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**YOUNG PEOPLE'S CHORUS
OF NEW YORK CITY[®]**

**Saturday, November 22, 2014 at 8 pm
Roseville Lutheran Church
1215 Roselawn Avenue West
Roseville, MN**

*Pre-Concert Conversation at 7 pm with Minnesota Public Radio Host
John Birge and Young People's Chorus of New York City[®] conductor
Francisco J. Núñez.*

**Young People's Chorus of New York City[®]
Francisco J. Núñez, conductor**

Sponsored by

TRAVELERS 

**SPECIAL THANKS
FOR THE SUPPORT OF THIS CONCERT**

*Roseville Community Fund of the North Suburban Community Foundation
Charlie and Anne Leck
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1900 Nicollet Avenue
Minneapolis, Minnesota 55403
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www.vocalescence.org

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**In remembrance*

PLEASE NOTE

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

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THE PROGRAM

Young People's Chorus of New York City®

Francisco J. Núñez, *Artistic Director/Founder*
Jon Holden, *piano*

Forever is My Song	Francisco J. Núñez
Vere Languores Nostros	Tomás Luis de Victoria
Erste Begegnung from <i>Spanisches Liederspiel</i>	Robert Schumann
She Moved Through the Fair	Irish Ballad, arr. Timothy C. Takach
Três Cantos Nativos dos Índios Kraó	Traditional Brazilian arr. Marcos Leite
Sing Creations Music On	Stephen Paulus
Orpheus	Dominick Argento
Cinnamon	Michael Gordon
TBD (Camina Toma)	Francisco J. Núñez
West Side Story Medley	Leonard Bernstein, Lyrics by Stephen Sondheim, arr. Matt Podd

-INTERMISSION-

Hark, I Hear the Harps Eternal	Traditional, arr. Alice Parker
Beautiful Dreamer	Stephen Foster, arr. Robert Lau
I'll Fly Away	Alfred E. Brumley, arr. Jim Papoulis
Take Five	Paul Desmond, arr. Francisco J. Núñez
Moondance	Van Morrison, arr. Francisco J. Núñez
Take This Hammer	Traditional, arr. Francisco J. Núñez
Rikitikitavi	Faraualla, arr. Francisco J. Núñez
Didn't My Lord Deliver Daniel	Spiritual, arr. Moses Hogan
Ain't No Grave Can Hold My Body Down	Spiritual, arr. Paul Caldwell and Sean Ivory
Bridge Over Troubled Water	Paul Simon, arr. Kirby Shaw

WELCOME



It is a great pleasure for me to welcome all of you to this exceptional evening—an opportunity to hear one of the finest young people's choirs **in the world!** Each year at VocalEssence we invite a guest choir to appear, and

it has been my dream for many years to have the Young People's Chorus of New York City and their fantastic conductor (and my dear friend) Francisco Núñez come to Minnesota as VocalEssence guest artists. I know you will be thrilled with their beautiful sound, their vitality, and the wonderful way that music is expressed through their singing.

Welcome, YPC and Francisco—we are thrilled to have you as our guests!

—Philip Brunelle

Artistic Director and Founder, VocalEssence

SPECIAL THANKS

Bruce Becker, American Choral Directors Association

John Birge, Minnesota Public Radio

Sara Durhman, Mall of America

John Helgen, Roseville Lutheran Church

Shannon Hirstein, Visit Roseville

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Patricia Mitchell, Ordway Center for the Performing Arts

Mike Newman, Travelers

St. Paul High School Choral Festival participants:

Central High School, Martha Graber

Como Park Senior High School,

Carole Whitney

Humboldt Secondary School,

Barbara Lawrence-Windholz

Johnson Senior High School,

Theresa Westcott

TEXTS AND TRANSLATIONS

Forever is My Song

Francisco J. Núñez (b. 1965)

When others grow old
I will always grow young
And my tender soul
Will sing like the kulintang

When they talk of war
I will sing my praise of love
They say no but I say yes
They say yin and I say yang

In a time of orphans
I remember how my mother sang
And in the dead of night
How bright the music rang

When all is weakened by the pang of loss,
I am made of metal,
My voice as strong
As the brass gong's clang.

I will not disappear
I will always be here

My world is my poem
And forever is my song
For I am the future
And I have just begun
— *Text by Eric Gamalinda*

Vere Languores Nostros

Tomás Luis de Victoria (1548-1611)

Surely he hath borne our griefs and carried our sorrows.
And with his stripes we are healed.
Sweetest wood, and sweetest iron,
Sweetest weight is hung on thee.
Thou alone was counted worthy
This world's ransom to uphold.

Erste Begegnung from *Spanisches Liederspiel*

Robert Schumann (1810-1856)

From the rosebush, O mother, from the roses I come.
On the bank of that water I saw roses and buds;
On the bank of that river I saw roses in bloom;
With sighs I picked the roses.

And at the rosebush, O mother, I saw a youth,
On the bank of that water I saw a slim youth,
On the bank of that river the youth was also looking for roses,
Many roses he plucked, and with a smile he picked the most
beautiful,
With a sigh he gave me the rose.

She Moved Through the Fair

Irish Ballad, arr. Timothy C. Takach

My young love said to me, "My mother won't mind, and my father
won't slight you for lack of kind."
And she stepped away from me and this she did say, "It will not be
long, love, till our wedding day."

She stepped away from me and she went through the fair, and
fondly I watched her move here and there.
And then she went homeward with one star awake, as the swan in
the evening moved over the lake.

Last night she came to me, she came softly in, so softly she came,
that her feet made no din.
And she laid her hand on me, and this she did say, "It will not be
long, love, till our wedding day."

Três Cantos Nativos dos Índios Kraó

Traditional Brazilian Melodies
arr. Marcos Leite

*These three pieces in one introduce melodies freely based on those
sung by the Kraó tribe in northwestern Brazil. The melody builds
using a text with an unknown meaning.*

Sing Creations Music On

Music by Stephen Paulus (1949-2014)
Text by John Clare (1793-1864)

Sing creations music on!
Nature's glee is in every mood and tone. Eternity.
Nature's universal tongue singeth here
Songs I've heard and felt and seen everywhere
Songs like the grass are evergreen. Everywhere.
The giver said live and be and they have been, forever.
Songs I've heard and felt everywhere.

Orpheus

Music by Dominick Argento (b. 1927)
Text by Sir Osbert Sitwell (1892-1969)

When Orpheus with his wind-swift fingers ripples the strings that
gleam like rain,
The wheeling birds fly up and sing, hither, thither echoing;
There is a crackling of dry twigs, a sweeping of leaves along
the ground,
Fawny faces and dumb eyes peer through the fluttering screens
That mask ferocious teeth and claws now tranquil.
As the music sighs up the hill-side, the young ones hear,
Come skipping, ambling, rolling down, their soft ears flapping
as they run,
Their fleecy coats catching in the thickets, till they lie, listening,
round his feet.
Unseen for centuries, fabulous creatures creep out of their caves,
The unicorn prances down from his bed of leaves,
His milk-white muzzle still stained green with the munching,
crunching of mountain-herbs.
The griffin, usually so fierce, now tame and amiable again,
Has covered the white bones in his secret cavern with a rustling
pall of dank dead leaves,

While the salamander, true lover of art, flickers, and creeps out of the flame;
Gently now, and away he goes, kindles his proud and blazing track
Across the forest, lies listening,
Cools his fever in the flowing waters of the lute.

But when the housewife returns, carrying her basket,
She will not understand. She misses nothing,
Hears nothing. She will only see
That the fire is dead, the grate cold.

But the child upstairs, alone, in the empty cottage,
Heard a strange wind, like music, in the forest,
Saw something creep out of the fire.

Cinnamon

Music by Michael Gordon (b. 1956)
Text by Francisco J. Núñez (b. 1965)

Coriander
Cinnamon
Salt n' Pepper
Paprika
Saffron

Chili powder Lemongrass
Nasturtium
Cilantro Dill

Vanilla Yellow Mustard
Rosemary
Basil

Mango extract
Cumin
Ginger

Cardamom Marjoram Sugar

Poppy seed
Kosher Salt n' Cayenne Pepper

Caraway seed
Garlic
Curry

Oregano
Nutmeg
Sassafras
Parsley

Salt.

TBD (Camina Toma)

Francisco J. Núñez (b. 1965)

The text for this piece is made up of nonsense words that are loosely based on the Spanish phrase "camina toma," or "to take a walk." The title refers to the final measures, which may be customized and changed for every performance—thus, "to be determined," or TBD. This piece was written for the Young Men's Chorus of the Young

People's Chorus of New York City and premiered at the European Festival of Youth Choirs in Basel, Switzerland in May 2014.

Weh neh heh toma, Caminini ah, toma,
Oh, weh neh heh toma,
Weh neh he canta, Caminini ah, canta.
Oh, weh neh heh caminini,

Noi noi noi ehi noi mada no eh.
Vininio, oh, vininio.
Mela, wena una canción.
Vineo, bire.

Bahnee, sheh heh mada na, oh hoyoya.
Meh oh de la.
Saliu saliu sahee, oh, Vini de la.

West Side Story Medley

Music by Leonard Bernstein (1918-1990)
Text by Stephen Sondheim (b. 1930)
arr. Matt Podd

"Something's Coming"
"Tonight"
"I Feel Pretty"
"America"
"Somewhere"

-INTERMISSION-

Hark, I Hear the Harps Eternal

19th-Century American Melody
arr. Alice Parker

Hark, I hear the harps eternal ringing on the farther shore.
As I near those swollen waters, with their deep and solemn roar.

Refrain: Hallelujah, praise the Lamb.
Hallelujah, Glory to the great I AM.

And my soul though stained with sorrow, fading as the light of day,
Passes swiftly o'er those waters to the city far away. *Refrain:*

Souls have crossed before me, saintly, to that land of perfect rest,
And I hear them singing faintly in the mansions of the blest. *Refrain:*

Beautiful Dreamer

Stephen Foster (1826-1864)
arr. Robert Lau

Beautiful dreamer, wake unto me
Starlight and dew drops are waiting for thee.
Sounds of the rude world heard in the day,
Lull'd by the moonlight, have all pass'd away.
Beautiful dreamer, queen of my song,
List while I woo thee with soft melody.
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me.

Beautiful dreamer, out on the sea,
Mermaids are chanting the wild Lorelei.
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.

Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea.
Then will all clouds of sorrow depart,
Beautiful dreamer, awake unto me.

O, my dreamer, wake to me.

I'll Fly Away

Alfred E. Brumley (1905-1977)
arr. Jim Papoulis

Some glad morning when this life is o'er, I'll fly away.
To a land on god's celestial shore, I'll fly away.

I'll fly away, Oh Glory, I'll fly away in the morning.
When I die, Hallelujah, by and by, I'll fly away.

When the shadows of this life have gone, I'll fly away.
Like a bird from prison bars has flown, I'll fly away.

Take Five

Music by Paul Desmond (1924-1977)
Text by Dave and Iola Brubeck
arr. Francisco J. Núñez

Won't you stop and take a little time out with me,
Just take five.
Stop your busy day and take the time out
To see if I'm alive.

Though I'm going out of my way
Just so I can pass by each day,
Not a single word do we say,
It's a pantomime and not a play.

Still, I know our eyes often meet
I feel tingles down to my feet,
When your smile that's much too discreet
Sends me on my way.

Wouldn't it be better not to be so polite,
You could offer a light.
Start a little conversation now it's alright, just take five
Just take five.

Moondance

Van Morrison (b. 1945)
arr. Francisco J. Núñez

Well, it's a marvelous night for a Moondance with the stars up
above in your eyes
A fantabulous night to make romance 'neath the cover of
October skies
And all the leaves on the trees are falling to the sound of the
breezes that blow

And I'm trying to please to the calling of your heart-strings that
play soft and low
And all the night's magic seems to whisper and hush, and all the
soft moonlight seems to shine in your blush

[Chorus:]

Can I just have one a' more Moondance with you, my love
Can I just make some more romance with a-you, my love

Well, I wanna sing to you tonight, I can't wait 'til the morning
has come.

And I know now the time is just right, and straight into my arms
you will run.

And when you come my heart will be waiting to make sure that
you're never alone.

There and then all my dreams will come true, dear, there and then
I will make you my own.

Take This Hammer

Traditional American Melody
arr. Francisco J. Núñez

Oh, you can take this hammer, carry it to the captain, Tell him
I'm gone.

I don't want those cold iron shackles, Around my leg.

If he asks you, was I running, tell him I'm flyin'.

Goin' home.

Rikitikitavi

Faraualla
arr. Francisco J. Núñez

Rikki-Tikki-Tavi is a heroic mongoose in a short story of the same name found in Rudyard Kipling's "The Jungle Book." In the story, Rikki protects his human family from two dangerous snakes. Rikki Tiki Tavi is a song adapted from Kipling's story and set to words in an unusual dialect.

Didn't My Lord Deliver Daniel

African American Spiritual
arr. Moses Hogan

Didn't my Lord deliver Daniel,
Then why not every man?

He deliver'd Daniel from the lion's den,
Jonah from the belly of the whale,
And the Hebrew children from the fiery furnace,
And why not every man? Hallelujah!

The wind blows east and the wind blows west,
It blows like the judgment day.
And ev'ry poor soul that never did pray
Will be glad to pray that day. Hallelujah!

I set my food on the Gospel ship,
And the ship it begin to sail.
It landed me over on Canaan's shore,
And I'll never come back anymore. Hallelujah!

Ain't No Grave Can Hold My Body Down

African American Spiritual
arr. Paul Caldwell and Sean Ivory

Ain't no grave can hold my body down.
They ain't no grave can keep a sinnuh underground.
Oh, I will listen for the trumpet sound.

You know they rolled a stone on Jesus.
And then they tried to bury me, they tried to bury me down.
But then the Holy Ghost it freed us, it came and freed us.
So we could live eternally.

Sistuh you better get cho ticket if you wanna ride.
Catch a ride in the mornin' when Jesus call my numbuh,
I'll be on the other side.

Ain't no grave is gonna hold me.
Ain't no man is gonna bury me.
Ain't no serpent gonna trick me.
No, they ain't no grave can hold my body down.

I will fly to Jesus in the mornin' when I die.
I know he will take me home to live with him on high.

I will fly to Jesus in the mornin'.
Don't look here,
I'll be way up in the sky.
Oh, very soon one day he's gonna call me up to heaven for a
chariot ride.

Ain't no grave,
I say no, no, no, no, no, no,

Ain't no grave dug deep enough to hold me.
Ain't no devil been slick enough to trick me.
Ain't no grave digguh man enough to bury me.
Brothuh, you can't hold me down!

Ain't no grave can hold me down.
You can't keep me underground.
When the silver trumpet sounds,
Ain't no grave can hold me down.

Ain't no grave dug, so low,
No grave digguh evuh been born so strong.
No, ain't no man that can, ain't no devil can,
Ain't no grave can hold me.

Ain't no grave that goes so low,
Ain't no grave dug low enough down.

WELCOME CHRISTMAS

A NORDIC HOLIDAY CONCERT

DECEMBER 5, 6, 7, 13, 14
Apple Valley, Stillwater, Minneapolis, Edina

VocalEssence Chorus & Ensemble Singers
Philip Brunelle, conductor
Katherine Ferrand, narrator
Sara Pajunen, fiddler

Celebrate a VocalEssence Nordic Christmas — showcasing carols and holiday traditions from Norway, Sweden, Denmark and Finland with fiddler Sara Pajunen. Enjoy the new Christmas cantata, *A Light in the Stable*, by Alan Bullard and premieres of the winning carols from the annual Welcome Christmas carol competition.



VOCALESSENCE

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STAR OF WONDER

SATURDAY, DECEMBER 13, 2014 AT 10 AM
Plymouth Congregational Church
Minneapolis

Listen, clap, dance and sing during the VocalEssence annual one-hour family Christmas concert. Kids are invited to sit up close as members of the Ensemble Singers, dancers from Folwell School, Performing Arts Magnet and fiddler Sara Pajunen perform holiday music, including a "Twelve Days of Christmas" sing-along.



BIOGRAPHIES

Young People's Chorus of New York City®

Francisco J. Núñez, *Artistic Director/Founder*



The **Young People's Chorus of New York City® (YPC)** is a multicultural youth chorus internationally renowned not only for its superb virtuosity and brilliant showmanship, but as a model for an inclusive society that is being replicated globally. Founded by Artistic Director Francisco J. Núñez in 1988, this groundbreaking program harnesses the power of music to fulfill the potential of every child and establishes the youth chorus as a significant and often untapped instrument for making music.

Almost 1,400 children from ages 7 to 18 participate annually through YPC's core after-school program, its Satellite program in 12 New York City public schools and since 2012, a thriving after-school community chorus in New York City's Washington Heights.

The repertoire for YPC ranges from the Renaissance and classical traditions through gospel, folk, pop, contemporary, and world music. Through its *Transient Glory* and *Radio Radiance* new music series, YPC has commissioned and premiered almost 80 pieces of music from today's most distinguished composers, extending and invigorating the repertoire for young voices. Through its *Transmusica* series, YPC collaborates with choruses from as far as Indonesia and Australia in cross-cultural performances that build understanding and bridges among other societies and cultures of the world.

YPC's commitment to artistic excellence and diversity inspires frequent invitations for collaborations and performances from a global array of festivals, cultural

institutions, and cities on four continents. Among them are Carnegie Hall, the San Francisco Symphony, the Tokyo Philharmonic, Bang on a Can, Kyoto's Seventh World Symposium on Choral Music, the World Choral Summit in Beijing; the Adolf Fredrik Festival in Stockholm, Sweden; Polyfolia in Normandy, France; and performances in Hong Kong, Shanghai, and over 30 Japanese cities. The chorus was also honored to sing at the dedication of the 9/11 Memorial Museum at the World Trade Center.

YPC is frequently seen on national television, including an Emmy Award-winning feature on PBS-TV's "From the Top at Carnegie Hall," NBC-TV's Rockefeller Center Tree Lighting, ABC-TV's *Good Morning America*, among many others.

YPC is in residence at Frederick P. Rose Hall, home of Jazz at Lincoln Center and was named New York's first radio choir by WNYC, New York Public Radio. Among its many other awards and honors are a Chorus America Education Outreach Award and two Chorus America/ASCAP Awards for Adventurous Programming. In 2011 YPC was presented with America's highest honor for youth programs—a National Arts and Humanities Youth Program Award—by First Lady Michelle Obama.



Francisco J. Núñez, a MacArthur "genius" fellow, is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the National Arts and Humanities

Youth Program Award-winning Young People's Chorus of New York City (YPC), renowned worldwide for its diversity and artistic excellence. Since its founding, Francisco has changed the perception of the capabilities of a children's chorus, dramatically heightening an awareness of the unlimited potential of children to rise to unforeseen levels of artistry.

Francisco also leads the University Glee Club of New York City, its fifth conductor

since the all-men's chorus was established in 1894, and is sought after nationwide as a guest conductor by professional orchestras and choirs, a master teacher and advisor, and a frequent keynote speaker as a leading authority on the role of music in achieving equality and diversity among children in today's society. He composes countless compositions and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments, published by Boosey & Hawkes.

With the creation of his *Transient Glory* commissioning series of concerts, recordings, symposia, and publications, Francisco has greatly expanded and invigorated the repertoire of choral music for young people with almost 80 works by today's most distinguished composers. In 2009 he extended *Transient Glory* to *Radio Radiance*, a radio, digital media and internet program, presented in association with public radio, to develop new and innovative music that will excite young listeners and performers through national broadcasts and a grassroots effort with regional youth choruses in cities across the country.

As part of his effort to further effect positive social change for young people and building upon his existing philosophy and methodology, Francisco has formed the Núñez Initiative for Social Change Through the Choral Arts to develop an innovative strategy to promote social advocacy to choral conductors and music teachers across the nation through teacher training, workshops, and events.

Francisco has been recognized with an ASCAP Victor Herbert Award, the New York Choral Society's Choral Excellence Award, and ABC-TV honored him as its "Person of the Week." Hispanic Business magazine named him one of 100 Most Influential Hispanics, General Motors Corporation hailed him as an unsung Hispanic hero, and La Sociedad Coral Latinoamericana named him its Man of the Year.

As a writer, Francisco is published by Cambridge University Press. He has also contributed to several magazines, such as *Choir and Organ*. www.franciscojnunez.com

YOUNG PEOPLE'S CHORUS OF NEW YORK CITY®

Francisco J. Núñez, Artistic Director/Founder
Jon Holden, piano

SOPRANO

Bryanna Brown
Kelli Carter
Laura Cottrell
McKinny Danger-James
Catherine Estrada
Ada Huang
Bethany Knapp
Isabel Schaffzin
Monica Soyemi
Jacquelyn Stern

TENOR

Adonis Bodzwa
Daniel Cabaniss
Stephan Douglas-Allen
Nicholas Leung
Greg Lipson
David Mercado
Cameron Smith
Alec Spector
Galen Xing

BASS

Blaize Adam
Ta'Sean Crandoll
Christopher Hall
Ross Kennedy
Dustin Lu
Aubrey Miller

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Brianna Cotter
Sofia DiGiandomenico
May El-Harazy
Nina Kapoor
Olivia Katzenstein
Jamie Lerner-Brecher
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Emma Brondolo, Satellite Schools Conductor

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EDUCATION SPOTLIGHT

FRANCISCO J. NÚÑEZ AND THE YOUNG PEOPLE'S CHORUS OF NEW YORK CITY® ENGAGE THE TWIN CITIES

Francisco J. Núñez and the Young People's Chorus of New York City® (YPC) arrived in the Twin Cities and hopped right on a bus to work with select Saint Paul high schools. Over 200 students participated from three schools, including the large mixed choir and beginning men's choir from Central High School, the advanced mixed choir from Como Park Senior High School, and the intermediate mixed choir and beginning women's choir from Johnson Senior High School.

It was a great afternoon of sharing music, as choirs sang for each other with Francisco at the helm, demonstrating new ways to interpret the music and teaching new music by rote to all of the singers. VocalEssence is grateful for Travelers' sponsorship of this activity, as well as the tickets they provided to this evening's concert for participating students and their families.

This was only the beginning of YPC's engagement with the Twin Cities community. YPC and Francisco also worked with choirs at Roseville High School, whose families provided lodging for the YPC singers. Leading clinics with Roseville's four choirs—Bel Canto, Cantus Certus, Concert Choir, and Treble Choir—Francisco first listened to each group present selections from their current repertoire, and then worked with them to improve their sound, interpretation, expression and movement.

Singers at St. Paul Central High School



"I had the opportunity to sing under Francisco Nuñez at the 2007 National ACDA Multicultural Honor Choir, and I know what a gifted and passionate conductor he is," said Roseville High School choir director Jami Lercher. "I am thrilled to bring his expertise and enthusiasm to our students at Roseville!"

YPC's adventures will continue through Sunday. Here is a snapshot of their engagement with other organizations in the Twin Cities during this whirlwind trip:

- Sound check and recording for "Performance Today" at Minnesota Public Radio, Saint Paul
- American Choral Directors Association of Minnesota (ACDA-MN) Fall Conference presentation, "Repertoire, Recruitment, Retention," Mahtomedi
- Brief performance at the Ordway Circle of the Stars Gala, Saint Paul
- Performance at 10:30 am worship service, Plymouth Congregational Church, Minneapolis

Thank you to Francisco, YPC and Travelers for bringing this energetic music education and engagement to the Twin Cities.

ABOUT VOCALESSENCE

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

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

Called “one of the irreplaceable music ensembles of our time” by Dana Gioia, past chairman of the National Endowment for the Arts, our two performing groups—the Ensemble Singers (32 professionals) and the VocalEssence Chorus (100 volunteers)—are made up of local residents.

VocalEssence is renowned for innovative exploration of music for voices and instruments under the enthusiastic direction of Artistic Director and Founder Philip Brunelle. Each season, VocalEssence presents an eclectic series of concerts featuring the VocalEssence Chorus & Ensemble Singers and an array of guest soloists and instrumentalists. Philip is an internationally renowned conductor, choral scholar and performer who has worked tirelessly to expand audiences for rarely heard works of the past and worthwhile new music.

VocalEssence was founded in 1969 as the Plymouth Music Series, an arts outreach program of Plymouth Congregational Church in Minneapolis

and incorporated as a separate 501(c)(3) non-profit in 1979. In 2002, the Plymouth Music Series changed its name to VocalEssence, capturing the essence of its mission to explore music for the human voice.

VocalEssence has an unwavering commitment to today's composers, which has resulted in more than 160 commissioned world premieres to date. The organization has received the ASCAP/Chorus America Award for Adventurous Programming of Contemporary Music six times and has been honored with more Chorus America awards than any other ensemble nationwide, including the once-in-an-organizational-lifetime Margaret Hillis Achievement Award for Choral Excellence.

Philip has conducted symphonies (New York Philharmonic, Seattle Symphony, and Minnesota Orchestra among others) as well as choral festivals and operas on six continents and has been deeply involved with the International Federation for Choral Music (IFCM); he is a Vice President of the IFCM Board and served as Executive Director for the 2014 World Symposium on Choral Music held in Seoul, South Korea.

VocalEssence reaches into the community with programs that impact thousands of students, singers and composers every year.

WITNESS celebrates the contributions of African Americans, **iCantaré!** brings the talents of composers from Mexico into Minnesota classrooms, and VocalEssence partners with the American Composers Forum to offer the annual **Welcome Christmas Carol Contest**.

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



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PRESENTS

MINNESOTA
VARSITY

A Spotlight for Young Musicians

Now in its fifth year, Minnesota Varsity is a classical music showcase for **instrumentalists, vocalists and composers, aged 14 to 18.**

Semifinalists will record in the prestigious Maud Moon Weyerhaeuser Studio. Classical MPR will air their pieces on air and online, and finalists will perform — or see the premiere of their compositions — in a live broadcast from the Fitzgerald Theater.

Details and entry form at classicalmpr.org/varsity. Deadline is **December 5.**

DONOR SPOTLIGHT: FRED AND ANN MOORE COUPLE FIND QUALITY, COMMUNITY AND STAYING POWER IN VOCALESSENCE



Fred and Ann Moore aboard a ferry on their way to Holly Loch, Scotland, where they would board a converted trawler for a week of sightseeing and exploring.

When Fred and Ann Moore lived in Wisconsin, they were familiar with VocalEssence, having attended several holiday concerts over the years. “But our association began in earnest when we moved to Minnesota seven years ago and started going to almost every concert,” said Fred, who recently joined the VocalEssence board of directors.

With such faithful attendance at VocalEssence events, it isn’t difficult for the Moores to think of a favorite experience or two. One that “really popped out” for Fred was **Musique de France** at the Cathedral of Saint Paul several years ago. “It truly was a memorable night—a dozen harps arrayed across the altar space, French music on a very large scale, the St. Olaf choir. ... It was a splendid night, and I can still hear it. One of the crowning moments was in the Berlioz *Te Deum*, with all the choirs and orchestra performing—to say the music filled up the space would be a huge understatement,” he reflected.

Ann said she especially enjoys the VocalEssence spring concerts “where they bring together a lot of American composers.” She also finds the **WITNESS** programs, which celebrate the contributions of African Americans, very illuminating. “They demonstrate so clearly how people dealt with trials and tribulations,” said Ann. The brief introduction by Philip Brunelle, VocalEssence artistic director and founder, “is so helpful on what to listen for and why it was included in that grouping.”

COUPLE HAD DIFFERENT INTRODUCTIONS TO MUSIC

Ann, who says she didn’t have much exposure to music during her public education, came to her love of music and singing through the church and Girl Scouts. “I picked up a lot through sing-alongs and in small church choirs, and have learned a lot more since attending the VocalEssence series,” she said.

Fred, on the other hand, had an aunt who was a skilled pianist and choir director. “I showed an interest in chorus and performed fairly well in choir and high school band,” he said, adding that between his aunt’s influence and his music teachers in school, “it was a pretty good introduction” to music. He also credits his mother, a single parent, for her contribution: “She really liked classical music. Pittsburgh had a classical station and she had it on a lot. On Sunday afternoons we would go to local major concerts, and it just was always part of my life as a kid,” Fred said.

After drifting away from performance in college, he came back to it in church at St. Paul’s Episcopal Cathedral in Des Moines, Iowa. There Fred became part of an association that eventually included a choral residency in Salisbury, England.

WHY CHORAL MUSIC? IT CREATES COMMUNITY

Choral music “is something you do together. It brings people together,” Fred said. “You share an artistic experience with a broad range of people who not only perform but listen as well. Sometimes it’s deeply spiritual, sometimes raucous fun, but it’s all a function of the atmosphere and culture that is created.”

Ann finds that choral music “encourages a lot of proactive listening, not just among chorus members but from the audience—listening for the different parts and what that means.” She also noted the community-building aspect: “People are coming together to work in a cooperative manner and are making something bigger than themselves.”

Fred sums it up this way: “It’s not just a collection of soloists but is a collection

of talented collaborators who listen to one another.”

VOCALESSENCE DRAWS ARE QUALITY, HEALTH AND INCLUSION

There are several attributes that set VocalEssence apart from other performing arts organizations, according to Fred. One is the quality of performances, he said. “The ensembles are superbly prepared and know the literature and how to present it. They are incredibly focused on the time of the performance—in the moment—more than many others.”

Another is the health of the organization, said Fred. VocalEssence has a small staff “who work hard and bring to the jobs the skills they need, and punch beyond their weight.” This creates staying power, he said. “Others have come and gone, and VocalEssence is not one of those.” In its 46th season, VocalEssence is here to stay.

Ann appreciates what she terms the “welcoming” nature of VocalEssence programming, including music the couple would not otherwise be aware from outside their social circles and cultural experience. “It isn’t the same old same old, supporting existing prejudices and outlooks; it encourages us to go beyond our borders and find the commonality. ... Music can help us in that regard, get us all in the same register.”

“MORE THAN THE TICKET PRICE”

Fred has done a lot of recruiting for business, and many of those recruits want to know what’s available in the arts. “VocalEssence adds a lot to our community ... and belongs at the top of the list,” he said. “I thoroughly enjoy what they deliver from the stage, and for me, supporting that quality of performance has to be more than the ticket price.”

He encourages others to support VocalEssence because without that external support beyond ticket revenue, “performing arts organizations can’t be on sound footing. Anyone who cares about them has to know that and has to be willing to pitch in.”

THE ENDOWMENT HONOR ROLL

VocalEssence salutes the individuals and corporate and private foundations whose generosity and leadership sparked the creation of the Endowment Fund. This permanent fund was established in 1987 and is now valued at \$3 million. Its interest income provides ongoing support to VocalEssence. We welcome new contributions to the Endowment Fund and extend our deepest appreciation to the following for their generous gifts.

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