature Initiative, which seeks to encourage high school students to explore military culture with a new literature-based educational resource for teachers.

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

HAPPY HOUR

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

Green Mill
57 Hamline Ave S., St. Paul
**WELCOME TO DREAMS OF THE FALLEN**

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

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

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

— Philip Brunelle  
*Artistic Director and Founder, VocalEssence*

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**THE PROGRAM**

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

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**VINTAGE VOICES**

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

*The Waters of Edina*  
*Walker Methodist*  
*Augustana Open Circle of Apple Valley*
TOWARD THE UNKNOWN REGION
Ralph Vaughan Williams

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

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

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

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

Then we burst forth, we float,
In Time and Space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfill O Soul.

DREAMS OF THE FALLEN
Jake Runestad, poetry by Brian Turner

Wading Out (excerpt)
And I keep telling myself that if I walk far enough or long enough
someday I’ll come out the other side.

Here, Bullet
If a body is what you want,
then here is bone and gristle and flesh.

Here is the clavicle-snapped wish,
the aorta’s opened valves, the leap
thought makes at the synaptic gap.

Here is the adrenaline rush you crave,
that inexorable flight, that insane puncture
into heat and blood. And I dare you to finish
what you’ve started. Because here, Bullet,
here is where I complete the word you bring
hissing through the air, here is where I moan
the barrel’s cold esophagus, triggering
my tongue’s explosives for the rifling I have
inside of me, each twist of the round
spun deeper, because here, Bullet,
here is where the world ends, every time.

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

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

Wading Out (excerpt)
And I keep telling myself that if I walk far enough
or long enough someday I’ll come out the other side.

SONGS OF A SHEPHERD
(from Songs of the Auvergne)
Joseph Canteloube

1. “Shepherd’s Song of the Auvergne Hills”

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

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

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

2. “Shepherd Lass”

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

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

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

3. “I Have No Girl to Love Me”

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

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

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

**CONTROLLED BURN**

*Jocelyn Hagen and Dessa, text by Dessa*

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

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

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

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

**SONG OF DEMOCRACY**

*Howard Hanson*

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

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

Ah more, infinitely more;

And you, America,
Cast you the real reckoning for your present?
The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

*Walt Whitman, “An Old Man’s Thought of School” from Autumn Rivulets*

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

Sail, sail thy best, ship of Democracy,
Of value is thy freight, ‘tis not the Present only, the Past is also
stored in thee!

*Walt Whitman, “Thou Mother With Thy Equal Brood” (pt. IV)*
The ensemble of solo piano, chorus, and orchestra provides a formidable challenge to any composer given its sheer size, sonic power, and infinite textural and color possibilities. While planning for this work, I sought thematic material that would allow the piano to embody a character or person who could speak clearly and directly to the listener. During this conception phase, I read stories of soldiers returning from wartime experiences and found myself drawn into the complexity of their emotional responses and the ongoing impact of their post-traumatic stress disorder (PTSD). I knew that the lasting impact of war was an important story to share and that these musical forces could do so in a powerful way.

As I searched for the right text to use for the chorus, a poet friend of mine suggested the work of Brian Turner—an award-winning poet and veteran of the wars in Iraq and Afghanistan. Brian’s raw, immediate, and unbridled words cut to the heart of the sights, sounds, smells, and emotions of war and reveal the burdens that its prey must carry for the rest of their lives. I knew they were perfect for these stories.

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

Though a single, continuous movement, the work is structured in three sections based on Brian Turner’s poems as well as the elements of a rite of passage: separation, liminality/transition, and reincorporation. The work opens with the line: “and I...” as, I hope, to foster compassion and inspire a communal support system for veterans and their families.

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

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

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

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

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

Soprano Maria Jette’s wide-ranging career has encompassed everything from early Baroque opera to world premieres in the United States and abroad. She has performed with VocalEssence on numerous occasions, including the U.S. premiere of Jonathan Dove’s *There Was a Child* in 2013, *Welcome Christmas* in 2012 and *The Sound of Eternity* in 2011. She is often heard nationally on Garrison Keillor’s *A Prairie Home Companion*, and performed on their last three cruises. Maria’s résumé includes The Saint Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Minnesota Orchestra, Houston, Kansas City, Charlotte, and San Antonio Symphonies, New York Chamber Symphony, Portland Baroque Orchestra and Musica Angelica, plus Berkshire Opera, Roanoke Opera, Sacramento Opera, and the defunct Ex Machina Antique Music Theatre. Maria often appears with the Chamber Music Society of Minnesota, Minnesota Sinfonia, the Schubert Club and Lyra Baroque Orchestra. Recent activities include performances at two new Minnesota festivals, Source Song Festival and the Twin Cities Early Music Festival.

William Schrickel has been the music director of the Metropolitan Symphony Orchestra since 2000. A former assistant conductor of the Minnesota Orchestra, he was also music director of the St. Cloud Symphony Orchestra from 2002-2008 and received a prestigious Award for Adventurous Programming from ASCAP and the League of American Orchestras in 2006. William’s programs with the MSO have surveyed a huge range of orchestral repertoire, from music of Vivaldi through works composed by today’s finest composers, including Dominick Argento, John Corigliano, Christopher Rouse and Michael Daugherty. He studied conducting with Thomas Trimborn and has led performances of the Minnesota Orchestra, the Bloomington Symphony Orchestra, the Kenwood Symphony, the Chamber Music Society of Minnesota and the Musical Offering.

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

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

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* Section principal
** Assistant principal
^ Acting principal
++ Charter member
VOCALESSENCE PRESENTS:

VOZ EN PUNTO
CONCERT & FIESTA FUNDRAISER

SUNDAY
NOVEMBER 15

AT ORDWAY
CONCERT HALL
345 Washington Street
Saint Paul

CONCERT

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

A Feast for the Senses

Featuring Voz en Punto with José Galván, director

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

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

CONCERT TICKETS*: $20, $30, $40
Student & youth tickets half price; group discounts available.
*Online and phone orders will incur an additional fee of $3 per ticket.

FIESTA FUNDRAISER

AFTER THE CONCERT AT 6 PM
MARZITELLI FOYER, ORDWAY

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

FIESTA PASS: $75
(Does not include concert ticket. $30 is a tax-deductible donation to the VocalEssence iCantaré! Education Program.)

vocalessence.org • 651-224-4222
EDUCATION SPOTLIGHT

2014-2015 HIGHLIGHTS:
In Its 25th Year, VocalEssence WITNESS Impacted More Than 5,000 Students

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

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

WITNESS: LET FREEDOM RING

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

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

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

“... we see enormous cultural benefits. Our students are very diverse, and being able to see diverse performers as well as high school-age performers was a very positive thing for them.”
—Stephanie Windfeldt, Southside Family Charter School

“Our school is not very diverse. It is a wonderful tool to teach the students about diversity and to help them understand the contributions in the arts from people of color.”
—Sally Hopkinson, Nativity of Our Lord School

“One of my students said that they wanted to meet the group and someday to perform with them! They found ‘Sounds of Blackness’ very inspiring!”
—Doran Schoeppech, Valley View Elementary School in Columbia Heights


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

EDUCATION SPOTLIGHT

2014-2015 HIGHLIGHTS:
Reach of VocalEssence ¡Cantaré! Expanded to Rochester in Thriving Program’s Seventh Year

¡Cantaré! in the Twin Cities

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

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

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

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

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

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2014-2015 ¡Cantaré! in Rochester Facts and Figures

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

Voz en Punto – An Immersion in Minnesota Communities

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

• Voz en Punto will work with the concert choir at Anoka High School, one of José Galván’s schools when he participated in the 2013-2014 VocalEssence ¡Cantaré! Program. They will work on Spanish language music from Mexico as well as share some of the traditional songs from Mexico that they perform.

• Voz en Punto will perform a 45-minute assembly at Parkway Middle School in Saint Paul (75% free and reduced lunch) as part of VocalEssence advocacy efforts. Since this school has a young choral program with only 35 students and 14% of their student body is Latino, both the principal and music teacher want to expose their students to professional musicians from a variety of cultures so that they can continue to build their music program.

• Voz en Punto director and past VocalEssence ¡Cantaré! composer José Galván engages singers of all ages at Our Lady of Guadalupe Church in Saint Paul for a FREE fun-filled morning of singing, laughing and dancing Mexican-style. The parish was founded in 1931 by a small group of Mexican immigrants and continues to thrive today with life and enthusiasm.

• On Saturday, November 14 at 2 pm, Voz en Punto will perform for visitors at the Minnesota History Center in St. Paul.

• On Sunday, November 15, Voz en Punto will sing several sacred selections for the two morning services at Plymouth Congregational Church in Minneapolis.
SPECIAL THANKS FOR THE SUPPORT OF THIS CONCERT
Charlie and Anne Leck

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

Wallin Foundation

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

VOCALESENCE PRESENTS:

VOZ EN PUNTO

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

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

Voz en Punto
José Galván, director

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

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

2015-2016 SEASON SPONSORS

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.
Plymouth Church in Minneapolis
Worship with us Sundays—9:50 First Service especially for families & 10:30 Sanctuary Service

PLYMOUTH CONGREGATIONAL CHURCH
Philip Brunelle, Organist and Choirmaster
Proud to be the home of VocalEssence
1900 Nicollet Ave., Minneapolis 612/871-7400
www.plymouth.org  Find us on Facebook and Twitter

Tune in to Classical Minnesota Public Radio
or stream online at classicalmpr.org,
where you can also listen to our
24/7 choral-music stream.

99.5 classical
MINNESOTA PUBLIC RADIO
BIENVENIDOS A VOCALESSENCE PRESENTA: VOZ EN PUNTO

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

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

¡Welcome to Minnesota!
– Philip Brunelle, Director Artístico y Fundador, VocalEssence

WELCOME TO VOCALESSENCE PRESENTS: VOZ EN PUNTO

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

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

– Philip Brunelle, Artistic Director and Founder, VocalEssence

EL PROGRAMA / THE PROGRAM

Voz en Punto
José Galván Castañeda, director, bajo y arreglos vocales (conductor, bass and vocal arrangements)
Sonia Solórzano, alto
Daniela Quintana and Vanessa Millán, sopranos
Enrique Rodríguez and Luis Giolando Martínez, tenores (tenors)

Chacona
Juan Arañés (died c.1649)

Del virreinato novohispano / From the viceroyalty of New Spain:
Eso Rígör e Repente
Gaspar Fernández (1566-1629)
Tarará Qui Yo Doy Antón
Antonio Salazar (1650-1715)
Convidando Está la Noche
Juan García Céspedes (1619-1678)

Tres canciones latinoamericanas / Three Latin American songs:
Mis Blancas Mariposas
Cecilio Cupido (1863-1957)
Sombras
Carlos Brito (1891-1943)/Rosario Sansores (1889-1972)
Mamá Inés
Eliseo Grenet (1893-1950)

De la música tradicional mexicana / From Mexican traditional music:
Dos Pirekuas
Male Betulia
Jucheti Consuelito
Son Chiapaneco
El Rascapetate
Dos Sones Jarochos:
La Bruja
El Tilingolingo

Intermedio / Intermission

El Viajero
Roberto Sierra (b. 1936)

Dos canciones para niños / Two songs for children:
Cri Cri
Francisco Gabilondo Soler “Cri Cri” (1907-1990)
Muñeco Bailarín
La Merienda

Bésame Mucho
Consuelo Velázquez (1916-2005)

Son jalisciense / A song from Jalisco:
La Negra

Son de la Vida
José Galván Castañeda (b. 1969)
With Anoka High School Choir

Copitas de Mezcal
Jesús Palacios

In the Mood
Joe Garland (1903-1977)

Qué Rico Mambo
Dámaso Pérez Prado (1916-1989)
NOTAS DEL PROGRAMA / PROGRAM NOTES

Chacona (Chacona)
Juan Arañés

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

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

Eso Rigor e Repente (This Is What I Say)
Gaspar Fernández

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

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

Tarará Qui Yo Doy Antón (Tarará My Name is Antón)
Antonio Salazar

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

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

Convidando Está la Noche
(We Invite You Tonight)
Juan García Cépedes

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

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

Mis Blancas Mariposas (My White Butterflies)
Cecilio Cupido

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

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

Sombras (Shadows)
Carlos Brito

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

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

Mamá Inés (Mama Inez)
Eliseo Grenet

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

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

Dos Pirekuas (Two Pirekuas)

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

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

El Rascapetate

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

This is a traditional dance from the state of Chiapas called the “Rascapetate” because the dancers dance barefooted over a petate,
or mat woven out of palm fronds, and the dancers scrape (rascan) their feet when they dance. Usually it is performed by a marimba and Voz en Punto presents this homage to Don Zeferino Nandyayapa, México’s greatest marimbista of all time.

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

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

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

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

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

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

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

There are many well-known Mexican songs around the world, but some say this has been the song most recorded in different languages and by the most singers in the 20th century. It is a beautiful song by Consuelito Velázquez: Kiss me more.

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

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

Son de la Vida (The Beat of Life)
José Galván Castañeda
Es una pieza que compuso José Galván para el Coro de Concierto de la escuela preparatoria de Anoka durante su residencia como compositor para el programa ¡Cantaré! de VocalEssence, está inspirada en el son jaroch y habla del gozo de vivir y de disfrutar el presente.

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

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

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

In the Mood (De Humor)
Joe Garland
Con mucho respeto, cantamos esta versión de un clásico de las grandes bandas como homenaje al público de los Estados Unidos, que siempre nos ha recibido siempre con mucha generosidad.

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

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

Mambo is a rhythm that originated in Cuba and grew in Mexico, and it was through Mexican cinema that it became known worldwide. Its creator, Dámaso Pérez Prado, lived and settled there.
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This year's VocalEssence Welcome Christmas broadcast features the music from our 2014 concert, including the world premiere of A Light in the Stable by Allen Bullard, Nordic carols and folk fiddling and our carol contest winners: “Miles and Miles” by Justin Merritt and “The Song of a Shepherd” by Rachel DeVore Fogarty.

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BIOGRAFÍAS / BIOGRAPHIES

VOZ EN PUNTO
Ensemble Vocal de México / Vocal Ensemble of Mexico

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

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

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

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

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

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

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

With the goal of having Mexico experience the pleasure of choral singing, and enriching choral singing with extraordinary Mexican musical culture, Voz en Punto has such universal appeal that it can perform at a concert hall or plaza, with a mariachi band or a symphonic orchestra, old or contemporary music, for children or in a cabaret show. If that were not enough, Voz en Punto has won the most prestigious awards for a cappella, academic, folk, sacred, and popular music! It is perhaps because of this diversity that Carlos Fuentes, the great Mexican author, said after listening to the ensemble in Berlin: “Voz en Punto really achieves the polyphony that we all aspire to as artists.”
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José Galván Casteneda is a choral conductor, singer, arranger, and composer. He studied singing at the National School of Music of the UNAM and has a degree in Choral Conducting from the Cardenal Miranda Institute. In addition to Voz en Punto, he currently conducts the Sebastián Foundation Choir and is a professor at the Center of Studies for the Use of Voice. In 1990, he founded Voz en Punto, the ensemble that he has been conducting ever since, and with whom he has traveled the world, earning the greatest recognitions and awards in its category, and becoming an icon in the choral music scene when it comes to Mexican a cappella vocal ensembles.

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

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

José has performed as a judge at the National Choral Composition Competition and the Call for Cultural Co-investments of the National Council for Culture and the Arts. In addition, he has been a beneficiary of the Creators Path Program of this institution.
Sonia Solórzano, originaria de la Ciudad de México, es fundadora de Voz en Punto, proyecto del que es pilar desde hace 25 años. Realizó sus estudios de Canto en la Escuela Nacional de Música de la UNAM y fue finalista del Concurso Nacional de Canto Carlo Morelli. La calidad y tessitura de voz ha sorprendido ampliamente en los diversos países y escenarios en los que se ha presentado con Voz en Punto: “¡Sonia es simplemente sorprendente! ...” (The King’s Singers) y “... en especial Sonia tiene una voz sublime. El efecto emocional es delirante.” (Höchster Kreisblatt, Frankfurt, Alemania).

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

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

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

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

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

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

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

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

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

Glaedelig jul! Joyous Christmas!

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

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

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2015-2016
47TH ANNIVERSARY SEASON

WELCOME CHRISTMAS

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

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

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

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

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

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

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Welcome your Christmas with glorious music ranging from “Jingle Bells” and “Ding Dong! Merrily on High” to the world premieres of several “Welcome Christmas Carol Contest” winners—plus John Rutter’s “Carol of the Magi” for chorus and cello.

Available at the CD table and via vocalessence.org.
WELCOME!

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

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

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

– Philip Brunelle, Artistic Director and Founder, VocalEssence

BIG BAND ROSTER

TRUMPETS
Martin Hodel
Christopher Volpe
Adam Rossmiller
Paul Stodolka

TROMBONES
Phillip Ostrander
Richard Gaynor
Jeff Rinear
Ethan Freier

SAXOPHONES
Peter Whitman
Clay Pufahl
John Zimmerman
Bruce Thornton
William Olson

FLUTE
Michele Frisch

HORN
Neal Bolter

TUBA
Trygve Skaar

BASS
Greg Angel

PERCUSSION
Kory Andry

VIBRAPHONE
David Hagedorn

DRUMS
William Kemperman

THE PROGRAM

VocalEssence Chorus & Ensemble Singers

In Dulci Jubilo
Philip Brunelle and G. Phillip Shoultz, III, conductors
Samuel Scheidt (1620)

O Come, All Ye Faithful*
G. Phillip Shoultz, III, conductor
arr. Derek Holman (1982)

A Christmas Cantata
Philip Brunelle, conductor
Nils Lindberg (2002)

Intermission

VocalEssence Chorus & Ensemble Singers

Christmas Cantata
II. O Magnum Mysterium
III. Gloria in Excelsis Deo
G. Phillip Shoultz, III, conductor

VocalEssence Ensemble Singers

Jesus, Jesus, Rest Your Head
G. Phillip Shoultz, III, conductor
Gwyneth Walker (1998)

Go Tell It on the Mountain
World Premiere – Carol Contest Winner
G. Phillip Shoultz, III, conductor
Laura Caviani (2015)

Two Carols
I. Let Me Sing of a Maid
II. Who Will Come to Bethlehem
Philip Brunelle, conductor
Brian Holmes (1999)

Three Carols Op. 169
II. Silent Night
III. Good King Wenceslas
Philip Brunelle, conductor
John Gardner (1985)

VocalEssence Chorus & Ensemble Singers

Hallelujah Chorus (from Messiah)**
George Frideric Handel, brass arr. Paul Gerike
Philip Brunelle, conductor
(1742, 2015)

God Rest You Merry, Gentlemen
G. Phillip Shoultz, III, conductor
Sydney Hodkinson (1978)

Sleep Softly, Lullaby
World Premiere – Carol Contest Winner
G. Phillip Shoultz, III, conductor
Josh Bauder (2015)

Deck the Halls*
G. Phillip Shoultz, III, conductor
arr. Derek Holman (1982)

Rejoice and Be Merry
Philip Brunelle, conductor

* Audience sing
** Sheet music provided

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

**In Dulci Jubilo (With Sweet Rejoicing)**

*Samuel Scheidt*

_In dulci jubilo nun singet und seid froh!_
_With sweet rejoicing now sing and be glad!_

_Unsers Herzen Wonne leit in præsepio,_
_Our hearts' delight lies in a manger,_
_und leuchtet als die Sonne,_
_and shines forth like the sun on_
_matris in gremio._

_Apha es et O!_
_You are the Alpha and Omega!_

---

**O Come, All Ye Faithful**

*arr. Derek Holman*

_O come, all ye faithful, joyful and triumphant,_  
_O come ye, o come ye to Bethlehem;_  
_Come and behold Him, born the King of angels;_  

**Refrain:**
_O come, let us adore him, O come, let us adore him, O come, let us adore him, Christ the Lord._

_God of God, Light of Light,_  
_Lo, He shuns not the Virgin's womb;_  
_Very God, Begotten not created: Refrain:_

_Sing, choirs of angels, sing in exultation,_  
_Sing, all ye citizens of heav'n above;_  
_Glory to God in the highest: Refrain:_

_Yea, Lord, we greet thee, born this happy morning;_  
_Jesus, to Thee be glory given;_  
_Word of Creation, now in flesh appearing! Refrain: Latin hymn_  

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**A Christmas Cantata**

*Nils Lindberg*

**Part 1:** Introduction

**Part 2:** The people that walked in darkness have seen a great light; they that dwell in the land of the shadow of death, upon them hath the light shined. For unto us a child is born, unto us a son is given: And the government shall be upon his shoulder: And his name shall be called Wonderful, Counselor, The Mighty God, The everlasting Father, The Prince of Peace.

_Isaiah 9:2, 6, 7_

**Part 3:** Now the birth of Jesus Christ was on this wise: When as his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost. Then Joseph her husband being a just man was minded to put her away privily. But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream: “Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived of her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus. He shall be great, and shall be called the Son of the Highest: Emmanuel, God with us.”

_Matthew 1:18-21, 23 and Luke 1:32_

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**Part 4:** Ding Dong! Merrily on High (16th Century French carol)

**Part 5:** And it came to pass in those days, that there went out a decree from Caesar Augustus that all the world should be taxed. And all went to be taxed, everyone into his own city. And Joseph also went up unto the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child.

And so it was that while they were there the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes and laid him in a manger, because there was no room for them in the inn.

_Luke 2:1, 3-7_

**Part 6:** Sussex Carol (Traditional English Carol)

**Part 7:** And there were in the same country shepherds abiding in the field keeping watch over their flock by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, “Fear not: for, behold, I bring you tidings of great joy, which shall be to all people. For unto you is born in the city of David a Savior, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes lying in a manger.”

And suddenly there was with the angel a multitude of the heavenly host praising God and saying: “Glory to God in the highest, and on earth peace, good will toward all.” And it came to pass, as the angels were gone away from them into heaven, the shepherds said to one another, “Let us now go even unto Bethlehem, and see this thing which has come to pass, which the Lord hath made known unto us.” And they came with haste and found Mary and Joseph, and the babe lying in the manger. And the shepherds returned, glorifying and praising God for all the things they they had heard and seen, as it was told unto them.

_Luke: 2:8-16, 20_

**Part 8:** Sing, O Sing This Blessed Morn (Traditional Swedish tune from Mora)

_Sing, O sing this blessed morn!_  
_God of God and Light of Light,_  
_Unto us a Child is born, _  
_Comes with mercies infinite, _  
_Unto us a Son is given, _  
_Joining in a wondrous plan _  
_God himself comes down from _  
_Heaven to earth and God to man; _  
_Sing hosanna this blessed morn, _  
_Jesus Christ today is born. _  
_Sing hosanna this blessed morn, _  
_Jesus Christ today is born. _

-Christopher Wordsworth

**Part 9:** But Mary kept all these things and pondered them in her heart.

_Luke 2:19_

**Part 10:** God Rest You Merry, Gentlemen (Traditional English Carol)

**Part 11:** Now when Jesus was born, behold, there came Wise Men from the east saying, “Where is he that is born king? For we have seen his star in the east and are come to worship him.”And they said unto them, “In Bethlehem.” When they heard that, they departed. And lo, the star, which they saw in the east went before
them till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding joy. And when they were come into the house, they saw the young child with Mary his mother and fell down, and worshipped him; and when they had opened their treasures, they presented unto him gifts: Gold and frankincense and myrrh.

Matthew 2:1-2, 5-11

Part 12: Deck the Hall (Traditional Welsh Carol)

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

John 1:1, 4 and Matthew 1:23

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

Christmas Cantata
Daniel Pinkham

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

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

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

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

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

Jesus, Jesus, Rest Your Head
arr. Gwyneth Walker

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

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

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

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

Two Carols
Brian Holmes

Let Me Sing of a Maid

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

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

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

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

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

"Carol” by Ronald Duncan (Paraphrase of “I sing of a maid that is makeles”)

Who Will Come to Bethlehem

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

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

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

"Words from an Old Spanish Carol” by Ruth Sawyer
Silent Night
*John Gardner*

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

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

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

---

Sleep Softly, Lullaby
*Josh Bauder*

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

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

German traditional text
Translated by Charles Macpherson (1870-1927)

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God Rest You Merry, Gentlemen
*Sydney Hodkinson*

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ, our Savior,
Was born upon this day
To save us all from Satan's power
When we were gone astray.
*Refrain:*
*O tidings of comfort and joy!*

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

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

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

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

---

Rejoice and Be Merry
*arr. John Rutter*

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

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

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

English Carol
PROGRAM NOTES

A CHRISTMAS CANTATA
Nils Lindberg

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

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

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

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

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

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

-Nils Lindberg, August 2003

AMERICAN COMPOSERS FORUM

Our Mission

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

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

The 18th Annual Welcome Christmas Carol Contest

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

COMPOSER’S NOTE:
GO TELL IT ON THE MOUNTAIN
Laura Caviani

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

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

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

PAST WELCOME CHRISTMAS CAROL CONTEST WINNERS

2014: Carols with folk fiddle
Justin Merritt (Northfield, MN) “Miles and Miles”
Rachel DeVore Fogarty (Long Island City, NY) “The Song of a Shepherd”

2013: Carols with piano
William V. Malpede (West Hollywood, CA) “Sound Over All Waters”
Dale Trumbore (Los Angeles, CA) “Ring Out, Ye Bells!”

2012: Carols with flute
David Biedenbender (Ann Arbor, MI) “This Night”

2011: Carols for men’s voices with English horn
James Kallebach (Chicago, IL) “That Yongë Child”
Robert Sieving (Minnetonka, MN) “O Stella de Bethlehem”

2010: Carols with handbells
J. David Moore (St. Paul, MN) “I Heard the Bells on Christmas Day”
Mark Shepperd (Woodbury, MN) “Come Join Their Song”

2009: Carols with viola
Michael J. Glasgow (Raleigh, NC) “Welcome the King”
Robert Sieving (Minnetonka, MN) “See Amid the Winter’s Snow”

2008: Carols with French horn
Scott Ethier (Astoria, NY) “A Mother’s Carol”
Peter Hilliard (Roslyn, PA) “Christ’s Nativity”

2007: Carols with celeste
Matthew Brown (Los Angeles, CA) “Sweet Was the Song”
Stephen Main (San Francisco, CA) “The Darkest Midnight in December”

2006: Carols with acoustic guitar
Diego Luzuriaga (Ardmore, PA) “Un Nacimiento” (A Nativity Scene)
John Rommereim (Grinnell, IA) “Calm on the Listening Ear of Night”

2005: Carols with cello
Paul Gibson (Downey, CA) “It Fell Upon the High Midnight”
Jocelyn Hagen (Minneapolis, MN) “See Amid the Winter Snow”

2004: Carols with recorder
Keith Bradshaw (Lexington, VA) “Soft, the Light”
James Sclater (Clinton, MS) “Piping Carol”

2003: Carols with solo melodic instrument
Thomas Fielding (Bloomington, IN) “Behold the Dark and Bitter Night”
Alan Highbee (Beechwood, OH) “In the Bleak Midwinter”

2002: Carols with percussion accompaniment
Mary Lynn Place Badarak (Cochiti Lake, NM) “Brightest and Best”
Paul Lohman (Minneapolis, MN) “Angels Heard on High”

2001: Carols with string ensemble
Clive Muncaster (Princeton, NJ) “Shepherds, Shake Off Your Drowsy Sleep”
Sergey Khvoshchinsky (St. Paul, MN) “The Christmas Silence”

2000: Carols with harp
Brian Holmes (San Jose, CA) “The Shepherd and the King”
Emily Maxson Porter (Fridley, MN) “I Sing the Birth”

1999: Carols with audience participation
Robert A.M. Ross (Philadelphia, PA) “What Child Is This?”
Jonathan Santore (Plymouth, NH) “This Holy Christmas Night”

1998: Carols for a cappella chorus
Joan Griffith (Minneapolis, MN) “Sweet Noel”
Richard Voorhaar (St. Paul, MN) “The Virgin’s Cradle Hymn”
Composer, arranger, band leader and pianist **Nils Lindberg** is a legend in Sweden. His musical roots are from his native Dalarna, the traditional home of Swedish folk music. His uncle was the famous national romantic composer Oskar Lindberg. Nils came to Stockholm in the 1950s to study at the Royal Academy of Music, planning to compose major symphonic works. A chance visit to a popular jazz club, where a friend had signed him up for a jam session, changed his career. His brilliance as a pianist was evident, and he was immediately engaged for jazz recordings.

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

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

In 1986 Nils performed his own music at the funeral of the former Swedish prime minister Olof Palme and in 1989 he wrote the music for the divine service held by the Pope at Uppsala Cathedral. His interest in choral music was aroused during a visit to Almunecar, Spain, in 1990. Since childhood he had listened to and taken part in church music, but when he experienced the Catholic processions he felt something grip and inspire him. This feeling, and his insight into Sweden’s numerous choirs and their ideal acoustic in the churches, let loose his creativity. The large-scale *Requiem* in 1993 was the first result of his fascination with the interaction of text and music. His *A Christmas Cantata*, described by All About Jazz as “an iridescent medley that invigorates, inspires and swings in equal measure,” was the next development in the choral journey of this brilliant musician. In June 2006 Nils received H. M. the King’s medal, Litteris et artibus, for his artistic contributions as a composer and pianist.

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

**Josh Bauder** is a Minneapolis-based composer and student. He has a B.A. in music and philosophy from the University of St. Thomas and a M.A. in theology from Central Seminary. Currently he is pursuing a Ph.D in composition from the University of Minnesota. Josh has studied piano under Kathie Faricy, conducting under Angela Broeker and Matthew Mehaffey, and composition under James Callahan and Alex Lubet. He has written for local professional and semi-professional ensembles, including Indande (a flute, oboe, and piano ensemble with whom he partnered to receive the 2010 Jerome Grant for New Music) and Deo Cantamus of Minnesota (a faith-based local choir that premiered his 2014 oratorio *Abraham*). In addition to writing music and studying, Josh teaches music theory, codirects the St. Thomas Alumni Choir, and serves at Northwest Bible Church in St. Michael, Minnesota.
MAKE A SPECIAL TRIBUTE!

Looking for the perfect birthday/holiday/memorial gift? Make a donation to VocalEssence in honor of your loved one. We will list your gift in our program book and send a special note to the honoree. Your gift will keep our community singing for years to come!

For more information, contact:
info@vocalessence.org  612-547-1451
SPECIAL THANKS
Lori Ledoux, Folwell School, Performing Arts Magnet
Ronald Salazar
Plymouth Congregational Church
Volunteer Ushers

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

VOCALESSENCE PRESENTS
STAR OF WONDER
Saturday, December 12, 2015 at 10 am
Guild Hall, Plymouth Congregational Church
Minneapolis, MN

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

2015-2016 SEASON SPONSORS

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

2015-2016 Season Page 39
THE PROGRAM

Good King Wenceslas  
arr. John Gardner  
(1985)

Hark, the Herald-Angels Sing  
arr. Alan Bullard  
(2014)

Audience and Ensemble Singers

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

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

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

O Magnum Mysterium &  
_Daniel Pinkham_  
(1958)

Gloria In Excelsis Deo  
(from Christmas Cantata)

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

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

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

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

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

Deck the Halls  
arr. Derek Holman  
(1982)

_Featuring the dancers of Folwell School, Performing Arts Magnet_

Jesus, Jesus, Rest Your Head  
arr. Gwyneth Walker  
(1998)

God Rest You Merry, Gentlemen  
_Sydney Hodkinson_  
(1978)

Jingle Bells  
_James Lord Pierpont_  
(1857)

Audience and Ensemble Singers

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

Chorus:

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

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

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

Page 40  2015-2016 Season
Silent Night

arr. John Gardner
(1985)

Featuring the dancers of Folwell School, Performing Arts Magnet

Rejoice and Be Merry

arr. John Rutter
(2014)

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

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

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

- English Carol

O Come, All Ye Faithful

arr. Derek Holman
(1982)

Audience and Ensemble Singers

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

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

The Twelve Days of Christmas

English carol

Audience and Ensemble Singers

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

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

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

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

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

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

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

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

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

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

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

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

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

G. Phillip Shoultz, III
Associate Conductor

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

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

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

Mary Jo Gothmann
Accompanist

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

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 around the world. On their August 2014 Asia Pacific Tour, the VocalEssence Ensemble Singers traveled to Seoul, South Korea, to perform at the 10th World Symposium on Choral Music, then continued on to Shanghai and Nanjing, China, for more concerts.

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

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

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

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

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

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

**SOPRANO**
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Barbara Anderson
Elizabth Ashantiva
Ali Blatek
Hannah B. Bolt
Judy Drobeck**
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**2015-2016 SEASON SPRING EVENTS**

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

**ENSEMBLE SINGERS ON TOUR**
**RIVER SONGS AND TALES WITH MARK TWAIN:**
**NORTHERN MINNESOTA TOUR**
January 29 – April 16, 2016
_Celebrating Life on the Mississippi_

**COMMUNITY SING WITH DAVID MORROW**
Friday, February 19, 2016
Fellowship Missionary Baptist Church
_Come Sing with Us! (Free, but registration is required)_

**VOCALESSENCE WITNESS:**
**MOREHOUSE COLLEGE GLEE CLUB**
Sunday, February 21, 2016
Orchestra Hall
_Musical Precision, Wide-Ranging Repertoire_

**FOUR SAINTS IN THREE ACTS**
Saturday, March 19, 2016
Sunday, March 20, 2016
Goodale Theater, The Cowles Center
_Creative and Campy_

**LISTENERS’ CHOICE LIVE**
Friday, April 22, 2016
Sunday, April 24, 2016
Concert Hall, Ordway Center
_And the winners are …_

**VOCALESSENCE CHORALIA FUNDRAISER**
May 1, 2016
Radisson Blu, Mall of America
_Having a hay day on May Day_

**TICKETS ARE ON SALE NOW**
VOCALESSENCE.ORG
DR. PHILIP LOWRY BELIEVES IN VOCALESSENCE MISSION TO ENHANCE COMMUNITY, STIR PEOPLE’S SOULS

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

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

From opera records to auditions

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

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

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

Minding the mission

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

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

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

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

DONOR SPOTLIGHT:

Phil Lowry with his wife, Madeleine
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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Donate to VocalEssence!

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

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