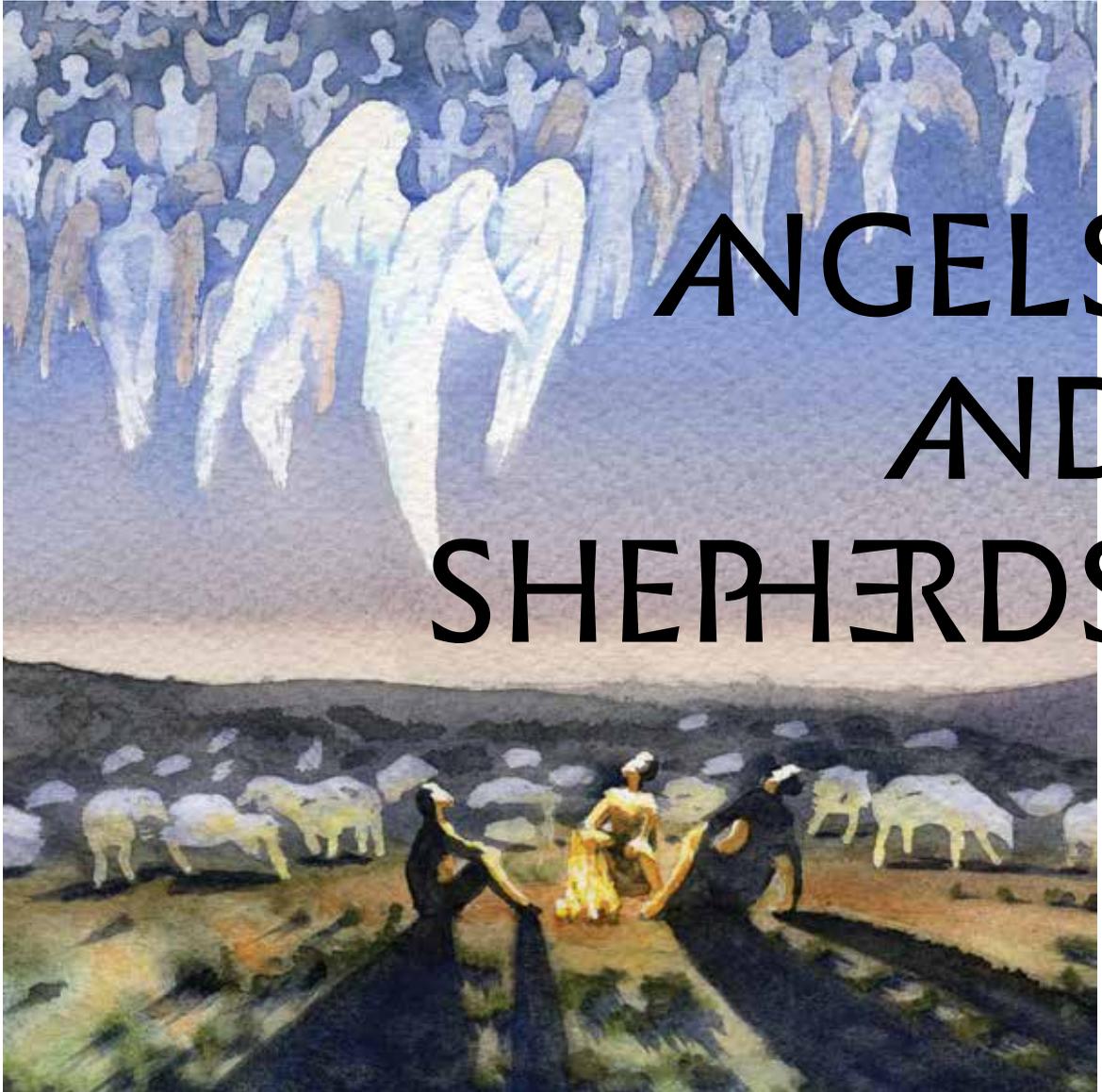




NordKor



ANGELS AND SHEPHERDS

Saturday, December 16, 2023 7:00 PM

ANGELS AND SHEPHERDS

Please Silence Your Phone

The Angels and The Shepherds Stephen Paulus
Flute: René Recinos; Piano: Leah Groh

Angels of Heaven Kevin Siegfried

Angels Hovering 'Round Kevin Siegfried
Soloists: Skyler Lee, Mara Ouverson

Audience Participation:
Please join us in singing vs 1-2, *Angels From the Realms of Glory*, hymnal p. 253

Shepherd's Carol William Billings

All My Heart This Night Rejoices Z. Randall Stroope

Tomorrow Shall Be My Dancing Day Arr. John Rutter / Adapted, Dale Warland
Harp: Acacia Scott

Lully, Lulla, Lullay Philip Stopford
Soloist: Leah Groh

Angelus ad Virginem Carol Barnett

The Angel Gabriel David Carney
Harp: Acacia Scott; Soloist: Mike Ostrander

O Magnum Mysterium Tomas Luis de Victoria

Audience Participation:
Please join us in singing vs 1-3, *Hark! The Herald Angels Sing*, hymnal p. 245

Intermission

Sankta Lucia NordKor Traditional

Rise Up, Shepherd, and Follow NordKor Arr. Greg Gilpin

This Christmastide NordKor Donald Fraser

Carol of the Bells NordKor Arr. Peter J. Wilhousky

A Savior From On High Stephen Paulus
Harp: Acacia Scott; Oboe: Skyler Lee; Soloist: Melissa Shallberg

Audience Participation:
Please join us in singing vs 1-3, *O Come, All Ye Faithful*, hymnal p. 235

Silly Shepherds, Stop Your Sleeping Bern Herbolsheimer
Harp: Acacia Scott

Loving Shepherd of Thy Sheep John Rutter
Soloists: Leah Groh, Lindsay Duenow

My Lord Has Come Will Todd

Silent Night Arr. Malcolm Sargent

Please join us for a reception in the church hall

Cover Photo: Artwork: Heavenly Host - Illustration by Olga Ptashko - Used with license from Shutterstock.com

Angels and Shepherds

A Letter from Dennis

Several weeks ago during that unseasonably warm spell, I found myself standing in my backyard admiring the stars. The air was so clear that evening I almost felt I could reach up and touch them. All autumn I've been pondering the experience of the shepherds on that night so long ago. I imagine them sitting amidst their flock, enjoying the beauty of a starry sky and feeling at peace with God and nature. How startling and frightening it must have been for the sky to erupt in a host of angels! And yet the shepherds were open to the message the angels proclaimed. And truly, those angels weren't just announcing the Messiah's birth to those few shepherds, through Luke's Gospel they are telling all of mankind that the Savior has been born and how to encounter Him.

The shepherds heed the angels' message and find the Babe. Could they possibly have understood that they were visiting not merely a newborn but were witnessing the arrival of the Good Shepherd spoken of in the psalms and other Hebrew texts? That this baby was Emmanuel, God with us? The Word made flesh?

Fittingly, the angels appeared to the shepherds singing praises to God: "Glory to God in the highest heaven, and peace on earth to those with whom He is pleased!" (Luke 2.13-14) Perhaps the angels conveyed their message through song not only because they themselves were rejoicing but also because music and the poetry of lyrics add another dimension to the meaning of the message. Each composer on tonight's concert is expressing the awe and the joy and the majesty and even the bit of fear of the new and unknown that is inherent in our response to the intimacy that God invites us to share with this Babe.

My wish for you this evening is that during this concert you place yourselves among the shepherds, open to hearing the story as if for the first time. The message of the Shaker tunes and texts is no less profound than Victoria's *O Magnum Mysterium*. Abide with the shepherds this evening as Una Vocis sings the exuberance of *Tomorrow Shall Be My Dancing Day*; embrace the simple beauty and tenderness of Rutter's *Loving Shepherd of the Sheep*; ponder the mystery that this newborn Child is both Lamb of God and the Good Shepherd.

Be open to hearing the message of the angels and then -- like the shepherds -- take that message into your heart and out into the world.

May you experience a blessed Christmastide.

Dennis Lee, Artistic Director
Una Vocis Choral Ensemble

Building on the musical heritage of North Iowa, the mission of Una Vocis Choral Ensemble is to cultivate and celebrate the connections among audience, singers, and composers. This diverse community entertains, educates, and uplifts through innovative programming and artistic distinction.

Angels and Shepherds

Please silence your phone.

The Angels and the Shepherds

Arr. Stephen Paulus

Do not be misled by this carol's sprightly tune and scarcity of verses! Based on a traditional Bohemian carol with lyrics adapted from the poetry of Helen A. Dickenson, this sweet arrangement by Stephen Paulus (1949-2014) deserves serious contemplation. The lyrics trace the spread of the good tidings of the Messiah's birth. The angels (sopranos and altos) impart the news to the shepherds (tenors and basses) who respond with both reverence and humility as they spread the news. Note that the lyrics employ the outdated informal (or familiar) form of *you*. The Central Coast Renaissance Festival website elucidates its use thusly: "You use it to address your children, your servants, your wife, your most intimate friends, your dog, and God." In the third verse of this delightful carol, the entire choir joins in celebrating the ramifications of this momentous birth. *Alleluia!*

Stephen Paulus (1949-2014) was a prolific American composer of classical music. He wrote over 600 works for chorus, opera, orchestra, chamber ensemble, solo voice, concert band, piano, and organ, receiving premieres and performances throughout the world as well as a Grammy nomination for Best Contemporary Classical Composition in 2015. His musical style has been described by *The New York Times* as "lush and extravagant." *The New Yorker* described him as a "bright, lyrical inventor whose music pulsates with a driving, kinetic energy." Paulus was a recipient of both National Endowment for the Arts (NEA) and Guggenheim Fellowships. Born in Summit, New Jersey, Paulus lived most of his life in Saint Paul, Minnesota, where he earned his doctorate in music composition from the University of Minnesota in 1978. Paulus was a passionate advocate for the works and careers of his colleagues, co-founding the Minnesota Composers Forum in 1973, now known as the American Composers Forum, the largest composer service organization in the U.S. Paulus passed away in 2014 from complications of a stroke, but his music continues to be frequently performed. <https://stephenpaulus.com/pages/biography>

Listen for the voices singing in parallel thirds, a characteristic of Bohemian carols. No longer a country, Bohemia was a kingdom of the Holy Roman Empire before being absorbed by the Hapsburgs into the Austrian Empire; following WWI, the region of Bohemia became a major portion of Czechoslovakia and, since 1993, of the Czech Republic.

Shepherds, O hark ye, glad tidings we bring.
Peace and good will to the world now we sing.
See in the manger Christ, the Anointed,
Whom for your Savior God has appointed.
Alleluia.

Still through the ages the song doth resound,
Peace and good will on the earth shall abound.
Bear we the tidings of ev'ry nation,
Born is the Christ Child for man's salvation.
Alleluia!

In yonder manger behold now He lies,
Whom angel voices foretold from the skies.
Seeking Thy mercy, we kneel before Thee,
Singing Thy praises, humbly adore Thee.
Alleluia.

Of his arrangements of Shaker music, Siegfried says, "I have attempted to maintain the simplicity and directness of the original melodies and spotlight the importance of unison singing in the Shaker tradition." Arranged for a cappella voices, the joyous texts reveal the idealistic spirit that has moved the Shakers since their early days in America. Siegfried's arrangements are the fruit of his long, direct, and personal study and collaboration with living Shakers and the Shaker song tradition, giving life to these songs in modern worship and on the concert stage.

The Shakers, or United Society of Believers in Christ's Second Appearing (USBCSA), was a millenarian restorationist Christian sect that originated in England around 1747 as an offshoot of Quakerism. Their detractors dubbed them Shaking Quakers to ridicule their ecstatic movements and vocalizations during services. In 1770, a small group of Shakers, under the leadership of Ann Lee (1736-1784), emigrated from England to upstate New York to escape persecution and founded a utopian society that espoused communalism, egalitarianism between males and females, and celibacy. At its height in the mid 1800s, Shakers occupied eighteen large villages and numbered between 2,000 and 4,000 members. Clark, Bob (2006). "The Shaking Quakers". *Enfield, Connecticut: Stories Carved in Stone. Dog Pond Press. pp. 189-196.* The Shakers experienced a flowering of gifts of the spirit in the mid 1800s that became known as the Era of Manifestations. This flourishing resulted in hundreds of songs, dances, drawings, and a distinctive style of furniture. The ecstatic movements of earlier generations gave way to orderly choreographed dances and orderly marches within their meetinghouses. In keeping with their emphasis on simplicity, tunes were melody only and were learned by rote. Christian Becksvoort. *The Shaker Legacy: Perspectives on an Enduring Furniture Style. Taunton Press; 2000.*

Angels of Heaven

Brother Ephraim Frost composed the text and tune to *Angels of Heaven* in 1872 while living in the village of Whitewater, Ohio. Notice that Siegfried's arrangement begins with a single line sung by sopranos and altos; the tenors and bases then join the melody at octaves with the treble voices. The music blooms to four parts at the words *holy, holy* and again with *love ye, love ye* before collapsing to a unison line again. Viewed loosely, these two exhortations are from Matthew 22.37-40, "Jesus said unto him, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. / This is the first and great commandment. / And the second is like unto it, Thou shalt love thy neighbor as thyself." *King James Version*

The angels of heaven are marching around
the borders of Zion's holy ground.
Their music harmonious how it doth ring,
and this is the heavenly song they sing.
Holy, holy, holiness unto the Lord.
Love ye, love ye, love ye one another.

**Please
refrain from clapping
between these two Siegfried pieces.**

Angels Hovering 'Round

Angels Hovering 'Round is a setting of a rarely heard American folk spiritual, adapted and re-imagined for eight-part a cappella choir. The original tune can be found in *The Revivalist*, a collection of songs and hymns compiled by Joseph Hillman in 1868.

There are angels hovering 'round.
I am on my journey home
to the New Jerusalem.

Angels from the Realms of Glory

James Montgomery (1771-1854), author of the text, was born to the only Moravian minister then serving in Scotland. When he was five years old, his parents felt a call to the mission field in the West Indies. They left him in the care of a Moravian community. He never saw them again; when he was twelve, they died in the West Indies. By that time, the young boy had already started writing poems, but he didn't maintain good enough grades to stay in school. He tried his hand at several different trades until he finally found his niche working for a newspaper in Sheffield, England called the *Sheffield Register* and subsequently renamed the *Sheffield Iris*.

Montgomery wrote about 400 hymns, inspired by the example of Isaac Watts, Charles Wesley, John Newton, and others. Of all British hymn writers active before 1850, only Watts and Wesley have more hymns in modern hymnals. <https://music.allpurposeguru.com/2018/12/beloved-christmas-carols-angels-from-the-realms-of-glory/> Montgomery published *Angels from the Realms of Glory* in his newspaper on Christmas Eve 1816. The tune associated with this hymn is *Regent Square* — written by Henry Smart (1813-1879), an English organist and composer, in 1867. Smart named the tune after the Regent Square Presbyterian Church in London. <https://sermonwriter.com/hymns/hymn-stories/angels-realms-glory/>

Please turn to page 253 in the hymnal and join the members of NordKor and Una Vocis in singing **Verses 1 and 2** of *Angels from the Realms of Glory*.

The Shepherd's Carol

William Billings

The Shepherd's Carol, also known by its tune name of *Shiloh*, first appeared in *The Suffolk Harmony* (1786) under a listing of its first line "Methinks I see an Heav'nly Host;" it was a completely original composition of both text and music by William Billings (1746-1800), one of the "foremost composers of the early American primitive style. One of his more theatrical pieces, Billings assigns different verses to various characters, including shepherds and angels. The harmonies are uniquely American, "primitive" perhaps, by European standards of the time, but heartfelt and effective. https://sacchoralcalendar.com/Docs/Chanticleer_pgm_12-17.pdf

"A tanner by trade, [Billings] was self-taught in music. Among his friends were many prominent figures of the American Revolution, including Samuel Adams and Paul Revere. Billings' compositions include hymns, anthems, psalms, and fuguing tunes. His music is noted for its rhythmic vitality, freshness, and straightforward harmonies." britannica.com "Billings began teaching a singing class in Stoughton, Massachusetts, which would later become the Stoughton Musical Society (America's oldest music society and first singing school). He organized the first church choir in America." hymnary.org

Pay attention during this piece to the shifts between 4:4 metre and 3:4 metre; Billings uses these shifts to draw attention to tempo changes.

(Shepherd #1) Methinks I see an Heav'nly Host
of angels on the wing;
methinks I hear their cheerful notes,
so merrily they sing:

(Angel #1) Lay down your crooks and quit your flocks,
to Bethlehem repair;
and let your wandering steps be squared
By yonder shining star.

(Angel #1) Let all your fears be banished hence,
glad tidings I proclaim;
for there is a Savior born today,
and Jesus is his name.

(Narrator) Then learn from hence, you rural swains,
the meekness of your God,
who left the boundless realms of joy,
to ransom you with blood.

The Shepherd's Carol, cont.

(Narrator) The master of the Inn refused
A more commodious place;
Ungen'rous soul of savage mold
And destitute of grace.

(Narrator) Exult, ye oxen, low for joy,
ye tenants of the stall;
pay your obeisance; on your knees,
unanimously fall.

(Grand Chorus) The Royal Guest you entertain
is not of common birth,
but Second in the Great I Am,
the God of Heav'n and Earth.

(Grand Chorus) Then suddenly an Heav'nly Host
around the shepherds throng,
exulting in the Threefold God,
and thus addressed their song.

All My Heart This Night Rejoices

Z. Randall Stroope

The text for *All My Heart This Night Rejoices* was written by Paul Gerhardt (1607-1676), a German clergyman who used hymnody as a tool for pastoral care and instruction. Considered Germany's greatest hymn writer, many of his best-known hymns were originally published in church hymn books. Catherine Winkworth (1827-1878) was an English translator best known for bringing the German chorale tradition to many English speakers with her translations of hymns. Born in Holborn, London, she spent a year in Dresden, during which time she took an interest in German hymnody. The text, *All My Heart This Night Rejoices*, was translated in 1858. www.zrstroope.com/music-category/satb-chorus/

Z. Randall Stroope (b.1953) is an American composer and conductor, having conducted concerts in 26 countries and published over 200 musical works. Stroope is the artistic director of two international summer music festivals, and has directed music for Vatican Mass twelve times. Recent guest conducting engagements include Rome, Hong Kong, Barcelona, Dublin, Stockholm, Berlin, and Vienna. In the United States, Randall has directed 56 performances at Carnegie Hall and Chicago Orchestra Hall, 48 all-state choirs, and numerous other conducting workshops, clinics, and performances at universities and festivals.

Stroope is the founder/conductor of The New American Voices, a professional recording/performing ensemble based in Dallas/Fort Worth. This ensemble will be touring northern Italy, Belgium, and the Netherlands in the summer of 2024. www.zrstroope.com/about/

All my heart, all this night rejoices,
As I hear far and near sweetest angel voices,
"Gloria, gloria in excelsis Deo!"
All the air, and everywhere, *"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, gloria! Gloria!"

All my heart, all this night rejoices,
As I hear far and near sweetest angel voices,
"Gloria, gloria in excelsis Deo!"
All the air, and everywhere, *"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, ever and ever,
"Gloria, gloria! Gloria!"

All my heart, all this night rejoices,
As I hear far and near sweetest angel voices,
"Gloria, gloria in excelsis Deo!"
All my heart, all this night,
All the air, everywhere, *"Gloria!"*

Based on a traditional English melody, this tune and text made their first appearance in William B. Sandys' (pronounced *Sands*) *Christmas Carols Ancient and Modern* in 1833. It belongs to a genre known as cradle or rocking carols, songs written in dance metres and sung in conjunction with round dancing. A cradle or crib set up in church would serve as the center of the dance, participants would join hands and sing while dancing in a circle counterclockwise. Less lullabies than joyful celebrations, these carols are counted in 1 rather than 3, resulting in a lilting celebration of Jesus' birth.

Mystery Plays The *Shorter New Oxford Book of Carols* (1993) notes that *Tomorrow Shall Be My Dancing Day* is "[o]ne of many songs traditionally sung at Christmas that trace[s] the whole life of Christ (and thus resist[s] truncation for carol services and concerts). The text has not been found elsewhere, and may have originated in the sung and danced conclusion to the first or second day of a three-day Cornish religious drama." This carol may ultimately date back to the Medieval mystery plays that celebrated the story of Jesus' life, known as Corpus Christi cycles or festivals. These cycles were performed as a series of vignettes from Jesus' life loosely strung together by a theme, like the redemption of mankind, and could be as short as three scenes or might last as long as three days. Some locations appear to have boasted actual stages where the cycles were performed, but it was more common that each guild would have its own cart on which it would perform its own vignette; these carts were known as pageants. The *Compact Edition of the Oxford English Dictionary* lists the second definition of *pageant* as "to carry about as a show or in a procession." The tradition of performing a Christmas or Nativity pageant is a holdover from when the whole of Jesus' life would be dramatized. Had Rutter arranged the entire eleven verses, this carol would trace the life story of Jesus as told in his own voice. As stated earlier, in its original form, the carol was likely sung at the culmination of either the first or second day of a three-day mystery cycle, with the verses being performed by the guild member portraying Jesus and the refrain being sung back to him by the whole company and audience.

Mystery plays depicted vignettes from the Bible. Miracle plays presented a real or fictitious account of the life, miracles, or martyrdom of a saint. When the Protestant Reformation swept across Europe, Elizabeth I of England banned mystery and miracle plays as popish and a remnant of superstitious Catholicism. Morality plays arose to fill the dramatic void and provide entertainment. These allegorical dramas became popular in Europe especially during the 15th and 16th centuries; in this genre the characters personified moral qualities (such as charity or vice) or abstractions (as death or youth) and moral lessons were taught. www.britannica.com

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:
Sing O my love, O my love, my love, my love;
This have I done for my true love.

In a manger laid and wrapp'd I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:
Sing O my love, O my love, my love, my love;
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance:
Sing O my love, O my love, my love, my love;
This have I done for my true love.

Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:
Sing O my love, O my love, my love, my love;
This have I done for my true love.

Lully, Lulla, Lullay

Arr. Philip Stopford

Lully, Lulla, Lullay by Philip Stopford, is an arrangement of *Coventry Carol*, which dates from the 16th century and was traditionally performed in Coventry as part of a mystery play called *The Pageant of the Shearmen and Tailors*, those being the guilds responsible for this portion of the mystery cycle. This mournful lullaby recounts the Biblical account in the Gospel of Matthew (2.16-18) of the Slaughter of the Innocents; in this story King Herod attempts to eliminate the Newborn King by ordering the killing of all boys in the vicinity of Bethlehem under the age of two years. This rocking lullaby is sung by the mothers of the doomed boys to calm themselves and their sons in the moments before Herod's orders are carried out. www.classicfm.com/composers/stopford/music/lully-lulla-lullay/

Lully, lulla, Thou little tiny Child,
Bye, bye, lully, lullay.
Lullay, thou little tiny Child,
Bye, bye, lully, lullay.

Herod, the king, in his raging,
Charged he hath this day
His men of might, in his own sight,
All young children to slay.

O sisters too, how may we do,
For to preserve this day?
This poor youngling for whom we sing
Bye, bye, lully, lullay.

That woe is me, poor Child for Thee!
And ever morn and day,
For thy parting neither say nor sing,
Bye, bye, lully, lullay.

Angelus ad Virginem

Arr. Carol Barnett

Devotion to the Virgin Mary was particularly strong in the Middle Ages. *Angelus ad Virginem* is a late 13th- or early 14th-century Latin carol of the Annunciation, believed to be Franciscan in origin, which appears in *Dublin Troper* (ca. 1360), and Chaucer mentions it in his Miller's Tale of *The Canterbury Tales*. The *Dublin Troper* was produced to be used for liturgical observance in the Catholic Church. In the earlier Middle Ages, the Celtic Rite was most prominent in Ireland. In 1186 however, under Anglo-Norman influence, it was decided Sarum (of or relating to the Roman rite as modified in Salisbury and used in England, Wales, and Ireland before the Reformation www.merriam-webster.com/dictionary/Sarum) use should be adopted in Dublin. www.50treasures.divinity.cam.ac.uk/treasure/the-dublin-troper/

Of her compositions, Carol Barnett writes: "My music has its roots in the Western classical tradition, supplemented by explorations of the Jewish liturgical tradition and the folk music of Greece, Italy, Russia, Southeastern Europe, and the Middle East. I often use preexisting material: folk melodies, literary influences, and texts. I believe that music is a language based on nostalgia; remembered sounds which evoke other places, times, and emotions." www.carolbarnett.net/index.php?p=about

A longtime presence on the Minnesota music scene, Barnett is a charter member of the American Composers Forum and a graduate of the University of Minnesota. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001, and currently teaches at Augsburg College in Minneapolis. blog.sandlappersingers.org/page/2

Latin Text

*Angelus ad virginem
Subintrans in conclave,
Virginis formidinem
Demulcens, inquit: "Ave!
Ave regina virginum;
Coeli terraeque Dominum
Concipies, et paries
Intacta salutem hominum;
Tu porta coeli facta,
Medela criminum."*

English Translation

Gabriel to Mary came,
And entered at her dwelling,
With his salutation glad
Her maiden fears dispelling,
"All hail, thou queen of virgins bright!
God, Lord of earth and heaven's height,
Thy very Son shall soon
Be born in pureness,
The Savior of mankind.
Thou are the gate of heaven bright,
The sinners' healer kind."

Angelus ad Virginem, cont.

*“Quomodo conciperem
Quae virum non cognovi?
Qualiter infringerem
Quod firma mente vovi?”
“Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas, sed gaudeas,
Secura, quod castimonia
Manebit in te pura
Dei potentia!”*

*Ad haec virgo nobilis
Respondens inquit ei:
“Ancilla sum humilis
Omnipotentis Dei.
Tibi coelesti nuntio,
Tanti secreti conscio,
Consentiens et cupiens videre
Factum quod audio,
Parata sum parere
Dei consilio.”*

*Angelus disparuit
Et statim puellaris
Uterus intumuit
Vi partus salutaris.
Qui, circumdatus utero
Novem mensium numero,
Hinc exiit et iniit conflictum,
Affigens humero
Crucem, qua dedit ictum
Hosti mortifero.*

*Eia, mater Domini,
Quae pacem reddidisti
Angelis et homini,
Cum Christum genuisti;
Tuum exora filium
Ut se nobis propitium
Exhibeat, et deleat peccata;
Praestans auxilium
Vita frui beata
Post hoc exilium.*

“How should I a mother be
That am to man a stranger?
How should I my strong resolve,
My solemn vows endanger?”
“Pow’r from the Holy Ghost on high
Shall bring to pass this mystery.
Then have no fear: Be of good cheer, believing
That still thy chastity
In God’s almighty keeping
Shall all unsullied be.”

Then to him the maid replied,
With noble mien supernal;
“Lo! the humble handmaid I
Of God the Lord eternal!
With thee, bright messenger of heav’n,
By whom this wondrous news is giv’n,
I well agree and long to see fulfilled
Thy gracious prophecy.
As God my Lord doth will it,
So be it unto me!”

Straightaway God’s messenger
From Mary then departed.
Thereon she conceived a Son,
The Holy Ghost imparted.
In her was Christ contained anon,
True God, true man, in flesh and bone;
Born of her too, when time was due;
Who then did redeem us for His own.
And brought us out of bondage,
And died for us to atone.

Hail! Thou Mother of the Lord,
Who bring’st of gifts the rarest,
Peace to angels and to men,
When Christ the Lord thou bearest!
Do thou, we pray, entreat thy Son
For us our long’d redemption
Himself to win, and from our sin release us;
His succor for to give,
That, when we hence are taken,
We too in heav’n may live.

The Angel Gabriel

Arr. David Carney

The Angel Gabriel is a traditional Christmas carol, from the Basque region of Spain and France, recounting the Archangel Gabriel's visit to Mary and his announcement that she had been chosen to bear God's Son, Emmanuel. We owe the preservation of this folk carol and its paraphrasing into English to the Rev. Sabine Baring-Gould (1834-1924), a country squire and parson in Devon, England, who was also an amateur archaeologist, folklorist, and prolific writer, having penned more than 1200 books, hymns, and magazine articles. He is most famous for having written *Onward, Christian Soldiers* and *The Book of the Were-wolf*, the authoritative treatise on the subject. According to a BBC article on Baring-Gould, he was an acknowledged eccentric with a gift for languages and is thought to have inspired his friend George Bernard Shaw to write *Pygmalion*, later made into the film *My Fair Lady*.

The Angel Gabriel, by David Carney (b.1940) is one of the many choral pieces credited in the reawakening of Renaissance choral techniques from the past forty years. As stated by *The Twin Cities Reader*, "*The Angel Gabriel* (1970) strikingly revives the ancient art of troubadouring. It's a costume drama of the mind staged in two minutes." Carney's work locates the listener in the room with Mary at the moment of the Annunciation; listen for the dramatic description of Gabriel's wings and eyes and of Mary's assertive response to God's call.

The angel Gabriel from heaven came,
His wings as drifted snow, eyes as flame;
"All hail," said he, "thou lowly maiden Mary,
Most highly favor'd lady," *Gloria!*

Then gentle Mary did bow her head,
"To me be as it pleaseth God," she said,
"My soul shall laud and magnify His Holy Name."
Most highly favor'd lady, *Gloria!*

"All generations do honor thee,
For known a blessed Mother thou shalt be,
Jesus thy Son, shall be Emmanuel.
Most highly favor'd lady," *Gloria!*

Of her, Emmanuel, the Christ, was born,
Of her, in Bethlehem, all on a Christmas morn,
And Christian folk throughout the world will ever sing
Most highly favor'd lady, *Gloria!*

O Magnum Mysterium

Tomas Luis de Victoria

The *O Magnum Mysterium* text is one of the earliest and most beloved of the Christmas devotional pieces. Sources consider it to be an anonymous medieval text, particularly appealing to the masses for the message of God's grace to the meek. It obviously appeals to composers also — in addition to Victoria many noted composers, including Byrd, Poulenc, Handel, Gabrieli, Scarlatti, and Lauridsen have set this text.

Tomas Luis de Victoria (1548-1611) studied with Palestrina at the Roman Seminary. While directing Victoria's studies, Palestrina became a father figure to him. Victoria wrote his *O Magnum Mysterium* as part of a mass for Christmas Eve. While many composers focus on a more introverted sense of awe, the *Alleluia* at the end of Victoria's setting abounds with joy. Victoria is perhaps the most well known of all Spanish composer of the Renaissance.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepe!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!*

O great mystery,
And wondrous sacrament,
That animals should see the new-born Lord,
lying in their manger!
Blessed is the Virgin whose womb
Was worthy to bear the
Lord Jesus Christ. Alleluia!

Hark! The Herald Angels Sing

"This *Hymn for Christmas Day*, has always been the most popular of Charles Wesley's hymns, appearing in more hymn-books than any other....Mendelssohn's [familiar] setting is from his *Festgesang* (1840) for male voices and brass, commissioned to celebrate what was believed to be the 400th anniversary of Johann Gutenberg's invention of printing." *The Shorter New Oxford Book of Carols*

Please turn to page 245 in the hymnal and join the members of NordKor and Una Vocis in singing **Verses 1, 2, and 3** of *Hark! The Herald Angels Sing*.

Intermission

Sankta Lucia

NordKor

Traditional

According to legend Saint Lucy, a third-century Sicilian martyr brought food and aid to Christians hiding in the catacombs of Rome using a candle-lit wreath worn on her head to light her way and leave her hands free to carry as much food as possible. Her feast day, December 13, once coincided with the winter solstice, the shortest day of the year; her day was established before Pope Gregory VIII shifted Western Christianity from the Julian to Gregorian calendar in 1582, resulting in the "loss" of eleven days (October 4 was followed by October 15 that year!). The Eastern Orthodox Churches continue to use the Julian Calendar to determine their liturgical year, which is why (most noticeably) Western and Eastern Christmas fall twelve days apart. Given its original connection with the solstice, St. Lucy's feast day is a festival of light and a harbinger of the Light of Christ arriving at Christmastide. *gleaned from Wikipedia* Though her origins are Sicilian, St. Lucy is most celebrated in Scandanavian countries, with their long dark winters, where it is a major feast day. Theories abound as to how her legend took root there; Christian missionaries introducing her feast day to compete with pagan solstice celebrations or Viking raiders returning with her story are both plausible. NordKor performs its tribute to St. Lucy in Swedish.

*Natten går tunga fjät rund går och stuva
kring jorg som sol förlät skuggorna ruva
Då i vårt mörka hus stiger med tända ljus
Sankta Lucia, Sankta Lucia*

Night's heavy footprints lie 'round farm and toil
spirits shall haunt the world shadows on soil
In our dark house at night rising with candles bright
Santa Lucia, Santa Lucia

Rise Up, Shepherd, and Follow

NordKor

Arr. Greg Gilpin

This traditional Christmas spiritual has a lively gospel feel, conservative ranges, and a syncopated piano accompaniment. Clever voice leading, stacking harmonies, and just the right amount of repetition make this well-paced arrangement a joy to sing. *jwpepper.com*

There's a star in the East on Christmas morn;
Rise up, shepherd, and follow;
It will lead to the place where the Christ was born;
Rise up, shepherd, and follow.

Leave your sheep, and leave your lambs;
Rise up, shepherd, and follow;
Leave your ewes and your rams,
Rise up, shepherd, and follow. *Refrain*

Refrain: Follow, follow;
Rise up, shepherd, and follow.
Follow the Star of Bethlehem;
Rise up, shepherd, and follow.

If you take good heed to the angel's words;
Rise up, shepherd, and follow;
You'll forget your flocks, you'll forget your herds;
Rise up, shepherd, and follow. *Refrain*

Written at a party, as a gift for the hostess, *This Christmastide* is also known as *Jessye's Carol*. This gentle, lilting piece was introduced in 1987 as part of a TV Christmas special from Ely Cathedral, featuring American soprano Jessye Norman (hence the alternate title), and was written for the singer by composer Donald Fraser and lyricist Jane McCulloch.

Green and silver, red and gold and a story born of old,
Truth and love and hope abide, this Christmastide.

Holly, ivy, mistletoe and the gently falling snow,
Truth and love and hope abide, this Christmastide.

From a simple ox's stall came the greatest Gift of all,
Truth and love and hope abide, this Christmastide.

Children sing of hope and joy at the birth of one small Boy,
Truth and love and hope abide, this Christmastide.

Let the bells ring loud and clear, ring out now, for all to hear,
Truth and love and hope abide, this Christmastide.

Trumpets sound and voices raise in an endless stream of praise,
Truth and love and hope abide, this Christmastide.

Green and silver, red and gold and a story born of old,
Peace and love and hope abide, this Christmastide

Carol of the Bells

NordKor

Arr. Peter J. Wilhousky

Written in 1914 by Ukrainian composer Mykola Leontovych (1877-1921), *Carol of the Bells* is based on the four-note ostinato folk theme *Shchedryk*. The chant was associated with the celebration of the new year (*Shchedry vechir* means New Year's eve in Ukrainian). In 1936, Peter J. Wilhousky (1902-1978), the director of the NBC Radio Orchestra, arranged it for his orchestra, setting its principal theme as a bell melody, and penned English words for it. The original folksong is a winter "luck song;" the lyrics tell of a swallow flying into a household to sing of wealth that will come with the following spring. Adolescent girls in Ukraine would sing this folk song while going house to house in celebration of the new year. As the girls sang the tune predicting good fortune, they were rewarded with baked goods or other treats. There is a Slavic legend that at midnight, when Jesus was born, all the bells on earth started to ring of their own accord. This legend appears to have been the inspiration for Wilhousky's English lyrics. *from program notes of Phoenix Choral, December 2018*

Hark, how the bells, sweet silver bells,
All seem to say, "throw cares away."
Christmas is here bringing good cheer,
To young and old, meek and the bold.
Ding, dong, ding, dong, that is their song,
With joyful ring, all caroling.
One seems to hear words of good cheer
From everywhere, filling the air.

Oh, how they pound, raising the sound
O'er hill and dale, telling their tale.
Gaily they ring, while people sing,
Songs of good cheer, Christmas is here!
Merry, Merry, Merry, Merry Christmas!
Merry, Merry, Merry, Merry Christmas!
On, on they send, on without end,
Their joyful tone to ev'ry home.

Stephen Paulus (1949-2014) based his carol on a text that appears in William Ballet's *Lute Book* (c.1580), a copy of which can be found in the library of Trinity College, Dublin. In that well-respected publication this 16th-century English carol carried the title *Sweet Was the Song the Virgin Sung* [sic]. Though a facsimile of this particular carol could not be located, a facsimile for *Light o' Love* from the *Lute Book* reveals that lute music of the time was written with six lines to the staff rather than the five lines familiar to musicians of today.

According to the Lute Society of the United Kingdom, the lute probably arrived in England in the late 1200s; court records from that time reveal that there were usually one or two lute players at court throughout the Middle Ages. Lute music of the time that survives to the present is typically a melody line with the occasional strummed chord. During Henry VIII's reign musicians began experimenting with singing poetry to lute accompaniment, and by Elizabeth I's ascension to the throne English lute players had begun to emulate their continental counterparts, performing duets and in larger ensembles. Several songs from Shakespeare's plays appear in Ballet's *Lute Book*.

tudorsociety.com/some-tudor-music-for-you/

In addition to Paulus, Benjamin Britten, Robert Shaw, and Ralph Vaughan Williams have set this text to music. Paulus wrote this version in 1978 and dedicated it to his parents; it is one of his most frequently performed pieces.

O sweet was the song the Virgin sang
When she to Beth'lem Judah came,
And was delivered of a Son,
And Jesus was His name.
Lullee, lully, lullo, lullaby.

"O sweet Babe," sang she, "my Son."
And so a Savior, a Savior is born,
Who was given from on high
To visit us that were forlorn.
Lullee, lully, lullo, lullaby.

O Come, All Ye Faithful

O come, all ye faithful reads as an invitation to pilgrimage, an act of piety and devotion in ancient Israel, with Jews traveling to Jerusalem for Passover, and in Medieval Europe, when Christians journeyed to the Holy Land or other sacred locations. The earliest surviving manuscript containing the hymn *Adeste fideles*, Latin for *O come, all ye faithful*, is the *Cantus Diversi* of 1751, compiled by John Frances Wade (1711-1786); currently most scholars agree that he wrote both the tune and the four original verses of Latin text. Some scholars also argue that the hymn is a coded birth ode to Bonnie Prince Charlie, the grandson of James II, who abdicated the English throne; James II's son, James Francis Stuart who was Catholic, was denied the throne in favor of his half-sister, Mary, and her Protestant husband, William of Orange. From the 1740s to the 1770s the earliest forms of the carol commonly appeared in English Roman Catholic liturgical books close to the prayers for the exiled Old Pretender (James Francis Stuart). In the books by Wade the hymn page was often decorated with Jacobite floral imagery, as were other liturgical texts with coded Jacobite (*Jacobus* is Latin for James) meanings. www.dur.ac.uk/news/newsitem/?itemno=7328 By the 1770s hopes of putting Bonnie Prince Charlie on the throne had withered, the Jacobite risings ceased, and *O come, all ye faithful* became merely a favorite Christmas carol.

Please turn to page 235 in the hymnal and join the members of NordKor and Una Vocis in singing **Verses 1, 2, and 3** of *O Come, All Ye Faithful*.

Silly Shepherds, Stop Your Sleeping

Bern Herbolsheimer

The melody of *Silly Shepherds, Stop Your Sleeping* is taken from an early collection of French chansons, specifically the *Chanson de m. Deon*, dated 1712. The original text was secular, but Herbolsheimer (1948-2016) set this charming melody to a Christmas text he wrote himself. Note that the text and dynamics become gentler with each successive verse. Interestingly, each verse addresses one of the key participants in the Nativity drama: Shepherds, Mary, Joseph, and the Christ Child. We are not told whose voice is speaking, but it seems possible Herbolsheimer intends us to interpret this as the voice of an angel; after all, this voice understands the significance of this Holy Birth.

Silly shepherds, stop your sleeping,
Don't you hear the pipe and drum?
Silly shepherds, stop your napping,
Don't you hear the Wise Men come?
Silly shepherds, stop your dozing,
Don't you see the star on high?
Silly shepherds, stop your dreaming,
Don't you hear the Baby cry?

Mother Mary, you are resting,
Gentle Joseph by your side.
Mother Mary, you are blessed,
With your Infant, glorified.
Mother Mary, God's handmaiden,
Praise to you will never cease.
Mother Mary, chaste and spotless,
You have born the Prince of Peace.

Gentle Joseph, you are guarding
Mary and the tiny Child.
Gentle Joseph, you protect them
Through the night so dark and wild.
Gentle Joseph, by example,
You will teach the little Boy
Truth and trust and understanding,
Never-ending love and joy.

Little Shepherd, soundly sleeping,
Sleeping in Your manger bed;
Little Shepherd, sweetly napping,
Choirs of angels 'round Your head;
Little Shepherd, while You're dozing,
All the world in joy will sing.
Little Shepherd, while You're dreaming,
You are crowned the Newborn King.

Please refrain from applause -- Una Vocis will move directly into the next piece.

Loving Shepherd of Thy Sheep

John Rutter

Rutter's note to the performers is that this piece be sung "Simply, without hurrying or dragging." Simplicity is the hallmark of *Loving Shepherd of Thy Sheep*; the work begins with a simple line sung by the sopranos, whose line diverges slightly as the altos move to join them. The treble voices pass the lead to the tenors and basses. Regardless of which voice is carrying the melodic line, the mood remains peaceful, trusting, and intimate.

Loving Shepherd of Thy sheep,
Keep Thy lamb, in safety keep;
Nothing can Thy power withstand,
None can pluck me from Thy hand.

I would praise Thee ev'ry day,
Gladly all Thy will obey,
Like Thy blessed ones above,
Happy in Thy perfect love.

Loving Sepherd, ever near,
Teach Thy lamb Thy voice to hear;
Suffer not my steps to stray
From the straight and narrow way.

Where Thou leadest I would go,
Walking in Thy steps below,
Till before my Father's throne
I shall know as I am known.

My Lord has Come

Will Todd

Will Todd (b. 1970) composed both the tune and lyrics of *My Lord has Come*. Todd's official website notes that this young British composer began playing piano at the age of three and composing at seven. He is best known for his 2003 jazz mass setting *Mass in Blue*, but Todd's prodigious output includes "works for choir, stage works, and orchestral works, and his music has been featured on the BBC Radio and... performed all over the UK, Europe, the USA, and beyond."

Melanie Eskenazi, a professional music critic in London for the past ten years, describes *My Lord has Come* as a "very intense, dramatic piece [that] not only show[is] off the choir — especially the sopranos — at its best but [is] a demonstration of how a [contemporary] composer can respond to the Christmas story in a way which respects tradition whilst sounding totally fresh." The members of Una Vocis relish the intensity of *My Lord has Come*, from the hushed urgency of its opening bars, through the climactic center, to the sweetness of its conclusion.

Shepherds, called by angels,
called by love and angels;
no place for them but a stable.

My Lord has come.

Sages, searching for stars,
searching for love in heaven;
no place for them but a stable.

My Lord has come.

His love will hold me,
His love will cherish me,
love will cradle me.

Lead me to see Him,
sages and shepherds and angels;
no place for me but a stable.

My Lord has come.

Silent Night

Arr. Malcolm Sargent

One hundred years ago, during the World War I Christmas Truce of 1914, *Silent Night* was sung simultaneously by English and German troops (for a full list of the carols sung visit www.christmastruce.co.uk/songs). One of the best loved of the traditional Christmas carols, *Silent Night* is here retold by Malcolm Sargent. Though the words and tune are similar to the original carol by Father Joseph Mohr (1792-1848) and Franz Xaver Gruber (1787-1863), Sargent's revised (not translated) text and setting strengthen and warm the singer's relationship with Jesus.

Silent night, holy night.
Round Thy head a radiant light.
Lovely Boy with golden hair,
Parents guard Thee
with tender care.
Sleep, Thou darling one, sleep,
Sleep, Thou darling one, sleep.

Silent night, holy night.
Wise men see the star so bright.
"Hallelujah" angels sing,
Shepherds hear and
glad tidings bring.
Christ the Savior is here.
Jesus our Savior is here.

Silent night, holy night.
Son of God, O blessed sight.
On Thy lips a smile of love,
Sent to earth from
the heaven above.
Christ the Savior is here.
Jesus our Savior is here.

All currently inactive members of Una Vocis are invited to come forward after the conclusion of Silent Night

Savories and Sweets Reception

The members of Una Vocis and NordKor
request the pleasure
of your presence
at a reception
to be held downstairs
in the Fellowship Room
immediately following the concert.

We invite you to enjoy
holiday treats, both savory and sweet,
and a cup of non-alcoholic good cheer
as we all celebrate
Angels and Shepherds!

We look forward to visiting with you.

Finish your Christmas shopping tonight!

Prairie Christmas

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featuring works by

Midwestern Composers

Una Vocis gratefully acknowledges the financial support of these local foundations for the Prairie Christmas CD project:

The First Citizens Bank Charitable Foundation,
The John K. & Luise V. Hanson Family Foundation,
and The Tomson Family Charitable Foundation

Artistic Leadership

Dennis Lee, Artistic Director

Dennis Lee grew up in Mason City and graduated from NIACC with an associate's degree in pre-engineering and from Iowa State University with a Bachelor of Arts degree in vocal music performance. In addition to founding and directing Una Vocis, Dennis served as Director of Music at First Presbyterian Church from 1997 to 2021 during which time he produced and directed eight performances of Handel's *Messiah*. In 2007-2008 he served as an adjunct music faculty at Waldorf College directing Sangkor, the collegiate women's choir. Dennis has led several performances of choral works for the North Iowa Chapter of the American Guild of Organists and, in 1997, served as Music Director for the Mason City Community Theatre and Stebens Children's Theatre production of *Fiddler on the Roof*; in 2011, Dennis directed a Mason City Community Theatre production of *Amahl and the Night Visitors*. Before moving back to Mason City in 1995, Dennis and his wife, Camille, lived in Seattle and sang with the Seattle Symphony Chorale. Dennis and Camille have two sons, Tristyn and Skyler. When not performing and directing music, Dennis enjoys singing, waterskiing, mountain & snow biking, and spending time with his family and their six-pack of chihuahuas.



Leah Groh, Accompanist



Leah grew up just down the road in Rockwell, involved heavily in piano, vocal music, and a variety of instruments from a young age with her mom and sister. This carried on throughout high school and college. While attending Wartburg College in Waverly, Leah sang in Wartburg Choir, St. Elizabeth's Chorale, and Chapel Choir; she also played piano for multiple ensembles and classmates in rehearsals, concerts, and recitals. Since graduating with a bachelor of arts degree in voice, Leah has shared her vocal and instrumental talents with numerous churches and groups around the central and north Iowa areas. She has sung with Una Vocis since 2014, also providing piano support for soprano sectionals. Since 2021, Leah has served as the keyboardist and a vocalist for the praise band at St. James Lutheran Church. During the week, you can find Leah in the Cerro Gordo County Treasurer's Office where she has worked as a clerk for the last

2-1/2 years. When not working, singing or playing an instrument, Leah is spending time with her family: her boyfriend Wade, 10-year-old Sam, and Nadia the cat. She also loves running, road trips, baking, and watching Minnesota sports teams.

Guest Instrumentalists

Acacia Scott, Harp

A graduate of the University of Northern Iowa with a Bachelor of Music Performance degree on Harp and Pipe Organ, Acacia studied under the direction of Gretchen Brumwell and Dr. Randall Harlow. Acacia currently resides in the Des Moines area and is the Acting Principal Harpist with the WCF Symphony, Organist at Dallas Center United Methodist Church, and a private instructor.



René Recinos, Flute

René Recinos, lucky husband of Paula and proud father of Miguel and Marco, received his BAs in music and science from the University of Northern Iowa in 1988; he's enjoyed making music for over 35 years. Although he considers himself primarily a saxophone player, he enjoys dabbling with the flute and considers his sister Suzette and James Galway as his primary flute playing inspirations.



Una Vocis Members

Performing in Tonight's Concert

Dennis Lee, Artistic Director

Leah Groh, Accompanist

Soprano

Sarah Bly
Holly Briggs
Lindsay Duenow
Leah Groh
Jodi Korth
Mara Ouverson
Melissa Shallberg

Alto

Glee Crippin
Judy Delperdang
Mary Groh
Jan Hendrickson
Camille Lee
Ashley McLaughlin
Sue Rebedeau
George Riesen

Tenor

Jeff Hines
Scot McCluskey
Kent Mechler
Mike Ostrander

Bass

Bill Haun
Colton Ironside
Mark Johnson
Skyler Lee
Anthony Riesen
Bill Riesen

NordKor Members

Performing in Tonight's Concert

Melissa Shallberg, Director



Born and raised in North Iowa, Melissa Shallberg and family moved back to the area in 2011 and joined Una Vocis that autumn. Melissa holds a bachelor's degree in Music Education from Iowa State University and a master's degree in Vocal Pedagogy and Music Education from the University of Kansas. Melissa's years of teaching and familiarity with youth repertoire as well as her boundless energy and enthusiasm have successfully launched NordKor, the premiere non-school affiliated youth choir in our area. In addition to directing NordKor, Melissa teaches at Waldorf University in Forest City and serves as vocal coach for Una Vocis.

Clarke Beard
Logan Borseth
Jillian Doolittle
Charlie Hines

Julia Hines
Bergen Klaehn
Abbey Lenning

Anna McCluskey
Indie Miller
Zion Ondoma

Kaylee Ostrander
Elyse Schweitzer
Lanie Schweitzer
Annika Shallberg

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Dennis Lee
Gordon Linnevold

Melissa Shallberg
Cynthia Tompkins

Skyler Lee, Oboe

Skyler first appeared with Una Vocis as boy soloist in 2008 for the Bernstein *Chichester Psalms*, he now graces the UV bass section! Skyler performed the role of Amahl with the MCCT production of *Amahl and the Night Visitors* in 2012, various high school musical productions, and the male lead in *Brigadoon* as a senior at Mason City High School. Skyler was a five-year Opus singer and four-year All Stater, and as a student at Iowa State was a four-year member of Iowa State Singers and Shy of a Dozen. He also continued to study oboe with Dr. Amy Christiansen at ISU. Skyler graduated from ISU with a major in Music/Voice.



Una Vocis Premieres

All are world premieres unless otherwise noted.

* Denotes works commissioned by Una Vocis Choral Ensemble.

2005 -- A Century of Choral Music
The Sixty-Seventh Psalm -- Stephen Paulus

2008 -- Composers' Gift
enter no -- Geoff Delperdang
your little voice -- Geoff Delperdang
If I Forget Thee, O Jerusalem

(U.S. Premiere) -- Nimrod Borenstein

Idols -- Nimrod Borenstein
The Voice of Melody -- Nimrod Borenstein
Unresolve -- William Backlin
As I Am -- William Backlin
Fear Not, My Flock -- Maedeane Sappenfield

2009 -- ICDA Guest Choir
A Fantasia of French Carols -- Carl Staplin

2010 -- Out of the Depths
**De Profundis Clamavi* -- William Backlin
Meteorological Madrigal -- William Backlin

2011 -- ICDA Guest Choir
Etchings of Time -- Ralph Kendrick

2012 -- Goodnight Moon
**Goodnight Moon* -- Eric Whitacre

2012 -- Alleluia
**Away in a Manger* -- Mary Jane Crail

2013 -- The Voices
In the palm of your hand -- Britlin Lee Losee
The Silver Lining -- Britlin Lee Losee
**The Voices* (Iowa Premiere) -- Dale Warland

2014 -- We Will Be Glad!
**Trust and Kindness* -- Alice Parker

2014 -- Emerging Sound
**Heaven-Haven* -- Connor Koppin
A Clear Midnight -- Michael Betz

2015 -- Nexus
**Negative Spaces* -- Ola Gjeilo

2015 -- My Lord Has Come
Ave Maria (SATB premiere) -- Britlin Lee Losee

2016 -- This Child, This Light
**Joseph* -- Timothy Takach

2017 -- Eternal Bloom
**Each Morning She Walks* -- Charles Anthony Silvestri

2019 -- Joy to the World!
If You Want -- Nathan Elsbernd

2020 -- Una Vocis Online Fundraiser
**Turning Twilight* -- Amelia Ouverson

2021 -- Frank Lloyd Wright celebration
**To Build a Home* -- Amelia Ouverson

2022 -- Prairie Christmas
**Joseph Was The Earthly Father* -- Mary Jane Crail

We invite you to designate memorial or celebratory tributes to the Una Vocis Commissioning Fund.
Your gift will support Una Vocis in fulfilling its goal to cultivate and celebrate the connections
among audience, singers, and composers.

Music Dedications

One way the community can support Una Vocis is through the donation of music.
Below is the list of dedications and donors for *Angels and Shepherds*.

<i>The Angels and The Shepherds</i> arr. Stephen Paulus	<i>Available for sponsorship</i>
<i>Angels of Heaven</i> arr. Kevin Siegfried	<i>Given in memory of Edward Townsend</i> by Bill & Karon Haun
<i>Angels Hovering 'Round</i> arr. Kevin Siegfried	<i>Given in memory of Judy Evans; thank you for the blessing you</i> <i>were in our lives</i> by Bill & Karon Haun
<i>Shepherd's Carol</i> William Billings	<i>Available for sponsorship</i>
<i>All My Heart This Night Rejoices</i> Z. Randall Stroope	<i>Given by the Linnevold family</i> by Gordon and Paula Linnevold
<i>Tomorrow Shall Be My Dancing Day</i> arr. John Rutter	<i>Given in celebration of music and the musicians in our lives</i> by Bill & Karon Haun
<i>Lully, Lulla, Lullay</i> Philip Stopford	<i>Dedicated to our sons and daughter-in-law and their love of music</i> by Dennis & Camille Lee
<i>Angelus ad Virginem</i> arr. Carol Barnett	<i>Available for sponsorship</i>
<i>The Angel Gabriel</i> David Carney	<i>With love and gratitude for the memory of Twyla Gochanour;</i> <i>we miss you, Mom</i> by Karon Haun
<i>O Magnum Mysterium</i> Tomas Luis de Victoria	<i>Given in celebration of the life of Ruth Ann Loebach</i> by Bill & George (Loebach) Riesen
<i>A Savior From on High</i> Stephen Paulus	<i>Given in loving memory of Roger W. Bucknell, Jr. 1930-2008</i> by the Kuehn Family and Friends
<i>Silly Shepherds, Stop Your Sleeping</i> arr. Howard Helvey	<i>Given in recognition of the presence of The Shepherd in our lives</i> by Dennis & Camille Lee
<i>Loving Shepherd of Thy Sheep</i> John Rutter	<i>Dedicated to my mother, Mary Day; may she be comforted by</i> <i>her Loving Shepherd's voice more deeply every day</i> by Mara Ouverson
<i>My Lord Has Come</i> Will Todd	<i>Dedicated to all, to bring a sense of peace into our lives</i> by Dennis & Camille Lee
<i>Silent Night</i> arr. Malcolm Sargent	<i>Given in loving memory of Ryan Dick</i> by Tim & Laurie Lichman
<i>Still, Still, Still</i> arr. Norman Luboff	<i>In loving memory of our mom, Dee Leaman; she knew the day</i> <i>he was born, Jay had the lungs to sing</i> by Jay & Kris Leaman

Contributors 2023

*Every effort has been made to include all donors and donations.
 * Mary Jane gift #in memory of Ruth Ann Loebach ^in honor of Bill & Karon Haun
 If you discover an error, please contact George Riesen at 641-424-2904 so the correction can be made. Thank you!*

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Scott Bell tunes the piano at Holy Family right before our concerts.

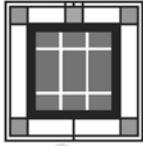
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Dennis and Camille Lee design our posters, tickets, advertising, and program cover art, and provide office and music library storage space.

George Riesen researches and writes the programs.

The families of Una Vocis members support the choir by encouraging our participation in singing.





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