

GLORIA - Christmas with Choral Arts Ensemble

December 15, 16 & 17, 2023 — Zumbro Lutheran Church, Rochester

Prelude - Lee J. Afdahl, organist

Divinum Mysterium - Of the Father's Love Begotten
The First Noel
Sussex Carol
I Wonder as I Wander
Patapan - Willie Take Your Little Drum
Carillon on a Ukrainian Bell Carol
Cantique de Noel - O Holy Night

Wilbur Held
David Lasky
Dale Wood
Jan Sanborn
James Biery
Gerald Near
Robert Lau

Hodie Christus Natus Est

traditional plainchant

***Hark! The Herald Angels Sing!**

Mendelssohn, arr. David Willcocks

A Boy Was Born, Op. 3

Benjamin Britten

Theme - A Boy Was Born

Variation III - Jesu, as Thou art our Saviour

Pilgrim Jesus

Bob Chilcott

So Hallow'd is the Time

- premiere -

Ēriks Ešņvalds

Gloria

John Rutter

1. Allegro vivace

2. Andante

3. Vivace e ritmico

-Intermission-

Sonata XIII

Giovanni Gabrieli

Sinfonia "La Padovana"

Ludovico Grossi da Viadana

Also Sprach Santathustra

traditional, arr. Bill Reichenbach, Jr.

Lullay My Liking

Gustav Holst

Wassail Song

traditional, arr. Ralph Vaughan Williams

Candlelight Carol

John Rutter

Deck the Hall

Traditional, arr. John Rutter

***The First Nowell**

arr. David Willcocks

***O Come, All Ye Faithful**

arr. David Willcocks

Stille Nacht

Franz Gruber, arr. Rick Kvam

**audience invited to sing on the first and last verses*



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Hodie Christus Natus

traditional plainchant

A Ceremony of Carols was written in 1942 while Benjamin Britten was making the dangerous journey home to Britain from the United States, aboard the MJS Axel Johnson in the North Atlantic. For the first movement, intended as a processional, Britten made only minimal alterations to the ancient Gregorian chant melody sung at Vespers each Christmas evening: **Hodie Christus Natus Est**.

Hodie Christus natus est:

Hodie Salvator apparuit:

Hodie in terra canunt Angeli, laetantur Archangeli:

Hodie exsultant justi, dicentes:

Gloria in excelsis Deo. Alleluia!

Hark! The Herald Angels Sing

Mendelssohn, arr. David Willcocks

The text for **Hark! The Herald Angels Sing** was originally written by Charles Wesley in 1739 as *Hymn for Christmas Day*. This text was adapted by a colleague, George Whitefield, in 1754, and further tweaked to its current state in late 18th Century. The first musical settings were, in accordance with Wesley's suggestion, solemn. Then in 1855, William Cummings paired the lyrics with more joyful music adapted from a secular cantata by Felix Mendelssohn, creating the carol we recognize today. With harmonization and descant provided by David Willcocks in 1961, **Hark! The Herald Angels Sing** has long served as the recessional hymn of the annual *Festival of Nine Lessons and Carols*.

1. (all)

Hark! the herald angels sing,
"Glory to the newborn King:
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations, rise,
Join the triumph of the skies;
With th'angelic hosts proclaim,
"Christ is born in Bethlehem!"

Refrain:

Hark! the herald angels sing,
"Glory to the newborn King"

2. (choir)

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come,

Offspring of a virgin's womb:
Veiled in flesh the Godhead see;
Hail th'incarnate Deity,
Pleased with us in flesh to dwell,
Jesus, our Emmanuel.
Refrain

3. (all)

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all He brings,
Risen with healing in His wings.
Mild He lays His glory by,
Born that we no more may die,
Born to raise us from the earth,
Born to give us second birth.
Refrain

A Boy Was Born, Op. 3

Benjamin Britten

Theme - A Boy Was Born

Variation III - Jesu, as Thou art our Saviour

While a student at the Royal College of Music—and only nineteen years of age—Benjamin Britten wrote his lovely Christmas cantata for a *cappella* choir, **A Boy Was Born**. He first created a simple hymn-like theme, then invented six ingenious variations based on the theme's first four notes. Variation III - **Jesu, as Thou art our Saviour**, is a mystical meditation and prayer with soaring soprano solo.

Britten wrote the work for the BBC Singers, who performed the debut in 1934, and dedicated it to his father Robert, a no-nonsense, hard-working dentist who had been skeptical of Benjamin's determination to be a composer.





Theme - A Boy Was Born

A Boy was born in Bethlehem
Rejoice for that, Jerusalem! Alleluya.
He let himself a servant be,
That all mankind he might set free: Alleluya.
Then praise the Word of God who came
To dwell within a human frame. Alleluya.

Variation III - Jesu as Thou art our Savior

Kristine Hanson, soprano

Jesu, save us all through Thy virtue.
Jesu, as Thou art our Saviour,
That Thou save us fro dolour!
Jesu is mine paramour.
Bless'd be Thy name.
Jesu was born of a may
Upon Christèmas Day,
She was may befor and ay.
Bless'd be Thy name.
Jesu, save us all through Thy virtue.

Pilgrim Jesus

Bob Chilcott

Born in Plymouth, England, Bob Chilcott sang in the Choir of King's College both as a boy and later as a university student. Before his voice changed, his lovely boy soprano sound landed him the *Pie Jesu* solo on the King's College recording. Bob sang tenor in the King's Singers from 1985 to 1997, and then turned, quite successfully, to full-time choral composition.

The text for *Pilgrim Jesus* was written by English poet Kevin Crossley-Holland while he was teaching at the University of Saint Thomas in St Paul, Minnesota and serving on the newly-formed American Composers Forum board of directors. The poem was specifically written for Stephen Paulus to set to fulfill his commission (the first for an American) to write the 1996 Carol for the *Festival of Nine Lessons and Carols* at King's College, Cambridge. Bob Chilcott chose this same wonderful text for his own carol commission for the Wells Cathedral Choir in 2011.

Jesus! Christus! Jesus! Natus!

Jesus! Christ! Pilgrim! Born!

In the manger of my body
Leaps the tiny child, and his breath
Is the word – the dance of God.

Corpus! Beatus! Peregrinus! Natus!
In the ocean of my head
The steadfast ship rides tide and storm
On its pilgrim crossing.

Body! Beautiful! Pilgrim! Born!

Oceanus! Peregrinus! Christus! Natus!
In the orchard of my heart
Springs the singing tree. Its root
Is faith and its sweet fruit charity.

Ocean! Pilgrim! Christ! Born!

Cor! Arbor! Amor! Christus!

Heart! Tree! Love! Christ!

Riding ship, springing tree,
And in the manger leaps the child
Who is the word – the dance of God.

Jesus! Peregrinus! Jesus! Natus!

Jesus! Pilgrim! Jesus! Born!





So Hallow'd is the Time

Ēriks Ešenvalds

Janette Davis, Marissa Brengman Hansen, Rhett Ketterling, Spencer Ketterling, Mike Thompson - Solo quintet

In 1977, Ēriks Ešenvalds was born in Priekule, a small town in the south of Latvia, where he lived his first fourteen years as a citizen of the Soviet Union. In 1995, now residing in an independent Latvia, Ēriks spent two years at the Latvian Baptist Theological Seminary. Soon thereafter, he pivoted to studying composition at the Latvian Academy of Music and singing in the State Choir of Latvia. By 2011, his compositional career was flourishing, and he spent two seasons as a composer-in-residence working with Stephen Layton and the superb singers of Trinity College, Cambridge. Ēriks is now one of the most sought-after choral composers in the world, with an overflowing schedule of commissions and performances on six continents.

We are delighted to say that ***So Hallow'd is the Time*** is the second commission for Choral Arts Ensemble written by Ēriks (we premiered *It Is Morning, Senlin Says* last season). We are doubly delighted by the fact that ***So Hallow'd is the Time*** is the second carol commissioned to celebrate the life of Ed Pompeian by his family. The text, which Ēriks described as “magical for me,” is from the opening scene of Shakespeare’s *Hamlet*; this is Ēriks’ simple summary of his new work:

With a storyteller’s humble brush, I painted these pure words of reverence for the Saviour’s birth with music—and with my huge respect for the event on that holy and hallowed night.

Some say that ever ‘gainst that season comes
Wherein our Saviour’s birth is celebrated,
This bird of dawning singeth all night long.
And then they say, no spirit dare stir abroad,
The nights are wholesome, then no planets strike,
No fairy takes, nor witch hath pow’r to charm,
So hallowed and so gracious is that time.

Gloria

John Rutter

Katie Riese - soprano | Jenny Kruse and Stephanie Schumacher - mezzo sopranos

John Rutter was born in London in 1945 to an organic chemist and his wife. He received his first musical education as a chorister in North London’s Highgate School, where composer John Tavener was one of his classmates, and he was a member of the boys’ chorus that sang in the premiere recording of Benjamin Britten’s *War Requiem* (1963). Rutter studied music with Sir David Willcocks at Clare College, Cambridge, and founded the professional choir, the Cambridge Singers in 1981.

The ***Gloria*** text follows the *Kyrie* in the traditional Mass liturgy as a response of joy and affirmation to a prayer for mercy. English composer, organist and choirmaster John Rutter wrote his dramatic, celebratory ***Gloria*** in 1974 and personally conducted the premiere in Omaha, Nebraska, (on his first trip to the United States) at the tender age of 28. Harnessing the power and brilliance of brass octet, organ, percussion and eight-part chorus, the work has been a Christmas favorite ever since.

I. Allegro vivace

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

*Glory to God in the highest.
And on earth, peace to all those of goodwill.
We praise thee, we bless thee,
We worship thee, we glorify thee.
We give thanks to thee according to thy great glory.*

II. Andante

Domine Deus, Rex coelestis,
Deus pater omnipotens.
Domini fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius patris.
Qui tollis peccata mundi,
Miserere nobis, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

*Lord God, Heavenly King,
God the Father Almighty.
Lord Jesus Christ, the only begotten son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
Have mercy upon us; receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.*



III. Vivace e ritmico

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

*For Thou alone art holy,
Thou alone art the Lord,
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in glory with God the Father.
Amen.*

- INTERMISSION -

Sonata XIII

Giovanni Gabrieli

Giovanni Gabrieli was born in Venice around 1557 and received much of his early musical instruction from his uncle Andrea, a celebrated composer and organist who served at St Mark's Basilica. After some studies in Germany, Giovanni himself assumed the post of organist and composer at St Mark's in 1585, where he served until his death in 1612.

Gabrieli's music represents the very pinnacle of the Venetian High Renaissance and was deeply influential for many later composers, including Schütz and Bach. **Sonata XIII** is a rondo (ABACABA form) with an introduction and a coda.

Sinfonia "La Padovana"

Ludovico Grossi da Viadana

Ludovico Grossi da Viadana was born c. 1560 in northern Italy. He was a choirmaster, composer, and Franciscan friar most famous for his 1602 collection of sacred music, recognized as the first embrace by a major composer of the new Baroque technique of basso continuo, with its figured bass notation.

In 1610, Viadana published a collection of eighteen canzoni, each named after an Italian city. **Sinfonia "La Padovana"** is thus written for Padua, just west of Venice. This canzona is one of the most popular of the eighteen, featuring the typical two contrasting parts—first a slower, polyphonic section in duple meter, followed by one in homophonic triple meter.

Also Sprach Santathustra

Traditional, arr. Bill Reichenbach, Jr.

Bill Reichenbach, Jr. was born in Maryland in 1949, the son of a professional drummer. While in high school, his precocious talents allowed him to occasionally sit in with the pros in his father's band. Then Bill studied trombone at Eastman and joined the Buddy Rich Band when he graduated. Later he settled in Los Angeles, where he became a sought-after session musician for television, films, recordings, and commercials, specializing in playing bass trombone—but also expert on all other low brass instruments. Bill is also known for his superb arrangements for brass ensembles, including this playful Christmas number.

Lullay My Liking

Gustav Holst

Jordan Brown, Megan Dotzler, Abigail Mancilla & Jay Puffer - soloists

In 1874, Gustav Holst was born in Gloucestershire, England into a long line of musicians on his father's side. Gustav's mother died when he was only seven, and he had a miserable childhood, afflicted with asthma, nervousness, and poor eyesight. While a student at the Royal Academy of Music, Gustav became an accomplished trombonist and pianist, but longed to compose music—he was first inspired by his teacher Stanford, then the *au courant* Wagner, then most fundamentally by his fellow students Howells and Vaughan Williams.

Holst wrote **Lullay My Liking** for a choral festival in 1916, choosing a unique medieval text discovered in a manuscript collected by a British physician and bequeathed to the British Library.

Lullay my liking, my dear Son, my sweeting
Lullay my dear Heart, mine own dear Darling.

I saw a fair maiden
Sitten and sing;
She lullèd a little child,
A sweetè Lording.





That Eternal Lord is He
That made allè thing;
Of allè Lordès He is Lord,
Of allè kingès King.

There was mickle melody
At the childès birth;
Though the songsters were heavenly
They madè mickle mirth.

Angels bright they sang that night
And saiden to that Child:
“Blessed be Thou and so be she
That is so meek and mild.”

Pray we now to that Child,
As to His Mother dear,
God grant them all His blessing
That now maken cheer.

Wassail Song

arr. Ralph Vaughan Williams

Ralph Vaughan Williams believed that “vital art must spring from its own soil,” and spent much of his career collecting and arranging England’s wonderful folk tunes. In cider-producing southwest England, “wassailers” would travel from house to house on Twelfth Night, bestowing a sung blessing in return for wassail (from Old English *was hál*—‘be you healthy’), a hot, mulled cider. In his **Wassail Song**, based on a melody from Gloucestershire, Vaughan Williams captures first the singers approaching from a distance, then crescendoing to full-throated revelry, then disappearing into the night, merrily singing on to the next house.

Wassail, wassail, all over the town,
Our bread it is white and our ale it is brown:
Our bowl it is made of the green maple tree;
In the wassail bowl, we’ll drink unto thee.

Here’s a health to the ox and to his right eye,
Pray God send our master a good Christmas pie,
A good Christmas pie as e’er I did see.
In the wassail bowl, we’ll drink unto thee.

Here’s a health to the ox and to his right horn,
Pray God send our master a good crop of corn.
A good crop of corn as e’er I did see.
In the wassail bowl, we’ll drink unto thee.

Here’s a health to the ox and to his long tail,
Pray God send our master a good cask of ale,
A good cask of ale as e’er I did see.
In the wassail bowl, we’ll drink unto thee.

Come, butler come give us a bowl of the best;
Then I pray that your soul in heaven may rest;
But if you do bring us a bowl of the small,
May the devil take butler, bowl and all!

Then here’s to the maid in the lily white smock
Who tripped to the door and slipped back the lock
Who slipped back the lock and pulled back the pin,
For to let these jolly wassailers walk in.



Candlelight Carol

John Rutter

In 1984, John Rutter wrote both the music and lyrics of ***Candlelight Carol*** for the Church of the Assumption Choir in suburban Pittsburgh and later recorded it with his own professional group, the Cambridge Singers, in 1987. One of the most beloved among the profusion of Rutter's lovely Christmas carols, ***Candlelight Carol*** has been sung and recorded around the world by artists as varied as the Mormon Tabernacle Choir and Neil Diamond.

How do you capture the wind on the water?
How do you count all the stars in the sky?
How can you measure the love of a mother,
Or how can you write down a baby's first cry?

Refrain:

Candlelight, angel light, firelight, and star glow
Shine on his cradle till breaking of dawn.
Gloria in Excelsis Deo!
Angels are singing, the Christ child is born.

Shepherds and wise men will kneel and adore him,
Seraphim round him their vigil will keep;
Nations proclaim him their Lord and their Savior,
But Mary will hold him and sing him to sleep.

Refrain

Find Him at Bethlehem laid in a manger:
Christ our Redeemer asleep in the hay.
Godhead incarnate and hope of salvation:
A child with his mother that first Christmas Day.

Refrain

Deck the Hall

traditional, arr. John Rutter

John Rutter has provided the world with an astonishingly large supply of excellent Christmas recordings, compositions, and arrangements, including this demandingly nimble version of ***Deck The Hall***, created in 1985 for his then-new professional choir, the Cambridge Singers.

While working on contributions to an 1862 publication of Welsh melodies, Scottish musician Thomas Oliphant was delighted to find a joyous old Welsh winter carol melody (probably 16th century), *Nos Galan*, to which he fit a new English text (*Deck the Hall*) that we sing today.

Deck the hall with boughs of holly, Fa la la...
'Tis the season to be jolly,
Fill the mead cup, drain the barrel,
Troll the ancient Christmas carol.

See the flowing bowl before us,
Strike the harp and join the chorus,
Follow me in merry measure,
While I sing of beauty's treasure.

Fast away the old year passes,
Hail the new, ye lads and lassies,
Laughing, quaffing all together,
Heedless of the wind and weather.



The First Nowell

traditional, arr. David Willcocks

The First Nowell is a traditional carol from the West Country of England dating from the 18th Century and perhaps earlier. It is unusual both because its first two phrases are identical, and because all three phrases end on the 3rd scale degree (*mi*). It was first set down in print around 1810, but gained wider popularity with publication of a four-part harmonization by John Stainer in 1871.

David Willcocks arranged the carol for the *Festival of Nine Lessons and Carols* at King's College, Cambridge; he makes striking use of a unison in voices and accompaniment to begin verse 6: "Then let us all with one accord..."

1. (all)

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
In a cold winter's night that was so deep:

Refrain:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

2. (choir)

They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:

Refrain

3. (choir)

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:

Refrain

6. (all)

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of naught,
And with his blood our life hath bought:

Refrain

O Come All Ye Faithful

John Wade, arr. David Willcocks

O Come, All Ye Faithful is an English translation of the older Latin text *Adeste Fideles*. It was long speculated that the Latin text was ancient, but is now thought to have been written in 1744 by the composer of the hymn tune, John F. Wade. Wade was a Catholic who fled England to France after the failed Second Jacobean revolt. The modern English version of Wade's Latin appeared around 1852.

David Willcocks, born in 1919, served as an officer in the Second World War and was decorated for his actions in the Battle of Normandy in 1944. He returned to England after the war to complete his musical studies, and is best known for his years as Director of Music at King's College, Cambridge, where he led the annual *Festival of Nine Lessons and Carols* each Christmas Eve, contributing grand arrangements of carols—none more celebrated than his version of *O Come, All Ye Faithful*, with a brilliant brass fanfare to begin, and a magnificent chromatic harmonization of the unison melody on the final verse.

1. (all)

O come all ye faithful, joyful and triumphant
O come ye, o come ye to Bethlehem.
Come and behold him, born the king of angels.
O come, let us adore him, Christ the Lord.





2. (choir)
God of God, light of light,
Lo, he abhors not the virgin's womb.
Very God, begotten not created;
O come, let us adore him, Christ the Lord.

6. (choir)
Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above:
Glory to God in the highest.
O come, let us adore him, Christ the Lord.

7. (all)
**Yea, Lord, we greet thee, born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father, now in flesh appearing:
O come, let us adore him, Christ the Lord!**

Stille Nacht

Franz Gruber, arr. Rick Kvam

Friday: Andy Buchholz & Megan Dotzler

Saturday: Jay Puffer & Nora O'Sullivan

Sunday: Alex Knoll & Marissa Brengman Hansen

In 1818, the new parish priest, Joseph Mohr, asked organist Franz Gruber to provide a melody for the text of his poem, **Stille Nacht**, so that it might be sung for the Christmas Eve service of St. Nicholas parish in Oberndorf, near Salzburg, Austria. The original performance was accompanied only by guitar (but the circumstance of a broken church organ is probably a myth). This carol, with its simple melody and three chords, has been translated into over 140 languages, and is easily the single most recorded and performed Christmas song of all.

Stille nacht, Heilige Nacht!
Alles schläft; einsam wacht
Nur das traute hoch heilige Paar.
Holder Knabe im lockigen Haar,
Schlaf' in himmlischer Ruh!

*Silent night, holy night!
All is sleeping; only the lonely couple,
the beloved holy pair, is awake.
O lovely boy with curly hair,
Sleep in heavenly Peace!*

Stille nacht, Heilige Nacht!
Gottes Sohn, o wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund'
Christ, in deiner Geburt!

*Silent night, holy night!
Son of God, how love
radiates from your divine mouth,
as our salvation's hour strikes,
O Christ, with your birth.*

**Enjoy GLORIA - Christmas with Choral Arts Ensemble
again. Check local listing for channel number.**



Friday, Dec. 22 at 7pm & 11pm

Saturday, Dec. 23 at 8pm

Sunday, Dec. 24 at 1pm & 10pm

Monday, Dec. 25 at 3pm & 11pm





Guest Instrumentalists

Lee J. Afdahl, *Organ*

Ben Alle, *Trumpet*

Paul Budde, *Tuba*

Steven Garcia, *Trumpet*

Joseph Lee Jefferson, *Trombone*

Glenn Monson, *Trombone*,

Scott Ollhoff, *Timpani*

Stephen Orejudos, *Trumpet*

Takako Seimiya Senn, *Trumpet*

Michael Smith, *Trombone*

Susan Tanabe, *Percussion*

Lee J. 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.

Ben Alle is a freelance trumpet performer in the Twin Cities area. He holds a Doctor of Musical Arts degree from the University of Minnesota, where he studied with David Baldwin. Ben is the principal trumpet of the Wayzata Symphony Orchestra, assistant principal trumpet for the Metropolitan Symphony Orchestra, and a member of the Compass Rose Brass Ensemble.

Dr. Paul J. Budde is an Associate Professor of Music at the University of Wisconsin-River Falls. In addition to his experiences as a tuba soloist, he is a member of the Stone Arch Brass, an ensemble that represented the United States during performances at the 2014 Harbin Summer Music Festival in China. He lives in Lakeville, MN, with his wife Kimberly and their four boys.

Steven Garcia is a freelance musician, professional photographer, and multimedia producer in the Minneapolis/St. Paul area. He has performed with the Minnesota Orchestra, the Rochester Symphony, DalekoArts, Artistry Theatre, VocalEssence, and the La Crosse Symphony, among others. He currently plays in the Bloomington Symphony Orchestra. He graduated from St. Olaf College BM in Trumpet Performance.

Dr. Joseph L. Jefferson is an accomplished educator and Associate Professor of Music and Director of Jazz Ensembles at St. Olaf College. With expertise in both classical and jazz styles, Joseph is a versatile musician who performs as a soloist and a chamber musician in jazz, symphonic, and commercial settings.

Glenn Monson is currently Senior Pastor of Mount Olive Lutheran Church, but prior to pursuing ordained ministry was a professional trombonist in St. Paul/

Minneapolis, Chicago, and New York. He lives in Rochester with his wife Ruth, and enjoys music, theology, and golf, not necessarily in that order.

Scott Ollhoff has a Bachelor's degree and two Master's degrees in Musicology/Percussion. He is the longtime Drumline/Percussion Coach at Century High School, and is currently helping to coach the Lourdes Winter Drumline. He is also a full time Social Studies teacher at Lourdes, where he teaches Economics, Criminal Justice, and Human Geography.

Stephen Orejudos recently moved to Minnesota from New Orleans, where he was Second Trumpet/Acting Assistant Principal with the Louisiana Philharmonic. Since moving to Minnesota, he has performed with the Northern Light Music Festival and Ameriikan Poijat, one of the premier Finnish brass ensembles in the U.S. He is an active teacher and proponent of music education, with over 25 years of experience as a private instructor, brass sectional coach and master class clinician.

Takako Seimiya Senn is a soloist and freelance performer with international credentials. She has performed with the Minnesota Orchestra, Minnesota Opera, the Minneapolis Pops Orchestra and many freelance orchestral and chamber ensembles. She earned her Bachelor's of Music degree from Musashino Academia Musicae, Tokyo, Japan and her Master's and Doctorate of Musical Arts in Performance at the University of Minnesota.

Dr. Michael Smith is a Professor of Music at Luther College. He has performed with 13 different orchestras and is currently the bass trombonist with the Rochester Symphony. In January, he was invited to perform at the Conservatorio Nacional de Musica in the Dominican Republic, where he started a nonprofit organization to provide band and orchestra instruments to underserved communities. He owns MKS Cutaway Mouthpieces, manufacturing diagnostic mouthpieces for brass players.

Susan Tanabe is a Rochester native and Honors Choir alumna. She is thrilled to collaborate with Choral Arts Ensemble as part of Rick's final Christmas concerts. She performs regionally, nationally, and internationally, and is a member of the Rochester Symphony and several kumi-daiko (Japanese drumming) groups. Tanabe earned her Bachelor of Music in Percussion Performance from the University of Minnesota.



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2023-2024 CHORAL ARTS ENSEMBLE



Soprano

Janette Davis
Megan Dotzler
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
Maggie Waller

Tenor

Nicholas Berge
Andy Buchholz
Sam Haefner
Andrew Johnsrud
Rhett Ketterling
Dan Kutzke
Alex Knoll
Matthew Maus
Ian Parney
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
Daniel Hunsberger
David Joyce
Spencer Ketterling
Nathan Lien
Garett Meyer
Ben Quiram
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 accompanist 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.



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 38th 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 www.ChoralArtsEnsemble.org.

Choral Arts Ensemble Staff

Rick Kvam, Artistic Director
Karen A. Sessler, Executive Director
Jan Kvam, Accompanist
Karen Rorie, Communications & Concert Coordinator
Karri Campbell, Financial Administrator
Tim Hildebrandt, Concert Coordinator,
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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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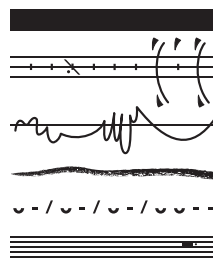


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