



The Heart's Desires

Vicki Peters, Artistic Director and Conductor

Kathy Donlan Tunseth, Accompanist

Saturday, August 3, 2024 at 7:30 p.m.

Shepherd of the Hills Lutheran Church
Shoreview, MN

Sunday, August 4, 2024 at 3 p.m.

Lutheran Church of the Good Shepherd
Minneapolis, MN

Free concerts—contributions welcome

www.VoxNovaChorale.org

The Heart's Desires

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Program Notes: The Heart's Desires

With a Voice of Singing

Kenneth Jennings

“With a Voice of Singing” is one of many original compositions from the pen of Kenneth Jennings that was originally performed by the world-famous St. Olaf Choir. Jennings was only the third director of this storied ensemble, and the first not to be named Christiansen, since he followed founder F. Melius and his son Olaf. He was mentored by Olaf Christiansen when he himself was a student at St. Olaf.

Jennings’s place in the history of the choir was important in that, while respecting the distinct tradition and a cappella identity of the choir, he made significant strides in introducing orchestral repertoire to the group. Under his leadership, the choir performed major orchestral choral works by Ravel, Penderecki, and Bach.

However, “With a Voice of Singing,” harks back to the a cappella tradition of strong word painting and textual clarity that St. Olaf has always featured. Jennings takes the text for this work from three sacred passages; Isaiah 48:20b, Psalm 66:1-2, and the Gloria Patri. It opens with a strong, athletic declamation of the bible verses, followed by a melodic unison chanted version of the Gloria Patri, and closes with a dynamic recapitulation of the opening verses.

*With a voice of singing declare ye, and tell this;
Utter it even to the end of the earth. Hallelujah!
The Lord hath redeemed his servant Jacob. Hallelujah!
Make a joyful noise unto God, all ye lands.
Sing forth the honor of his Name;
Make his praise glorious.
Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning,
Is now and ever shall be,
World without end. Amen.*

Beati quorum via

Charles Villiers Stanford

Stanford -- born and raised in Dublin and the son of a prominent lawyer -- played a seminal role in the renaissance of English music in the late 19th and early 20th centuries as a composer, conductor and teacher. His greatest contribution may have been as professor of composition at the Royal College of Music and at Cambridge, where for some 40 years he taught such notable students as Ralph Vaughan Williams, Gustav Holst, Herbert Howells, and others.

While his late Romantic style found expression in every musical medium, Stanford’s voluminous sacred music had – and continues to have -- the most lasting appeal. It also continues to be the foundation for the Anglican tradition.

*Beati quorum via integra est:
Qui ambulat in lege Domini.*

Blessed are the undefiled in the way,
Who walk in the law of the Lord.

E'en So, Lord Jesus, Quickly Come

Paul Manz

In 1953, Paul Manz and his wife Ruth faced a spiritual crisis. Their three-year-old son lay critically ill; with doubts he would recover. Ruth said at the time, "I think we'd reached the point where we felt that time was certainly running out, so we committed it to the Lord and said, 'Lord Jesus quickly come.'" She turned to the Book of Revelation, and assembled a text from portions of chapters 1, 4, and 22. At his son's bedside, Paul began to compose this familiar motet.

Happily, their son did recover, which the couple attributed to the healing power of prayer. "E'en So" took on a life of its own and has sold over a million copies of the sheet music. That is probably the choral sheet music equivalent of "going platinum." This work has been performed worldwide in multiple situations. It perhaps found its largest listenership on Christmas Eve of 2004, when it was included in the international broadcast of the traditional Festival of Nine Lessons and Carols offered by King's College, Cambridge.

*Peace be to you and grace from him
Who freed us from our sins,
Who loved us all and shed his blood
That we might saved be.
Sing holy, holy to our Lord,
The Lord, Almighty God,
Who was and is and is to come;
Sing holy, holy, Lord!
Rejoice in heaven, all ye that dwell therein,
Rejoice on earth, ye saints below,
For Christ is coming, is coming soon,
For Christ is coming soon!
E'en so, Lord Jesus, quickly come,
And night shall be no more;
They need no light nor lamp nor sun,
For Christ will be their All!*

Not One Sparrow is Forgotten

arr. William Hawley

Shaker music is unique in the melodic traditions of the United States. Although often referred to as "traditional" or "folk" melodies, the vast majority of Shaker hymns and songs can be attributed to specific members of the Shaker community. It has its own notational system, known as the "letteral system," using the letters of the alphabet, bar lines, and other adornments to indicate length of note.

Traditional Shaker melody is monodic, without harmony. In addition, many of these songs contain passages of wordless text, which are intended to mimic the language of the Angels. The sole

surviving Shaker community, at Sabbathday Lake, Maine, still performs these songs unaccompanied and unharmonized, as they were originally written.

This four-part arrangement is adapted by composer William Hawley from the last printed Shaker hymnal, published in 1908 by the Shakers of East Canterbury, New Hampshire.

*Not one sparrow is forgotten,
E'en the raven God will feed;
And the lily of the valley
From His bounty hath its need.
Then shall I not trust Thee, Father,
In Thy mercy have a share?
And through faith and prayer, my Mother,
Merit Thy protecting care?*

Thou Shalt Know Him

Mark Sirett

Mark Sirett is a distinguished Canadian composer who came to choral music relatively late in his musical career, only beginning to compose for choirs in his 40s. He is former organist and music director of St. George's Cathedral, Kingston, Ontario. This text, set by numerous composers, was written by an anonymous 15th century poet as a simple, straightforward declaration of faith.

“Thou Shalt Know Him,” serves as an excellent reflection on the state of our world today, where groups, factions, even neighbors live in a state of increasing disharmony and unrest. Bickering, infighting, supplanting, and personal invective all lead to a constant atmosphere of dissonance.

However, Sirett chooses to emphasize the concept of “holy harmony,” where the coming of Christ will be characterized with peace, stability, and agreeable consonance. His composition starts with a simple solo statement of the melody, followed by a restatement in four- and five-part harmony which increases in richness and complexity until resolving in a quiet, introspective major chord.

*Thou shalt know him when he comes,
Not by any din of drums,
Nor his manners, nor his airs,
Nor by anything he wears.
Thou shalt know him when he comes,
Not by his crown or by his gown,
But his coming known shall be,
By the holy harmony which his coming makes in thee.
Thou shalt know him when he comes. Amen, amen.*

hope, faith, life, love

Eric Whitacre

Iconoclastic American poet e.e. cummings was noted for his unconventional syntax, content, and approach to poetry. His poetry frequently dispensed with expected punctuation, broke or joined words in unexpected places, and challenged the reader to rethink just exactly what poetry should look like or how it should be interpreted.

When Eric Whitacre was commissioned in 1999 by Northern Arizona University to write a set of works to commemorate the 100th anniversary of their music school, he turned to the complex poetry of cummings to create *Three Songs of Faith*, a trio of challenging but rewarding works for choir. “hope, faith, life, love” is the middle piece of the three.

The original poem is long and complex, but Whitacre decided that the tone should be simpler. In his own words: “The more I thought about faith, however, the more introspective I became, and I modified the poem entirely to fit that feeling. I took only the first four words (hope, faith, life, love) and the last four (dream, joy, truth, soul) and set each of them as a repeating meditation.”

*hope, faith, life, love,
dream, joy, truth, soul.*

I Believe

Mark A. Miller

Just weeks after World War II ended in Germany, a Swiss newspaper published a story from a reporter in Cologne who had been shown an underground shelter that had been maintained by the local Catholic community. The shelter had been used to hide a number of Jewish refugees from the Gestapo while the war raged.

Those that hid there did so in nearly utter darkness, silently depending on friends who brought them portions of their rations. The reporter found this prayer scratched into the wall of the shelter, “I believe in the sun, though it be dark; I believe in God, though He be silent; I believe in neighborly love, though it be unable to reveal itself.”

Composer Mark Miller used a different translation of this inscription as the inspiration for this choral meditation. In his words: “I composed this as a testament to the power of love over institutionalized hate, whether it comes from government or religion. Several years ago, I came upon this poem at a difficult time in my life when I was searching for words to embody the pain I was feeling and the hope I was needing. There are rare moments when composing is more like an uncovering of something that was already there- this piece emerged within a few minutes and became a solace and an antidote for my world weariness. My hope is for this sacred gift of lyrics and song to be ‘medicine for the soul’ for all who hear it.”

*I believe in the sun, even when it's not shining.
I believe in love, even when I don't feel it.
I believe in God, even when God is silent.*

The Lord of the Dance

arr. Larry L. Fleming

Larry Fleming's "Lord of the Dance" includes an inscription on the cover of the music taken from The Apocryphal Acts of John, "Ye who dance not, know not what we are knowing." This arrangement of the Shaker tune, "Simple Gifts," with words by Sidney Carter, expresses the joy and exuberance of the Minnesota Choral tradition, as well as the attention to detail and sense of humor of the composer.

Fleming's detailed notes give instructions on pronunciation, musical accent, and insider humor. They include this cryptic note, "Play, or sing on 'la,' the two measures of the soprano line twice. The first time reverse the last two notes (B-flat, A-flat) then repeat as written. Another questionable pun (not suburbia!)" This refers to a musical quotation near the end of the score that listeners familiar with 1960's pop music might recognize.

Refrain: *Dance then wherever you may be;
I am the Lord of the Dance, said he,*

*And I'll lead you all, wherever you may be,
And I'll lead you all in the Dance said he.
I danced in the morning when the world was begun,
And I danced in the moon and the stars and the sun,
And I came down from heaven and I danced on the earth;
At Bethlehem I had my birth.*

Refrain

*I danced for the scribe and the pharisee.
But they would not dance,
And they would not follow me;
I danced for the fishermen,
For James and John, they came with me
And the dance went on.*

Refrain

*I danced on a Friday when the sky turned black:
It's hard to dance with the devil on your back.
They buried my body and they thought I'd gone;
But I am the Dance and I still go on.
Then they cut me down and I leapt up high,
I am the life that will never, never die;
I will live in you if you live in me;
I am the Lord of the Dance, said he.*

INTERMISSION

O My Luve's Like a Red Red Rose

René Clausen

Robert Burns is widely considered the unofficial Poet Laureate of Scotland. One of the first of the great Romantic poets, he wrote chiefly in what is known as “light Scots dialect.” Had he written in true Scots dialect, he would likely never have reached nearly the extent of fame in the British Isles, as true Scots was probably unintelligible to many speakers/readers outside Scotland itself.

Burns was a prolific poet, songwriter, and collector of Scottish folk songs. He wrote hundreds of lyrics, often adding melodies of his own, or adapting familiar tunes to his verses. His most well-known poem, “Auld Lang Syne” was also set to a melody widely believed to be one he himself composed.

The text of “O my Luve's Like a Red, Red Rose” tells the story of a whirlwind romance, where the couple must be parted soon after falling in love. In the poem, they make three promises to love each other forever – and then vow to reunite, no matter the distance.

Burns himself was no stranger to love at a distance. His most enduring relationship was with Jean Armour, who was sent away by her father to live with relatives upon learning that she wished to marry Burns. Distraught, Burns embarked on a career as a farm laborer and foreman which took him as far away as Jamaica. Five years later he reunited with Armour, who eventually bore him nine children.

In this arrangement of “A Red, Red Rose,” Composer René Clausen imaginatively resets the words of Burns' song to a new melody, accompanied by a rippling piano part. Clausen's arrangement features a variety of vocal timbres as well – men's voices, women's voices, and a series of love duets in various combinations. The piece closes with a passionate, then suddenly intimate promise.

*O my Luve's like a red, red rose
That's newly sprung in June.
O my Luve's like a melodie,
That's sweetly played in tune.
As fair art thou my bonnie lass
So deep in luve am I,
I will luve thee still my dear
Till a' the seas gang dry.*

*I will luve thee still my dear,
While the sands of life shall run,
Till the seas gang dry, my dear,
And rocks melt with the sun.
As fair art thou my bonnie lass,
So deep in luve am I,
I will luve thee still my dear,
Tho' it were ten thousand mile.*

Flower of Beauty

John Clements

It sounds like it could be a folk song, but it was not inspired by any traditional tune. It was published in 1960 yet sounds as if it were composed three quarters of a century earlier in the late Victorian era. Stylistically it could have been penned by Elgar or Holst. Instead, this staple of British choral music was composed by the relative unknown John Clements, with lyrics by the even more elusive Sydney Bell.

Very little is readily available about these two individuals, except that they published modestly and not frequently. This John Clements is most certainly NOT John R. Clements, the Irish American

composer of roughly 5000 hymns, and Sydney Bell appears to have published only two short volumes of poetry sometime in the 1950's and 60's.

Regardless, the two have teamed to give us a wonderful miniature which conveys the affectionate musings of a young man on the many splendid and lovely qualities of his betrothed. The rich harmonies and delightful word-painting are presented in a fine example of English part-song.

*She is my slender small love, my flow'r of beauty fair
From the whiteness of her little feet to the shining of her hair;
More fair she is than April rain on daffodil or tree:
She is my slender small love, my flow'r of beauty, she.
I know she walks in the evening down by the riverside,
And the grasses lean to kiss her robes who soon will be my bride:
More dear to me her little head than earth or sky or sea!
She is my slender small love, my flow'r of beauty she.*

O Love

Elaine Hagenberg

"O Love That Wilt Not Let Me Go" was written in 1882 on the evening of George Matheson's sister's marriage. Years before, he had been engaged, until his fiancée learned that he was going blind and that there was nothing the doctors could do. Tragically, she told him that she could not go through life with a blind man and broke off the engagement. He went blind while studying for the ministry, and his sister remained to care for him through the years. He was now 40, and his sister's marriage likely brought a fresh reminder of his own heartbreak.

It was in the midst of this circumstance that Matheson penned this hymn, of which he said, "I am quite sure that the whole work was completed in five minutes, and equally sure that it never received at my hands any retouching or correction. I have no natural gift of rhythm. All the other verses I have ever written are manufactured articles; this came like a dayspring from on high." The melody in its most widely known form was composed in 1941 by composer Florence Palmer.

This arrangement by Vancouver, WA native Elaine Hagenberg is a sensitive setting of Matheson's text. It features lush harmony, a rolling piano accompaniment, and a dramatic crescendo followed by a gentle restatement of the melody. Hagenberg is an accomplished composer, arranger, conductor, clinician, pianist, singer, and most importantly - a mother of four.

*O love, that will not let me go,
O love, I rest my weary soul in Thee;
I give thee back the life I owe,
That in thy ocean depths its flow
May richer, fuller be.
O Joy, that seeks me through the pain,
O I cannot close my heart to thee;
I trace the rainbow through the rain,
And feel the promise is not vain
That morn shall tearless be.*

Sleep

Eric Whitacre

Eric Whitacre originally used the music from “Sleep” to accompany an arrangement of Robert Frost’s “Stopping by Woods on a Snowy Evening.” That arrangement was performed on a few occasions in 1999 and 2000 before Whitacre learned that the text to the poem was still under copyright to the Frost estate.

He had little choice but to pull the arrangement from publication and essentially scrap further performances of the work. But rather than let the music lay dormant in a box under the bed until 2037 (when the poem would enter the public domain), he turned to his longtime collaborator, poet Charles Anthony Silvestri, to create a new set of lyrics that fit the same rhyme scheme as Frost’s original. In Whitacre’s words: “Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. I actually prefer Tony’s poem now.”

“Sleep” was featured in one of Whitacre’s innovative “virtual choirs” in which choral singers from around the world submitted individual video recordings of themselves singing one of the parts of the song. Whitacre then used software and special recording techniques to combine these recordings into a single video. Whitacre’s Virtual Choir 2.0, “Sleep,” was released in April 2011 and involved more than 2,000 voices from 58 countries.

*The evening hangs, beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.
Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind’s aflight;
And yet my limbs seem made of lead.*

*If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.
What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep.*

Danny Boy

arr. Joseph Fummerfelt

English lawyer Frederick Weatherly had recently experienced the death of his son and his father in a brief span of three months. As a way to deal with the grief and loss he felt, he composed the poem on which the song “Danny Boy” is based. He then sent the poem to his brother, Fred, who was working as a mining expert in Colorado.

It was there that Fred’s wife, Margaret, read the poem and realized that it could be sung to a traditional song that she learned when growing up in Ireland, known as the “Londonderry Air.” She found a manuscript of the melody, which she sent to Fred. With a few changes to the original poem, Fred was able to create one of the mega-hits of 1915.

Opinions vary as to who is narrating/singing the song and to whom it is addressed. A comrade off to war, a departed lover, a beloved child all come to mind. This acapella arrangement by Joseph Flummerfelt expresses a sense of loss, reunion, and love that transcends death in a way that singer and listener can imagine whomever they wish.

*O Danny Boy, the pipes, the pipes are calling,
From glen to glen and down the mountain side.
The summer's gone and all the roses falling,
It's you, it's you must go and I must bide.*

*But come ye back when summer's in the meadow,
Or when the valley's hush'd and white with snow.
It's I'll be here in sunshine or in shadow,
O Danny Boy, O Danny Boy, I love you so.*

*But when ye come and all the flow'rs are dying,
If I am dead, as dead I well may be.
Ye'll come and find the place where I am lying,
And kneel and say an "Ave" there for me.*

*And I shall hear though soft you tread above me,
And all my grave will warmer, sweeter be.
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me.*

How Can I Keep From Singing?

arr. Bradley Ellingboe

The first known publication of the poem which has become known as "How Can I Keep From Singing" was in 1868 in *The New York Observer*. At that time, it was titled "Always Rejoicing" and was attributed to someone only known as Pauline T. Composer Robert Lowry composed a tune for this the following year, and hymnals of the day regularly published the hymn attributed to Lowry, but usually omitted the lyricist or listed them as "anonymous."

The tune appeared to fall out of general use in the early 20th century, and between 1900 and 1966 only appeared in the hymnal of the Seventh-Day Adventist Church. It is often identified as a traditional Quaker or Shaker hymn, although erroneously so. It was adopted later in the 20th century by the Quakers, and it is used widely there today. Now that the song is in the public domain, it has seen a revival of sorts, finding widespread appeal to folk singers, gospel groups, and a cappella choral adaptations.

Composer Bradley Ellingboe has a varied and storied career as conductor, soloist, composer, scholar, and teacher. He has performed as a soloist for Robert Shaw, Helmuth Rilling, and Sir David Willcocks. He has over 130 compositions to his credit. He is a noted Edvard Grieg scholar and served as professor and director of choral activities at the University of New Mexico for 30 years. He has prepared choirs for conductors as varied as Dave Brubeck, Moses Hogan, Alice Parker, Morten Lauridsen, and Rene Clausen.

*My life flows on in endless song
Above earth's lamentation.
I hear the real, tho' far off, hymn
That hails a new creation.*

*Refrain: No storm can shake my inmost calm
While to that rock I'm clinging,
Since love is lord of heav'n and earth,
How can I keep from singing?*

*Thru' all the tumult and the strife,
I hear the music ringing!
It sounds and echoes in my soul.
How can I keep from singing?*

Refrain

*What tho' the tempest 'round me roar,
I hear the truth. It liveth.
What tho' the darkness 'round me close,
Songs in the night it giveth.*

Refrain

Sigh No More Ladies

René Clausen

Rounding out our accompanied section is Rene Clausen's setting of a song from Shakespeare's *Much Ado About Nothing*. This play is notable in that it is one of just a few that Shakespeare wrote primarily in prose. The isolated use of poetry makes those passages in verse, such as this madrigal sung by the courtier Balthazar, take on increased importance. "Men were deceivers ever," sings Balthazar to his compatriots, mocking the unfaithful nature of men in general, which is, indeed, one of the key themes to the plot of this boisterous comedy.

Clausen has utilized the percussive and rhythmic nature of the piano to drive this particular rendering of the famous exhortation. When the lyric describes men with "one foot in sea and one on shore," the music rolls like the ocean waves. Later when the ladies are encouraged to "let them go," the piano leads the chorus in a merry dance, and the song culminates in the refrain, "Hey-nonny-nonny," which is, for want of a better contemporary expression, the Elizabethan equivalent of, "whatever."

*Sigh no more ladies, sigh no more,
Men were deceivers,
One foot in sea and one on shore.
To one thing constant never,*

*Then sigh not so, but let them go.
Sing no more ditties, sing no more.
Converting your sounds, your sounds of woe into
Hey nonny nonny hey nonny nonny hey*

About the Chorale

Vox Nova Chorale is a non-profit summer choir based in St. Paul, MN, founded in 2013. With the goal of encouraging educators, singers, and composers, the Chorale empowers and provides opportunity for musicians of diverse backgrounds to perform excellent choral music at the highest degree of artistry that enriches their lives and the community.

Learning and singing together are the goals of the 23 musicians joining the Chorale in its ninth season. The diverse musical and educational backgrounds of each member—from current undergraduate students to community and professional singers—create an environment in which ideas converge into a shared expression of artistry.

Vox Nova Chorale is regularly featured on Classical Minnesota Public Radio and has been chosen for five MPR Regional Spotlights. In 2015, 2016, 2017, 2018, and 2019 the Chorale was one of a few regional ensembles selected to be on MPR's "Taste of the Holidays," its annual holiday album distributed nationally.

Personnel

Soprano	Alto	Tenor	Bass
Jill Brown	Jocelyn Kalajian	Michael Atwood	Jacob Kruse
Jendalynn Lanz	Courtney Kellogg	Kevin Fraley	Ben Parsell
Genevieve Palumbo	Joan O'Donnell	Jeff Kidder	Mitchell Peery
Val Peterson	Anachie Stueve	Paul Theisen	Brian Steele
Caroline Swanson	Suz Swanson	Scott Tunseth	Mike Steiner
Sarah Wiechmann	Suzanne Wiebusch		Jeff Tunseth

Acknowledgements

Kathy Donlan Tunseth, accompanist	Tor Johnson, Lutheran Church of the Good Shepherd
Kelsey DeGayner, program	Shaun Halland, Shepherd of the Hills Lutheran Church
Ken Fitzer, videographer	Jeff Tunseth, program notes
John Hanson, stained glass	Kristin Bloxham, Prince of Peace Lutheran Church

Board Members

Kelsey DeGayner, president	John Hanson, board member
Joan O'Donnell, vice president	Genevieve Palumbo, board member
Jill Brown, treasurer	Scott Peters, finance advisor
Vicki Peters, artistic director and conductor	

Vicki Peters, Artistic Director and Conductor

Vicki Peters enjoys an active career of conducting, teaching, and singing. Vicki co-founded Vox Nova Chorale in 2013 with the idea of bringing emerging choral musicians together to collaborate and hone their skills with other excellent choral musicians. She directed The Summer Singers for eight summers, including appearances at the 2010 North Central ACDA and 2008 Minnesota State conventions. Vicki is a private voice teacher, was a project singer for the Dale Warland Singers, and was a singer and soloist for the professional choir The Singers, under the direction of Dr. Matthew Culloton. She also sang in the Minnesota Beethoven Festival Chorale under the direction of Dale Warland for four summers. She taught choral music at Fridley High School. She developed and led excellent church choirs, hand bell choirs, and orchestral groups at various churches for 16 years. In addition, she was the assistant director for Two Rivers Chorale, under the direction of Bruce Phelps, and the North High Alumni Choir, under the direction of Carl Lipke, and a soloist on European tours with both directors.

Vicki graduated with a vocal music education degree from St. Cloud State University, where she received choral, vocal, and opera scholarships and Phi Kappa Phi membership. She is listed as an Outstanding Alumni of the music department. She studied voice, choir, and opera with Charles (Chuck) Peterson. Vicki also is a choral and vocal clinician and judges state large group and solo/ensemble contests. She is a member of ACDA. She serves on the State High School League Contest Music Selection and Review Committee.

Anachie Stueve, Emerging Conductor

Anachie Stueve is an aspiring conductor who recently graduated with a Bachelor of Music in Vocal Performance from the University of St. Thomas. She has sung under world renowned conductors including Eric Whitacre and Angela Kasper (formerly Broecker) and has been in a variety of ensembles from string quartets to collaborative operas. She is currently growing her music studio in which she teaches piano and voice lessons for students of all ages in the Twin Cities. She aspires to earn a master's degree and eventually, a doctorate in choral conducting. As a person with a visual impairment, she hopes to represent musicians with disabilities in a positive light and hopes to have an open dialogue with her singers and students about disability activism in music. Anachie would like to thank her fellow Vox Nova choristers and Vicki, for the opportunity to make music together again this summer. Their love for singing shines bright!

Audition for 2025

Interested in conducting, having your music performed, and/or singing with us? Email a music resume to Vicki at vickipeters@voxnovachorale.org. Compositions must be submitted in PDF format along with an MP3 or MIDI recording by March 21, 2025. Rehearsals are held Monday and Thursday nights at 7 p.m. beginning in mid-June.

Memorials

In memory of Gloria Wiebusch
Suzanne Wiebusch, Jeff Tunseth
Joan O'Donnell

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Mission

Vox Nova Chorale exists to educate, empower, and provide opportunity for singers, emerging conductors, and composers, to collaborate and perform excellent choral music at the highest degree of artistry that enriches their lives and the community.

Contribute

We are grateful for your generous financial contributions, 100% of which supports Chorale operations such as securing rehearsal and concert venues, music, accompanists, clinicians, program printing, and more. You may use the envelope enclosed in this program to donate today, or mail your contribution to:

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