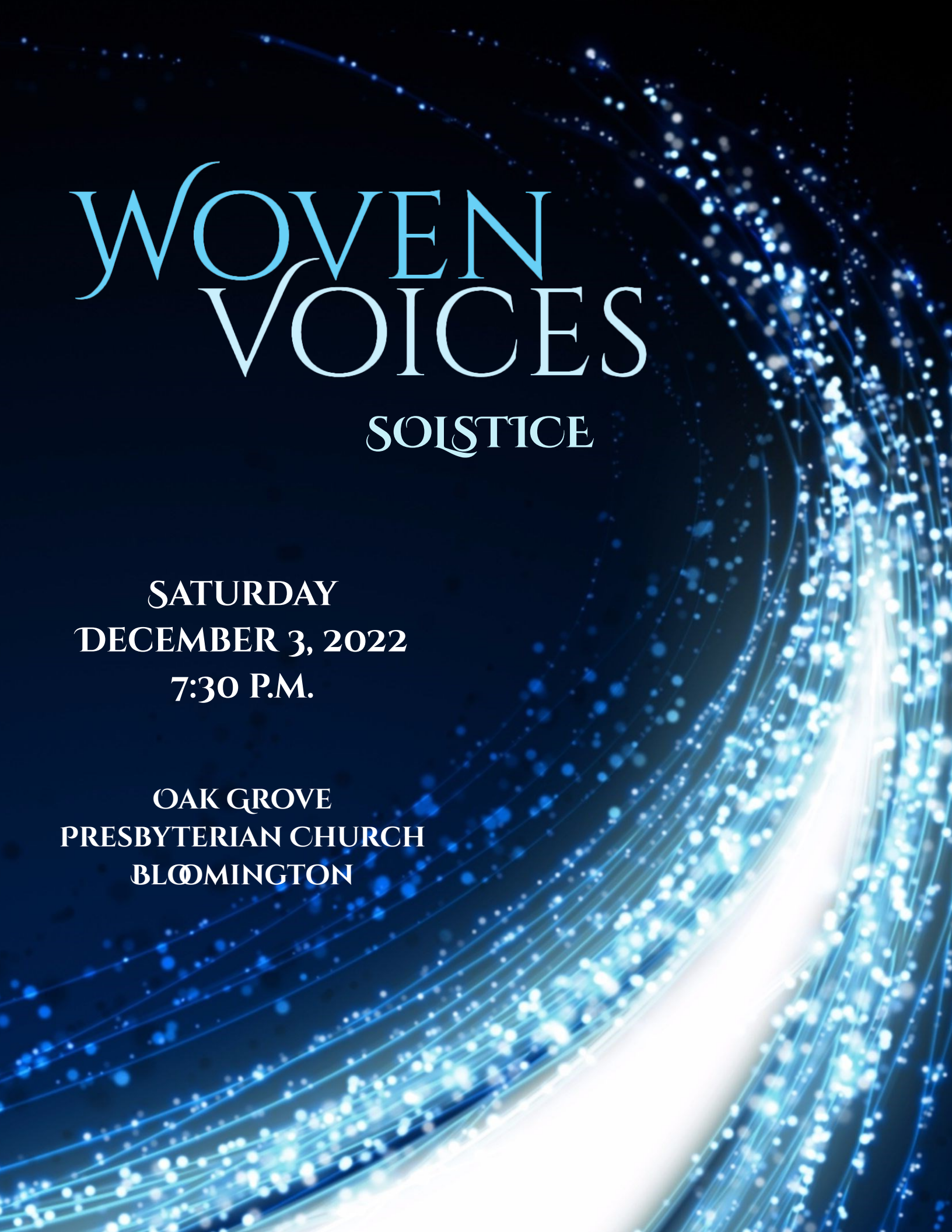




WOVEN VOICES

SOLSTICE

SATURDAY
DECEMBER 3, 2022
7:30 P.M.

OAK GROVE
PRESBYTERIAN CHURCH
BLOOMINGTON

Welcome to our Solstice Concert!

Just over two years ago, an opportunity presented itself to make my long-held dream of forming a women's chamber choir come true. This came in the form of a request to provide music for the Basilica of St. Mary's *Missa Choralis* series. The dream became quickly shared by the skilled singers from our many wonderful local choirs, and within one week, 12 women had joined together to begin rehearsing for the Basilica's service.

Under the direction of our talented and hard-working Leadership Team, we have developed into today's Woven Voices, and we're thrilled to have Barb Brooks as our Music Director.

Woven Voices is proud to announce that we have accepted the position of Choir-In-Residence at First Lutheran Church in Columbia Heights, beginning in 2023! Thank you to Jeffrey Patry, Music Director, for this offering. Much gratitude is owed to Oak Grove Presbyterian for the use of their beautiful space for our September and December concerts.

We hope you enjoy our concert today, and we look forward to seeing you at our Renewal Concert at 2:00 on Sunday, June 4, 2023, at First Lutheran Church in Columbia Heights.

Rebecca Pearson
Founder and Artistic Advisor

A note from our Music Director, Barb Brooks:

I had the absolute joy of singing Britten's *Ceremony of Carols* when I was a child. As is often true when you experience wonder as a child, it stays with you for the rest of your life. Hence, my love for this gorgeous work which Britten wrote under extremely perilous conditions. The harp adds a beautiful accompaniment and is an integral aspect of the piece both in affect and color.



The second part of our concert is a compilation of carols and works by living composers.

There is joy during the Holiday season as experienced by the delightful versions of *Tomorrow Shall Be My Dancing Day*. As one gets older there is often sorrow, as the loss of loved ones makes the holidays challenging, and one is keenly aware of the empty chairs at the table.

We yearn to feel fully alive and open to our lives after such losses.

The Sky Falls by Jocelyn Hagen is a tone poem on what it feels like to be fully alive and part of the universal whole.

We end with the Choral Benediction *Sing Gently* by Eric Whitacre in the hope of sending love, stillness, and peace out to all of humanity. We are one.

In Peace,
Barb Brooks



BARBARA BROOKS, ARTISTIC DIRECTOR & PIANIST

Barbara is an active vocal coach and music director in the Twin Cities area. She is the Artistic Advisor and Accompanist for the Minnesota Chorale, the principal chorus for the Minnesota Orchestra. She has worked with various opera companies including Canadian Opera, Minnesota Opera, New Orleans Opera, Opera Banff, Berkshire Opera, Des Moines Metro Opera, Kentucky Opera, as well as the University of Minnesota Opera and University of North Texas Opera programs. She has served as a vocal coach for the Minnesota Opera's Resident Artist program and currently is on the music staff of the Wesley Balk Institute. Barbara has also collaborated as music director in the highly imaginative productions of Mozart's operas at Theatre de la Jeune Lune in Minneapolis. She holds a master's degree in piano performance from the University of Michigan in Ann Arbor.



ANDREA STERN, HARPIST

Andrea Stern is a harpist whose first inspiration to play the harp was Harpo Marx of the Marx Brothers. She studied at the Cleveland Institute of Music and New England Conservatory and has won several solo competitions, including a concerto competition in Venezuela where she was principal Harpist with the Orquesta Sinfónica de Maracaibo. Andrea has played with the Hartford, Phoenix, Fargo, Duluth, and Hong Kong Symphonies. She has traveled the world while performing as a harpist aboard cruise ships.

She was appointed Principal Harp for Minnesota Opera, and held that position for five years. She currently serves as adjunct faculty at Augsburg College and Saint Thomas University, and is a harp instructor at MacPhail and Saint Paul Conservatory.

Andrea has been composing and arranging music during and since the pandemic, including a recently published book of harp and cello arrangements.

WOVEN VOICES

A Ceremony of Carols, Op. 28..... Benjamin Britten
Harpist: Andrea Stern

Procession
Wolcum Yole!
There is No Rose
That Yongë Child
Soloist: Damara O'Malley

Balulalow
Soloist: Merilu Narum

As Dew in Aprille
This Little Babe

Interlude
In Freezing Winter Night

Soloists: Gina Cruciani, Stephanie Sulzbach, Joan O'Donnell

Deo Gracias
Recession

Please hold your
applause until
Intermission.

INTERMISSION

Poems written by various artists, read by Debbie Richman

Please hold your applause until after *Sing Gently*.

Coventry Carol..... Robert Croo, arr. Noah Reese

Tomorrow Shall Be My Dancing Day..... unknown, arr. John Rutter
Soloists: Linda Neuman, Debbie Richman

Tomorrow Shall Be My Dancing Day, Op. 75, No. 21..... unknown, arr. John Gardner
Percussion: Patrick Coleman, Keith Spears

O Salutaris Hostia..... Ēriks Ešenvalds
Soloists: Alyssa Breece, Penny Meier

Flight: III. This Sky Falls..... Jocelyn Hagen, text by Julia Klatt Singer
Soloist: Gina Cruciani

Sing Gently..... Eric Whitacre

THANK YOU!

Oak Grove Presbyterian Church

Alyssa Breece - Website, Social Media and Program skills
Patrick Coleman & Keith Spears - percussion
Randy Dop - AV Operation
John Walsh - Videographer

Our volunteers



SCAN ME

Your financial support means the world to us.

Currently, 100% of our funding comes from friends and you, our audience members.

We make it easy to donate!

You can use the camera on your phone to scan this QR code to access our online donation form.
Or go to our website: mnwovenvoices.com.
Or use the envelope in this program.

THANK YOU!

*Note - at this time your donations are not tax deductible.

A CEREMONY OF CAROLS

In 1942, **Benjamin Britten** was 29 years old. He had left his homeland in England at the outbreak of World War II and spent the previous three years in New York City but had decided to return home by Swedish cargo ship, even though by that time the Atlantic was infested with German U-Boats. This would have been a dangerous and scary journey for anyone, but Britten, an avowed pacifist, was so homesick that he returned home at this perilous time. He claimed in letters to friends that he was not scared, but rather “bored” on the journey, so he composed to pass the time.

Britten had with him a copy of *The English Galaxy of Shorter Poems*, a collection of mostly anonymous 15th and 16th century medieval poems, principally in Middle English, with some Latin and Early Modern English, which he had found during a stop in Nova Scotia. He also had a harp manual with instructions on how to compose for the instrument since he had been considering a harp concerto for the principal harpist of the Philadelphia Symphony Orchestra. Armed with these, Britten re-composed “A Hymn to St Cecilia,” the first draft of which had been confiscated at New York customs (officials were concerned it contained secret code) and several songs for “A Ceremony of Carols.”

Rather than a traditional title for this collection of carols, Britten chose to call it a “ceremony.” The first performance of the original setting for 3-part woman’s chorus was held in December 1942 by the women of The Fleet Street Choir. Afterwards, Britten composed “That yongë child” and a harp solo, “Interlude,” and decided he would prefer the sound of a boys’ choir. The first performance of that setting, the first published edition, was the following December with the Morriston Boy’s Choir.

“Ceremony of Carols” is one of Britten’s most popular and widely performed works, particularly at the Christmas season, and marked a professional turning point. The carols show an exceptional diversity of styles and innovation, including the use of harp as sole accompaniment for a large choral work. They also offer several unique perspectives on the story of the Nativity.

1. Procession and Recession; “Hodie Christus Natus Est” bookends this “Ceremony,” a unison Gregorian chant.
2. “Wolcum Yole” is an introduction to all the festivities surrounding Christmas, including Christmas Day, New Year, Twelfth Day, and “Candelmesse.”
3. “There is No Rose” refers to a Biblical metaphor for the Virgin Mary. This representation of Mary as a rose is a common theme in medieval literature and art.
4. Two carols to soothe the baby: “That Yongë Child” where Mary’s song is compared, favorably, to that of a nightingale, and “Balulalow,” an old Scottish word for lullaby.
5. “As Dew in Aprille” is a hymn to the Virgin.
6. “This Little Babe” looks forward to when the baby will become Satan’s destroyer. Its texts are full of military symbolism and must surely have been inspired by the real-life world war. This carol, and later “Deo Gracias,” employ the choir in harp-like effects.
7. “Interlude” gives the harp center stage, the theme based on the “Hodie” chant.
8. “In Freezing Winter Night” exemplifies a Euro-centric Middle Ages attitude where Christmas comes in freezing winter. The baby is born in a bleak and unlikely place, but his very presence makes it a prince’s court.
9. “Deo Gracias” also titled “Adam Lay I-Bounden” is a theological commentary. Thanks be to God (Deo gracias) for Adam having eaten the apple in the Garden of Eden. For if he had not done so, there would be no need for Mary, “heaven’s queen.”
10. Recession; “Hodie Christus Natus Est”



TEXTS & TRANSLATIONS

A Ceremony of Carols, Op. 28 Benjamin Britten

*Hodie Christus natus est
Hodie Salvator apparuit
Hodie in terra canunt angeli
Laetantur archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia!*

PROCESSION

Today Christ is born;
Today the Savior has appeared;
Today the angels sing on Earth,
The archangels rejoice;
Today the righteous rejoice, saying,
Glory to God in the highest,
Alleluia!

*Wolcum, Wolcum,
Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum, for whom we sall sing!*

*Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum, be ye, good Newe Yere,
Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole!*

*Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse,
Wolcum be ye that are here
Wolcum Yole,
Wolcum alle and make good cheer
Wolcum alle another yere,
Wolcum Yole. Wolcum!*

WOLCUM YOLE!

Welcome, Welcome,
Welcome to You, our heavenly King.
Welcome Yule!
Welcome, you who was born one morning,
Welcome, for You, shall we sing!

Welcome, to you, Steven and John,
Welcome all innocent children,
Welcome, Thomas, the martyred one,
Welcome, good new year,
Welcome Twelfth Day, both in fear,
Welcome Saints left and dear.
Welcome Yule!

Candle Mass, Queen of bliss,
Welcome both to more and less.
Welcome you that are here,
Welcome Yule,
Welcome all and make good cheer.
Welcome all another year.
Welcome Yule. Welcome!

*There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia*

*For in this rose containèd was
Heaven and earth in litel space,
Res miranda*

*By that rose we may well see
There be one God in persons three,
Pares forma*

*The aungels sungen the shepherds to:
"Gloria in excelsis, Deo!"
Gaudeamus*

*Leave we all this werldly mirth
And follow we this joyful birth.
Transeamus*

THERE IS NO ROSE

There is no rose of such virtue
As is the rose that bore Jesus.
Alleluia.

For inside the Rose
Were heaven and earth in a single, little space.
Wonderful thing.

By that rose, we now may see,
There be one God in persons three.
Equal in form.

The angels sang to the shepherds,
Glory to God in the highest!
Let us rejoice.

Leave we all this worldly mirth,
And follow we this joyful birth.
Let us turn [from Earth to Heaven].

TEXTS & TRANSLATIONS

A Ceremony of Carols, Op. 28 Benjamin Britten

*That yongē child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.*

*The nightingalē sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong*

THAT YONGE CHILD

When that young child began to weep
With song, she lulled him to sleep
It was such a sweet melody,
It was so very merry.

The nightingale sang also,
But her song was hoarse, it was not the same:
Whoever listens to the nightingale's song
Instead of Mary's, does wrong.

*O my deir hert, young Jesus sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.*

*But I sall praise thee evermoir
With sangis sweit unto thy gloir;
The knees of my heart sall I bow,
And sing that richt Balulalow!*

BALULALOW

O love of my heart, young Jesus sweet,
Prepare your cradle in my spirit,
And I shall rock thee to my heart,
And I shall never leave your side.

I shall praise you forever,
With sweet songs of your glory;
The knees of my heart shall I bow,
And sing the right "Lullaby."

*I sing of a maiden
That is makèles
King of all kings
To her son she ches.*

*He came also stille
There his moder was,
As dew in Aprille
That falleth on the grass.*

*He came also stille
To his moder's bour
As dew in Aprille
That falleth on the flour.*

*He came also stille
There his moder lay,
As dew in Aprille
That falleth on the spray.*

*Moder and mayden
Was never none but she:
Well, may such a lady
Goddess moder be.*

AS DEW IN APRILE

I sing of a maiden
that is matchless,
King of all Kings
For her son she chose.

He came as still
where his mother was,
As dew in April
that falls on the grass.

He came as still
to his mother's bower,
As dew in April
that falls on the flower

He came as still
where his mother lay,
As dew in April
that falls on the spray.

Never has there been
such a mother and maiden;
How fitting it is that this
be God's mother.

TEXTS & TRANSLATIONS

A Ceremony of Carols, Op. 28 Benjamin Britten

*This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.*

*With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.*

*His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes,
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.*

*My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will by thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy!*

This little Babe so few days old
Has come to rifle Satan's fold.
All hell quakes at his presence,
Though he himself shivers.
For in this weak, unarmed way
He will surprise the very gates of Hell!

With tears he fights and wins the field,
His naked breast stands for a shield;
His shots are his cries,
His arrows, the looks of his weeping eyes.
His martial ensigns are cold and need,
And his feeble flesh, his warrior's steed.

His camp is pitched in a stall,
His bulwark is a broken wall;
The crib his trench, haystalks are his stakes,
Of shepherds, he enlists the troops.
And sure of wounding the foe,
The angels sound the trumpets alarm.

My soul joins Christ in the fight,
Stay by the tents that he has pitched;
Within his crib is sure protection
The little babe will be your guard;
If you will foil your foes with joy,
Stay near the heavenly boy.

THIS LITTLE BABE

Harpist

INTERLUDE

Andrea Stern

*Behold, a silly tender babe, in freezing winter night,
In homely manger trembling lies - Alas, a piteous sight!*

*The inns are full, no man will yield This little pilgrim bed.
But forced he is with silly beasts, In crib to shroud his head.*

*This stable is a Prince's court, This crib his chair of State;
The beasts are parcel of his pomp, The wooden dish his plate.*

IN FREEZING
WINTER NIGHT

*The persons in that poor attire His royal liveries wear;
The Prince himself is come from heav'n;
this pomp is prizèd there.*

*With joy approach, O Christian wight, Do homage to thy King,
And highly praise his humble pomp,
which he from Heav'n doth bring.*

TEXTS & TRANSLATIONS

A Ceremony of Carols, Op. 28 Benjamin Britten

Deo gracias!

*Adam lay ibounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.*

Deo gracias!

*And all was for an appil,
An appil that he tok,
As clerkès finden
Written in their book.*

Deo gracias!

*Ne had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè queen.*

*Blessèd be the time
That appil takè was.
Therefore we moun singen.*

Deo gracias!

Thanks be to God!

*Adam was bound in sin
for four thousand years,
although he thought
this not too long.*

Thanks be to God!

*It was all for an apple
that he took,
As clerics find
written in their books.*

Thanks be to God!

*Had the apple
never been taken,
Then our Lady would have
Never been a heavenly queen.*

*Blessed be the time
the apple was taken.
Therefore we must sing.*

Thanks be to God!

DEO GRACIAS

*Hodie Christus natus est
Hodie Salvator apparuit
Hodie in terra canunt angeli
Laetantur archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo.
Alleluia!*

RECESSION

*Today Christ is born;
Today the Saviour has appeared;
Today the angels sing on Earth,
The archangels rejoice;
Today the righteous rejoice, saying,
Glory to God in the highest.
Alleluia!*

INTERMISSION

Mystery Plays

Two of our pieces ("Coventry Carol" and "Tomorrow Shall Be My Dancing Day") are most likely to have their beginnings in Medieval European mystery plays. During an age when most people were illiterate, the local churches and monasteries conducted theatrical performances designed to educate the people about Bible stories. The name derives from "mystery" used in its sense of "miracle." These plays were often performed by local craft guilds.

TEXTS & TRANSLATIONS

The “Coventry Carol” is one of the most popular carols in the English language. Dating from the 16th century, the tune has been arranged many times over. Its name comes from the town where it was first performed, Coventry, England, as a part of a mystery play called “The Pageant of the Shearmen and Tailors.” The carol depicts the story, “Massacre of the Innocents” from chapter two in the Gospel of Matthew, in which Herod ordered the killing of all male infants in Bethlehem under the age of two. It takes the form of a lullaby/lament sung by mothers of the doomed children. Robert Croo is credited with the first to write down these texts in 1534, and the original music was written by an unknown composer in the 1530’s. “Coventry Carol” became more widely known in 1940, after Coventry was bombed by the German Air Force during World War II. On Christmas Day, the BBC broadcast the provost of the Coventry Cathedral giving a speech in which he attempted to forgive those who had carried out the attack. Afterward, the choir sang “Coventry Carol” in the cathedral’s ruins.

This arrangement stretches the usual time signature with syncopation, interesting countermelodies and rhythmic twists. The underlying mixed-meter is meant to help the piece build momentum to the third verse, helping to tell the tragic story. The repeating motif is based around the altos’ descending chromatic scale.

Noah Reese has taught middle school for over 10 years. He began singing and playing the piano at an early age and started composing music in high school. Noah earned his B.A. in Music Education from Bloomsburg University in Bloomsburg, PA. He enjoys teaching, composing and singing with the Texas Master Chorale.

Coventry Carol Robert Croo, Arr. Noah Reese

*Lully, lullay, thou little tiny child.
Bye bye, lully, lullay.*

*O sisters too, how may we do,
Do to preserve this day.
This poor youngling for whom we do sing,
“Bye bye, lully, lullay?”
Herod the king in his raging,
Charged he hath this day.
His men of might in his own sight
All young children to slay.*

*Lully, lullay, lully, lullay.
Bye bye, lully, lullay.*

O Salutaris Hostia Ēriks Ešņvalds

*O salutaris Hostia, Quae cæli pandis ostium.
Bella premunt hostilia, Da robur, fer auxilium.
Uni trinoque Domino Sit sempiterna gloria;
Qui vitam sine termino, Nobis donet in patria.
Amen.*

*O saving Victim, opening wide
The gate of heaven to all us below:
Our foes press on from every side;
Thine aid supply, Thy strength bestow.*

*To Thy great Name be endless praise,
Immortal Godhead, One in Three!
O grant us endless length of days!
With Thee in our true country.
Amen.*

Ēriks Ešņvalds is an original and sought-after voice of the Baltic music tradition and has won multiple awards, including the Latvian Grand Music Award (three times) and Officer in the Order of the Three Stars, the highest state decoration of his home country, Latvia, for merits in the field of culture. His compositions have been premiered by ensembles all over the world and his music has been performed at numerous international festivals. He was commissioned for Latvia’s centenary celebrations and composed the theme for the 2014 World Choir Games held in Riga.

“O Salutaris Hostia” has quickly become one of Ešņvalds’ most popular pieces. The text is from the last two verses of “Verbum Supernum,” one of the five Eucharistic Hymns written by St. Thomas Aquinas (1225-1274) at the request of Pope Urban IV. The prayer is still used today, often during Communion in a Holy Mass. Many other composers have set this text, including Charpentier, Rossini, Honegger and Schumann. Ešņvalds’ setting is part of his album *O Salutaris*, winner of the 2011 Best Latvian Classical Album.

TEXTS & TRANSLATIONS

Tomorrow Shall Be My Dancing Day Arr. John Rutter & John Gardner

*Tomorrow shall be my dancing day:
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:*

*Sing O my love, O my love,
my love, my love;
This have I done for my true love.*

*Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance.*

*In a manger laid and wrapp'd I was,
So very poor, this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance.*

(Gardner arrangement only)
*Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance.*

We offer two versions of this English carol, "Tomorrow Shall Be My Dancing Day." Its first written appearance is in William B. Sandys' *1833 Christmas Carols Ancient and Modern*; however, it is almost certainly of a much earlier date. Based on the phrase "to see the legend of my play," there is speculation that the text may be associated with a late medieval mystery play. The carol has eleven verses, progressing through Jesus' entire life, told in his own voice, and characterized as a dance.

John Gardner set the first four verses; **John Rutter** set the first three.

English composer, **John Rutter**, uses a waltz-like rhythm for his dance. He is well known for his many original carols and dozens of new arrangements of existing ones, some at the request of the BBC, for the purpose of television broadcast. He has been lauded as "the most celebrated and successful composer of carols alive today." Rutter is also well known for his larger works: "Gloria," "Requiem" and "Magnificat." Composer Sir. David Willcocks, with whom Rutter collaborated on five volumes of Carols for Choirs, considered him "the most gifted composer of his generation."

Rutter attended Highgate School with John Tavener and was a member of the chorus for the first recording in 1963 of Benjamin Britten's "War Requiem," conducted by the composer. Rutter founded his own choir, the Cambridge Singers, which he conducts and with which he has made many recordings of sacred choral repertoire, including his own works. He has appeared in several countries as guest conductor and choral ambassador. His music has been featured in a number of British royal occasions, including royal weddings. He was honored in the 2007 Queen's New Year Honours List, receiving a Commander of the British Empire for service to music.

"Tomorrow Shall Be My Dancing Day" has been set by many composers, from Gustav Holst to Igor Stravinsky. It is most well known in Gardner's version. His lively arrangement combines a snappy melody with inventive rhythms and is the composition for which he is most well known. It is often performed as part of the Christmas Eve service of carols from King's College, Cambridge.

While most of his works are choral, **John Gardner**, also from England, composed organ, brass and orchestral music as well. He taught at the Royal Academy of Music for almost 30 years, also becoming Director of Music at St. Paul's Girls' School (following Gustav Holst and Herbert Howells) for whom he wrote "Tomorrow." Many of Gardner's students achieved success in music, perhaps the most famous being Paul McCartney. Gardner was made an Honorary Member of the Royal Academy of Music, a Commander of the Order of the British Empire, and an Honorary Member of the Royal Philharmonic Society.

TEXTS & TRANSLATIONS

This Sky Falls from "Flight" Jocelyn Hagen

*The sky
Looks like it is fire
The lake, silver
And I wonder
What my skin tastes like
After seeing something
Like this.
I watch as the night
Swallows the curve of the sun
Buttons up the darkness,
Leaving us lone
Pinpricks of light.
For surely
This sky falls, sinks
Beneath my skin
Just as the cold does, just
As the snow. Just as the moon
Does, when it is waning
Just as the clouds do
When they can't help but break.
Some moments I am nothing more
Than driftwood, fox prints, flight.*

"This Sky Falls" is the third movement of Hagen's "Flight," commissioned for Vox Femina's 20th Anniversary Season. The texts for each movement are various depictions of flight. "This Sky Falls" describes the freedom of flight in a glorious, sustained glide through the sky and the way the spectacular views descend to us and get under our skin.

Jocelyn Hagen was born in Minneapolis and raised in Valley City, North Dakota. She returned to Minnesota to study at St. Olaf College where she sang with Manitou Singers and the St. Olaf Chapel Choir. She graduated in 2003 with a Bachelor of Music in Theory and Composition, as well as a Bachelor of Music in Vocal Music Education. She then earned a Master of Arts in Composition from the University of Minnesota in 2006. Hagen has served as composer-in-residence for many choruses and programs, including The Singers, American Composer's Forum, Valley City State University, St. Catherine University and North Dakota State University.

Hagen composes music that has been described as "dramatic and deeply moving" (Star Tribune). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works such as "The Notebooks of Leonardo daVinci," for chorus, orchestra and video projection, commissioned by Minnesota Chorale and The Metropolitan Symphony Orchestra. Other commissions have come from Conspirare, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, the American Choral Directors Association of Minnesota, Cantus, the Boston Brass, and the St. Olaf Band, among many others. A champion of the female spirit, many of her projects focus on the stories of women.

Grammy Award winning American composer, **Eric Whitacre**, is well known for his many choral compositions and as the first to experiment with a Virtual Choir on YouTube. These choirs have united singers from more than 145 countries. Whitacre has written for the London Symphony Orchestra and Chorus, the Los Angeles Master Chorale, Chanticleer, the Tallis Scholars, the King's Singers, and the Minnesota Orchestra, among others.

Whitacre is a graduate of Juilliard School of Music and served two terms as Artist in Residence with the Los Angeles Master Chorale following five years as Composer in Residence at Cambridge University (UK). About "Sing Gently," he wrote:

"In March of 2020, as the COVID-19 crisis began to unfold around the world, it became clear that this moment in history was going to be remembered as one of great suffering for many people, as well as a time of growing division and dissent. It seemed that as the global community began to isolate physically from one another, the same kind of isolation was happening on a social level, that the very fabric of society was tearing at the seams. In that spirit I wrote the music and words to Sing Gently with the hope that it might give some small measure of comfort for those who need it and that it might suggest a way of living with one another that is compassionate, gentle, and kind. Sing Gently received its premiere online on July 19th, 2020, performed by the 17,572 singers of Virtual Choir 6."

One of Woven Voices' sopranos was a member of that choir.

We offer this performance in the same spirit, wishing you comfort and peace.

Sing Gently Eric Whitacre

*May we sing together, always.
May our voice be soft.
May our singing be music for others and
May it keep others aloft.

Sing, sing gently always.
Sing, sing as one.

May we stand together, always.
May our voice be strong.
May we hear the singing and
May we always sing along.

Sing, sing gently, always.
Sing, sing as one.*

WOVEN VOICES

RENEWAL

JUNE 4, 2023 - 2:00PM

FIRST LUTHERAN CHURCH OF COLUMBIA HEIGHTS

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BECKY DOP*, ALTO
DEE HEIN, ALTO
CELIA MCCOY, ALTO
PENNY MEIER, SOPRANO
MERILU NARUM, SOPRANO
LINDA NEUMAN*, SOPRANO

BECKY NYSTUEN, SOPRANO
JOAN O'DONNELL, ALTO
DAMARA O'MALLEY, ALTO
REBECCA PEARSON*, SOPRANO
DEBBIE RICHMAN, ALTO
KRISTEN SCHWEILOCH, ALTO
STEPHANIE SULZBACH, ALTO

* DENOTES LEADERSHIP TEAM

Interested in singing with us?
info@mnwovenvoices.com

WOVEN VOICES

Woven Voices is a chamber choir composed of experienced singers from various Minnesota-based choirs. We come together to joyfully explore and share choral literature written for soprano and alto voices.