

Una Voce



MAY 16, 2009

HOLY FAMILY CATHOLIC CHURCH, MASON CITY, IOWA

MEANDERING MUSINGS ON THE SINGER'S GIFT BY KERRY DOLCH KROGH

I didn't *think* much about the shapes, colors, textures and patterns of this painting - they just *came*. But as they came and while I painted my mind made up stories about them. Here are a few of my stories. I hope the painting will bring more stories to your minds and hearts.

Outside the circle the rich stained glass blues, reds, purples and greens are the colors of the people and complex background in last year's composers painting. The yellows and oranges are the colors of their gifts - loveliness, joy, praise and peace. The sets of five lines were meant to suggest musical staves, but other structures and spaces come to mind as well. These colors are highly textured, busy and complex like the cacophony of events and emotions of the world around us and within us. Please feel free to approach the painting during intermission or after the concert.

Some see the circle as a spotlight, others see it as a sun casting a warm glow on the faces; I paint in many layers and indeed this painting began as a bright yellow circle on an orange background, and then I saw and felt the sun too. Now I see the circle as simplicity and unity and as a bubble of sound moving outwards from the singers to envelope the audience.

Inside the circle the black and white are also simple, calm and clear, the paint is smooth - like the beautiful pure music the singer can make in the midst of the glorious noise and color of the world. All the colors of paint mix together to make black. All the colors of light come together to make white. The four voices in the circle, like the almost 40 voices in our choral ensemble, come together and become one voice - *Una Vocis*.

As our voices come together I experience a special kind of intimacy, and I believe many, probably most, of the rest of the members of the ensemble also experience some kind of special connection. At first I knew almost no one in the choir. Now several have become best friends and the rest feel like best friends to me when we're together, even if we never see each other outside of rehearsal and performance. We find we're feeling more and more like a large, loving family.

This special intimacy has a very physical component since singers are the only musicians whose instrument is entirely the human body, no more no less. For me the intimate and physical aspect of the singer's gift is perfectly expressed in Octavio Paz's gentle poetry and Eric Whitacre's magical tone clusters in one of the choir's favorite pieces on tonight's program, *A Boy and A Girl*.

What is the "take home message" or happy ending to these and other stories that the painting stirs in me? I believe it is that the gift that has been given to singers is actually the same gift that has been given to us all - life. And this glorious world wherein to live it. And an amazing body with which to experience it. And communities among which to share it.

Many thanks to George and Bill Riesen, Rod Pump, and Holly Briggs for letting me spend hours being playful with their faces in paint (which kept a smile on my face) - while trying to keep them as pleasing as they are in real life. Many thanks to all the members of *Una Vocis* for so warmly including me in this community of shared gifts and to Dennis Lee for making this all possible for us. I made this painting as a gift of gratitude to you all.

LETTER FROM DENNIS

THE SINGER'S GIFT

Singing has always been a part of human existence. We have been given the gift of an instrument we carry with us everywhere we go. We use the vocal instrument to speak, laugh, yell, whisper, cry and sing. Singing can be done alone, with a small group or with masses of people. Though there are many styles of singing, all have something in common: evocation of emotion. The gift of singing gives us a vehicle for communicating what is in our hearts. I cannot even conceive of an existence in which this conduit to the heart were absent.

The gift of the singing voice presents us with other gifts, and the choral experience is one of these. As a singer, director or audience member, we share this experience from different perspectives. A singer grapples with and masters challenging music, often in fellowship with others who enjoy doing the same. The camaraderie of a choir is a remarkable thing. Meaningful, life-long relationships can form in tight-knit groups such as these. I, personally, was gifted with finding my soul-mate in the Iowa State Singers. Choral singers also experience the incredible joy of singing complex harmonies. What a thrill it is to be a part of a chord that consists of the simultaneous sounding of every pitch in the natural minor scale! (You will hear this chord sung this evening in *Water Night* by Eric Whitacre.)

Imagine, if you will, a palette of 40 colors, the individual voices of the choir, and the awesome privilege of blending these special gifts from the choir to paint an aural picture of emotion. Each individual voice colors the sound of the whole until the entirety shimmers as the fulfillment of the director's vision. To work with an image from the point of a "blank page" to the point of a finished, multi-dimensional sound sculpture is an experience amazing beyond description.

As an audience member, you are presented the gift of the end product of the singers' and director's endeavors. It is our hope that you can escape the world and fully experience the moment of this concert. Please seek me out after the concert and let me know how you, as an audience member, receive the gift that the singers present tonight.

In this concert we explore choral expressions of the Singer's Gift. We will present solo, quartet and full ensemble hues of this gift through music that has been entrusted to us by great composers. We hope that, through the fast, slow, quiet and full, you enjoy the many aural colors presented this evening. Thank you for sharing this experience with us!

Dennis Lee, Artistic Director
Una Vocis

THE SINGER'S GIFT

MISERERE MEI, DEUS

GREGORIO ALLEGRI

Gregorio Allegri (1582-1652) was an Italian singer and composer. Allegri is best known for his nine-part setting of the *Miserere mei, Deus*, which was sung in the Pontifical Chapel annually during Holy Week for the Wednesday and Friday evening Tenebrae services. Tenebrae (Latin for "shadows" or "darkness") is a service that begins in candlelight and, as readings are completed, candles are extinguished; the experience recreates the emotional aspects of the Passion. As the candles are extinguished gradually, the gathering darkness and readings from such scriptures as the *Lamentations of Jeremiah*, reinforce the sense of doom that what has been set in motion will inevitably be played out. Jesus will be sacrificed for our sins, in obedience to the will of the Father. At the last candle, the Pope would kneel before the altar and pray while the *Miserere mei, Deus* was sung. The texts of the verses are drawn from various penitential psalms and the piece is often referred to as the "Church's classical act of contrition." Several sources

*Miserere mei, Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum
dele iniquitatem meam.*

Have mercy upon me, O God,
according to your great loving kindness.
And according to the multitude of your mercies,
blot out my iniquity.

*Amplius lava me ab iniquitate mea:
et a peccato meo munda me:*

Wash me yet more from my iniquity,
and cleanse me from my sin.

*Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.*

For I acknowledge my iniquity;
and my sin is ever before me.

*Tibi soli peccavi,
et malum coram te feci:
ut justificeris in sermonibus tuis,
et vincas cum iudicaris.*

To you only have I sinned,
and done evil in your sight:
that you may be justified in your words,
and be vindicated when you are judged.

*Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.*

For behold, I was conceived in iniquities;
and in sins my mother conceived me.

*Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.*

For behold, you have loved the truth;
the obscure and hidden elements of your wisdom
you have made known to me.

*Asperges me hyssopo,
et mundabor:
lavabis me,
et super nivem dealbabor.*

You will sprinkle me with hyssop,
and I shall be cleansed;
you will wash me,
and I shall be made whiter than snow.

*Auditui meo dabis gaudium et laetiam:
et exultabunt ossa humiliata.*

To my hearing you will give gladness and joy;
and my humbled bones shall rejoice.

*Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.*

Turn your face away from all my sins;
and blot out all my iniquities.

*Cor mundum crea in me Deus:
et spiritum rectum innova in visceribus meis.*

Create in me a clean heart, O God;
and renew a right spirit within me.

attest to the zeal with which Allegri's composition was guarded by the Pope. Although there are rumors of a few manuscripts of the work in royal houses in Europe, Papal Chapel regulations forbade its transcription -- on pain of excommunication. One famous story, backed up by family letters, tells of the young Mozart hearing the work at Wednesday evening's Tenebrae service and writing it from memory -- then returning on Good Friday with the manuscript rolled up in his hat to check his work. If this story is true, the manuscript has never been found.

The verses are sung by a mass choir and an antiphonal quartet. Each verse of the antiphonal quartet is preceded by the voice of the cantor, intoning in traditional plainsong. Members of the antiphonal quartet are: Cantus I - Angela Kragleund, Cantus II - Kathy Sautter, Altus - Kathy Schmaltz, Bassus - Dave Pueggel. The cantor is being sung by René Recinos.

*Ne projicias me a facie tua:
et spiritum sanctam tuum ne auferas a me.*

Cast me not away from your countenance,
and take not your holy spirit from me.

*Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.*

Restore unto me the joy of your salvation;
and uphold me with a steadfast spirit.

*Docebo iniquos vias tuas:
et impii ad te convertentur.*

I will teach transgressors your ways:
and the wicked shall be converted unto you.

*Libera me de sanguinibus Deus,
Deus salutis meae:
et exultabit lingua mea justitiam tuam.*

Deliver me from bloodguiltiness, O God,
God of my salvation;
and my tongue shall extol your justice.

*Domine, labia mea aperies:
et os meum annuntiabit laudem tuam.*

O Lord, you will open my lips:
and my mouth shall proclaim your praise.

*Quoniam si voluisses sacrificium,
dedise utique:
holocaustis non delectaberis.*

For if you had desired sacrifice,
I would indeed have given it:
you will not delight in burnt offerings.

*Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum, Deus,
non despicias.*

A sacrifice to God is a broken spirit:
a humble and contrite heart, O God,
you will not despise.

*Benigne fac, Domine,
in bona voluntate tua Sion:
ut aedificentur muri Jerusalem.*

Grant kindness to Zion, O Lord,
according to your good pleasure:
that the walls of Jerusalem may be built up.

*Tunc acceptabis sacrificium justitiae,
oblaciones et holocausta:
tunc imponent super altare tuum vitulos.*

Then you will accept the sacrifice of righteousness,
the oblations and the whole-burnt offerings;
then they will lay bullocks upon your altar.

DISCUSSION OF THE SINGER'S GIFT BY ARTIST

PLEASE HOLD YOUR APPLAUSE
BETWEEN NEXT TWO PIECES

O VOS OMNES

TOMAS LUIS DE VICTORIA

Victoria is one of several composers who have been moved to set this text by the anguish of the Prophet Jeremiah in the twelfth verse of the first chapter of his Lamentations. Jeremiah lived at the close of the seventh century and through the early sixth century BCE. Lamentations 1.12 is Jeremiah's (and, indeed, Israel's) wail of despair as he mourns the destruction of Jerusalem by King Nebuchadnezzar (586 BCE) and the subsequent Diaspora, in which the Israelites were carried into captivity in Babylon.

*O vos omnes, qui transitis per viam,
attendite, et videte si est dolor
similes sicut dolor meus.*

*Attendite, universi populi, et videte dolorem meum.
Si est dolor similes sicut dolor meus.*

All ye that pass by,
behold and see if there be any sorrow
like unto my sorrow.

All ye my people, behold and see my sorrow.
If there be any sorrow like unto my sorrow.

A BOY AND A GIRL

ERIC WHITACRE

Eric Whitacre (b. 1970) is currently one of the most frequently performed composers of choral music even though he did not begin his musical training until college and reports that before age 19 he had almost never heard "classical" music. Singing in his college choir changed his life. *The Los Angeles Times* characterizes his music as having "unearthly beauty and imagination, [with] electric, chilling harmonies."

Los Novios was written by Mexican poet and Nobel Laureate Octavio Paz (1914-1998) and translated as *A Boy and a Girl* by Muriel Rukeyser (1913-1980), an American poet in her own right. Whitacre has employed several of Paz's poems as the basis for his compositions. Whitacre writes, "*A Boy and a Girl* is such a tender, delicate, exquisite poem; I simply tried to quiet myself as much as possible and find the music hidden within the words."

Since its inception, Una Vocis has performed several of Eric Whitacre's compositions. When Artistic Director Dennis Lee asked members for suggestions of their favorite pieces, the opportunity to sing this work again generated much excitement within the choir. The members of Una Vocis are delighted to offer *A Boy and a Girl* as part of *The Singer's Gift*.

Stretched out on the grass
a boy and a girl savoring oranges
giving their kisses like waves exchanging foam.

Stretched out on the beach
a boy and a girl savoring limes
giving their kisses like clouds exchanging foam.

Stretched out underground
a boy and a girl saying nothing
never kissing giving silence for silence.

Whitacre composed *Water Night* [1996] based on Muriel Rukeyer's translation of Octavio Paz's *Agua Nocturna* [1959]. Of the experience of working with Paz's texts, Whitacre writes:

"The poetry of Octavio Paz is a composer's dream. The music seems to set itself (without the usual struggle that invariably accompanies this task) and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. *Water Night* was no exception, and the tight harmonies and patient unfolding seemed to pour from the poetry from the first reading, singing its magic even after the English translation. *Water Night* is simply the natural musical expression of this beautiful poem. . . ."

Octavio Paz was born in Mexico City to an intellectual family and had access to an extensive library of classic Mexican and European literature. His father was a progressive journalist and the family publicly supported the agrarian uprisings led by Emiliano Zapata during the Mexican Civil War and were forced into exile, which they served in the United States, after Zapata's assassination. Though he studied law and literature, Paz considered himself a poet from the time he was in his teens; he published his first poems at 17. His early work is influenced by Marxism, surrealism, existentialism and religion; authors who inspired him include T.S. Eliot, Camus and Yeats. Paz, in turn, has greatly influenced other writers such as Carlos Fuentes and Gabriel García Márquez. In addition to his prolific writings, for which he was awarded a Nobel Prize in 1990, Paz served as Mexican ambassador to India, founded literary magazines and wrote essays on a wide variety of topics.

Eliot Weinberger, Paz's secretary and frequent translator of his works, notes that for Paz "poetry constitutes the secret religion of the modern age." Note that both *A Boy and a Girl* and *Water Night* are written entirely in the present tense, drawing the poems' subject and poems' readers into an "eternal present tense" of intimacy and immediacy. Paz wrote: "cannot poetry have as its primary objective, rather than the creation of poems, the creation of poetic moments?"

Night with the eyes of a horse that trembles in the night,
 night with eyes of water in the field asleep
 is in your eyes, a horse that trembles,
 is in your eyes of secret water.

Eyes of shadow-water,
 eyes of well-water,
 eyes of dream-water.

Silence and solitude,
 two little animals moon-led,
 drink in your eyes,
 drink in those waters.

If you open your eyes,
 night opens, doors of musk,
 the secret kingdom of the water opens
 flowing from the center of the night.

And if you close your eyes,
 a river fills you from within,
 flows forward, darkens you:
 night brings its wetness to beaches in your soul.

FIVE CHILDHOOD LYRICS

JOHN RUTTER

In the notes for his album *Fancies*, John Rutter writes: “*The Five Childhood Lyrics* are . . . a kind of ‘homage’ . . . to the world of children. I chose for my texts some of the rhymes and verses remembered from my earliest years, and set them to music as simply as I could – though the last of the five, which uses a familiar nursery tune, contains a certain amount of tongue-in-cheek elaboration.”

MONDAY’S CHILD

WORDS: TRADITIONAL

Fortunetelling songs and nursery rhymes are recorded as early as Elizabethan times. Adam Fox, author of *Oral and Literate Culture 1500-1700*, quotes Thomas Nashe of Suffolk recalling stories told to “*yong folks*” including “*tell[ing] what luck eurie one should have by the day of the weeke he was borne on.*” Artistic and culture references to this nursery rhyme are rife: Two adoption efforts, *Monday’s Child* (a program run by WBIR-TV) and *Wednesday’s Child* (on WNBC) profile special needs children. *Friday’s Child* is an episode in the original *Star Trek* series; Wednesday Addams of *The Addams Family* is a self-fulfilling reference of the day she was born. David Bowie, Van Morrison and The Monkeys recorded *Thursday’s Child*, *Friday’s Child* and *Saturday’s Child*, respectively. *Tuesday’s Child* is a song on the second album of contemporary Christian musician Steven Curtis Chapman.

Monday’s child is fair of face,
 Tuesday’s child is full of grace,
 Wednesday’s child is full of woe,
 Thursday’s child has far to go,
 Friday’s child is loving and giving,
 Saturday’s child works hard for his living,
 And the child that is born on the Sabbath day
 is bonny and blithe, and good and gay.

THE OWL AND THE PUSSY-CAT

WORDS: EDWARD LEAR

Edward Lear (1812-1888) was the twentieth child of Jeremiah Lear, a London stockbroker, and his wife Ann. When the family fell on hard times, Lear was raised by an older sister. When only five or six, Lear began experiencing epileptic seizures and was prone to sudden mood swings and deep depressions. Originally earning his living as an illustrator and landscape artist, Lear traveled the breadth of the British Empire, set Tennyson poems to music and wrote short stories, limericks and, under the *nom de plume* Derry Down Derry, his immediately popular *A Book of Nonsense*. *The Owl and the Pussy-Cat* [1871] features the courtship and marriage of anthropomorphized, mixed species couple. The most celebrated of Lear’s nonsense words is the descriptor “runcible” spoon. “Runcible” was one of Lear’s favorite creations -- in various works he used the adjective to describe a hat, a cat, a goose and a wall.

The owl and the pussy cat went to sea
 In a beautiful pea-green boat,
 They took some honey and plenty of money
 Wrapped up in a five-pound note.
 The owl looked up to the stars above
 And sang to a small guitar,
 “O lovely pussy! O pussy, my love,
 What a beautiful pussy you are!”
 Pussy said to the owl, “You elegant fowl!
 How charmingly sweetly you sing!
 O let us be married! Too long we have tarried:
 But what shall we do for a ring?”

They sailed away for a year and a day,
 To the land where the Bongtree grows,
 And there in a wood a piggywig stood,
 With a ring at the end of his nose.
 “Dear pig, are you willing to sell for one shilling
 Your ring?” Said the piggy, “I will.”
 So they took it away and were married next day
 By the turkey who lives on the hill.
 They dined on mince, and slices of quince,
 Which they ate with a runcible spoon,
 And hand in hand, on the edge of the sand,
 They danced by the light of the moon.

WINDY NIGHTS

WORDS: ROBERT LOUIS STEVENSON

Best known to generations as the author of *Treasure Island*, *Kidnapped* and *The Strange Case of Dr. Jekyll and Mr. Hyde*, Robert Louis Stevenson (1850-1894) also penned *A Child's Garden of Verses* [1885] from which *Windy Nights* is taken. A sickly child and late reader, Stevenson "compulsively composed" stories from an early age, dictating them to members of the household.

Listen for the pulsing of the word "gallop" to simulate both the pounding of horses hooves and the pounding of listener's heart. Why *does* the man go riding by? The darkness of night and the turbulence of wind and sea are heard in the rise and fall of the melody and dynamics, contrasting eerily with the intensity of hoof beats of the rider's mount.

Whenever the moon and the stars are set,
Whenever the wind is high,
All night long in the dark and wet,
A man goes riding by.
Late in the night when the fires are out,
Why does he gallop and gallop about?

Whenever the trees are crying aloud,
And ships are tossed at sea,
By, on the highway, low and loud,
By at the gallop goes he.
By at the gallop he goes, and then
By he comes back at the gallop again.

MATTHEW, MARK, LUKE AND JOHN

WORDS: TRADITIONAL

This verse is familiar to English schoolchildren as the first half of the popular "now I lay me down to sleep" prayer. John Harland, under the chapter on superstitions, charms and spells in his *Lancashire Folk-Lore* [1867], notes that it is also a formula for warding off the "evil eye." He records that the Reverend James Dugan wrote in 1858 that Irish midwives used a similar formula to bless the bed on which a woman labored.

Soprano soloist - Dawn Groszkruger

Matthew, Mark, Luke and John
Bless the bed that I lie on.
Four corners to my bed,
Four angels round my head;
One to watch, and one to pray,
And two to bear my soul away.

SING A SONG OF SIXPENCE

WORDS AND MELODY: TRADITIONAL

The origin of this rhyme is unknown, though it first appeared in print in Volume II of *Tommy Thumb's Pretty Song Book* [c. 1744]. Some sources claim that the rhyme originates with actual live birds served under a baked crust as a medieval dinner spectacle; other sources champion the notion that it was a coded message to pirates about the strategies and benefits of working under Blackbeard. Whatever the source, the ditty's jaunty rhythm and rhyme make it easy to remember and fun to sing, ensuring that it will remain a favorite.

Sing a song of sixpence,
A pocket full of rye;
Four and twenty blackbirds,
Baked in a pie.
When the pie was opened
The birds began to sing;
Was not that a dainty dish
To set before the king?

The king was in his counting house,
Counting out his money;
The queen was in the parlour,
Eating bread and honey.
The maid was in the garden,
Hanging out the clothes,
There came a little blackbird
And snapp'd off her nose.

INTERMISSION

MISSA MISERICORDIAE

EGIL HOVLAND

Egil Hovland (b. 1924) is one of today's most prolific Norwegian composers, and his works are frequently performed in both his home country and abroad. Born in 1924, Hovland graduated from the Oslo Conservatoire and, since 1949, has held the post of choir-master at the church of Glemmen in the city of Fredrikstad. Hovland studied composition with Bjarne Brustad in Oslo, with Vagn Holmboe in Copenhagen, with Aaron Copland in Tanglewood and with Luigi Dallapiccola in Florence. He writes in a wide variety of musical styles and has been very active in the updating of the liturgical books of the Church of Norway. In 1983 Hovland was made a Knight of the Royal Order of Saint Olav in recognition of his services to Norwegian music both as a composer and performer.

Hovland published his *Missa Misericordia (Mass of Mercy)* in 1973; the English version is by Ed Thompson.

KYRIE

The cry of supplication, "Lord have mercy," is similar to Psalm 6.3 (*Have mercy on me, O Lord, for I am weak*) and Psalm 40.5 (*O Lord, be merciful unto me*). In the fifth century Pope Gelasius substituted the familiar litany for the original prayer and moved it to its current place in the liturgy, retaining the Greek form. The second portion (*Christe eleison*) was added by Pope Gregory I in the seventh century.

<i>Kyrie eleison</i>	O Lord, have mercy upon us.
<i>Christe eleison</i>	O Christ, have mercy upon us.
<i>Kyrie eleison</i>	O Lord, have mercy upon us.

GLORIA

Within the Mass, the *Gloria* is a hymn of praise sung immediately after the *Kyrie*. It is known as the *hymnus angelicus* since it begins with the angelic hymn sung at Jesus' nativity (Luke 2.14). Along with the *Credo*, the *Gloria* is one of the longest set texts of the Mass.

Though the origins of this text have been traced back to a prayer in the Apostolic Constitution (c. 380 CE), it differed significantly from the version used today that is based on one found in Frankish sources of the 9th century.

Glory be to God on high
 and on earth be peace unto all men of good will.
 We worship thee.
 We glorify thee.
 We praise thee.
 We bless thee.
 We thank thee for thy great glory.
 O Lord God, heavenly King,
 God the Father Almighty.
 The only begotten Son, Jesus Christ.
 O Lord God, Lamb of God, that taketh away the world's sin,
 have mercy upon us.
 For thou alone art holy.
 Thou alone art almighty, Jesus Christ,
 with the Holy Ghost, art in God's glory.
 Amen.

SANCTUS

Within the Mass, the *Sanctus* is the culmination of the prayers of thanksgiving offered by the celebrant during the preparation for Communion. The text is adapted from words of the cherubim in Isaiah 6.3. The second sentence of the *Sanctus* is based on Matthew 21.9, Jesus' triumphal entry into Jerusalem, and again Psalm 118.26.

The *Sanctus* is traditionally the fourth part of the Mass; Hovland omits the *Credo*, so the *Sanctus* becomes the third part of his Mass.

Holy Lord God of Sabaoth;
Heaven and earth are full of thy glory;
hosanna in the highest.
Blessed is he that cometh in the name of the Lord;
hosanna in the highest.

AGNUS DEI

Reference for this text is often attributed to John the Baptist who was questioned by the priests and Levites from Jerusalem concerning whether or not he was the Messiah, and why he was baptizing others. The next day John saw Jesus and said, "Behold, the Lamb of God, who takes away the sin of the world!" (John 1.25-26, 29)

Alto chanters - Camille Lee and George Riesen; Tenor chanters - Jay Leaman and Rick Schuler

Lamb of God, that taketh away the world's sin,
have mercy upon us.
Lamb of God, that taketh away the world's sin,
have mercy upon us.
Lamb of God, that taketh away the world's sin,
grant us thy peace.

WONDER WHERE

ARR., CAROL BARNETT

Carol Barnett's artist statement reads, in part: "When writing, I often use preexisting material -- folk melodies, literary influences and, for vocal or choral music, the texts. I am most interested in communicating with my listeners by using musical language familiar to them, then adding something new -- more complex harmonies, elements from a different musical tradition, or departures from the expected formal structure. . . . I believe that music is a language based on nostalgia -- remembered sounds which evoke other places, times and emotions. While writing accessibly, I try to find something unusual to say, something unique, magic, that bypasses intellect and goes straight to the heart."

Wonder where is good old Daniel,
 way over in the Promised Land.
He was cast in the den of lions,
 way over in the Promised Land.
By and by we'll go and meet him,
 way over in the Promised Land.

Wonder where's them Hebrew children,
 way over in the Promised Land.
They come through the fiery furnace,
 way over in the Promised Land.
By and by we'll go and meet them,
 way over in the Promised Land.

Wonder where is doubting Thomas,
 way over in the Promised Land.
Oh, he was reassured by Jesus,
 way over in the Promised Land.
By and by we'll go and meet him,
 way over in the Promised Land.

MCKAY

ARR., CAROL BARNETT

Don't be confused by the apparent disconnect between the title of this work and the text. "McKay" refers to the name of the tune written by S.M. Denson in 1908. The words are the second and third of seven stanzas of a hymn entitled *On Jordan's stormy banks I stand*; written in 1787 by Samuel Stennett, this hymn could be set to any tune in Common Meter Double (refers to number of syllables in a line, in the case of CMD the lines are 8,6,8,6,8,6,8,6).

In all, Stennett authored 39 hymns. *On Jordan's stormy banks I stand* is by far his most popular; it was included in the 1835 *Southern Harmony* and is part of the American shape note tradition. Several of Stennett's hymns are preserved in the *Sacred Harp* hymnal. Composer Barnett notes that she "tried to stay close to the wonderful spirited rhythms and elemental, forthright harmonies of the original settings found in the *Sacred Harp* collection. Barnett selected *McKay* when she was commissioned to write a piece for the final season of the Dale Warland Singers; the work was premiered November 1, 2003.

Tenor soloist - Dan Pennington

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.

BY AND BY

ARR., CAROL BARNETT

A longtime presence on the Minnesota music scene, Carol Barnett was composer-in-residence for the Dale Warland Singers from 1992 to 2001. It was during this period that she arranged this setting of *By and By*; indeed, Barnett has arranged many traditional folk tunes and spirituals for the Dale Warland Singers. She is currently a professor at Augsburg College in Minneapolis, MN.

By and By is a favorite of the "old timers" in Una Vocis. When Artistic Director Dennis Lee solicited input on which formerly performed pieces the choir would like to sing for *The Singer's Gift*, this was one of the most frequently nominated selections. Arranger Carol Barnett notes that "irrepressible high spirits" of the piece "joyfully overflow. . . the bounds of key and time signatures."

Soloists: Tenor - Rod Pump, Bass - Bill Riesen, Soprano - Holly Briggs

Chorus:

Oh by an' by, by an' by,
I'm gonna lay down this heavy load.
I know my robe's gonna fit me well,
I'm gonna lay down this heavy load.
I tried it on at the gates of hell.
I'm gonna lay down this heavy load.

Chorus

Oh hell is a deep and dark despair,
I'm gonna lay down this heavy load.
So stop, poor sinner, an' a-don't go there.
I'm gonna lay down this heavy load.

Chorus

Oh one of these mornings, bright an' fair.
I'm gonna lay down this heavy load.
Gonna take my wings and cleave the air.
I'm gonna lay down this heavy load.

Chorus

Oh when I get to heaven gonna sing and shout.
I'm gonna lay down this heavy load.
For there's no one there to turn me out.
I'm gonna lay down this heavy load.

Chorus

WILLIAM TELL OVERTURE

ARR., JULIE ESCHLIMAN

Perhaps most familiar to audiences as the theme music from the *Lone Ranger*, this high-energy work by Gioacchino Rossini is one of the most often used (and parodied) musical themes in popular culture. Rossini wrote this opera in four acts to celebrate the story of a Swiss patriot who helps overthrow a detested Austrian Governor. The opera has it all: innocent girl menaced by soldiers; young lovers; attempts to rally the cantons of Switzerland in support of ousting the occupying forces; refusal to bow to the occupying Governor's hat (!) so that the Governor orders Tell to shoot an apple from Tell's own son's head. Tell's aim is true but he tells the Governor that, had he failed, he would have used the next arrow on the Governor himself. Just as Tell is being arrested, the Swiss rebel army arrives and battle ensues. Tell shoots the Governor through the heart. The Swiss are victorious. The young lovers are reunited.

This vocal arrangement by Julie Eschliman utilizes the orchestral score of the opera's finale. The members of Una Vocis predict you'll be hard pressed not to hum along!

Bum, . . . ba-da bum

PILGRIMS' HYMN

STEPHEN PAULUS

Paulus' *Pilgrims' Hymn* glows with the awe expressed by Michael Dennis Browne's poem by the same name. Originally the final piece of the opera *The Three Hermits*, this song inspired a fellow composer to urge Paulus to rescore the piece to stand alone. The Altos hold the pivotal note of the piece, grounding the chords as they shift and build.

The members of Una Vocis first performed *Pilgrims' Hymn* in 2006, and it has been a favorite and touchstone for the group ever since. We are particularly pleased to share this piece with you as we conclude our celebration of *The Singer's Gift*.

Even before we call on Your name
 To ask You, O God,
When we seek for the words to glorify You,
 You hear our prayer;
Unceasing love, O unceasing love,
 Surpassing all we know.

Glory to the Father,
 And to the Son,
And to the Holy Spirit.

Even with darkness sealing us in,
 We breathe Your name,
And through all the days that follow so fast,
 We trust in You;
Endless Your grace, O endless Your grace,
 Beyond all mortal dream.

Both now and for ever,
 And unto ages and ages,
Amen.

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's degree in Music. In addition to founding and directing Una Vocis, Dennis is involved in several other musical endeavors. He was recently on the adjunct music faculty at Waldorf College directing Sangkor, the collegiate women's choir. He is the Artistic Director of the North Iowa Oratorio Choir, which recently performed Faure's *Requiem* with the North Iowa Symphony Orchestra. He has served as Director of Music at First Presbyterian Church since 1997 and has produced and directed seven performances of Handel's *Messiah* with orchestra. From 1996 through early 1999 Dennis served as Director of Choral Music at First Congregational United Church of Christ in Mason City. He 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 Theater and Stebens Children's Theatre production of *Fiddler on the Roof*. 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 software engineering at TeamQuest Corporation in Clear Lake, figure skating, waterskiing and spending time with his wife and sons.

MARY JANE CRAIL, ACCOMPANIST EXTRAORDINAIRE

Mary Jane Crail grew up in West Des Moines and studied piano with Lulu Anderson, who was Roger Williams' first piano teacher. Mary Jane accompanied in the vocal music department of Valley High School until her graduation in 1964. She majored in organ/church music at Drake University, studying with Russell Saunders, Arthur Poister and Carl Staplin. She has served as organist at United Methodist churches in West Des Moines, Webster City and Clear Lake, where she is just completing her thirty-third year. She has been conference organist for the UMC annual conferences, recitalist for the "Organists of Iowa" series at Iowa State University and service organist for the UMC Bishop's installation. Mary Jane is a past Dean of the local chapter of the American Guild of Organists and teaches private piano and organ, as well as accompanying for Clear Lake Schools' vocal and instrumental departments. She and husband Larry make their home in Clear Lake where she loves to read, compose and watch and play golf "when there's time."

UNA VOCIS

— SOPRANO —

Holly Briggs* had a happy childhood in a musically busy family. At 16 she replaced the aging boy soprano soloist for an unforgettable Bach *St. Matthew Passion* in Albany, NY, and she was hooked for good. Holly attended music school and was honored to sing with the Oratorio Society of the Syracuse Symphony for 18 years. Performing in numerous other ensembles, musicals, festivals and church choirs has been a constant solace and fount of awe. Holly is very happy that her children also love to sing.

If you see someone hiking down the gravel roads near Dumont with a big, black dog, that's **Dawn Groszkruger!** She and Wally walk and rehearse music in time with her gait. Dawn and her husband, Fritz, raise cattle. Dawn notes that she's been singing with family and friends since time immemorial.

Patricia Held* began playing piano in fourth grade and saxophone in fifth while attending Harding Elementary, and sang all through school. Pattie participated in the jazz, marching and symphonic band in High School. Pattie, husband Robb, and their two children, Angelica and Cassady, reside in Mason City.

Teresa Janssen has been singing and playing music since she was young, both at school and church. While attending Waldorf College she was a member of the Concert Choir and studied piano under Dr. T. Schmidt. She is very glad to be able to share her love of music.

Angela Kragelund has been singing her whole life. She started singing with her parents at church. She was in choir all through school, often singing solos and in special small groups. In college she toured Kansas City, Chicago and Europe, having the opportunity to sing in the Notre Dame Cathedral. She continues to sing whenever she has the opportunity.

Stephanie Prohaski teaches vocal music grades K-8 at the Nora Springs Center of the Central Springs School District. She and her husband own and operate Pro's Sandwich Shop in Mason City. She is the co-director and part time organist at her church and the mother of two grown children.

Mild-mannered soprano and Ventura teacher by day, **Lindsay Rummel** dons a mask and cape by night to fight the vocal crimes of poor diction and scooping; her efforts on all fronts are invaluable to the citizens in the nine-county area around Mason City.

Kathy Sautter has been singing her entire life in church, school and college. She toured Europe with her college choir in 1980 and, ever since, has sung in church and community choirs in Mason City.

Mary K. Stattelman Sounds of music have been a part of her life since the earliest of days. Whether singing in church, school or area choirs, 4-H or college groups, music has become an important part of her life's interest. She feels special joy in seeing this interest continue with her children and grandchildren, as a profession for some and enjoyment for all.

— ALTO —

Claudia Collier* has always loved to sing, starting in the eighth grade as a chorus member in the musical *Oliver!* and continuing with church youth choir, college choir and community theatre. She and her husband Paul (an Una Vocis Bass II) moved to Mason City in 2007.

Judy Delperdang is a Mason City native. She has sung with the Mason City High School Choir and Waldorf College Choir, as well as her church's Family Choir and worship teams. She and her husband Dave have one son, Geoff, who is a student at St. Olaf College in Northfield, MN. She was honored to sing two of Geoff's compositions with Una Vocis in the Spring 2008 concert.

Kerry Dolch Krogh grew up in Iowa City where she began her public music performances in 5th grade by singing the role of one of the children in Puccini's opera *La Boheme*. She is a professor of biology and art appreciation at Waldorf College in Forest City, performed with St. Cuthbert's Cow and is an oil painter; Kerry is loving watching her two sons develop their own artistic and musical talents.

Betty Gollnik is a retired teacher of elementary grades and elementary music. She sang in the Waldorf College Choir. She plays organ and piano, and sings in her church choir, and is a church organist.

UNA VOCIS

Camille Lee* grew up in a family filled with music, music teachers and singers. In college she was a member of the Iowa State Singers and has been involved in numerous church choirs as a singer and accompanist, and sang in the Seattle Symphony Chorale. She and Dennis also have two artistic and musical sons. In addition to her own business, Soyphisticated Candles, Camille teaches piano and plays flute.

Laurie Lichman has been involved in music as long as she can remember. In addition to music, she loves spending time with her two favorite people, husband Tim and thirteen-year-old son Jared. Laurie is an elementary reading teacher.

George Riesen* grew up near Burt and met her husband Bill (an Una Vocis Bass II) when they were both singing in the Yale Glee Club. George teaches part time through NIACC's Lifelong Learning Institute and keeps busy as a stay-at-home mom for their four children, all of whom enjoy singing.

Kathy Schmaltz holds a bachelor's degree in instrumental and vocal music and taught elementary and secondary music for twenty years. She has performed with many community orchestras and choral groups, including Matinee Musicale Club and North Iowa Choral Society. Kathy and her husband John are the parents of two sons, Eric and Matthew, and have two beautiful grandchildren, Jack and Lauren.

— TENOR —

Charles Carrier joined Una Vocis at the beginning of this season. He notes that he is good at sitting. The End.

Jay Leaman has never had any formal voice training, but was inspired by baritone Murray Lawson to join St. John's Episcopal Church choir in the early 1990's. He is a good example of where the desire to sing can lead you.

Mark Ostrander joined Una Vocis after seeing the group's Christmas 2005 concert, but he has been a singer his entire life. Currently he is a member of the choir at St. Patricks in Clear Lake; he is also a song leader there. Mark has been married 32 years to Jean and is the father of three – Mike (married to Jennifer, with son Aaron and daughter Kaylee), Anna (a physician in residency at the University Hospital in Iowa City), and Laura (an attorney in Des Moines).

Mike Ostrander has been singing since he was old enough to memorize commercial jingles from television. Following stints with various high school groups and the NIACC Singers, Mike is glad to be back singing with Una Vocis. Mike resides in Clear Lake with his wife Jennifer and children Aaron and Kaylee.

Dan Pennington began his vocal career in the sixth grade at Osage Elementary School, as a soprano. Since returning to his Midwest roots in 1999, Dan has lent his improvisational ear to many of Mason City's music groups. Dan is currently "the keyboard guy" in the local improv-jazz group "5 Friends," and he enjoys serving as a worship leader at Grace Evangelical Free Church, where he plays piano and guitar and sings the tenor part. Dan is thrilled to sing Una Vocis' complex harmonies, even though improvising is frowned upon! Thanks to his beautiful wife and two daughters for letting him have so much musical fun.

Rod Pump is living his dream by singing with Una Vocis and is enjoying the challenging music. He lives in Clear Lake and co-owns Design Studio with his business partner Dana. He has one son, Barry, who is currently pursuing graduate studies in Seattle, WA. Rod thanks his family and special friend Jeff, for their encouragement and support.

Rick Schuler has been working for TeamQuest Corporation in Clear Lake since 1995, doing computer and network operations. His musical background includes seven years of piano lessons, choir and band during high school years in Clear Lake and many years of singing in church choirs. Most recently, Rick has been involved in three years of the North Iowa performances of Messiah.

UNA VOCIS

— BASS —

After a hiatus of two years, **Frank Adams** is again singing with Una Vocis. When not traveling out West with his business to prospect for oil and gas, he and wife Susan are entertained by two energetic grandchildren.

Paul Collier is pastor of First Presbyterian Church, Mason City, and has served churches in Minnesota and Texas. He has known and loved the glory of choral singing mostly through church choirs, but also from Ms. Henderson's music class at Emerson Elementary School in Amarillo, Texas.

Bill Haun has sung in both the bass and tenor sections and as a soloist with the North Iowa Messiah Choir. He currently sings baritone with Una Vocis.

Gene Kuehn* has been singing in church choirs, off and on, since 1952.

Gordon Linnevold* A professional nightclub entertainer for 37 years, Gordon is now enjoying the new challenge of choral singing.

Doug McWilliams has enjoyed singing for over 40 years. He has been very active in school and college choirs and small groups, soloist for many community cantatas and musicals, sings with the Franklin Chorale and loves the challenge that Una Vocis brings to his passion for music.

Eric S. Porter has been singing since elementary school. He sang with Teresa Janssen (soprano) while studying at Waldorf College in Forest City. He has sung barbershop in Cedar Rapids and Mason City and has been an active member of various church choirs in the area.

David Pueggel has enjoyed singing in church choir since high school where he was introduced to the great sound of large choral groups when he sang with the state and national FFA choirs.

René Recinos, an instrumental musician for many years, decided to venture into the world of vocal music for the first time, by joining Una Vocis in 2008. It has been a difficult, but immensely rewarding, challenge. He would strongly recommend it to anyone who loves music!

Bill Riesen began his modeling career in February 2009. He appears in Kerry Dolch Krogh's *The Singer's Gift* along with greats Holly Briggs, Rod Pump and George Riesen. The painting was unveiled earlier this month to critical acclaim and is featured on tonight's program cover. Bill looks forward to future projects in the modeling world although, inexplicably, the expected offers have not yet materialized.

*DENOTES MEMBER OF CHOIR COUNCIL

UNA VOCIS BOARD OF DIRECTORS

FRANK ADAMS
JACKIE ARMSTRONG
CLAUDIA COLLIER
DOUG HUEY
GENE KUEHN
DENNIS LEE
ROD PUMP
GEORGE RIESEN

DEDICATIONS

One way in which the community can support Una Vocis is through the donation of music.

The selection of our repertoire is in the hands of Artistic Director Dennis Lee; music for this season's performances was purchased for the group in memory or celebration of the lives of individuals dear to members of Una Vocis and its audience.

Below is a list of dedications and donors for *The Singer's Gift*

Miserere mei, Deus
by Gregorio Allegri

Given for the benefit of all our souls
by William Haun

A Boy and a Girl
by Eric Whitacre

Given for Dennis Lee and the members of Una Vocis with great affection and with gratitude for the gift of savoring music together
by Kerry Dolch Krogh

Water Night
by Eric Whitacre

Given in memory of Les Boomhower
by Bill & George Riesen

McKay
arr., Carol Barnett

Given in memory of Nicholas A. Marzen (1985-2008)
by Frank & Susan Adams and Melissa Adams Marzen

William Tell Overture
arr., Julie Eschliman

Dedicated to her husband William who, like this piece, is rather playful and a lot of fun
by Karon Haun

Consider honoring someone in your life.
Speak with Dennis Lee for details.

CONTRIBUTORS 2008-2009

DIRECTOR'S CIRCLE – \$1000+

René & Paula Recinos

TeamQuest Foundation, to support the advancement of technologies used by non-profit and educational endeavors for daily operations

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Doug McWilliams

Belva Sheriff

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Mary Jane Crail

Marilyn Hasapopoulos

Maria O'Brien

Dave Pueggel

IN-KIND AND ADDITIONAL DONATIONS

Creation of the original oil painting *The Singer's Gift* by Kerry Dolch Krogh.

Ticket, poster and program production donated in part by Larson Printing Co., Mason City.

First Presbyterian Church supports Una Vocis by providing rehearsal and storage space.

Karon Haun is coordinating this evening's house volunteers and ticket sales.

Program was proofread by Paul & Claudia Collier, Nancy Kuehn, Bill Riesen and Dawn Groszkruger.

The Electricians provides and answers the line for phone ticket sales.

Bonnie McClain provided training for the Una Vocis Board of Directors.

Yurry Alamsya is our web site guru.

Announcing
UNA VOCIS'
FIFTH ANNIVERSARY SEASON
2009-2010

Plan to attend special events as well as our concerts
as we commemorate the fifth anniversary
of our founding.

JOIN UNA VOCIS!
Auditions by appointment.
Contact musical director Dennis Lee at www.unavocis.org

CONTACT UNA VOCIS
To discuss a monetary or music donation to Una Vocis
or to offer in-kind services
contact our Board of Directors at

UNA VOCIS
P.O. Box 494
MASON CITY, IA 50401

OR VISIT US AT WWW.UNAVOCIS.ORG

MISSION STATEMENT

Una Vocis performs rich and challenging choral music while fostering the talents of its members. Through providing its members and audiences with a shared experience of choral music, Una Vocis offers its unique contribution to the musical landscape of north Iowa.
