



# CELEBRATING GREAT COMPOSERS (WHO HAPPEN TO BE WOMEN)

*Vicki Peters, Artistic Director and Conductor*

**Saturday, July 30, 2016 at 7:30 p.m.**

St. Mary's Chapel at St. Paul Seminary  
St. Paul, MN

**Sunday, July 31, 2016 at 3:00 p.m.**

St. Mary's Chapel at St. Paul Seminary  
St. Paul, MN

Free concerts—contributions welcome

[www.VoxNovaChorale.org](http://www.VoxNovaChorale.org)

## Notes from the Artistic Director

*Welcome to Vox Nova Chorale's fourth summer of concerts!*

*Our mission is to provide opportunities for emerging composers, conductors and singers to hone their skills. This spring we put out a call for scores from emerging women composers and received 94 compositions from 52 emerging women composers from all over the world. The four compositions I chose are from composers who live in San Francisco, Atlanta, Austin, and New Jersey/Minneapolis. Three of the songs are world premiers and one a mid-western premier. The composers chosen enjoyed the opportunity to polish their compositions individually with nationally known composer Abbie Betinis.*



*In addition, four emerging conductors had a wonderful time working on their conducting skills with Dr. Angela Broeker, director of choral activities at the University of St. Thomas. Dr. Therees Hibbard from St. Olaf College worked with the choir on body singing, freeing the body and thus the tone and gesture. Many thanks to these fabulous conductors and teachers who took the time to share their expertise.*

*The theme of great composers (who happen to be women) is near to my heart. Although there are still challenges, women have more opportunities now to have their music published, heard, and performed compared to the 1800s when Fanny Mendelssohn wrote under her brother Felix's name. However, providing encouragement and opportunity fosters more artists to emerge and develop their skills. I found it interesting that Hildegard von Bingen wrote over 70 songs in the 1100s, making her one of the more prolific composers of her day (medieval period).*

*In addition to students and recent graduates from Century, Concordia, Luther, Mankato State, and St. Olaf colleges, this year we also have singers from Augsburg, Bethel, and Northwestern colleges. It gives me great hope for a better world to see these emerging artists honing their craft, creating beauty in a world that is in much need. Text by the Dalai Lama used in one of our emerging composers new piece, "On Compassion," says it well, "Love and compassion are necessities, not luxuries. Without them humanity cannot survive".*

*Thank you for your continued support of Vox Nova Chorale. You're helping create a vibrant future for our choral community!*

*Gratefully,*

*Vicki Vincelli Peters*

## CELEBRATING GREAT COMPOSERS (WHO HAPPEN TO BE WOMEN)

### I.

At the Round Earth's Imagined Corners  
Directed by Paige Armstrong

Williametta Spencer (b. 1932)

O Frondens Virga  
Duet: Jessica Bandelin, Val Krych

Hildegard von Bingen (1098-1179)

Three Madrigals  
Directed by Miller LaMotte

Emma Lou Diemer (b. 1927)

Was Ist Ein Mensch

Fanny Mendelssohn (1805-1847)

### II.

Carol of the Stranger  
Soloists: Mitchell Peery, Kelsey Letourneau/Hannah Myott

Abbie Betinis (b. 1980)

Benedictus, from amass  
Quartet: Val Krych, Jessica Bandelin, Bryan Wasnik, Chris Wallace

Jocelyn Hagen (b. 1980)

I. Sitting on the Porch  
V. Child's Elm Song (*From A Choral Song Cycle*)  
Directed by Andrea Petersen

Carolyn Jennings (b. 1936)

McKay (*From An American Thanksgiving*)

arr. Carol Barnett (b. 1949)

## INTERMISSION

### III.

Sonnet 116  
Directed by Paige Armstrong

Julie Mitchell (b. 1992)

Do Not Stand at my Grave and Weep  
Soloist: Paige Armstrong

Shruthi Rajasekar (b. 1996)

On Compassion  
Directed by Bryan Waznik  
Duets: Val Krych/Hanna Myott, Jessica Bendelin/Joan O'Donnell, Josh Cofield/Scott Senko, Erik Berthelsen/Mitchell Peery

Stephanie Andrews (b. 1968)

Write it on Your Heart

Margie Halloran (b. 1985)

### IV.

I Thank You God

Gwyneth Walker (b. 1947)

Wanting Memories

Ysaye Bernwell (b. 1946)

Hark I Hear the Harp's Eternal

arr. Alice Parker (b. 1925)

## Program Notes

### I.

#### **At the Round Earth's Imagined Corners**

Williametta Spencer (b. 1932)  
Text by John Donne (1572-1631)

Dr. Williametta Spencer is a highly awarded organist, pianist and composer. Her setting of "At the Round Earth's" Imagined Corners is a challenging piece and is performed often by festival choirs, adult choirs and high-level high school and collegiate ensembles. Spencer created an engaging and fantastical arrangement of John Donne's apocalyptic text. She brilliantly illustrates the chaos and grandeur of the poem with constantly changing meters, tempos and extreme dynamic changes. Spencer challenges the listener by using the last, and most controversial line of the poem, as the climax of the piece. By leaving the ending powerful, yet unanswered, Donne's text and Spencer's setting leave room for wonder and questioning about the true fate of mankind.

At the round earth's imaged corners, blow  
Your trumpets Angels and arise, arise  
From death, you numberless infinities  
Of souls, and to your scattered bodies go,  
All whom the flood did,  
and fire shall, o'erthrow,  
All whom war, dearth, age, agues, tyrannies,  
Despair, law, chance, hath slain,  
and you whose eyes,  
Shall behold God,  
and never taste death's woe.

But let them sleep, Lord,  
and me mourn s space;  
For, if above all these, my sins abound,  
'Tis late to ask abundance of thy grace,  
When we are there.  
Here on this lowly ground,  
Teach me how to repent; for that's as good  
As if thou'hadst seal'd my pardon with thy  
blood.

#### **O Frondens Virga** (Sung in Latin)

Hildegard von Bingen (1098 -1179)  
Text by Hildegard von Bingen

A cloistered Benedictine abbess, Hildegard of Bingen had an impressive wide range of expertise. In addition to being one of the earliest documented composers, she was a writer, theologian, visionary, and early scholar of natural science and medicine. In spite of her alleged lack of formal training, Hildegard put out a significant body of musical work. A large portion of this work is contained in Hildegard's "Symphonia armonie celestium revelationum" ("Symphony of the Harmony of Heavenly Revelations"), from which "O Frondens Virga" is taken. She was named a Doctor of the Church by Pope Benedict XVI in 2012.

O frondens virga,  
in tua nobilitate stans  
sicut aurora procedit:  
nunc gaude et letare  
et nos debiles dignare  
a ma la consuetudine leberare  
atque manum tuam  
Tu am porrige  
ad eregendum nos.

O blooming branch,  
you stand upright in your nobility,  
as breaks the dawn on high:  
Rejoice now and be glad,  
and deign to free us, frail and weakened,  
from the wicked habits of our age;  
stretch forth your hand  
to lift us up aright.

## Three Madrigals

Emma Lou Diemer (b. 1927)  
Text by William Shakespeare (1564-1616)

Emma Lou Diemer, Ph.D, studied composition at Yale University and earned her doctorate from Eastman School of Music in 1960. Her "Three Madrigals" is a three-movement choral piece that sets different Shakespeare texts. The first movement, "O Mistress mine, where are you roaming?" is a lilting serenade from "Twelfth Night." The second movement, "Take, oh, take those lips away" sets homophonic delicacy slowly and longingly from "Measure for Measure." The final movement, "Sigh no more, ladies, sigh no more!" is a rousing setting of text from Shakespeare's "Much Ado About Nothing."

I.

O Mistress mine where are you roaming?  
O stay and hear your true love's coming:  
That can sing both high and low.  
Trip no further pretty sweeting.  
Journeys end in lovers' meeting,  
Every wise man's son doth know.

What is love, 'tis love hereafter,  
Present mirth, hath present laughter:  
What's to come, is still unsure.  
In delay there lies no plenty,  
Then come kiss me sweet and twenty:  
Youth's a stuff will not endure.

II.

Take, oh take those lips away,  
That so sweetly were forsworn;  
And those eyes, the break of day,  
Lights that do mislead the morn!  
But my kisses bring again, Bring again;  
Seals of love, but seal'd in vain,  
Seal'd in vain!

III.

Sigh no more, ladies, sigh no more.  
Men were deceivers ever,  
One foot in sea, and one on shore,  
To on thing constant never.  
Then sigh not so, but let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into hey nonny, nonny.

Sing no more ditties, sing no more  
Of dumps so dull and heavy.  
The fraud of men was ever so  
Since summer first was leavy.  
Then sigh not so, but let me go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into hey, nonny, nonny.

**Was Ist Ein Mensch** from *Hiob* (Sung in German) Fanny Hensel née Mendelssohn (1805-1847)

Having been raised in a professionally restrictive time period, Fanny Mendelssohn's interest in being a composer was discouraged by many, including her own father. Nonetheless, Fanny managed to become a prolific creator. She ultimately amassed a catalogue of over 460 compositions, including a number of pieces that were published under the name of her younger brother, Felix. "Hiob" ("Job") is a short cantata for choir, soloists, and orchestra. This opening chorus from the work contains a number of short motifs repeated with multiple variations as though to search for an answer to the question: "What humankind, that they are magnified and you are afflicted by them?"

Was ist ein Mensch, daß du ihn groß achtest  
und bekümmerst dich mit ihm?  
Du suchest ihn täglich heim  
und versuchest ihn all Stunde.

Warum verbirgest du dein Antlitz?  
Willst du wider ein fliegend Blatt  
so eifrig sein und einem dürren Halm  
verfolgen?

Laben und Wohltat hast du an mir getan,  
und dein Aufsehn bewahrt meinem Odem,  
und wiewohl du solches in dein Herzen  
verbirgest,  
so weiß ich doch, daß du gedenkest.

What is humankind that they are magnified  
and you are afflicted by them?  
and worry yourself with him?  
You seek him at home every day  
and test him all hours.

Why do you hide your face?  
Do you want to frighten a flying leaf  
so eagerly and pursue dry chaff?

You have granted me life and blessings,  
and your overseeing preserved my spirit,  
and these things you hide in your hear,

I know that you remember.

## II.

### Carol of the Stranger

Abbie Betinis (b. 1980)

Text by Michael Dennis Browne (b. 1965)

Abbie Betinis comes from a notable line of Christmas carol composers. In 1922, her great-grandfather, Rev. Bates G. Burt, began writing carols to be sent as Christmas cards to his parishioners. The torch was passed in 1942 to his son, Alfred, who is famous for his Alfred Burt Carols. Nearly fifty years later (2001), Abbie sought to continue the tradition and began composing her own carols, which are now featured in a special segment on Minnesota Public Radio each December. Abbie's offering from 2013, "Carol of the Stranger," was written in collaboration with a University of Minnesota professor emeritus, poet Michael Dennis Browne. The piece can be seen as a companion to Alfred's "Christ in the Stranger's Guise."

Peace and grace be to this house  
where all are welcomed in;  
Receive the guest, receive his heart:  
Tell the Stranger, tell.  
Blessings be upon this place,  
Let every wound be healed,  
Let every secret, every dream:  
Tell the Angel, tell.

*Tell the Stranger what you cannot tell  
Those who love you and desire joy: Tell.*  
Make tall your walls, make long these beams,  
Who once belived alone;  
Make wide the circle, feed the fire:  
Tell the Silence, tell:

*Tell the Silence what you cannot tell  
Those who love you and desire joy.  
Tell.*

*Tell the Angel what you cannot tell  
Those who love you and desire joy.  
Tell.*

Peace and grace be to this house,  
All will be returned;  
Let every soul be called your own,  
Tell the Mystery, tell.  
*Tell the Mystery what you long to tell  
Those who love you and desire joy.  
Tell.*

**Benedictus** from the oratorio, *amass* (Sung in Latin)

Jocelyn Hagen (b. 1980)  
Text from Traditional Roman Catholic Mass

Jocelyn Hagen has collaborated both as a pianist and composer with a number of peer artists, including local indie hip hop musician, Dessa. “Benedictus” is an excerpt from Jocelyn’s oratorio “amass” which contains settings of texts from the Roman Catholic Mass (as are traditionally set by composers) interspersed with poetry translations by Daniel Ladinsky. The “Benedictus” consists of very few motifs that are repeated and interlaid over each other, building to a climax and relaxing back into the quiet from whence it came. Jocelyn is currently artist-in-residence at the North Dakota State University School of Music.

Benedictus qui venit in nomine Domini.      Blessed is he who comes in the name of the Lord.

**I. Sitting on the Porch**

Carolyn Jennings (b. 1936)

**V. Child’s Elm Song** from *A Choral Song Cycle*

Text by Mary Moore Easter (b.1941)

Text by Michael Dennis Browne (b. 1965)

These two charming pieces are from a choral song cycle about reminiscence by Carolyn Jennings, professor emeritus of music at St. Olaf College.

The first song from the cycle, “Sitting on the Porch,” tells the story of a person recounting youthful, pleasant memories of time spent with grandmother. This delightful text, published in “Absorb the Colours: Poems by Northfield Women Poets,” was written by Mary Moore Easter, professor emerita of dance at Carleton College.

“Childs Elm Song” is a lovely little text by Michael Dennis Browne, telling of a child’s imaged problem that trees no longer exist in the world. The creative solution to this fictional dilemma -“I would take my turn and stand in the street!” Originally from England, Browne currently resides in Minneapolis. A professor emeritus of English at the University of Minnesota, he has collaborated with composers such as Stephen Paulus, and Tim Takach, in addition to Carolyn Jennings.

I.

An event, in those days,  
For which one freshened up.  
The houses were close to the street  
And to sit on the porch  
Meant to be accessible  
To visit and chat and receive  
To be public and on display.

My grandmother did not sit on the porch  
Before four o’clock  
But sometimes stayed there  
Through sweet summer evenings and when I  
was with her I thought of it as an occasion.

V.

If there were no trees  
I would take my turn  
And stand in the street  
With arms open wide  
In case there were birds  
Who needed a place to sing.

**McKay** (from *An American Thanksgiving*)

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

Carol Barnett served as composer in residence with the Dale Warland Singers from 1992 to 2001. “An American Thanksgiving,” three hymns from “The Sacred Harp,” was composed for the ensemble’s final season in 2003. In the second movement from the set, “McKay,” two deliberate iterations of the melody (as it appears in “The Sacred Harp”) surround a driving, atmospheric polyphony comprised of multiple repeated fragments of the melody and text.

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.

## INTERMISSION

### III. Emerging Composers

#### Sonnet 116

Julie Mitchell (b. 1992)  
Text by William Shakespeare (1564-1616)

Julie Mitchell’s setting of Shakespeare’s “Sonnet 116” illustrates his themes of un-ending and devoted love from the first note to the last. With sweeping melodic lines, inventive harmonies and effective use of dynamic contrast and text-painting, the listener is swept away by the beauty of the voice and the ease with which the text is so beautifully portrayed.

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.  
O no! It is an ever-fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand’ring bark,  
Whose worth’s unknown, although his height  
be taken.

Love’s not Time’s fool, though rosy lips and  
cheeks  
Within his bending sickle’s compass come;  
Love alters not with his brief hours and  
weeks,  
But hears it out even to the edge of doom.  
If this be error and upon me prov’d,  
I never writ, nor no man ever lov’d.



**Do Not Stand At My Grave** from *Requiem*

Shruthi Rajasekar (b. 1996)  
Text by Mary Elizabeth Frye (1905-2004)

In her compositions, Shruthi Rajasekar frequently works to mesh together musical styles from the South Indian classical and Western classical traditions. Her treatment of Mary Elizabeth Frye's beloved poem is no exception. In this setting, Shruthi saw fit to appeal to several Indian modes (or scales) called *ragas*. In her words, "*ragas* are more than tools for our use—they must be cajoled and pleaded with before they will enter a space." As a poem "which explores the myriad dimensions of living" and is ultimately more about life than death, Shruthi felt that the poem lent itself well to the evocation of many different *ragas*.

Do not stand at my grave and weep  
I am not there. I do not sleep.  
I am a thousand winds that blow.  
I am the sunlight on ripened grain.  
I am the gentle autumn rain.

When you awaken in the morning's hush  
I am the swift uplifting rush  
Of quiet birds in circled flight.  
I am the soft star shine at night.  
Do not stand at my grave and cry;  
I am not there. I did not die.

**On Compassion**

Stephanie Andrews (b. 1968)  
Text by Tenzin Gyatso, the XIVth Dalai Lama (b. 1935)

The text for this piece comes from two quotes by the Dalai Lama, as well as the Tibetan Buddhist mantra, "Om mani padme hum" which the choir repeats throughout. The composer writes that the purpose of the mantra is "to invoke compassion and ease suffering and pain." The piece begins as an introspective meditation, before turning outward, encouraging us to seek fulfillment by exercising compassion with those around us.

If you want others to be happy, practice  
compassion.  
If you want to be happy, practice compassion.

Love and compassion are necessities,  
not luxuries.  
Without them, humanity cannot survive.  
Om mani padme hum.

## Write it on Your Heart

Marjorie Halloran (b. 1985)  
Text by Ralph Waldo Emerson (1803-1882)

Ralph Waldo Emerson's poem is one of steadfast optimism. Marjorie Halloran paints the text with a fine tipped brush and great sensitivity that highlights the natural rhythm of the text. The distinction between the poem's optimism and the reality of life's anxieties is painted through buoyant time signature changes and sudden harmonic dissonances throughout the piece. Breaks of silence in the music represent the beginning of a new day and a new chance.

Write it on your heart  
that every day is the best day in the year.  
He is rich who owns the day,  
and no one owns the day  
who allows it to be invaded with fret and  
anxiety.

Forget them as soon as you can,  
tomorrow is a new day;  
begin it well and serenely,  
with too high a spirit  
to be cumbered with your old nonsense.

Finish each day and be done with it.  
You have done what you could.  
Some blunders and absurdities,  
no doubt crept in.

This new day is too dear,  
with its hopes and invitations,  
to waste a moment on the yesterdays.

## IV. I Thank You God

Gwyneth Walker (b. 1947)  
Text by e.e cummings (1894-1962)

The music of Gwyneth Walker is beloved by performers and audiences alike for its energy, and reverence. A former faculty member of the Oberlin Conservatory College, Walker resigned to be a full-time composer and dairy farmer. "I Thank You God" was premiered in February, 1999 at the National American Choral Directors Association convention in Chicago. The poem by Cummings is a celebration creation and spiritual awakening. In the opening gesture, Walker creates an atmosphere of ethereal vastness out of which the choir emerges. She places particular emphasis on Cummings's phrase "I who have died am alive again today" which is repeated several times throughout the piece.

i thank you God for most this amazing day:  
for the leaping greenly spirits of trees  
and a blue true dream of sky;  
and for everything which is natural  
which is infinite which is yes

how should tasting touching hearing seeing  
breathing any –lifted from the no of all  
nothing –human merely being doubt  
unimaginable You?

(i who have died am alive again today, and this  
is the sun's birthday; this is the birthday of life  
and love and wings: and of the gay great  
happening illimitably earth)

(now the ears of my ears awake and no the  
eyes of my eyes are opened)

## Wanting Memories

Ysaye M. Barnwell (b. 1946)  
Text by Ysaye M. Barnwell

Likely Ysaye M. Barnwell's most popular composition, "Wanting Memories" has been performed and recorded by countless vocal ensembles throughout the country since its premier by Sweet Honey in the Rock (with whom Barnwell sang from 1979 to 2013). The poem has been interpreted by many to describe the loss of a loved one. This may be in part because the premier recording of the piece was dedicated to the memory of Barnwell's father. However, Barnwell has stated that the piece was completed during her father's lifetime and the text functions more as Barnwell's personal reflection on her family history as a whole.

I am sitting here wanting memories to teach  
me to see the beauty in the world through my  
own eyes.

You said you'd rock me in the cradle of your  
arms. You said you'd hold me 'till the storms  
of life were gone.

You said you'd comfort me in times like these  
and now I need you. Now I need you... And  
you are – gone.

Since you've gone and left me, there's been so  
little beauty, but I know I saw it clearly  
through your eyes.

Now the world outside is such a cold and  
bitter place.

Here inside I have few things that will  
console.

And when I try to hear your voice about the  
storms of life, then I remember all the things  
that I was told.

Well, I am sitting here wanting memories to  
teach me to see the beauty in the world  
through my own eyes.

Yes, I am sitting here wanting memories to  
teach me to see the beauty in the world  
through my own eyes.

I think on the things that made me feel so  
wonderful when I was young.

I think on the things that made me laugh,  
made me dance, made me sing.

I think on the things that made me grow into  
a being full of pride.

I think on these things, for they are true.

I am sitting here wanting memories to teach  
me to see the beauty in the world through my  
own eyes.

I thought that you were gone, but now I know  
you're with me.

You are the voice that whispers all I need to  
hear.

I know a "Please", a "Thank you", and a smile  
will take me far.

I know that I am you and you are me and we  
are one.

I know that who I am in numbered in each  
grain of sand.

I know that I am blessed, again, and again,  
and again, and again.

## Hark, I Hear the Harp's Eternal

arr. Alice Parker (b. 1925)  
Traditional Spiritual Text

Although a marvelous composer and arranger in her own right, Alice Parker was initially brought to prominence through her collaborations with her former teacher at Julliard, Robert Shaw. She has received particular notoriety for her settings of traditional hymns and African American spirituals. Her lively setting of the Southern Harmony melody “Invitation” (“Hark, I Hear the Harps Eternal”), is one of Parker’s most popular arrangements.

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

And my soul though stained with sorrow,  
Fading as the light of day,  
Passes swiftly o’er those waters  
to the city far away.

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

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

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### About the Chorale

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

Learning and singing together are the goals of the 24 musicians joining the Chorale in its fourth season. The diverse musical and educational backgrounds of each member—from current undergraduate students to community and professional singers—creates an environment in which ideas converge into a shared expression of artistry. In this spirit, we are proud to feature 4 emerging composers and 4 student conductors to lead the Chorale in rehearsal and performance.

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

### Personnel

#### Soprano

Paige Armstrong  
Val Krych  
Kelsey Letourneau  
Hannah Myott  
Samantha Spalding  
Sarah Wiechmann

#### Alto

Jessica Bandelin  
Jendalynn Lanz  
Joan O’Donnell  
Andrea Petersen  
Tara Priolo  
Suzanne Wiebusch

#### Tenor

Joshua Cofield  
Kevin Fraley  
Jeff Kidder  
Miller LaMotte  
Scott Senko  
Bryan Waznik

#### Bass

Erik Berthelsen  
Tim Gabriel  
Jake Kruse  
Mitchell Peery  
Jeff Tunseth  
Christopher Wallace

## **Vicki Peters, Artistic Director**

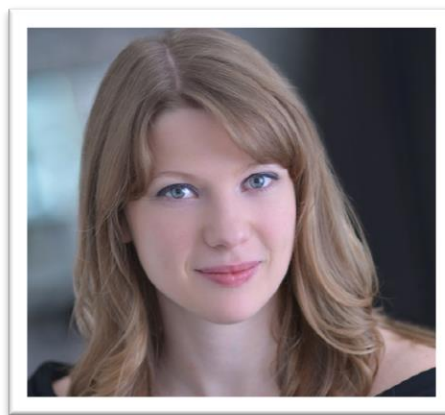
Vicki Peters enjoys an active career of conducting, teaching, and singing. Vicki co-founded Vox Nova Chorale in 2013 with the idea of bringing emerging choral musicians together to collaborate and hone their skills with other excellent choral musicians. She directed The Summer Singers for eight summers,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

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

## **Paige Armstrong, Assistant Director**

Paige is an accomplished teacher, singer and nationally awarded conductor. In 2015, she won first place in the graduate division of the NATS-MN competition. This year, she placed first in the divisional MTNA Young Artists vocal competition and later traveled to Texas to compete in the national finals. In 2013, Paige won first place in the National ACDA Undergraduate Conducting Competition. Later that year, she traveled to New York where she was a guest conductor of the Manhattan Concert Chorale, led by Dr. Craig Arnold. Paige graduated in 2012 from Luther College with a degree in music education. She sings professionally around the Twin Cities. She is in her fourth season with The Singers –Minnesota Choral Artists, directed by Matthew

Culloton, and is also a soprano section leader and the assistant director of the Chancel Choir at Wayzata Community Church. Paige has sung for other accomplished conductors such as Dale Warland (Beethoven Festival Choir), Phillip Brunelle (Vocalessence), and Allen Hightower and Craig Arnold (Nordic Choir – Luther College). In the Twin Cities, Paige has taught high school vocal music at Delano Public Schools, Coon Rapids High School, and elementary general music at Red Rock Elementary School.



## Composer & Conductor Biographies

### Composers:

**Stephanie Andrews** currently resides in Austin, Texas and teaches piano, voice, and composition at Velocity Music Academy in Cedar Park, Texas. She received her doctorate in music education and curriculum from the University of Texas at Austin. An emerging composer, Stephanie currently studies composition with Dr. Rachel McInturff at Armstrong Community Music School. To date, Chorus Austin (Austin, Texas), church choirs, and school choirs have performed her compositions. She is the proud mother of two amazing boys, Joshua and John Caleb.

San Francisco Bay Area-born **Marjorie Halloran** received her Bachelor of Art in music theory/composition from UC Davis, and her Masters in Fine Art, in composition/songwriting at the Vermont College of Fine Arts, where she co-founded the choral program. Halloran's compositions have been performed by multiple ensembles in the Bay Area and at VCFA, and she has studied with Michael Early, Jonathan Bailey Holland, Don DiNicola, and Alice Parker. She is the winner of the 2015-16 WomenSing "Youth Inspiring Youth" choral composition competition, and her piece "8 Ways to Look at a Window" had its premiere in June 2016. Halloran's debut pop album, Ready for Anything, was released in 2015, and both choral and pop works can be heard on her website, [marjoriehalloran.com](http://marjoriehalloran.com).

**Julie Mitchell** is a graduate of Kennesaw State University, receiving two bachelor's degrees: in music composition and music education, choral concentration. During her coursework at KSU, she studied voice with mezzo-soprano and artist-in-residence, Valerie Walters-Gold and studied composition with Composer-in-residence, Dr. Laurence Sherr. In 2013 she was the winner of Kennesaw State University's Concerto Competition with her SATB a cappella piece, "A Dream Within a Dream," performed by the KSU Chamber Singers under the direction of Professor of Choral Activities Dr. Leslie Blackwell. Julie recently attended the Spartanburg Philharmonic Orchestra's Caffè Americano concert, where she was recognized for the Treefalls and SPO Call for Scores. She was recently hired as the choral director at Statesboro High School and is currently preparing to attend Georgia Southern University in August.

**Shruthi Rajasekar** is a rising junior at Princeton University, where she is majoring in music. A native Minnesotan, Shruthi graduated from Wayzata High School in 2014. She won the Eric Stokes Song Contest in 2008, and was commissioned to write for Zeitgeist in 2012. Shruthi is also an accomplished soprano in the voice program at Princeton. In addition, she studies Carnatic (South Indian classical) music with her mother and guru, Nirmala Rajasekar. In the fall of 2016, Shruthi will study voice and composition at the Royal College of Music in London. Shruthi is honored that Vox Nova Chorale is performing her piece, and would like to thank Abbie Betinis, Vicki Peters and all of her mentors for their guidance and support.

## Conductors:

**Andrea Petersen** is a student at University of Northwestern – St. Paul, completing bachelor's degree in music education and composition in December 2016. Originally from Southeastern Minnesota, she moved to the Twin Cities after graduating as salutatorian from Schaeffer Academy in Rochester, MN. Andrea has been very involved during her time at Northwestern as choral librarian and student conductor for both the Northwestern Choir under the direction of Timothy Sawyer, and the Women's Chorale under Stephanie Trump. Founder of A+ Music, Andrea seeks to bring the joy of music to learners of every age through youth choir camps, music classes, voice lessons, and composition workshops. In her free time, Andrea enjoys working on her family's eight-acre organic vegetable farm.

**Miller LaMotte** is from Anoka, MN and is excited to be back with Vox Nova for a second season. He will finish his bachelor's degree in vocal music education from St. Olaf College in the coming school year. In his time off from school, Miller enjoys re-reading his favorite childhood books and teaching swimming lessons. After college, Miller hopes to find a teaching job and work with children's choirs.

**Bryan Waznik** is originally from Menomonie, WI, and graduated from Luther College in 2015 with a bachelor's degree in music and a minor in K-12 Music Education. While there, he studied voice with Andrew Whitfield and conducting with Allen Hightower. He participated in the jazz program, as well as student-led a cappella groups on campus. Since Luther, he has spent the past year as the choir director at Our Savior's Lutheran Church in Menomonie, WI. When not in rehearsal, Bryan can often be found pursuing his interest in ballroom dance.

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## Audition for 2017

Interested in conducting, having your music performed, and/or singing with us? E-mail a music resume to Vicki at [vickipeters@voxnovachorale.org](mailto:vickipeters@voxnovachorale.org) by **May 1, 2017**. Compositions must be submitted in PDF format along with an MP3 or MIDI recording. Rehearsals are held Monday and Thursday nights, 7 to 10 p.m. at St. Michael's Lutheran Church in Roseville beginning in mid-June.

## Mission

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

## Contribute

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

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