

Vox Nova
~ CHORALE ~

ON THE HORIZON

Vicki Peters, Artistic Director and Conductor

Saturday, August 9th, 2014
St. Michael's Lutheran Church
Roseville, MN

Sunday, August 10th, 2014
St. Mary's Chapel
St. Paul, MN

Free Concerts – Contributions Welcome

www.voxnovachorale.org

Welcome from the Artistic Director

Welcome to Vox Nova Chorales' second season. Our mission is to offer emerging composers, conductors, and singers opportunities to hone their skills with musical advice from top clinicians in the choral arts. We are fortunate this year to have students and recent graduates from eight colleges represented. They hail from Augustana, Concordia, Luther, Mankato State, Northwestern, St. Mary's, St. Olaf, and Wartburg. The choir has bonded well, and participants have found new friendships and connections with other choral musicians and with nationally known clinicians, as they prepare for future endeavors.

We were delighted to be awarded a grant from Minnesota's Arts and Cultural Heritage Fund through MRAC (Minnesota Regional Arts Council), which partially offsets the fees for clinicians and other operational costs, to continue our mission.



The student conductors worked with Dr. Matthew Culloton, conductor of the professional choir, The Singers, with whom I am fortunate to sing. Tesfa Wondemagegnehu, MPR Choral Initiatives Director, worked with the choir. The composers worked with grammy-nominated composer Jake Runestad in a master class where they were willing to accept suggestions and made those changes in the following choral rehearsal. We are grateful for the expertise these wonderful clinicians have provided.

There are four student directors and four composers who sing in the choir, three of which will direct their own composition. The choir has worked with 10 different directors during our 10 rehearsals to prepare for these concerts. That in itself is amazing for the choir to adapt so well to all the directors different styles and expectations. I am pleased with their progress this summer in just six short weeks.

Along with the new compositions, I chose music from the Renaissance and late Romantic period, and contemporary music that audiences and singers love. I hope you enjoy the concert and are touched by the music and the uniqueness the choir offers the community.

We appreciate your support very much.

Vicki Peters
Artistic Director and Conductor

On the Horizon

I.

Verbum caro factum est	Hans Leo Hassler (1564 - 1612)
Beati Quorum Via from <i>Three Motets</i> Op. 38, No. 3	Charles Villiers Stanford (1852-1924)
Stay With Us, Lord Jesus from <i>Captive and Free</i>	Egil Hovland (1924 – 2013)
I Will Lift Mine Eyes	Jake Runestad (b. 1986)

Vicki Peters, Conductor

II.

To the New Jerusalem Will Esch, conductor	arr. Matthew Culloton (b. 1976)
All My Heart This Night Rejoices Chris Paulson, conductor	Z. Randall Stroope (b. 1953)
Dirait-on from <i>Les Chansons des Roses</i> Katrina Rohr, conductor	Morten Lauridsen (b. 1943)
Witness Samantha Spalding, conductor	arr. Jack Halloran (1916 – 1997)

INTERMISSION

III.

Epitaph on the Tombstone of a Child	Benjamin Cramer (b. 1991)
Confiteor	Scott Senko (b. 1993)
How do I love thee? Let me count the ways	Benjamin Wegner (b. 1992)
There Is No Rose	Connor Koppin (b. 1991)

IV.

My Spirit Sang All Day	Gerald Finzi (1901 – 1956)
There Will Be Rest	Frank Ticheli (b. 1958)
McKay from <i>An American Thanksgiving</i>	arr. Carol Barnett (b. 1949)
Little Potato [soloist]	arr. Carol Barnett

Vicki Peters, conductor

I.

Verbum caro factum est

Hans Leo Hassler (1564 - 1612)
Text from John 1:14

German composer and organist, Hans Leo Hassler, is best known for his madrigals and canzonets, made popular during the Renaissance era. Although Hassler himself was Protestant, he wrote many masses and directed the music for Catholic services. After receiving his first musical training from his father, he moved to Italy to continue his musical studies, where he was exposed to polychoral writing for the first time. This influence is evident in *Verbum caro factum est*. Hassler scored this motet for six voices and alternates the polychoral style with polyphonic imitation and full homophonic chords in all six voices, bringing variety to this Christmas motet.

Verbum caro factum est
Et habitavit in nobis
Et vidimus gloriam eius
gloriam quasi unigeniti a Patre
plenum gratiae et veritatis.

*The Word was made flesh
And dwelt among us;
And we beheld his glory,
The glory of the only-begotten of the Father,
Full of grace and truth.*

Beati quorum via (from *Three Motets Op. 38, No. 3*)

Charles Villiers Stanford (1852-1924)
Text from Psalm 119:1

Sir Charles Villiers Stanford was an British composer during the late Romantic period, a music teacher, and conductor. After studying music at Cambridge University and in Germany, Stanford was appointed organist of Trinity College, Cambridge, and at age twenty-nine was one of the founding professors of the Royal College of Music there. Of all of his motets, the *Three Motets*, Op. 38 is the most widely sung. For the small amount of text used for *Beati quorum via*, Stanford makes use of sonata principles and a rich polyphonic texture.

Beati quorum via integra est,
qui ambulant in lege Domini.

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

Stay With Us (from *Captive and Free*)

Egil Hovland (1924 – 2013)
Text from Luke 24:29

Norwegian composer and organist, Egil Hovland, wrote for many instruments and ensembles, including choral, chamber, and orchestral ensembles. He studied at the Oslo conservatory with Arild Sandvold and Bjarne Brustad and Tanglewood with Aaron Copland. *Stay With Us* is an excerpt from a larger work, *Captive and Free*. It is a hopeful and lyric work with serene music that compliments its inspirational and reassuring text from Luke 24:29.

*Stay with us, Lord Jesus, Stay with us.
Stay with us, it soon is evening and night is falling.
Jesus Christ, the world's true light!
Shine so the darkness cannot overcome it!
Let your light pierce the darkness and fill your church with its glory.*

I Will Lift Mine Eyes

Jake Runestad (b. 1986)
Text from Psalm 121

“I came across Psalm 121 from the Bible and found great beauty in the admiration for natural creation linked with a promise of guidance and support from a higher power. I find such peace in the splendor of the natural world and I wanted to capture that serenity with this work. I carefully shaped the melodic lines to mimic that of a mountainous landscape and the tone colors to the bold hues of where the hills meet the sky.” –Jake Runestad

*I will lift mine eyes unto the hills
From whence comes my help?
My help comes from the Lord
The maker of the heaven and earth.
He will not let your foot be moved.
He who keeps you
will not slumber nor sleep.*

*The Lord is thy keeper
The Lord is thy shade upon thy right hand.
The sun shall not harm you
by day nor the moon by night.
The Lord will keep you from all evil.
He will keep your soul.
The Lord will keep your going out
and your coming in.
From this day forth and forever more.*

II.

The New Jerusalem

arr. Matthew Culloton (b. 1976)

The original hymn tune was written by William Walker, an American Baptist song leader and shape note singing master. It is from The Sacred Harp, a historically important tunebook printed in shape notes, a style originating in the Southern United States. Matthew Culloton, composer and conductor of the professional choir The Singers, was commissioned to arrange this for the Rochester Choral Arts Ensemble in Minnesota. It is written in the same style adding many layers of texture to a rousing ending.

*I'm on my journey home, to the new Jerusalem,
so fare thee well I am goin' home.
Jesus, my all, to heav'n is gone,
He whom I fix my hopes upon;
His track I see,
and I'll pursue the narrow way till Him I view.*

*The way the holy prophets went,
the road that leads from banishment.
The King's highway of holiness
I'll go for all His paths are peace.*

*Then will I tell to sinners 'round
what a dear Savior I have found;
I'll point to Thy redeeming blood,
and say "Behold the way to God!"*

*Lo! glad I come and Thou blest lamb,
Shall take me to the Great I Am!
Nothing but sin have I to give,
Nothing but love shall I receive.*

*I'm on my journey home,
to the new Jerusalem,
so fare thee well I am goin' home.*

All My Heart This Night Rejoices

Z. Randall Stroope (b. 1953)

Text adapted from "Fröhlich soll mein Herze springen" by Paul Gerhardt (1607 – 1676)

Z. Randall Stroope is an American composer, conductor, and lecturer. He is one of the most widely performed choral composers in the United States and conducts ensembles around the country and internationally. Stroope has adapted portions of the original English text translation in this magnificent a cappella setting. His mastery of the choral idiom is clearly evident in every phrase of this deeply emotional work.

*All my heart, all this night rejoices,
As I hear far and near sweetest angel voices,
"Gloria, in excelsis Deo!"
All the air, and ev'rywhere, "Gloria!"
Come let us all both
great and small sing "Gloria!"*

*Hail the star where hope is burning,
"Gloria!"
Love Who with love is yearning,
ever yearning, "Gloria!"
Come and dwell in glory forever and ever.
Far on high in joy that can alter never.
Dwell in the house of Love forever.*

Dirait-on (from *Les Chansons des Roses*)

Morten Lauridsen (b. 1943)

Text from *Les Roses*, Rainer Maria Rilke (1875 – 1926)

Morten Lauridsen, is a multiple Award-winning American composer. In 2007 he received the National Medal of Arts from the President in a White House ceremony, “for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide.” Dirait-on from his French set *Les Chansons des Roses* is no exception. It is composed as a tuneful folksong that weaves together two melodic ideas first heard in preceding movements. This radiant set of flower songs paints beautiful pictures of summertime rose gardens in the mind as the music is sung.

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

*Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;*

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

*self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

Witness

arr. Jack Halloran (1916 – 1997)

Traditional African American Spiritual

Iowa native Jack Halloran was a composer and singer best known for his Hollywood career, as the choral director for films, records, and television, including *The Dean Martin Show* and for Frank Sinatra. His a cappella setting of **Witness** was first released in 1986 and sold over 30,000 copies within months. His upbeat and inspiring setting of this traditional African American spiritual continues to be a choral favorite.

*Who'll be a witness for my Lord?
Oh I'll be a witness for my Lord.*

*You read about Samson, from his birth
He was the strongest man
that ever lived on earth.*

*There was a man of the Pharisees,
His name was Nicodemus and he didn't believe.
The same came to Christ by night,
Wanted to be taught out of human sight.*

*Way back yonder in ancient times
He killed ten thousand of the Philistines.*

*Nicodemus was a man who desired to know
How a man can be born when he is old.
Christ told Nicodemus as a friend,
“Man, you must be born again.”*

*Then old Samson went a-wand'rin about.
Samson's strength was never found out.
'Til his wife sat upon his knee.
She said, “Tell me where your strength lies,
if you please.”*

*He said, “Marvel not, man,
if you want to be wise,
Repent, believe and be baptized.”
Then you'll be a witness for my Lord,
Soul is a witness for my Lord.*

*Well, old Samson's wife, she talk so fair,
Samson said, “Cut off-a my hair!
Shave my head just as clean as your hand,
And my strength will come like a natural man.”*

*Samson was a witness for my Lord.
There's another witness for my Lord!
My soul is a witness for my Lord!*

III.

Epitaph on the Tombstone of a Child

Benjamin Cramer (b. 1991)
Text by Aphra Behn (1640 – 1689)

"Epitaph on the Tombstone of a Child, the Last of Seven that Died Before," is an incredibly beautiful and painful text. Dedicated to the victims of the Sandy Hook Elementary school shooting in Newton, Connecticut, this piece attempts to find solace in a time of grief. As the 16th century sonnet describes, the child died of an illness that also consumed all of his previous siblings. At that age, the child was just learning to speak. For him, each new word is an incredible discovery--"His Voice was Musick, and his Words a Song." Now that the child's pain is ended, his voice is music for the angels who all kneel before the Throne and smile as his voice fills the Heavens." –Ben Cramer

*This Little, Silent, Gloomy Monument,
Contains all that was sweet and innocent;
The softest pratler that e'er found a Tongue,
His Voice was Musick and his Words a Song;*

*Which now each List'ning Angel smiling hears,
Such pretty Harmonies compose the Spheres;
Wanton as unfledg'd Cupids, ere their Charms
Has learn'd the little arts of doing harms;*

*Fair as young Cherubins, as soft and kind,
And tho translated could not be refin'd;
The Seventh dear pledge the Nuptial Joys had given,*

*Toil'd here on Earth, retir'd to rest in Heaven;
Where they the shining Host of Angels fill,
Spread their gay wings before the Throne,
And smile.*

Confiteor

Scott Senko (b. 1993)
Text from the Roman Missal

"The Confiteor (I confess) is an optional prayer which is part of the Penitential Act at the beginning of the Catholic Mass. My intension in setting this text was to convey the anxiety of guilt and shame, remorse, and the promise of forgiveness. The repetition of the text in the first section is meant to reflect the fear in admitting to wrongdoing. The music climaxes with "mea maxima culpa" (my most grievous fault) and ultimately relaxes into the Kyria eleison (Lord, have mercy)." –Scott Senko

*Confiteor Deo omnipotenti,
Et vobis fratres,
Quia peccavi nimis
Cogitatione, Verbo,
opere et omisione:
Mea culpa, Mea maxima culpa.
Ideo precor beatam Mariam semper
Virginem,
Omnes Angelos et Sanctos
Et vos, fratres,
orare pro me ad Dominum Deum nostrum.
Kyrie eleison. Christe eleison.
Kyrie eleison.*

*I confess to almighty God,
And to you,
I have sinned
Thought, Word,
work and omisione:
It is my fault, my most grievous fault.
And I ask blessed Mary ever-Virgin,
All the angels and saints,
And you, my brothers,
to pray for me to the Lord our God.
Lord have mercy. Christ have mercy.
Lord have mercy.*

How do I love thee? Let me count the ways

Ben Wegner (b. 1992)

Text from *Sonnet 43*, Elizabeth Barrett Browning (1806 – 1861)

“This piece was an exercise in writing in the secular choral genre. Having primarily written for church choirs, all of my choral pieces are sacred and I wanted to stretch myself a bit. I searched for a text and found this poem by Elizabeth Barrett Browning. I loved how eloquent it was but was still easily understood. I wanted to capture how her deep and committed love could manifest itself in different ways so I repeated the musical material from the first measure throughout the piece, changing an element here and there. Near the end of the piece, it seems like Browning, the poet, rejoices in the rewards of loving commitment. To reflect this, the spirit of the choir ascends into rhythmic ecstasy. Each member has to be committed to their own part and is crucial to the material as a whole, just as two people must commit and give of themselves to a relationship.” –Ben Wegner

*How do I love thee?
Let me count the ways.
I love thee to the depth
and breadth and height
My soul can reach,
when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.*

*I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs,
and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints.
I love thee with the breath,
Smiles, tears, of all my life;
and, if God choose,
I shall but love thee better after death.*

There Is No Rose

Connor Koppin (b. 1991)

"*There is No Rose* is a uniquely spiritual setting of a beloved Christmas text. This reimagining of a 16th century English carol pays homage to the Virgin Mary via a lovely flowing melody coupled with brief interpolated Latin phrases. Here, awe inspired words such as "Alleluia" and "Res Miranda" (Wonderful thing) serve as bridges from one formal section to the next. As a composer, this piece speaks to me as a quite meditation on the essence of the aforementioned Latin words and a celebration of the beauty and piety of the mother Mary. Consonance often resolves to dissonance here, as we are reminded of the simple beauty of the word, Alleluia." – Connor Koppin

*There is no rose of such virtue
As is the rose that bare Jesu;
Alleluia.*

*For in this rose contained was
Heaven and earth in little space;
Res miranda.*

Alleluia. Amen.

IV.

My Spirit Sang All Day

Gerald Finzi (1901 – 1956)

Text by Robert Bridges (1844 – 1930)

Gerald Finzi was an English composer best known as a song-writer. Finzi was devoted to English poetry and known for his song cycles, such as his *Seven Poems of Robert Bridges*, Op. 17. *My Spirit Sang All Day* is the third movement of this cycle.

“The artist is like the coral insect, building his reef out of the transitory world around him and making a solid structure to last long after his fragile and uncertain life.” — Gerald Finzi

*My spirit sang all day
O my joy.
Nothing my tongue could say,
Only My joy!
My heart an echo caught
O my joy
And spake, Tell me thy thought,
Hide not thy joy.
My eyes gan peer around,
O my joy.*

*What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist; O my joy.
Music from heaven is't, Sent for our joy?
She also came and heard; O my joy,
What, said she, is this word?
What is thy joy?
And I replied, O see, O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.*

There Will Be Rest

Frank Ticheli (b. 1958)
Text: Sara Teasdale (1884 – 1933)

American composer Frank Ticheli's music has been described as optimistic, thoughtful. With an ear for thick harmonic texture and an eye for powerful text, Frank Ticheli's music brings every piece of text he uses to life. Poet Sara Teasdale's *There Will Be Rest* is a lyric poem that looks to the stars for serenity and promise, and Frank's setting is superbly crafted with harmonic suspensions and rich textures.

*There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.*

*I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace,
—above me
Stars I shall find.*

McKay (from *An American Thanksgiving*)

arr. Carol Barnett (b. 1949)
Text by Samuel Stennett (1727 – 1795)

Carol Barnett is a Minnesota-based composer known for her varied catalog, including works for chorus, solo voice, piano, chamber ensemble, and orchestra. *An American Thanksgiving* was commissioned by the Dale Warland Singers for their final season, and premiered on November 1, 2003. McKay is the second movement of this larger work, which is also from *The Sacred Harp*, originally composed by S.M. Denson in 1908.

*O the transporting, rapt'rous scene
That rises to my sight!
Sweet fields arrayed in living green,
And rivers of delight.*

*There gen'rous fruits that never fail
On trees immortal grow,
There rocks and hills
and brooks and vales,
With milk and honey flow.*

Little Potato

arr. Carol Barnett
Text and tune: Malcolm Dalglish (b. 1952)

Malcolm Dalglish, known primarily as a hammered dulcimer player, who is now a prolific choral-music composer, is known for his folk-based works, wrote the song *Little Potato* with the folk trio Metamora, penned upon his becoming a father. After she was born, Dalglish was struck by his new daughter's resemblance to a potato. Carol Barnett later arranged this delightfully cheerful text for chorus.

*You're my little potato, they dug you up,
You come from underground.
The world is big, so big, so very big
to you, it's new, it's new to you!*

*Let's talk about root crops (they dug you up),
and lamb chops (they chew on you),
and things to eat, like apples and cheese and
'nanas and cream,
jellies and butter, it's late at night
I hope this little bottle helps you go to sleep!*

*They must have grown you wild,
you make a grown man a child,
I'll go and play in the mud
to be with you my spud.
Potato, when you came out looking
red as a beet,
you had wrinkles on the bottoms of your feet.
oh, you are so sweet potato!*

*You smile, a smile, a little smile.
The world is small, so small, it's very small.*

Personnel

Soprano

Amy Erlandson
Ariel Gauslow
Kelsey Letourneau
Hannah Myott
Samantha Spalding
Caroline Swanson
Sarah Wiechmann

Alto

Alexandra Nyman
Joan O'Donnell
Cassie Ricker
Katrina Rohr
Natalia Romero
Kristin Sandness
Melissa Warner

Tenor

Benjamin Cramer
Ben Dulak
Bill Haugen
Scott Senko
Jocque Warner
Ben Wegner

Bass

Will Esch
Tim Gabriel
Steven Heaton
Connor Koppin
Josh LaGrave
Chris Paulson

About the Chorale

Vox Nova Chorale is a non-profit summer choir based in St. Paul, Minnesota, founded in 2013 by Vicki Peters, Benjamin Cramer, and William Haugen. 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 twenty-four musicians joining the Chorale in its inaugural season. The diverse musical and educational backgrounds of each member—from current undergraduate students to community and professional singers—creates an environment in which ideas converge into a shared expression of artistry. In this spirit, we are proud to feature three emerging composers and four student conductors to lead the Chorale in rehearsal and performance.

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Vicki Peters, Artistic Director

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 currently is a singer and soloist for the professional choir, The Singers, under the direction of Dr. Matthew Culloton. She has taught choral music at Fridley High School, and developed and led excellent church choirs, hand bell choirs, and orchestral groups at various churches for sixteen years. In addition, she was the assistant director for the 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 receiving choral, vocal, and opera scholarships and Phi Kappa Phi membership, and is listed as an Outstanding Alumni of the music department. She studied voice, choir, and opera with Charles (Chuck) Peterson. Vicki is also a choral and vocal clinician and judges State Large Group and Solo/Ensemble contests, is a member of ACDA, and serves on the State High School League Contest Music Selection and Review Committee.

Board of Directors

William Haugen, President
Benjamin Cramer, Vice President
Jessica Lowry, Secretary
Scott Peters, Treasurer
Chris Paulson
Vicki Peters, Artistic Director

Composer and Conductor Biographies

Benjamin Cramer, Assistant Director and composer, is an avid composer, singer and conductor from Minneapolis, Minnesota. Following his graduation from Luther College in 2013, he co-founded the Vox Nova Chorale--a non-profit organization devoted to giving young composers and conductors an opportunity to workshop their skills with world-class clinicians. Currently, Benjamin serves as Director of Music at Peace Lutheran Church in Plymouth, Minnesota and Theatre Director at Robbinsdale Middle School.

Scott Senko, composer, is a senior music major at Luther College in Decorah Iowa where he studies composition with Brooke Joyce and voice with Andrew Whitfield. At Luther, he has sang in choirs under Timothy Peter and Allen Hightower. This is his second year singing with the Vox Nova Chorale.

Ben Wegner, composer, is a recent graduate from Luther College with a B.A. in Music Education. In his time at Luther, he was a section leader of the Nordic Choir and the Cathedral Choir. He formally studied voice with Dr. Beth Ray Westlund, piano with Dr. Xiao Hu, and informally studied composition with Dr. Brooke Joyce and Dr. Sandra Peter. Ben's greatest compositional output is found in church music, arranging hymns and composing psalm settings for congregational participation. Currently, Ben holds positions as music director at Lakeshore Community Theatre, Interim Director of Church Music at Jehovah Evangelical Lutheran Church, and is the band director for Washington County 4-H Arts In.

Connor Koppin, composer, is an award-winning composer and conductor of choral music. In 2013 he completed his bachelor of music education degree at Wartburg College where he studied conducting with Lee Nelson. Connor currently lives in Ames, IA and directs a high school vocal music program in the area. His plans are to continuing composing and conducting music at the high school level, while pursuing a masters and doctoral degree in choral conducting.

Will Esch, conductor, recently graduated from St. Olaf College. While there, he co-formed the student organization, St. Olaf Opera Lovers, sang in the St. Olaf Choir, and graduated with a degree in Vocal Music Education. After Vox Nova, Will will perform as a bass soloist for Jehovah Evangelical Lutheran Church's performance of "Herr wie du willst, so schick's mit mir", singing in the opera chorus of MN Opera's *La fanciulla del West*, singing with The Singers MCA, and performing Beethoven's 9th Symphony with the St. Paul Chamber Orchestra. He is thankful for the unique experience that Vox Nova has brought him this summer.

Chris Paulson, VNC board member and conductor, is a 2013 graduate of Luther College, where he received his B.A. in Music. He was a three-year member of Nordic Choir under Allen Hightower. He is currently studying education at the University of Minnesota, Twin Cities. This is Chris' second year on the VNC board as well as his second year participating in the choir.

Katrina Rohr, conductor, is a 2014 graduate of Luther College, where she received her B.A. in Music Education. She studied voice under Karen Kanakis and was a member of Cathedral Choir and Collegiate Chorale. This is her second year participating in Vox Nova Chorale.

Samantha Spalding, conductor, is a Vocal Music Education major at Concordia College – Moorhead, class of 2015. She is thrilled to be a part of Vox Nova Chorale this season and is honored to be conducting such a talented group of musicians. Working with this ensemble and the guest clinicians has been incredibly rewarding for Samantha, both as a conductor and a singer. This is her first time conducting an ensemble in concert, and it is an experience that she will never forget. Samantha has also run a successful summer voice studio in the Twin Cities area since 2011 and hopes to open her studio year round after graduating from Concordia in the spring of 2015.

Acknowledgements

St. Michael's Lutheran Church
St. Mary's Chapel
Matthew Culloton, clinician
Tesfa Wondemagegnehu, clinician
Jake Runestad, clinician
Stephen Swanson, rehearsal accompanist
Benjamin Wegner, concert accompanist

Jessica Lowry, program and program notes
Music borrowed from:
Christ the King Lutheran Church
Two Rivers Chorale
The Summer Singers
Peace Lutheran Church in Plymouth

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.

Support Vox Nova Chorale

We are grateful for your generous financial contributions, 100% of which goes towards 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:

Vox Nova Chorale
1480 Myrtle Court
Maplewood, MN 55119

Check payable to Vox Nova Chorale Vox Nova Chorale is a non-profit, 501(c)(3) tax-exempt organization. Contributions are tax-deductible to the extent allowed by law.

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