

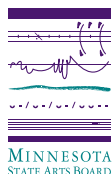


What's Past is Prologue

Artistic Director Rick Kvam's final concert



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What's Past is Prologue

May 4 & 5, 2024 - Christ United Methodist Church, Rochester

Os Justi

Anton Brucker

Kyrie from *Requiem*

Maurice Duruflé

Gloria from *Masque of Angels*

Dominick Argento

Pilgrims' Hymn from *The Three Hermits*

Steven Paulus

Alleluia

Jake Runestad

Lass dich nur nichts nicht dauren

Johannes Brahms

-Intermission-

The Once Invisible Garden

-Premiere-

Dale Trumbore

*commissioned by Choral Arts Ensemble
in honor of Rick and Jan Kvam*

Double, Double Toil and Trouble

Jaakko Mäntyjärvi

Cells Planets

E. Lloyd, arr. Vince Peterson

Buffalo Gals

Bob Chilcott

Danny Boy

Joseph Flummerfelt

Hold On!

Marques L.A. Garrett

What's Past is Prologue

May 4 & 5, 2024 - Christ United Methodist Church, Rochester

Os Justi

Anton Bruckner

Anton Bruckner was born in a small village in Austria in 1824, the eldest of a schoolmaster's eleven children. Anton's father taught him to play the organ as a child, but his father died when he was only 13, and Anton was sent to nearby St. Florian monastery to serve as a choirboy. There he studied singing as well as violin and organ, and he developed a reverence for the monastery's grand organ. After some years away, he returned as a young man to serve ten happy years as the St. Florian organist.

Os Justi was written late in Bruckner's career in honor of his friend during those years at St. Florian, the music director Ignaz Traumihler. This lovely piece is in Lydian mode, with absolutely no accidentals or complex chords, yet featuring both soaring harmonies and elegant counterpoint. Bruckner was buried, according to his wishes, in the crypt of St. Florian's church, just below his beloved organ.

Os justi meditabitur sapientiam:
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

*The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart:
and his feet do not falter.
Alleluia.*

Kyrie from Requiem

Maurice Duruflé

Born in northwestern France in 1902, Maurice Duruflé travelled at age 10 with his father to nearby Rouen Cathedral for the Easter Mass, which greatly impressed him. His father then announced that Maurice had been enrolled in the choir school there, and left him in the choirmaster's care. Shocked and distraught, Maurice very soon adapted and thrived. He said, looking back, that "a great page opened in front of me." He was steeped in the rich tradition of plainchant and exposed to great teachers. By age 25, he was named assistant to Louis Vierne at Notre Dame in Paris, and later took a position as organist at St-Etienne-du-Mont and taught harmony at Paris Conservatory.

Duruflé started work on his *Requiem* during World War II and finished it in 1947. It is strongly influenced by the *Requiem* of Fauré from a half-century before, and shows Duruflé's love for and mastery of the Gregorian chant and modal harmonies in which he was immersed during his years at Rouen. The *Kyrie* movement bases much of its melodic material on the chant for the *Requiem* mass, and an exact quote of the first and last *Kyrie* chant appears as a *cantus firmus* in the organ accompaniment. Duruflé dedicated his *Requiem* to the memory of his father, who so abruptly launched his son's musical journey on that Easter thirty-five years before.

Kyrie eleison. *Lord have mercy.*
Christe eleison. *Christ have mercy.*
Kyrie eleison. *Lord have mercy.*

Gloria from Masque of Angels

Dominick Argento

Dominick Argento, Pulitzer Prize-winning dean of the ever-expanding Minnesota school of composers (Stephen Paulus, Libby Larsen, Carol Barnett and MANY more), said he learned composition primarily from deep study of the scores of composers whose music he loved, including Benjamin Britten. Like Britten, Argento always demonstrated an exquisite appreciation for texts (including his own felicitous Latin translations) as well as sensitivity to the subtleties of writing for the voice (he was married to a

soprano). This **Gloria** is the concluding chorus from Argento's opera, *The Masque of Angels*, written for the inaugural performance of the *Minnesota Opera* at the Guthrie Theater in 1964.

Gloria in excelsis Deo.	<i>Glory to God in the highest.</i>
Et in terra pax	<i>And on earth peace</i>
hominibus bonae voluntatis.	<i>to all those of good will.</i>
Laudamus te. Benedicimus te.	<i>We praise thee. We bless thee.</i>
Adoramus te. Glorificamus te.	<i>We worship thee. We glorify thee.</i>

Pilgrims' Hymn from *The Three Hermits*

Steven Paulus

Stephen Paulus was a talented, funny, kind, enthusiastic force whose compositional life was tragically cut short by a cerebral hemorrhage in 2013. CAE has been lucky to premiere two of Stephen's works, *Each Day* (2000) and *A Place of Hope* (with SPCO in 2001). Pilgrims' Hymn is the final chorus of *The Three Hermits*, his opera based on a short story by Tolstoy. After much hesitation (and prompting from friends), Stephen eventually published this chorus separately as the first work offered by his own "Paulus Publications" enterprise. It was an immediate success and has remained his most popular work, sung at the funerals of Presidents Reagan and Ford.

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.

– Michael Dennis Browne

Alleluia

Jake Runestad

Originally from Rockford, Illinois, Jake Runestad credits a "formative mentoring" experience with Minnesota composer Libby Larsen during his undergraduate years at Winona State as a catalyst for his decision to change course from his music education training and attend Peabody Conservatory for compositional studies with Kevin Puts. A mere thirteen years later, Jake has written a wide variety of works for leading ensembles all around the world—including pieces for orchestra, wind band, chorus, chamber ensembles, and opera. The professional choir *Conspirare* dedicated an entire album to his works in 2019, his *Earth Symphony* won an EMMY in 2022, and VOCES8 sang his *Let My Love Be Heard* at the BBC Proms last year.

Jake lives in south Minneapolis and enjoys working out compositional ideas while strolling along

the nearby Greenway. CAE was delighted to invite Jake to present a Choral Conductors Network workshop here in 2015, and to commission him to write *My Song* to celebrate our 30th Anniversary that year. His widely-performed *Alleluia* was written in 2013 for the *Salt Lake Vocal Artists*.

Alleluia.

Lass dich nur nichts nicht dauren

Johannes Brahms

Johannes Brahms was born in 1833 in Hamburg, and received his early musical training from his father, who played double bass and horn. When Brahms was nine, his first piano teacher complained that he “could be such a good player, but he will not stop his never-ending composing.” Brahms had just turned 20 when he met the violinist/composer Joseph Joachim. Inspired and challenged by each other’s musicality, the two young men soon were collaborating to improve their skills as composers, writing, as Brahms reported, “double counterpoint, canons, fugues, preludes or whatever.” During this time, Brahms created his ***Lass dich nur nichts nicht dauren***, a remarkable double canon at the interval of a ninth (tenor mirrors soprano, bass mirrors alto) with organ accompaniment. The lovely expressiveness of each voice line is unhindered by these rigid compositional constraints, and the soaring *Amen* is surely one of the most magical of all Brahms cadences.

Lass dich nur nichts nicht dauren
Mit Trauren,
Sei stille;
Wie Gott es fügt,
So sei vergnügt
Mein Wille.

Was willst du heute sorgen
Auf morgen
Der Eine
Steht allem für,
Der gibt auch dir
Das Deine.

Sei nur in allem Handel
Ohn Wandel,
Steh feste!
Was Gott beschleusst,
Das ist und heisst
Das Beste.

Amen.

*Let nothing ever
grieve you;
be at peace.
Whatever God ordains,
accept it gladly,
my soul!*

*Why do you want to worry today
about tomorrow?
The One
is lord of all;
he also gives you
that which is yours.*

*In all things
be not inconstant;
stand firmly.
Whatever God ordains,
is and signifies
the best.*

Amen.

The Once Invisible Garden

Dale Trumbore

Award-winning composer and writer Dale Trumbore creates beautiful music for choir, orchestra, band, chamber groups, solo piano, and solo voice. She has written for *Los Angeles Master Chorale*, *Phoenix Chorale*, *Pasadena Symphony*, *Chicago Symphony*, and many others. Choral Arts Ensemble was delighted to sing Trumbore’s powerful *Without You* last season, and to have participated in joint commissions of *Faster, Closer to Home*, *Completing the Circle*, and *Glorious, Glorious*.

Dale is also a successful writer, recently publishing the acclaimed book *Staying Composed: Overcoming Anxiety and Self-Doubt Within a Creative Life*, as well as contributing dozens of essays and short stories to numerous periodicals and journals, including *Cantate Magazine* and *The Saturday Evening Post*.

Trumbore holds a dual degree in Music Composition (B.M.) and English (B.A.) from the University of Maryland, as well as a Master of Music degree in Composition from the University of Southern

California. Originally from New Jersey, Dale currently lives in Azusa, CA with her spouse and, by her own admission, an unreasonable number of cats.

Dale Trumbore's note:

Poet Laura Foley writes often about the balance between light and darkness, sorrow and joy. In ***The Once Invisible Garden***, the narrator wonders at inheriting “this particular version” of their life, with all of its beautiful, ordinary facets: three dogs asleep at their feet, blooming flowers, and a partner whose house has become a shared home. To confront this immense gratitude means acknowledging the potential for what else might have been, and that bittersweet note informs this setting, encouraging us to find these resonant moments in our own lives as often as we can.

How did I come to be
this particular version of me,
and not some other, this morning
of purple delphiniums blooming
like royalty—destined
to meet these three dogs
asleep at my feet, and not others –
this soft, summer morning,
sitting on her screened porch
becoming ours, our wind chime
singing of wind and time,
yellow-white digitalis
feeding bees and filling me –
and more abundance to come:
basil, tomatoes, zucchini.
What luck or fate, instinct,
or grace brought be here? –
in shade, beneath day-blind stars,
a soft, summer morning,
seeing with my whole being
the real Eden,
love made visible.

– Laura Foley

Double, Double Toil and Trouble

Jaakko Mäntyjärvi

Jaakko Mäntyjärvi holds a degree in English and Linguistics and has worked as a professional Finnish/English translator. A life-long choral singer, he also studied music and conducting at the Sibelius Academy in Helsinki, and has written over 100 choral works, including commissions for *Chanticleer* and the *King's Singers*. Mäntyjärvi's familiarity with all things English perhaps explains his affinity for Shakespeare—his settings of nine of the Bard's texts are among his most popular and widely performed works.

In ***Double, double toil and trouble***, Mäntyjärvi writes with shrieks and *glissandi*, driving rhythms and eerie harmonies to capture the potion-making of the exuberantly evil witches awaiting Macbeth.

Thrice the brinded cat hath mew'd.
Thrice and once the hedge-pig whined.
Harpier cries "'Tis time, 'tis time."
Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone

Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

Double, double toil and trouble;
Fire burn, and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

Double, double toil and trouble;
Fire burn and cauldron bubble.

Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of Etruscan shrew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab.
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

Double, double toil and trouble;
Fire burn and cauldron bubble.

By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

Cells Planets

Janette Davis, *Soprano*

E. Lloyd, arr. Vince Peterson

Vince Peterson is a keyboardist and composer living in New York. He studied music in Boston and San Francisco, working with composers Conrad Susa and David Conte, as well as the music director of the professional men's group, *Chanticleer*, Joseph Jennings. Meanwhile, Erika Lloyd studied vocal performance at Indiana University, then moved to New York City to ply her trade. She landed in an experimental pop band, *Little Grey Girlfriend*, and also joined Vince Peterson's new choir, *Choral Chameleon*. Vince took Erika's song, **Cells Planets** and re-imagined it for *Chanticleer* in 2011.

So far away, when all will shine and all will play
Hey.
the stars will open up and all will be
tiny pieces of galaxy

reflected in you and me.

Cells, planets, same thing.

Bright electric lights on all the leaves
and everything growing from a tree;
the water's blood and roots are veins.

I don't know you, but I like you.

I don't know you, but I miss you.

I don't know you, but I need you.

Smallest is the biggest thing,
and in all the world, the love
is the love from me to you.

I don't know you...

Cells, planets, same thing.

Buffalo Gals

Bob Chilcott

Born in Plymouth in 1955, Bob Chilcott has been a choral singer all his life. He was a stellar boy chorister at King's College, Cambridge (chosen as soprano soloist on *Pie Jesu* for their 1967 recording of Fauré's *Requiem*), then sang tenor at King's while a university student. He joined the *King's Singers* in 1985 and performed with them for twelve years, producing many sparkling arrangements for that sextet. In 1997, Bob left the *King's Singers* to pursue composition full-time, but he still serves as principal guest conductor of the BBC Singers and conductor of the Birmingham University Singers. For one of his earliest commissions after departing the *King's Singers*, Bob wrote his playful **Buffalo Gals** for a choir in Texas.

Way-oh, way-oh

As I was walking down the street

A handsome girl I chanced to meet,

Oh, she was fair to see.

Oh! Buffalo gals won't you come out tonight?

And dance by the light of the moon?

I asked her 'Would you want to dance?'

I thought that I would have a chance to shake a foot with her.

Oh! Buffalo gals...

Oh, I danced with the gal with a hole in her stockin'

and her hip kept a-rockin' and her toe kept a-knockin',

I danced with the gal with a hole in her stockin'

And we danced by the light of the moon.

I wanna make that gal my wife,

then I'd be happy all my life,

if I had her with me.

Oh! Buffalo gals...

Danny Boy

Joseph Flummerfelt

Born in Indiana, educated at University of Illinois, trained by the legendary Nadia Boulanger in Paris, Joseph Flummerfelt conducted the Westminster Choir College for thirty-three years and prepared nearly every choral performance with the *New York Philharmonic* from 1979 to 2013. He co-founded the *Spoletto Festival* in South Carolina, and was chorus master of *Festival dei Due Mondi* in Italy for twenty-three seasons. When Flummerfelt died in his native Indiana in 2019, the *New York Times* said he “played an outsize, if not always highly visible, role in American classical music.” His arrangement of **Danny Boy** has been sung and loved around the world.

O Danny Boy, the pipes, the pipes are calling,
from glen to glen and down the mountainside.
The summer's gone and all the roses falling,
it's you, it's you, must go and I must bide.

But come ye back when summer's in the meadow,
or when the valley's hush'd and white with snow.
it's I'll be here in sunshine or in shadow,
O Danny Boy, O Danny Boy, I love you so.

But when ye come, and all the flow'rs are dying,
if I am dead, as dead I well may be.
Ye'll come and find the place where I am lying
and kneel and say an “Ave” there for me.

And I shall hear, though soft you tread above me.
and all my grave will warmer, sweeter be.
For you will bend and tell me that you love me,
and I shall sleep in peace until you come to me.

Hold On!

Marques L.A. Garrett

Marques L.A. Garrett, who wrote *The Lesson* for CAE's *Nature* concert last season, is now finishing his first year as Associate Professor of Choral Studies at University of North Texas. In addition to his conducting skills, Marques is a versatile vocal soloist as either baritone or countertenor, and has won praise for his editorial work on the recently-released anthology, *The Oxford Book of Choral Music by Black Composers*. As a composer, he has written for *Seraphic Fire*, the *Oakwood University Aeolians*, *National Lutheran Choir*, *Concordia Choir*, *Westminster Choir College*, and many others.

Marques wrote his popular arrangement of **Hold On!** for the Hampton University Concert Choir in 2006, conducting the premiere as undergraduate student conductor. Fun fact: at our concert last May, Marques was so taken with fellow composer Jennifer Lucy Cook's new work for CAE, *Underneath My Feet*, that he programmed it this season for his choir at UNT and published it in his choral series with Gentry.

Keep yo' han' on-a da plow. Hold on, hold on!

Nora, Nora, let me come in,
De do's all fastened an' de winda's pinned.

Nora, said, “You los' yo' track,
You can't plow straight an' keep-a lookin' back.”

Keep yo' han' on-a da plow...

If you wanna get to heaven, let me tell you how;
Jus' keep yo' han' on de Gospel plow.

If dat plow stay in yo' han'
it will lan' you straight in de Promis'd lan'.
Keep yo' han' on-a da plow. Hold on, hold on!

Thank you, Rick and Jan!

Please join us in offering Rick and Jan Kvan a heartfelt thank you for their years of leadership and beautiful music.



Rochester Chamber Chorale, 1986



Choral Arts Ensemble, 1998



Choral Arts Ensemble, 2013



Choral Arts Ensemble, 2022

2023-2024 CHORAL ARTS ENSEMBLE



Soprano

Janette Davis
Megan Dotzler
Erin Haefner
Kristine Hanson
Kristina Harfmann
Pamela Hugdahl
Melinda Johnston
Susan Lien
Abigail Mancilla
Nora O'Sullivan
Tessa Pierce
Alyssa Quiggle
Katie Riese
Heidi Shriver
Sarah Vinzant

Alto

Megan Blatti
Marissa Brengman
Hansen
Melissa Dalley
Barb Depman
Anna Finke
Rachel Gentes
Jenny Kruse
Amanda Lindberg
Emma Long
Laura Miller
Amber Olson
Stephanie Schumacher
Katie Stinson
Cana Straub
Caitlin Van Lith

Tenor

Nicholas Berge
Andy Buchholz
Sam Haefner
Andrew Johnsrud
Rhett Ketterling
Dan Kutzke
Matthew Maus
Jay Puffer
Bart Seebach
Jason Sinnwell
Eric Stinson
Riley Thompson

Bass

Jordan Brown
Jon Coker
Todd Davis
Steven Dotzler
Dave Freitag
Alan Hansen
Grant Holsinger
David Joyce
Spencer Ketterling
Nathan Lien
Garett Meyer
Aaron Schumacher
Mike Thompson



Artistic Director **Rick Kvam** holds music degrees from Harvard and Cincinnati College-Conservatory of Music. Rick founded the Rochester Men's Capella in 1982, the Choral Arts Ensemble in 1985, and the Honors Choirs of SE Minnesota in 1992. He has won the Sally Ordway Award for arts initiative and the Mayor's Award for artistic excellence. Married to accompanist Jan Kvam for 34 years, he also worked for 26 years as an emergency medicine physician at Olmsted Medical Center hospital.



Daughter of a choir director and organist, Choral Arts Ensemble collaborative pianist **Jan Kvam** has been active as an accompanist for soloists and ensembles her entire adult life and has taught piano privately for many years. Jan holds a degree in piano performance from Bethel College in St. Paul.



Lee J. Afdahl, Organist

Lee Afdahl, Director of Music Emeritus of First Presbyterian Church of Rochester, continues in his retirement as a recitalist, organ instructor, conductor, and composer. He and his husband Van Jacobsen enjoy life at their Full Circle Ranch and Kennel with award-winning English Setters, Arabian Horses, and of course, many visits from their three grandchildren.

Introducing our next Artistic Director



Choral Arts Ensemble will kick off its 40th season this fall under the leadership of Dr. Ryan Deignan. Ryan joins us from the University of Minnesota Duluth (UMD), where he served as Assistant Professor and Interim Director of Choral Activities. At UMD, he led the flagship University Singers and the award-winning vocal jazz ensemble Lake Effect. In addition to his UMD duties, Deignan served as the Artistic and Executive Director of the Twin Ports Choral Project, an adult community choir.

"I am thrilled to be leading CAE, an ensemble with an outstanding reputation for artistic quality throughout the region and such a wonderful history of conductors in Rick Kvam and Michael Culloton," Ryan says.

Ryan holds a BA in Vocal Performance from Luther College, an MA in Music Education from the University of Iowa, and a DMA in Choral Studies with a cognate field in Vocal Pedagogy from the University of North Texas.

Ryan, his wife Abby and four sons will arrive in Rochester over the summer. Please join us in welcoming them to the community!

"Ryan Deignan is an absolutely terrific choral conductor, an energetic and award-winning educator, a stellar solo singer, and a friendly, charismatic personality. Jan and I, blessed by countless experiences of great music and warm friendships during our years with Choral Arts Ensemble and Honors Choirs, are so happy to know that the choirs will be in such talented hands."

- Rick Kvam



2024 - 2025 Season Auditions

Open auditions for our 40th season will be

May 10 & 11 and May 24, 25 & 26

For more information or to schedule an audition,
visit choralartsensemble.org/auditioninfo





Mission Statement

The mission of Choral Arts Ensemble is to inspire, educate, and enrich the community at large through outstanding choral performance.

Choral Arts Ensemble (CAE) has been inspiring audiences throughout southeast Minnesota with performances of outstanding choral music since its founding by Rick Kvam in 1985. The singers of CAE are active community members from various professions, including teachers, doctors, bankers, business owners, computer technicians, and church leaders, all drawn together to create excellent music and contribute to the artistically thriving life in and around Rochester.

Now in its 39th season, Choral Arts Ensemble celebrates music's power to delight and inspire with performances throughout the region. CAE is committed to performing music from all genres and historical eras and supports the creation of new music through its active commissioning program.

For more information about Choral Arts Ensemble, including the latest news, lists of commissioned and/or premiered works, and available recordings, please visit our website at ChoralArtsEnsemble.org.



Choral Arts Ensemble Staff

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Karen A. Sessler, Executive Director
Jan Kvam, Accompanist
Karen Rorie, Communications & Concert Coordinator
Karri Campbell, Financial Administrator
Ben Gateno, Concert Coordinator,
*Rosemary & Meredith Willson Harmony
for Mayo Program*

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Choral Arts Ensemble is pleased to recognize the achievements of founder Rick Kvam and his wife Jan with this annual award.

Choral Arts Ensemble
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Roger & Kristine Harms - 2011

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Rick & Jan Kvam - 2009

Randall & Marcia Edson - 2009

THANK YOU

Choral Arts Ensemble extends its sincere appreciation to all those who have been most generous in their support.

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Legacy of Song Society

recognizes those who have chosen to include CAE in their estate plan. (Please let us know if you have made this decision to be included here in future programs.)

Jolene & Alan Hansen
Jani & Scott Mahle
Ann & Noel Peterson
Judy & Jim Sloan

The following list reflects donations received between April 18, 2023 and April 18, 2024. If we have inadvertently omitted your name, please call our office, and we will make the necessary corrections.

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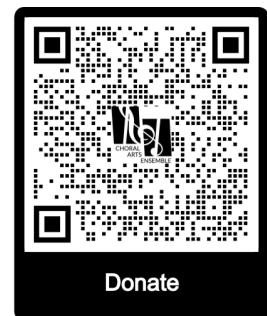
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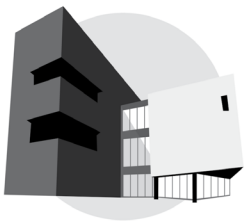
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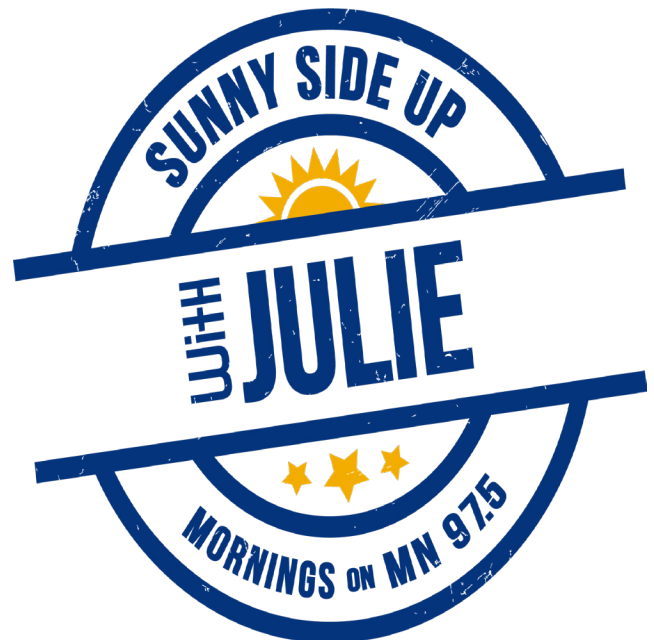
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