



GLORIA

A large, stylized red letter 'G' is positioned on the left side of the word 'GLORIA'. In the center of the 'G', there is a red compass rose graphic. The compass rose is circular with a white center. It has eight points: four main points (up, down, left, right) and four intermediate points (northeast, southeast, southwest, northwest). The points are sharp and angular.

Saturday, December 13, 2025 7:00 PM

GLORIA

Una Voci

Christmas Carol Suite

Soloist: Kylie Hansen

Arr. Ola Gjeilo

Away in a Manger

The Holly and the Ivy

Coventry Carol

The First Nowell

Audience Participation:

Hark! The Herald Angels Sing

Hymn #144

Spotless Rose

Soloist: Kylie Hansen

Ola Gjeilo

The Rose

Piano: Leah Groh

Ola Gjeilo

Intermission

NordKor

Sankta Lucia

Traditional Neopolitan

Angels' Song

Gene Grier & Lowell Everson

Carol of the Bells

Arr. Peter J. Wilhousky

Gloria by Vivaldi

Arr. Patrick Liebergen

Audience Participation:

Angels We Have Heard On High

Hymn #125

Una Voci

Ave Maria

Soloists: Marcus Lundberg, Ryan Bowman, Kent Mechler

Franz Biebl

Birthday Carol

Harp: Acacia Scott

David Willcocks

little tree

Harp: Acacia Scott

Steven Heitzeg

Gloria

Organ: Leah Groh

John Rutter

Brass and Percussion players for Gloria are listed on page 14

I. Gloria in excelsis Deo - Allegro vivace

II. Domine Deus, rex caelestis - Andante

Soloists: Kylie Hansen, Ashley McLaughlin, Melissa Shallberg

III. Quoniam tu solus sanctus - Vivace e ritmico

Please join us for a reception in the church hall

Gloria

A Letter from Dennis

Welcome to Una Voci's 21st Season!

Welcome to the opening concert of Una Voci's twenty-first season. As we celebrate this milestone, we are reminded again how richly blessed North Iowa is with music-making at every level. In churches, schools, community ensembles, and volunteer groups, people across our region create beauty simply because they love to.

Una Voci is part of that tapestry. Our members are your neighbors, friends, and family -- plumbers and physicians, pastors and students, stay-at-home parents, teachers, and retirees. We run the full gamut of occupations and life stories, yet we are drawn together by a shared need to express ourselves through music. Every voice you hear tonight, every shimmer of brass or percussion, comes from right here -- from Mason City, Clear Lake, and the surrounding communities. Even the quiet magic of the harp carries a North Iowa thread; though our harpist comes to us from Des Moines, she has immediate family in this area.

How fitting that our program bears the title *Gloria*. The first "Glory to God in the highest" was not sung in the courts of the powerful but over a quiet field on the outskirts of Bethlehem. The story of Christ's birth reminds us that glory often enters the world through humble places--through the local, the familiar, the near-at-hand. In the same way, the music that fills this space tonight rises not from distant cities but from the hearts and hands of the people who live among you.

This is a busy season, overflowing with commitments and celebrations. We are deeply grateful that you have chosen to spend your evening with us. Your presence transforms a performance into a shared act of community, wonder, and joy.

Thank you for joining us as we begin our twenty-first season. May the music you hear tonight uplift your spirit, strengthen your sense of belonging, and awaken within you a renewed *gloria*—a song of praise, gratitude, and light.

With deepest thanks and warmest wishes for a joyful holiday season,

Dennis Lee, Artistic Director
Una Voci Choral Ensemble

Building on the musical heritage of North Iowa, the mission of Una Voci Choral Ensemble is to cultivate and celebrate the connections among audience, singers, and composers. This diverse community entertains, educates, and uplifts through innovative programming and artistic distinction.

Gloria

Please silence your phone.

Christmas Carols, Volume 2

arr. Ola Gjeilo

In a concert shaped by the theme of *Gloria*, Gjeilo's *Christmas Carols, Volume 2* offers a collection of radiant settings of familiar carols. These four arrangements, originally commissioned by Kammerkoret Nova for their album *To Whom We Sing* (2011), mark the first time Gjeilo has arranged music not his own. He writes that each carol "has always been very dear to my heart," and his affection shows: the set transforms familiar melodies with luminous harmonies, spacious textures, and an immediacy that invites both wonder and praise. Together, these carols allow us to hear well-loved Christmas music anew—through Gjeilo's modern, evocative, and deeply expressive lens. (Notes to singers, inside cover of sheet music)

The Norwegian composer Ola Gjeilo (pronounced Yay-lo) has become a beloved presence in the *Una Vocis* repertoire — we even commissioned *Negative Spaces*, which we premiered in 2015 with lyrics by poet Charles Anthony Silvestri. Now based in New York, Gjeilo (b. 1978) maintains an active career as a composer and performer; his music, shaped by classical, jazz, and folk influences, has been recorded by acclaimed ensembles such as the Choir of Trinity College Cambridge, the Flemish Radio Choir, Voces8, and the Choir of Royal Holloway.

Please hold your applause until the conclusion of this set of four carols. Thank you.

Away in a Manger

Although often erroneously attributed to Martin Luther, this hymn's origins are entirely American: the first two verses appeared anonymously in the *Little Children's Book for Schools and Families* (Philadelphia, 1885), and a third verse was added in 1892 in *Gabriel's Vineyard Songs*. Over the years, no fewer than forty-one different tunes have been paired with the text. The melody most familiar in the United States was written by James R. Murray (1841–1905), who mistakenly believed he was setting a Luther poem -- publishing it under the title *Luther's Cradle Hymn*. The English tune, which Gjeilo uses here, was composed by William J. Kirkpatrick (1838–1921), a Union soldier and prolific hymnist whose output included *'Tis So Sweet to Trust in Jesus* and *Jesus Understands*, though none became as universally beloved as this gentle cradle carol -- a lullaby-like Christmas song addressed to the Christ child. *Parke, Kathryn. Phoenix Chorale Program Notes, 2018*

Gjeilo's setting opens with a tender soprano solo that floats above the choir like a cradle song. As the full ensemble enters, his trademark harmonic warmth embraces the familiar melody, creating a sound world that is both intimate and radiant. The result is a carol that honors the simplicity of its origins while bathing it in a luminous, contemporary glow.

Away in a manger, no crib for a bed,
The little Lord Jesus lay down His sweet head.
The stars in the bright sky look down where He lay,
The little Lord Jesus, asleep on the hay.

The cattle are lowing, the poor Baby wakes,
But little Lord Jesus, no crying He makes.
I love Thee, Lord Jesus, look down from the sky
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay
Close by me forever and love me, I pray.
Bless all the dear children in Thy tender care,
And take us to heaven to live with Thee there.

The Holly and the Ivy

Have you ever stopped to wonder why this carol is titled *The Holly and the Ivy* when ivy scarcely appears in it? With nearly 600 species worldwide, holly is native to temperate and subtropical regions, and the holly of the British Isles is not a shrub but a tree that can reach fifty feet and live for centuries. Long before Christianity, holly featured prominently in winter solstice traditions. For the Celts, it stood at the center of the legendary seasonal battle between the Holly King and either the Oak King or the Ivy Queen -- a mythic struggle marking the turning of the year. As Patti Wigington describes, the "enduring legend of the battle between the Oak King and the Holly King. These two mighty rulers fight for supremacy as the Wheel of the Year turns each season. At the Winter Solstice, or Yule, the Oak King conquers the Holly King, and then reigns until Midsummer.... Once the Summer Solstice arrives, the Holly King returns to do battle with the old king, and defeats him." Similarly, the pairing of the Holly King and the Ivy Queen refers to a contest between the two that is won by one or the other depending on the time of year. In this instance, the holly represents the masculine element and the ivy the female; again holly rules the winter and ivy the summer -- and the winner "bears the crown." www.thoughtco.com/patti-wiginton-5190274

When Christianity spread, evergreen decorations -- holly among them -- were adopted into Christmas celebrations, even as some Church Fathers protested their pagan associations. Over time, these evergreens became enduring symbols of Christmas, remnants of older traditions woven into new theological meaning. *The Holly and the Ivy* reflects this layering, transforming a plant deeply rooted in pre-Christian ritual into a bearer of Christian symbolism. Its imagery links holly's qualities to aspects of Christ: the "white as lily" flower evokes purity; the red berries recall Jesus's blood; the prickly leaves allude to the crown of thorns; and the bitter bark suggests the drink offered at the crucifixion. www.christianity.com/wiki/holidays/christmas-hymn-the-holly-and-the-ivy.html

In his vibrant reimagining of this ancient carol, Ola Gjeilo brings out the tune's folk origins while bathing it in harmonic color. Crisp rhythms and bright, open textures infuse the piece with energy and clarity. Though the melody remains familiar, Gjeilo's voicings and modern harmonic turns make the carol feel newly minted -- a lively wedding of centuries-old symbolism and contemporary choral expression.

The holly and the ivy,
When they are both full grown
Of all the trees that are in the wood
The holly bears the crown.

Refrain:
O the rising of the sun
And the running of the deer
The playing of the merry organ
Sweet singing of the choir.

The holly bears a blossom
As white as lily flower
And Mary bore sweet Jesus Christ
To be our sweet Savior. *[Refrain]*

The holly bears a berry
As red as any blood
And Mary bore sweet Jesus Christ
To do poor sinners good. *[Refrain]*

The holly bears a prickle
As sharp as any thorn;
And Mary bore sweet Jesus Christ
To be our sweet Savior. *[Refrain]*

The holly bears a bark
As bitter as any gall;
And Mary bore sweet Jesus Christ
On Christmas Day in the morn. *[Refrain]*

The holly and the ivy
Now both are full well grown,
Of all the trees that are in the wood,
The holly bears the crown. *[Refrain]*

Coventry Carol

Coventry Carol comes from England's medieval mystery-play tradition, in which local trade guilds staged dramatizations of biblical stories for Christmas audiences. This haunting lullaby appears in the fifteenth-century *Pageant of the Shearmen and Tailors*, one of only two surviving plays from the *Coventry Cycle*. The oldest known version was written down by Robert Croo in 1534, and our modern melody descends from the simple three-part engraving published by Thomas Sharp in the early nineteenth century after the original manuscript was lost. Within the pageant, the carol is sung just before Herod's soldiers enter Bethlehem to execute all males two years and under (Matt 2:16-18), which is why it later became associated with the Feast of the Holy Innocents on December 28. www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/coventry_carol-2.htm

In Ola Gjeilo's arrangement, *Coventry Carol* unfolds as a somber waltz, with soprano, alto, and tenor voices weaving a gentle accompaniment beneath the basses' opening statement of the familiar melody. As the tune moves among the voices, the piece creates a reflective, intimate sound world befitting its poignant origins.

Refrain:

Lully, lullay, Thou little tiny Child,
By, by, lully, lullay.

O sisters, too, how may we do,
For to preserve this day;
This poor Youngling for whom we sing,
By, by, lully, lullay.

Herod the King, in his raging,
Charged he hath this day;
His men of might, in his own sight,
All children young, to slay.

Then woe is me, poor Child, for Thee,
And ever mourn and say;
For Thy parting, nor say nor sing,
By, by, lully, lullay. *[Refrain]*

The First Nowell

The First Nowell first appeared in its modern form in William Sandys's 1833 collection *Christmas Carols, Ancient and Modern*. Sandys recorded several charming folk traditions surrounding the shepherds, including tales that named four shepherds -- Misael, Achael, Cyriacus, and Stephanus -- whose names were once used in charms against venomous creatures. The *Chester Mystery Plays* also feature humorous shepherd lore, with one offering the Christ child "a pair of his wife's old hose," a reminder of the carol's roots in lively, earthy storytelling. www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/first_nowell.htm

In Ola Gjeilo's arrangement, the familiar melody passes fluidly among the voice parts while warm, layered harmonies create a balance of intimacy and radiance. His textured writing gives this ancient carol a fresh, expressive glow.

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

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 wheresoever it went: *[Refrain]*

Refrain:

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

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]*

Then entered in those Wise Men three,
Fell reverently upon their knees,
And offered there in his presence,
Their gold and myrrh and frankincense. *[Refrain]*

Hark! The Herald Angels Sing

"This 'Hymn for Christmas Day' has always been the most popular of Charles Wesley's hymns, appearing in more hymn-books than any other....Mendelssohn's [familiar] setting is from his *Festgesang* (1840) for male voices and brass, commissioned to celebrate what was believed to be the 400th anniversary of Johann Gutenberg's invention of printing." *The Shorter New Oxford Book of Carols*, p.145

Please turn to **Hymn 144** in *The New Century Hymnal* (in your pew) and join the members of NordKor and Una Vocis in singing *Hark! The Herald Angels Sing*.

Spotless Rose

Ola Gjeilo

Lo, How a Rose E'er Blooming is a familiar and beloved Advent carol. This hymn can be traced back to the late sixteenth century in a manuscript found in St. Alban's Carthusian monastery in Trier. The origin of the image of the rose has been open to much speculation. For example, an apocryphal legend has it that on Christmas Eve, a monk in Trier found a blooming rose while walking in the woods, and then placed the rose in a vase on an altar to the Virgin Mary. Given the strong connection between Mary and roses in art, music, and popular lore, it is possible that some Catholic sources are correct in claiming that the focus of the hymn was originally upon Mary, who is compared to the symbol of the "mystical rose" in Song of Solomon 2:1: "I am the rose of Sharon, and the lily of the valleys."

Regardless, at some point the imagery shifted, altering its focus from Mary to Jesus. Citing Isaiah 11.1 -- "And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots." -- controversy has arisen as to the original German word in the first line of stanza one: Was it "Ros" (rose) or "Reis" (branch)? A third passage from Isaiah 35.1 suggests a stronger biblical basis for the image: "The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose." www.umcdiscipleship.org/resources/history-of-hymns-hymn-presents-savior-as-rose-eer-blooming

Gjeilo's setting offers performers a choice between English and Norwegian texts, perhaps reflecting his Norwegian roots and his desire to honor a revered text in both his native and adopted languages. By using Peter Hognestad's Norwegian translation, he connects the piece to his heritage, while the English version retains broad accessibility. Can you understand Una Vocis's Norwegian?

Norwegian

*Det hev ei rose sprung
ut av ei rot så grann,
Som fedrane hev sunge:
Av Isais rot ho ran,
og var ein blome blid
midt i den kalde vinter
ved mørke midnattstid.*

*Om denne rosa eine
er sagt Jesajas ord,
Maria møy, den reine,
bar rosa til vår jord.
Og Herrens miskunns makt
det store under gjorde
som var i spådom sagt.*

Literal: Norwegian to English

There has a rose sprung
out of a root so thin.
As the fathers have sung:
Of Jesse's root she ran,
and was a flower sweet/mild/kind
in the middle of the cold winter
at the dark midnight hour.

About this one rose
is said Isaiah's word,
Maria, maiden, the pure,
bore the rose to our earth.
And the Lord's merciful power
and great wonder did/made
that was in the prophecy said.

English: Winkworth translation

A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
Through God's great love and might
The Blessed Babe she bare us
In a cold, cold winter's night.

Composer Ola Gjeilo wraps Christina Rossetti's (1830–1894) poem *The Rose* in soaring vocal lines supported by an undulating piano accompaniment. The poem juxtaposes agricultural and horticultural imagery, acknowledging the pleasure and profit of cultivated apples and corn. The literal images of the lily's smooth stalk and the rose bush bending beneath a half-blooming flower evoke a rose on the cusp of blooming, grounding the listener in the physical beauty of the scene.

But Rossetti, ever subtle, rarely lets a poem's subject rest in a single meaning. In Christian imagery, the rose signifies not only beauty and revelation but also suffering, sacrifice, and the spiritual cost of love—applied both to Christ and, in Marian devotion, to Mary as *Rosa Mystica* (Mystical Rose). The final stanza -- "When with moss and honey / She tips her bending brier, / And half unfolds her glowing heart, / She sets the world on fire" -- suggests that Mary's assent, like the rose bending and revealing its heart, quietly yet profoundly transforms the world. Her "yes" leads to the Incarnation, changing the course of human history -- the "world on fire" being the illumination of God's love. Gjeilo's musical setting honors this duality: its serene surface is tinged with gentle tension, allowing Rossetti's contemplation of beauty, wounding, and mystery to unfold without forcing a single interpretation. www.godwhospeaks.uk/lily-rose-symbols-of-blessed-virgin-mary/

Una Vocis members often find themselves humming this piece long after rehearsal, and the altos in particular relish carrying much of the lyrical melodic line. The music feels at once simple and spacious—an elegant match to Rossetti's layered, symbolic poem, bridging the tangible and the transcendent.

The lily has a smooth stalk,
Will never hurt your hand;
But the rose upon her brier
Is lady of the land.

There's sweetness in an apple tree,
And profit in the corn;
But lady of all beauty
Is a rose upon a thorn.

When with moss and honey
She tips her bending brier,
And half unfolds her glowing heart,
She sets the world on fire.

Intermission

Sankta Lucia

NordKor

Traditional Neapolitan

Each December 13, many Nordic countries celebrate the feast of Saint Lucy, a fourth-century Christian martyr from Syracuse, Sicily, whose name means "light." According to tradition, Lucia carried food and aid to persecuted Christians hiding in Roman catacombs, wearing a wreath of candles on her head so that her hands would be free — a symbol of compassion and light in darkness. Over time, her feast became intertwined with ancient winter-solstice customs in Scandinavia, transforming December 13 into a cherished "festival of light" at the darkest time of year. www.britannica.com/biography/Saint-Lucy

In Sweden (and elsewhere in the Nordic region), the celebration — known as Lucia Day — takes the form of a candle-lit procession led by a young woman dressed in white with a red sash and a crown of candles. She is followed by attendants and "star boys," all singing traditional songs such as Sankta Lucia, and sometimes distributing saffron buns (*lussekatter*) as symbols of warmth, light, and community. visitsweden.com/what-to-do/culture-history-and-art/swedish-traditions/christmas/lucia/

By performing *Sankta Lucia*, NordKor offers a musical gift of light, hope, and generosity in the midst of winter darkness.

*Natten går tunga fjät rund går och stuva
kring jorg som sol forlät skuggorna ruva
Då i vårt mörka hus stiger med tända ljus
Sankta Lucia, Sankta Lucia*

Night's heavy footprints lie 'round farm and toil
spirits shall haunt the world shadows on soil
In our dark house at night rising with candles
bright Santa Lucia, Santa Lucia

Angels' Song

NordKor

Gene Grier & Lowell Everson

Angels' Song is a warm, two-part anthem with piano accompaniment; its gentle lines and accessible harmonies invite singers and listeners alike into the serene joy of angelic heralding.

Although little is published about the piece's specific inspiration, *Angels' Song* clearly draws on the traditional imagery of angels as messengers of light, peace, and hope -- familiar themes in Christmas carols. Composed collaboratively by longtime high-school music educators Gene Grier (1942–2009) and Lowell Everson (1935–2018), both known for creating expressive and approachable choral works for young ensembles, the piece reflects their characteristic sensitivity to developing voices. Clear melodic contours, warm harmonies, and a quietly radiant piano accompaniment evoke the wonder and serenity of the angels' proclamation of Christ's birth. www.jwpepper.com/angels-song; www.cremationmichigan.com/obituaries/gene-grier; www.griffinfuneralhome.com/obituary/6202096

With its simple sincerity and gentle beauty, *Angels' Song* is a fitting complement to the season's themes of peace, joy, and the shared delight of making music together.

Hear the angels singing
Joyous songs from above,
Tidings of great joy bringing,
Hear the message of Christmas love.

Angels we have heard on high,
Sweetly singing o'er the plains?
And the mountains in reply
Echo back their joyous strains.

Gloria!
Voices fill the sky,
Glad tidings from on high,
And shepherds in reply
go seeking the king.

Gloria!
Follow, as angels fly
to where the baby lies,
And sing in sweet reprise,
the gift that we bring.

Carol of the Bells

NordKor

arr. Peter J. Wilhousky

Written in 1914 by Ukrainian composer Mykola Leontovych (1877–1921), Carol of the Bells is based on the four-note ostinato folk theme *Shchedryk*, traditionally associated with New Year's celebrations (*Shchedry vechir* means "New Year's Eve" in Ukrainian). The original folk song is a winter "luck song," in which adolescent girls would go house to house, singing of the wealth and good fortune that the coming spring would bring, and were rewarded with baked goods or treats.

In 1936, Peter J. Wilhousky (1902–1978), director of the NBC Radio Orchestra, arranged the piece for orchestra, transforming the principal theme into a ringing bell melody and providing English lyrics. According to Slavic legend, at the moment of Christ's birth, all the bells on earth began to ring of their own accord — a story that inspired Wilhousky's joyful English text. Today, the piece remains a beloved seasonal favorite, its cascading rhythms and chiming motif evoking both the energy of the folk tradition and the wonder of the holiday seasons. *from program notes of Phoenix Choral, December 2018*

Hark, how the bells, sweet silver bells,
All seem to say, "Throw cares away."
Christmas is here bringing good cheer,
To young and old, meek and the bold.
"Ding, dong, ding, dong," that is their song,
With joyful ring, all caroling.
One seems to hear words of good cheer
From everywhere, filling the air.

Oh, how they pound, raising the sound
O'er hill and dale, telling their tale.
Gaily they ring, while people sing,
Songs of good cheer, Christmas is here!
Merry, Merry, Merry, Merry Christmas!
Merry, Merry, Merry, Merry Christmas!
On, on they send, on without end,
Their joyful tone to ev'ry home.

Gloria

NordKor

arr. Patrick Liebergen

Composed around 1715 while Antonio Vivaldi (1678–1741) was at the Venetian orphanage-music school Ospedale della Pietà, *Gloria* is one of his most beloved sacred works and a staple of the choral repertoire. The complete *Gloria* is a twelve-movement setting of the ancient *Gloria in excelsis Deo* text, moving through vibrant fanfares, joyful choruses, intimate arias, and rich contrapuntal writing — embodying the full range of human praise, from exuberance to reverence. NordKor performs the opening *Gloria* movement this evening. [en.wikipedia.org/wiki/Gloria_\(Vivaldi\)](https://en.wikipedia.org/wiki/Gloria_(Vivaldi))

In the arrangement by Patrick Liebergen (1949–2020), *Gloria* becomes especially accessible while retaining its Baroque brilliance. Liebergen, an American conductor, editor, and arranger, was widely known for making choral masterworks approachable for school, church, and community choirs. He edited and arranged hundreds of choral editions spanning repertoire from the Renaissance through the Classical era. His practical editorial style provides singable English texts, approachable voicings, and supportive accompaniments that preserve the character of the original works while making them achievable for developing ensembles. halleonard.com/biography/257/patrick-m-liebergen; memorials.legacyoptions.com/patrick-liebergen/4101564/obit.php?&printable=true

Performed tonight, Liebergen's arrangement of Vivaldi's *Gloria* offers not just a musical performance but a living tradition: a work born in eighteenth-century Venice, refreshed for modern voices, and renewed here for our community to hear and share.

Gloria in excelsis Deo

Glory to God in the highest

Angels We Have Heard on High

Angels We Have Heard on High is one of the most beloved Christmas carols in the Western tradition, celebrated for its jubilant refrain “*Gloria in excelsis Deo.*” Its origins lie in an 18th-century French carol, later adapted into the English version familiar today. With its soaring lines and joyful energy, it’s a perfect piece for shared singing — and we invite you to add your voices to ours as we celebrate the season together.

Please turn to **Hymn 125** in *The New Century Hymnal* (in your pew) and join the members of NordKor and Una Vocis in singing *Angels We Have Heard on High*.

Ave Maria

Franz Biebl

Franz Biebl's Ave Maria -- now a staple of the modern choral repertoire -- began humbly in 1964 when Biebl (1906–2001), a Bavarian church musician, wrote it for a local men's choir to sing at a traditional May devotion honoring the Virgin Mary. The piece interweaves two central Marian prayers, the *Angelus* and the *Ave Maria*, and its alternation of trio and full choir beautifully reflects the prayer's call-and-response structure. en.wikipedia.org/wiki/May_devotions_to_the_Blessed_Virgin_Mary

Though first composed for male voices, *Ave Maria* spread internationally after American choirs brought it home from Germany in the 1960s and 70s, and it has since appeared in many voicings while retaining its signature warmth and radiance. en.wikipedia.org/wiki/Franz_Biebl Tonight, Una Vocis honors Biebl's original score and the *Männerchor* tradition by presenting the work as he first conceived it -- sung by the men of the ensemble.

*Angelus Domini nuntiavit Mariae
et concepit de Spiritu Sancto.*

The Angel of the Lord announced to Mary
And she conceived by the Holy Spirit.

*Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.*

Hail Mary, full of grace,
the Lord is with thee:
blessed art thou amongst women,
and blessed is the Fruit of thy womb, Jesus.

*Maria dixit:
Ecce ancilla Domini
Fiat mihi secundum verbum tuum.*

Mary said:
Behold the handmaiden of the Lord.
Do to me according to your word.

Ave Maria ...

Hail Mary ...

*Et verbum caro factum est
Et habitavit in nobis.*

And the Word was made flesh
And dwelt among us.

Ave Maria ...

Hail Mary ...

*Sancta Maria, mater Dei,
ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
nunc et in hora mortis nostrae.
Amen.*

Holy Mary, Mother of God,
pray for us sinners.
Holy Mary, Mother of God,
pray for us now and at the hour of our death.
Amen.

David Willcocks (1919–2015) was one of the most influential figures in twentieth-century choral music. As Director of Music at King's College, Cambridge, and editor of the seminal *Carols for Choirs* series, he combined liturgical sensitivity with exceptional skill in arranging and composing for voices. Willcocks's music has delighted audiences worldwide, from cathedral choirs to professional ensembles, and he remains a touchstone for joyful, accessible choral artistry. en.wikipedia.org/wiki/David_Willcocks

Birthday Carol, scored for SATB voices, is one of Willcocks's lesser-known contributions. Its text -- written by Willcocks himself -- celebrates joy, unity, and praise rather than a literal birthday. Opening with the exultant call to "rejoice today with one accord," the piece evokes the angelic proclamation of Luke 2, echoing the familiar "Glory to God in the highest" that lies at the heart of the Christmas story. Musically, it balances rhythmic vitality with flowing harmonic lines, creating a sense of communal celebration and spiritual exaltation. johnrutter.com/latest-blog/remembering-david-willcocks-1919-2015

The narrator of the carol is neither an angel, nor a shepherd, nor God, but a present-day voice inviting us to participate in the rejoicing. The choir represents the community of believers, past and present, gathered to celebrate together. Through this voice, the music collapses time, allowing listeners to experience the Nativity as if it is happening here and now. In this way, *Birthday Carol* blends historical narrative with immediate devotion, creating a sense of shared wonder. Its bright harmonies, lively rhythms, and jubilant spirit invite both singers and audience members to enter a timeless celebration of Christ's birth. Within tonight's concert theme of Gloria, the piece resonates as a joyful expression of praise that complements the more contemplative and devotional works in the program.

Rejoice today with one accord, Alleluia,
This is the birthday of our Lord, Alleluia.

Refrain:
Gloria, gloria in excelsis,
Gloria, Gloria Deo!

Shepherds abiding in the field, Alleluia,
To them God's glory was reveal'd, Alleluia. *[Refrain]*

And to the shepherds sore afraid, Alleluia,
An angel said, "Be not dismayed," Alleluia. *[Refrain]*

"Tidings of joy to you I bring," Alleluia,
"Today is born a heav'ly King, Alleluia. *[Refrain]*

"And ye shall find in manger laid," Alleluia,
"The Babe in swaddling clothes arrayed." Alleluia. *[Refrain]*

A host of angels fill'd the sky, Alleluia,
Thus singing praise to God on high: Alleluia. *[Refrain]*

Now join we all the angels throng, Alleluia,
And let our voices swell the song: Alleluia. *[Refrain]*

E.E. Cummings' poem *little tree* first appeared in *The Dial* when he was 26, newly returned from service in World War I. The poem already shows his signature play with punctuation and lowercase "i," signaling the "unnoticed dreamer, the child in the man." Its visual design evokes the shape of a Christmas tree, inviting readers to experience the text both visually and linguistically, with tender, whimsical imagery capturing the quiet joy of a small tree brought into a home. The poem reflects Cummings' dual interests in poetry and visual art -- he was also a self-taught cubist painter -- and demonstrates his careful attention to both line and form. faculty.gvsu.edu/webster/cummings/caps.htm

Composer Steve Heitzeg (b. 1959) mirrors this gentle playfulness in his arrangement, first performed by Una Voci in 2010. His musical lines float and sway like the tree's branches, creating a warm, intimate celebration of winter, light, and the small joys of the season. lithub.com/on-the-e-e-cummings-christmas-poem-little-tree/ Heitzeg has written more than 100 works spanning orchestra, chorus, chamber ensemble, ballet, and film, and his music often emphasizes natural imagery and reflective, meditative moods. In *little tree*, the flowing vocal lines and subtle harmonies allow singers to inhabit the poem's quiet magic while drawing listeners into a reflective, contemplative space. The piece is accessible yet richly expressive, making it a favorite for performers and audiences alike. en.wikipedia.org/wiki/Steve_Heitzeg; opusimprints.com/collections/steve-heitzeg

little tree

little silent Christmas tree
you are so little
you are more like a flower

who found you in the green forest
and were you very sorry to come away?
see i will comfort you
because you smell so sweetly

i will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid

look the spangles
that sleep all the year in a dark box
dreaming of being taken out and allowed to shine,
the balls the chains red and gold the fluffy threads,

put up your little arms
and i'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark or unhappy

then when you're quite dressed
you'll stand in the window for everyone to see
and how they'll stare!
oh but you'll be very proud

and my little sister and i will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

Gloria in Excelsis Deo (Latin for "Glory to God in the highest") opens the great doxology, a hymn of praise used in the Roman Catholic Mass and, in translation, in many other Christian traditions. Its opening echoes the angels' proclamation to the shepherds in Luke 2:14. Originating in Greek at least as early as the third century, the Gloria addresses each Person of the Holy Trinity in turn. In the Latin Vulgate, *altissimis* ("physically highest") sometimes appears in place of *excelsis* ("lofty, elevated"), and the clauses follow a parallel structure and measured rhythm most apparent in the original text. [en.wikipedia.org/wiki/Gloria_\(Rutter\)](https://en.wikipedia.org/wiki/Gloria_(Rutter)); johnrutter.com/product/gloria

Beyond its scriptural beginning, the Gloria quickly became central to early Christian worship. Though its authorship is unknown, it is among the earliest non-biblical hymns incorporated into the liturgy. www.catholic.com/encyclopedia/gloria-in-excelsis-deo By the sixth century it was sung in Rome at Christmas, and by the eleventh century it had become a regular part of Sunday and feast-day services throughout the Western Church -- though still omitted in penitential seasons such as Advent and Lent. www.newliturgicalmovement.org/2024/07/the-gloria-in-excelsis-part-1 As a "Great Doxology," it has long offered worshippers a timeless song of praise, uniting Christians across centuries in the same exclamation: "Glory to God in the highest."

Born in London, John Rutter studied at Highgate School alongside fellow composer John Tavener. His music reflects the French and English choral traditions of the early twentieth century, while also embracing elements of light music and American classic songwriting. His compositions, chiefly choral, range from intimate carols to large-scale works such as *Gloria* and his *Requiem*. Rutter also collaborated with Sir David Willcocks on the influential *Carols for Choirs* series. johnrutter.com/ Overall, this work alternates between exuberant praise and intimate reflection, capturing the full emotional and spiritual sweep of *Gloria*—joy, reverence, and communal celebration.

Rutter's *Gloria*, commissioned by the Voices of Mel Olson and first performed in 1974 in the United States, exemplifies the blend of exuberant celebration and reflective devotion that defines this evening's concert. Its radiant choruses, shimmering brass, and intricate vocal lines capture the very essence of gloria, inviting all present to join in a timeless expression of praise and wonder. [en.wikipedia.org/wiki/Gloria_\(Rutter\)](https://en.wikipedia.org/wiki/Gloria_(Rutter)) Rutter's *Gloria* combines radiant choruses, brass, timpani, percussion, and organ. Its exuberant outer movements and introspective central section capture the very essence of *Gloria*, offering singers and listeners alike a timeless expression of praise and wonder.

I. Gloria in excelsis Deo - Allegro vivace

What to listen for: Listen to the radiant trumpets, brass, timpani, and organ as they set a triumphant, celebratory tone. Notice how the choir's soaring harmonies and rhythmic motifs evoke the angelic proclamation of Luke 2:14.

Gloria in excelsis Deo.

Et in terra pax hominibus bona voluntatis.

Laudamus te,

Benedicimus te,

Adoramus te,

Glorificamus te,

Gratias agimus tibi

Propter magnam gloriam tuam.

Gloria in excelsis Deo.

Glory to God in the highest.

And on earth peace to men of good will.

We praise you,

We worship you,

We adore you,

We glorify you,

And we give thanks to you

For your great glory.

Glory to God in the highest.

II. Domine Deus, Rex caelestis - Andante

What to listen for: Focus on the soft, flowing vocal lines and the delicate accompaniment, which create a reflective, prayerful mood. The absence of brass and percussion allows the voices to shine, highlighting the intimate, devotional text.

*Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesus Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostrum.
Qui sedes ad dexteram Patris,
miserere nobis.*

Lord God, Heavenly King
God and Father Almighty;
The only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer
You who sit at the right hand of the Father,
have mercy on us.

III. Quoniam tu solus sanctus - Vivace e ritmico

What to listen for: Pay attention to the return of full orchestral forces and timpani punctuations, as the choir and instruments build to a jubilant climax. Notice the playful interplay between different voice sections and the instruments, culminating in a radiant, exhilarating finish.

*Quoniam tu solus Sanctus.
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu in gloria Dei Patris.
Amen.*

For You alone [are] the Holy One.
You alone [are] the Lord.
You alone [are the] Most High, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.

Sweets and Savories Reception

The members of Una Vocis and NordKor
request the pleasure of your presence
at a reception
to be held downstairs in the Fellowship Room
immediately following the concert.

We invite you to enjoy
holiday treats, both savory and sweet,
and a cup of non-alcoholic good cheer
as we celebrate the joy of the season.

Gloria!

Guest Instrumentalists

Acacia Scott, Harp

Acacia Scott is a versatile musician, performer, and consultant specializing in the harp, piano, and pipe organ across Iowa. Currently, she serves as Principal Harpist for both the Central Iowa Symphony and the Fort Dodge Area Symphony, as well as Team Organist for the Iowa Wild Hockey team.

Ms. Scott frequently collaborates with renowned ensembles such as the Des Moines Symphony, Iowa State University, Drake University, and Simpson College, in addition to Ballet DSM, Des Moines Playhouse, Cedar Rapids Concert Chorale, Orchestra Iowa, Una Voci Chorale Ensemble, Chorale Midwest, Des Moines Metropolitan Opera, University of Northern Iowa ensembles, Fort Dodge Choral Society, and the Ottumwa Symphony.

Acacia was featured at the 2019 Zenith Chamber Festival and has had the privilege of performing alongside notable artists, including the Music City Hit-Makers, Celtic Woman, The Texas Tenors, Capathia Jenkins, Sarah Brightman, Brandi Carlile, and Beck.



Rutter's *Gloria*

John Rutter's *Gloria* is propelled by a vivid, jubilant accompaniment of brass, percussion, and organ that amplifies the work's celebratory spirit.

Brilliant trumpet fanfares and the warm resonance of horns and trombones shape a sound world that is both majestic and richly colored, demanding precision, stamina, and artistry from its players.

The percussion section adds rhythmic vitality, from the commanding presence of timpani and bass drum to the crisp articulation of snare drum and the occasional sparkle of lighter instruments—parts that require both technical accuracy and sensitive musicality.

Beneath these vibrant layers, the organ provides a steady harmonic anchor, offering both strength and spaciousness without ever overshadowing the choir. Together, these forces create a modern yet liturgically grounded sonic landscape—one that propels the music forward with energy, deepens its reflective moments, and illuminates the choral writing with festive exuberance.

All of tonight's brass, percussion, and organ musicians are drawn from the north Iowa community, bringing exceptional skill and commitment to a score that challenges performers even as it delights audiences.

Andrew Piper, Trumpet 1

Cole Hobza, Trumpet 2

Ellie Clark, Trumpet 3

Mat Hardee, Trumpet 4

Mike McEniry, Trombone 1

Steve Vandenberg, Trombone 2

Kevin Schultz, Bass Trombone

Bennett Walker, Tuba

Antonio Lopes, Percussion

Maggie Gerriets, Percussion

Leah Groh, Organ

Beer Choir

a collaboration between
Una Vocis and Fat Hill Brewing

Beer Choir is a fun, laid-back event where people who love to sing and enjoy a good beer come together to do both!

Founded in the Twin Cities, Beer Choir brings together community members for a lighthearted evening of singing songs—no experience necessary, just a love for music, beer, and good company.

Whether you think you can't sing or you're a seasoned vocalist, everyone is welcome at 7PM at Fat Hill on the third Monday of the month!

Haven't attended one yet? YOU'RE IN LUCK!

**The December Beer Choir is
THIS MONDAY, 7PM at Fat Hill!**

Grab a pint, raise your voice, and join in the fun—because everyone sounds great when they're singing with a beer in hand!

Our Shared History

As Una Vocis moves into a third decade of music and fellowship, we invite current and former choir members, as well as our cherished audience, to share the stories of their experiences with us.

Whether you've sung with us or simply listened to our performances, *your story is an essential part of our journey.*

We'd love to hear how our music has touched your life over the years.

**Send your memories to Una Vocis, P.O. Box 494, Mason City 50402 or
george.riesen@unavocis.org.**

Together, let's reflect on the past two decades and look ahead to the next twenty years of making music, building community, and creating lasting memories.

Artistic Leadership

Dennis Lee, Una Voci Artistic Director

Dennis Lee, founder and artistic director of Una Voci, grew up in Mason City and holds an associate's degree in pre-engineering from NIACC and a Bachelor of Arts degree in vocal music performance from Iowa State University. He currently directs the choir at Trinity Lutheran Church in Mason City, and remains an active presence in North Iowa's musical and nonprofit communities.



Over the years, Dennis has directed choral works for the North Iowa Chapter of the American Guild of Organists, led numerous performances of Handel's *Messiah* during his 25-year tenure as Director of Music at First Presbyterian Church, and directed productions for both Mason City Community Theatre and Stebens Children's Theatre—including *Fiddler on the Roof* and *Amahl and the Night Visitors*. He also served as adjunct music faculty at Waldorf College, directing Sangkor, the collegiate women's choir. In addition to his musical endeavors, Dennis is a board member for the Cerro Gordo County Community Foundation and North Iowa Human Powered Trails. He enjoys exploring the region's trails on his mountain bike, waterskiing in the summer months, and spending time with his family.

Before returning to Iowa in 1995, Dennis and his wife Camille lived in Seattle, where they sang with the Seattle Symphony Chorale. His enduring passion for choral music and community building continues to shape the mission and spirit of Una Voci.

Leah Groh, Una Voci Accompanist



Leah grew up just down the road in Rockwell, involved heavily in piano, vocal music, and a variety of instruments from a young age with her mom and sister. This carried on throughout high school and college. While attending Wartburg College in Waverly, Leah sang in Wartburg Choir, St. Elizabeth's Chorale, and Chapel Choir; she also played piano for multiple ensembles and classmates in rehearsals, concerts, and recitals. Since graduating with a bachelor of arts degree in voice, Leah has shared her vocal and instrumental talents with numerous churches and groups around the central and north Iowa areas. She has sung with Una Voci since 2014, also providing piano support for soprano sectionals. Since 2021, Leah has served as the keyboardist and a vocalist for the praise band at St. James Lutheran Church.

During the week, you can find Leah in the Cerro Gordo County Treasurer's Office where she has worked as a clerk for the last five years. When not working, singing or playing an instrument, Leah is spending time with her family: her boyfriend Wade, twelve-year-old Sam, and Nadia the cat. She also loves running, road trips, baking, and watching Minnesota sports teams.

Melissa Shallberg, NordKor Director & Una Voci Vocal Coach

North Iowa native, Melissa Shallberg and family moved home in 2011. That August Mel began her tenure with Una Voci. She holds a bachelor's degree in Music Education from Iowa State University and a master's degree in Music Education with an emphasis in Choral Pedagogy from the University of Kansas. Mel's passion for helping young singers succeed led to the creation of NordKor, the premiere community youth choir in our area. In addition to directing NordKor and serving as Vocal Coach for Una Voci, Mel teaches at Waldorf University in Forest City, is serving as a Guest Conductor at Forest City Middle School, consults and coaches area choral music programs, and is Secretary for the Board of Trustees of the William Baker Choral Foundation.



Kylie Hansen, Una Voci Artist-in-Residence



Kylie Hansen, soprano, is a 2025 graduate of the Royal Welsh College of Music and Drama (RWCMD) where she studied under Gail Pearson. While there, Kylie was a member of the BBC National Chorus of Wales, appearing with them on national television for Handel's *Messiah*. She also sang alongside the Welsh National Opera Chorus in concert, and performed the role of Susanna in *Le Nozze di Figaro*. At Belmont University, Kylie performed the role of Valencienne in *The Merry Widow*, and won the Concerto Competition for voice. Her future plans include moving to Boston and studying Voice Pedagogy at Berklee College of Music next fall.

Una Voci Members

Performing in Tonight's Concert

Dennis Lee, Artistic Director

Leah Groh, Accompanist

Soprano

Holly Briggs
Leah Groh
Kylie Hansen
Jan Hendrickson
Rhiannon Lillquist
Mara Ouverson
Melissa Shallberg

Alto

Glee Crippin
Mary Groh
Camille Lee
Ashley McLaughlin
George Riesen

Tenor

Ryan Bowman
Andrew Clausen
Dan Gerriets
Jeff Hines
Alex Hitt
Kent Mechler
Mike Ostrander
Rod Pump

Bass

Lawrence Guadagnoli
Bill Haun
Mark Johnson
Skyler Lee
Marcus Lundberg
Dave Melby
Bob Peshak
Jacob Riesen

NordKor Members

Performing in Tonight's Concert

Melissa Shallberg, Director

Colby Gochanour, Accompanist

Mikayla Christiansen
Jacob Doolittle
Jillian Doolittle
Josie Doolittle

Charlie Hines
Julia Hines
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Una Vocis Premieres

All are world premieres unless otherwise noted.

* Denotes works commissioned by Una Vocis Choral Ensemble.

2005 -- A Century of Choral Music
The Sixty-Seventh Psalm -- Stephen Paulus

2008 -- Composers' Gift
entre no -- Geoff Delperdang
your little voice -- Geoff Delperdang
If I Forget Thee, O Jerusalem
(U.S. Premiere) -- Nimrod Borenstein
Idols -- Nimrod Borenstein
The Voice of Melody -- Nimrod Borenstein
Unresolve -- William Backlin
As I Am -- William Backlin
Fear Not, My Flock -- Maedeane Sappenfield

2009 -- ICDA Guest Choir
A Fantasia of French Carols -- Carl Staplin

2010 -- Out of the Depths
**De Profundis Clamavi* -- William Backlin
Meteorological Madrigal -- William Backlin

2011 -- ICDA Guest Choir
Etchings of Time -- Ralph Kendrick

2012 -- Goodnight Moon
**Goodnight Moon* -- Eric Whitacre

2012 -- Alleluia
Away in a Manger -- Mary Jane Crail

2013 -- The Voices
In the palm of your hand -- Britlin Lee Losee
The Silver Lining -- Britlin Lee Losee
**The Voices* (Iowa Premiere) -- Dale Warland

2014 -- We Will Be Glad!
**Trust and Kindness* -- Alice Parker

2014 -- Emerging Sound
**Heaven-Haven* -- Connor Koppin
A Clear Midnight -- Michael Betz

2015 -- Nexus
**Negative Spaces* -- Ola Gjeilo

2015 -- My Lord Has Come
Ave Maria (SATB premiere) -- Britlin Lee Losee

2016 -- This Child, This Light
**Joseph* -- Timothy Takach

2017 -- Eternal Bloom
**Each Morning She Walks* -- Charles Anthony Silvestri

2019 -- Joy to the World!
If You Want -- Nathan Elsbernd

2020 -- Una Vocis Online Fundraiser
**Turning Twilight* -- Amelia Ouverson

2021 -- Frank Lloyd Wright celebration
**To Build a Home* -- Amelia Ouverson

2022 -- Prairie Christmas
Away in a Manger -- Mary Jane Crail

2025 -- Unclouded Day
It Comes to Light -- Henry Mauser
**We Are Phoenix* (selections--Iowa premiere) -- Tim Takach

We invite you to designate memorial or celebratory tributes to the Una Vocis Commissioning Fund. Your gift will support Una Vocis in fulfilling its goal to cultivate and celebrate the connections among audience, singers, and composers.

Music Dedications

One way the community can support Una Vocis is through the donation of music.

Below is the list of dedications and donors for **Gloria**.

<i>Christmas Carols, Volume 2</i> arr. Ola Gjeilo <i>Away in a Manger</i> <i>The Holly and the Ivy</i> <i>Coventry Carol</i> <i>The First Nowell</i>	<i>Given in the spirit of Christmas</i> by Dennis & Camille Lee
<i>Spotless Rose</i> Ola Gjeilo	<i>Given in appreciation for the Tomson family's support of Una Vocis</i> by George Riesen
<i>The Rose</i> Ola Gjeilo	<i>Given in honor of our family Roses</i> by Dave & Melissa Shallberg
<i>Sankta Lucia</i> trad. Neapolitan	<i>Available for sponsorship</i>
<i>Angels' Song</i> Gene Grier & Lowell Everson	<i>Available for sponsorship</i>
<i>Carol of the Bells</i> arr. Peter Wilhousky	<i>Available for sponsorship</i>
<i>Vivaldi's Gloria</i> arr. Patrick Liebergen	<i>Available for sponsorship</i>
<i>Ave Maria</i> Franz Biebl	<i>Given in memory of Jeanette Gerriets</i> by Dan Gerriets
<i>Birthday Carol</i> David Willcocks	<i>Given in celebration of family</i> by Bill & George Riesen
<i>Little Tree</i> Steve Heitzeg	<i>Given in celebration of Christmas and singing</i> by Doug & Jolene McWilliams
<i>Gloria</i> John Rutter	<i>Given in memory of Bob Snyder, beloved bass and devoted member of</i> <i>the Una Vocis Board</i> by his fellow singers
<i>Still, Still, Still</i> arr. Norman Luboff	<i>In loving memory of our mom, Dee Leaman; she knew</i> <i>the day he was born, Jay had the lungs to sing</i> by Jay & Kris Leaman

Contributors 2025

Every effort has been made to include all donors and donations.

If you discover an error, please contact George Riesen at 641-424-2904 so the correction can be made. Thank you!

Some gift designations: *Joe Loebach Memorial +Robert Snyder Memorial #Celebration of Bill & George's 35th Anniversary

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Skyler Lee tunes the piano at our concert venues prior to our concerts.

Trinity Lutheran Church supports Una Vocis by providing rehearsal space.

Dennis and Camille Lee provide office & storage space, maintain our website, design our posters, tickets, advertising, and program cover art.

George Riesen researches and writes the programs and many other volunteer activities.

The families of Una Vocis members support the choir by encouraging our participation in singing.



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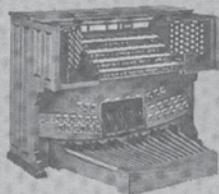
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Most of the day-to-day support of Una Vocis is contributed by choir members and other unpaid volunteers, but in order to pay musicians, rent venues, print programs and posters, carry insurance and purchase music, we need your support!



Please donate online or send your tax deductible contribution to: Una Vocis

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