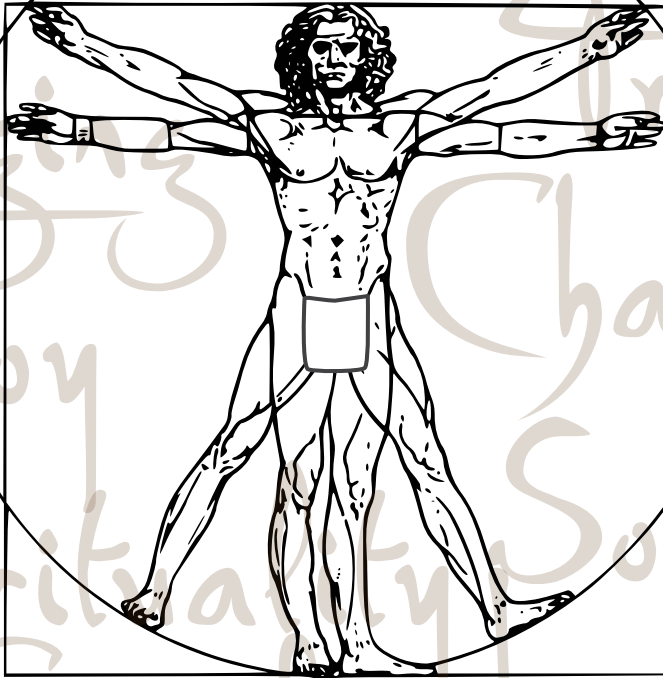


 **UNA
VOCIS** and *NordKor*

Humanity

A choral concert exploring the human experience



Saturday, May 11, 2024 7:00 PM

Humanity

Please Silence Your Phone

Una Vocis

Sing Joyfully
Ad Sciendam
Little Elegy
Prelude

William Byrd
Shulamit Ran
Stephen Paulus
Ola Gjeilo

Una Vocis and NordKor

Seal Lullaby

Eric Whitacre

NordKor

All Things Bright and Beautiful
Jabberwocky
When I Grow Up / Naughty
The Road Not Taken
Ad Astra

Arr. John Rutter
David L. Brunner
Arr. Mac Huff
Randall Thompson
Jacob Narverud

Una Vocis and NordKor

I Love You / What a Wonderful World
Soloist: Mara Ouverson

Arr. Craig Hella Johnson

Una Vocis

Trust and Kindness
Rejoice in the Lamb

Alice Parker
Benjamin Britten

Rejoice in God, O ye Tongues
For I will consider my Cat Jeoffry - *Soloist: Melissa Shallberg*
For the Mouse is a creature of great personal valour - *Soloist: Jan Hendrickson*
For the flowers are great blessings - *Soloist: Mike Ostrander*
For I am under the same accusation with my Savior
For H is a spirit - *Soloist: Colton Ironside*
For the instruments are by their rhimes
Hallelujah from the heart of God

The Day is Done

Stephen Paulus

Humanity

A choral concert exploring the human experience

A Letter from Dennis

Dave and Melissa Shallberg's daughter, Anni, graduates next weekend. Watching Melissa travel this journey of launching their daughter brings back memories of Camille and my sons as they chose paths of their own. This period in a young person's life is a touchstone for them and their parents. It brings to mind the line from Ecclesiastes: "To everything there is a season, a time for every purpose under heaven." This concert evokes those seasons, those touchstones nearly every one of us experiences in our turn; however much we value our independence and individuality, there are universal aspects to the experience of being human. Tonight Una Vocis and NordKor sing of joy and loss, of resilience and determination, of striving for wisdom and reveling in the absurd.

Alongside moments of joy and celebration such as those expressed in William Byrd's *Sing Joyfully* and Craig Hella Johnson's *I Love You / What a Wonderful World*, humans also experience loss and grief. Stephen Paulus' *Little Elegy* speaks to the early throes of grief for a loved one, that period when it is inconceivable that birds could continue to sing or roses grow. Coping with the death of loved ones is (or will be) a universal experience that ultimately shapes our resiliency and capacity for empathy.

Life is filled with challenges and obstacles that test our strength, resilience, and perseverance. Whether facing personal hardships, societal injustices, or natural disasters, navigating adversity is an inevitable challenge of the human journey. *Rejoice in the Lamb* features lyrics culled from the poetry of Christopher Smart which he wrote while in a mental asylum. NordKor, performing *Don't Want to Grow Up / Naughty* from *Matilda the Musical*, sings defiance and determination to overcome obstacles in Matilda's path.

We all seek to find purpose and meaning in our lives. Shulamit Ran's *Ad Sciendam* finds that purpose and meaning in the Book of Proverbs; pursuing knowledge and seeking understanding leads to wisdom, which in turn leads to justice, judgment, and equity. Balancing the sublime to the ridiculous, NordKor celebrates Lewis Carroll's nonsensical poem Jabberwocky. Deep contemplation and vivid imagination both enrich our common humanity.

The realization that our experiences are a part of the common human experience as opposed to exclusive experience is important. It keeps us grounded on the fact that you are never alone and that your experience will enable you to connect to another person in the world. It is my hope that you can connect to the music in tonight's program, and we can all be brought together in these musical moments.

"To everything there is a season,
A time for every purpose under heaven" Ecclesiastes 3:1

This evening is a time to sing

Dennis Lee, Artistic Director
Una Vocis Choral Ensemble

Building on the musical heritage of North Iowa, the mission of Una Vocis 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.

Humanity

Please silence your phone.

Sing Joyfully

William Byrd

With its lively rhythms and jubilant harmonies, this Renaissance masterpiece exudes a sense of exultation and praise. It captures the universal human impulse to express joy and celebration, transcending cultural and temporal boundaries to uplift the spirit and inspire feelings of optimism and hope.

Scholars are unsure of the exact composition date of Byrd's *Sing Joyfully* based on Psalm 81.1-4, but agree that it falls somewhere between 1580 and 1590. William Byrd (c. 1539-1623) was living during the tumultuous Tudor period, spanning the surety of Medieval Catholicism and incipient Protestant Reformation in England. Politics and religion were intimately tied. Byrd was born during the reign of Henry VIII, who in 1520 had been awarded the title Defender of the Faith by Pope Leo X; by 1528, however, Henry sought a divorce from his first wife, Catherine of Aragon, with whom he'd failed to beget a surviving son. At the time, women were not in the line of succession. Leo X's successor, Clement VII, needed the political support of Catherine's uncle and refused Henry his divorce. Henry separated from the Catholic Church, dissolved the monasteries to add their wealth to the royal treasury, and married Anne Boleyn. Though Mary (Catholic daughter of Catherine) and Elizabeth (Protestant daughter of Anne) survived childhood, it was not until the birth of Edward (Protestant son of Jane Seymour) that Henry considered his line secure; Henry would marry three more times but produced no more children. Edward took the throne at nine years of age, ruled for six, and passed away at fifteen. Mary, his sister and heir, swung the country back to Catholicism and services in Latin; Elizabeth succeeded her sister in 1559 and once again made the country Protestant, but a less fervently and intolerant Protestant than her brother's sensibilities or the Catholicism of her sister, bringing the "middle way" and greater stability to England. Amidst all this religious turmoil, with martyrs on both sides, William Byrd became one of the most prolific and respected composers of his time. *Britannica Online Encyclopedia*

Though a devout Catholic, Byrd's religious beliefs "did not prevent him from contributing memorably to the repertory of Anglican Church music." *Britannica Online Encyclopedia* One of his most popular pieces and written late in his career, *Sing Joyfully* is scored for six voice parts: two sopranos, two altos, one tenor and one bass and employs English rather than Latin.

Listen for Byrd's use of word painting. Hear the brass fanfare in "Blow the trumpet in the new moon," the plucking of strings in "the pleasant harp," and the more smooth bow strokes of "the viol." Incidentally, a viol is not a violin. A "viol, also called *viola da gamba* (da gamba meaning between the legs) [is a] bowed, stringed musical instrument used principally in chamber music of the sixteenth to the eighteenth century. The viol shares with the Renaissance lute the tuning of its six strings (two fourths, a major third, two fourths)." It is about the size of a viola, but played vertically like a cello. A timbrel is an ancient Middle Eastern instrument similar to a tambourine. www.britannica.com/browse/Musical-Instruments

Sing joyfully unto God our strength;
sing loud unto the God of Jacob.

Take the song and bring forth the timbrel,
the pleasant harp, and the viol.

Blow the trumpet in the new moon,
ev'n in the time appointed, and at our feast day.

For this is a statute for Israel,
and a law of the God of Jacob

This contemporary choral work explores the theme of knowledge and discovery, reflecting the human quest for understanding and enlightenment. Through its intricate harmonies and evocative text, it celebrates the pursuit of truth and the excitement of intellectual exploration, resonating with the universal desire for wisdom and insight.

Shulamit Ran (b. 1949), "a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel's most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music." <https://music.uchicago.edu/people/shulamit-ran>

"With the intent of providing a grand statement of praise in pursuit of knowledge, my texts of *Ad Sciendam* were selected from the first chapter of The Book of Proverbs, where wisdom, understanding, and learning are highlighted as a means to justice, judgment, and equity. I have used the original Hebrew texts, freely combining and interweaving them with Latin and English in multiple translations. This piece was commissioned in celebration of the University of Chicago's 500 convocation [October 9, 2009]." *Notes From the Composer*

Note from program researcher, George Riesen: My appreciation for *Ad Sciendam* has grown with familiarity. I perceive Ran's repetition of text and stacking among the voices as an expression of how knowledge grows on a foundation of earlier knowledge. I'm struck by how often she uses fifths either as the interval of a jump or as the span of a run. Many times basses toggle between the first (dominant) and the fifth (tonic) notes of a scale. Western ears recognize this interval as a foundation on which music frequently builds. The challenge of shifting languages and chords seems to me to express the challenge and excitement of intellectual pursuit, the deepening of understanding, and the joy of learning. In an interesting way, the process of coming to appreciate this piece proved an example of call "to know" and "understand."

Adapted from Proverbs 1.2-5

English: To know wisdom; receive instruction of wisdom; to understand; to receive words of prudence, and instruction of words; let the wise know the one who understands, and increase in learning; justice, judgment, and equity

Hebrew: *Imrei bina; la'da'at chochma u'musar; tzedek u'mishpat u'meisharim*

Latin: *Ad sciendam, sapientiam ad disciplinam; prudentiae, justitiam prudentiae; ad intelligenda verba; et suscipiendam eruditionem, justitiam, equitatum*

Motto of the University of Chicago: *Crescat scientia vita excolatur* [literally: "knowledge grows; life is cultivated" (enriched/perfected)]; the motto in English is styled: "Let knowledge grow from more to more; and so be human life enriched."

With its tender melodies and poignant lyrics, this piece reflects on the fragility and transience of life. It speaks to the universal experience of loss and grief, offering solace and comfort in the face of sorrow. Through its gentle beauty and emotional depth, it reminds us of the interconnectedness of joy and sorrow in the human journey.

Stephen Paulus (1949-2014) "was a prolific American composer of classical music. He wrote over 600 works for chorus, opera, orchestra, chamber ensemble, solo voice, concert band, piano, and organ, receiving premieres and performances throughout the world as well as a Grammy nomination for Best Contemporary Classical Composition in 2015." <https://stephenpaulus.com/pages/biography>

An elegy is a poem or song of lament. Paulus' composition, *Little Elegy*, was written for the 2010 Unitarian Universalists Musicians Network summer meeting in Madison, Wisconsin. Poet Elinor Wylie (1885-1928) led a short but intense life filled with drama and tragedy. She admired the Transcendental and English Romantic poets, and her work often features an intense focus on a narrow topic and employs short lines of only a few syllables. www.poetryfoundation.org/poets/elinor-wylie Wylie appears to have used *withouten* (an archaic form of *without*) to establish in the first line the poem's metre, a trochee (DAH-da) followed by an iamb (da-DAH). Paulus reinforces this trochaic-iambic dimeter (having two metrical feet per line) by writing his setting in 3-2 meter to emphasize the stressed syllable in each foot.

Withouten you
No rose can grow;
No leaf be green
If never seen
Your sweetest face;

No bird have grace
Or pow'r to sing;
Or anything
Be kind, or fair,
And you nowhere.

Prelude

Ola Gjeilo

Inspired by Scandinavian folk music, *Prelude* is a joyful piece with rousing opening and closing portions that frame an ethereal middle. The opening and closing feature altos and bases singing a *drone*. You'll likely think of bagpipes! Common in folk and Medieval music, a *drone* is any notes played or sung continuously through a song, usually the tonic and the perfect fifth. Since the drones are set, droning genres don't change key, although this piece changes key in the middle portion when no drone is sounding.

Ola Gjeilo (1978) writes of this work: "Named *Prelude* despite its Latin text, I conceived of this piece as a concert opener, a type of introductory or entrance music. Of simple ABA form, its joyful and celebratory starting and closing sections frame a more serene middle part. *Prelude* synthesizes ideas from two of my earlier choral works. *Nya Vagar* and *Exultate, Jubilate*. I reworked my favorite parts from each of those compositions and created a new and what I hope is a strong and moving piece of music." *About the Work, provided by Gjeilo*

Gjeilo studied at the Norwegian Academy of Music and the Royal College of Music in London, and recently completed his Master's degree in composition at Julliard. He is the recipient of the Gretchaninoff Memorial Prize and was a winner of the 2005 Julliard Composers' Orchestral Work Competition. *About the Composer, provided by Gjeilo*

Prelude, cont.

*Exultate, Jubilate
O vos animae beatae
Exultate, Jubilate
Summa Trinitas revelatur
Et ubique adoratur,
Date gloriam,
Date illi gloriam
Summa Trias adoratur,
Date illi gloriam.*

*Tu virginum corona
Tu nobis pacem dona.
Tu consolare affectus,
Unde suspirat cor.
Alleluia.*

Rejoice, resound with joy.
O you blessed souls,
Rejoice, resound with joy,
The Great Trinity is revealed
And everywhere adored;
Give glory,
Give It glory,
The Great Triad is adored,
Give It glory.

You, o crown of virgins,
Grant us peace,
Console our feelings,
From which our hearts sigh.
Alleluia.

Seal Lullaby

NordKor & Una Vocis

Eric Whitacre

Inspired by Rudyard Kipling's poem, this enchanting lullaby celebrates the bond between parent and child. Its soothing melodies and ethereal harmonies evoke feelings of tenderness and love, capturing the universal experience of nurturing and protection. It speaks to the timeless theme of parental devotion and the innocence of childhood, touching hearts across cultures and generations.

So familiar are most of us with the Disney version of *The Jungle Book*, that we may not realize that it is not a single story but is instead a series of short fables, portraying animals anthropomorphically to teach moral lessons. *The Seal Lullaby* is one such fable; Kotick, a rare white-furred Northern fur seal searches for a new home for his people where they will not be hunted by humans. Each fable within *The Jungle Book* is preceded by a short poem, and that poem is what Whitacre agreed to set to music when approached by a major film studio. Eric Whitacre writes that he was struck by the beautiful words and that a sweet, Disney-esque song seemed to flow from him. He sent his composition to the studio but received no response; when he finally contacted them, he was told they had scrapped the project and had "decided to make *Kung Fu Panda* instead." Listen for the swell of the waves and for the comforting tone of the mother seal as she sings her pup to sleep.

Notes from the Composer

"Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of The Juilliard School. He is currently Visiting Composer at Pembroke College, Cambridge University (UK) and is an Ambassador for the Royal College of Music (London). He recently completed two terms as Artist in Residence with the Los Angeles Master Chorale. In the 2022-2023 season, the Cincinnati Pops and the National Symphony Orchestra premiered a new commission: Prelude in C. Eric is proud to be a Yamaha Artist." <https://ericwhitacre.com/biography>

*Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.*

*Where billow meets billow, there soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.*

This beloved hymn celebrates the beauty and diversity of the natural world. With its uplifting melodies and joyful lyrics, it conveys a sense of awe and reverence for creation, reminding us of the interconnectedness of all living things. It speaks to the universal human longing for harmony and peace, inspiring gratitude and wonder for the wonders of life.

Composer's Note: " Cecil Frances Alexander was born in Dublin in 1818 into the Protestant Ascendancy, the daughter of a land agent to the Earl of Wicklow; she married a clergyman who became the Archbishop of Armagh. Today she is remembered chiefly for three enduring hymn texts, *There is a green hill far away*, *Once in royal David's city*, and *All things bright and beautiful*, but in her own day she was noted not only as a writer of Christian verse but also as a follower of the Oxford Movement [a high-church movement within the Church of England that led in the 1830s to Anglo-Catholicism www.britannica.com/event/Oxford-movement] and a generous supporter of various charitable causes including a home for fallen women. *All things bright and beautiful*, first published in 1848 in her very successful collection *Hymns for Little Children*, owes more to eighteenth-century pantheism -- seeing God in nature -- than to the more ritualistic imagery of Keble and Newman. Her original third verse, "The rich man in his castle, The poor man at his gate, God made them high or lowly, And ordered their estate", bespeaking a now unpalatable Victorian social determinism, was omitted for the 1931 edition of *The English Hymnal* and all subsequent hymnals. The remaining verses are delightfully easy to remember (helped by the happy alliteration in the first verse), childlike without being childish, filled with the wonder of creation expressed in plain but poetic words. *Note by composer John Rutter (b. 1945)*

Susan Gillingham in her book *Psalms through the Centuries*, posits that the lyrics for this hymn may have been inspired by Psalm 104, verses 24 and 25: "Oh Lord, how manifold are thy works! in wisdom hast thou made them all: the earth is full of thy riches. So is this great and wide sea, wherein are things creeping innumerable, both small and great beasts". Others feel it was inspired by a verse from Samuel Taylor Coleridge's 1834 *The Rime of the Ancient Mariner*: "He prayeth best, who loveth best; All things great and small; For the dear God who loveth us; He made and loveth all." www.methodist.org.uk James Herriot (pen name of James Alfred Wight) used lines from the hymn as titles for his series of veterinary story collections. www.pbs.org/wgbh/masterpiece/specialfeatures/the-books-of-james-herriot/#

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

The purple-headed mountain,
The river running by,
The sunset and the morning,
That brightens up the sky;

He gave us eyes to see them,
And lips that we might tell
How great is God Almighty,
Who has made all things well.

Each little flower that opens,
Each little bird that sings,
He made their glowing colors,
He made their tiny wings.

The cold wind in the winter,
The pleasant summer sun,
The ripe fruits in the garden,
He made them every one.

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

Based on Lewis Carroll's whimsical poem, this playful and imaginative piece celebrates the power of language and creativity. Through its inventive melodies and lively rhythms, it captures the universal joy of storytelling and the wonder of the imagination. It invites listeners to enter a fantastical world of nonsense and adventure, embracing the magic of childhood and the limitless possibilities of the human mind.

The poem *The Jabberwocky* appears in *Through the Looking-Glass and What Alice Found There* (dated 1872; actually published December 1871) by Lewis Carroll, the pseudonym of Charles Lutwidge Dodgson. A gifted mathematician and instructor at Christ Church, Oxford and deacon in the Church of England, Dodgson (1832-1898) wished to keep his academic publications separate from his literary and poetic writings. "Dodgson arrived at this pen name by taking his own names Charles Lutwidge, translating them into Latin as *Carolus Ludovicus*, then reversing and retranslating them into English. He used the name afterward for all his nonacademic works." www.britannica.com/biography/Lewis-Carroll/The-riddle-of-Lewis-Carroll

David L. Brunner sets Carroll's poem to take full advantage of its marvelous plot and onomatopoeic elements. He notes: "Lewis Carroll's playful language and vivid description of the Jabberwocky has captivated me for many years and the invitation to write a piece for the 2012 Sing A Mile High Children's Choir Festival in Denver was finally the occasion to set it to music.... The music is all about dramatic story-telling -- angular melody, strongly defined rhythm, and some quirky bits of harmony combine to provide singers the opportunity to use text and tone to bring the spectacle to life." <http://davidbrunner.com/music-for-treble-choirs/>

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

He took his vorpal sword in hand;
Long time the manxome foe he sought --
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

The Encyclopedia Britannica describes writer Roald Dahl (1916-1990) as “a British writer who was a popular author of ingenious and irreverent children’s books.” Dahl’s *James and the Giant Peach*, *Charlie and the Chocolate Factory*, *Fantastic Mr. Fox*, and *Matilda* have all delighted children in both book and film form. *When I Grow Up / Naughty* is a medley from *Matilda the Musical*; the music has been arranged by Mac Huff from the original music and lyrics by Tim Minchin.

Dahl attended a series of British boarding schools as a youth; he experienced hazing and bullying as well as unsympathetic instructors and head masters. He immortalized many of his adversaries in his writing. “Unlike most other books aimed at a young audience, Dahl’s works had a darkly comic nature, frequently including gruesome violence and death. His villains were often malevolent adults who imperiled precocious and noble child protagonists.” www.britannica.com/biography/Roald-Dahl

When I grow up, I will be tall enough
to reach the branches that I need to reach
to climb the trees you get to climb
when you’re grown up.

And when I grow up, I will be smart enough
to answer all the questions
that you need to know the answers to
before you’re grown up.

And when I grow up, I will eat sweets ev’ry day
on the way to work and I might go to bed
late ev’ry night.

And when I wake up when the sun comes up
and I will watch cartoons
until my eyes go square and I won’t care
‘cause I’ll be all grown up, when I grow up.

And when I grow up, I will be strong enough
to carry all the heavy things you have to haul
when you are grown up.

And when I grow up, I will be brave enough
to fight the creatures that you have to fight
beneath the bed each night to be grown up.

And when I grow up, I will have treats ev’ry day
and I will play with things that mum
pretends that mums don’t think are fun.

And when I grow up, when the sun comes up
and I will spend all day just lying in the sun
and I won’t burn ‘cause I’ll be all grown up,
when I grow up.

Jack and Jill went up the hill
to fetch a pail of water,
so they say.
The subsequent fall
was inevitable.
They never stood a chance,
they were written that way.
Innocent victims of their story.

Like Romeo and Juliet; ‘twas written in the stars
before they even met, that love and fate
and a touch of stupidity
would rob them of the hope of living happily.
The endings are often a little bit gory.
I wonder why
they didn’t just change their story?

We’re told we have to do what we’re told
but surely sometimes you have to be
a little bit naughty.

Just because you find that life’s not fair
it doesn’t mean
you just have to grin and bear it.
If you always take it on the chin and wear it,
nothing will change.

Even if you’re little you can do a lot,
you mustn’t let a little thing like “little” stop you.
If you sit around and let them get on top,
you might as well be saying
you think that it’s okay and that’s not right!

And if it’s not right, you have to put it right.
But nobody else is gonna put it right for me.
Nobody but me is gonna change my story.
Sometimes you have to be a little bit naughty.

Inspired by Robert Frost's iconic poem, this introspective piece reflects on the choices and challenges of life's journey. Through its haunting melodies and rich harmonies, it captures the universal experience of decision-making and self-discovery, inviting listeners to reflect on the paths they have chosen and the roads left unexplored. It speaks to the timeless theme of personal growth and the courage to follow one's own path, resonating with the human quest for meaning and fulfillment.

The first movement of Randall Thompson's monumental *Frostiana* (1959), *The Road Not Taken* is one of the most frequently performed of the seven poem pieces by Robert Frost and set by Thompson, though *Stopping by Woods on a Snowy Evening* is also a popular stand-alone piece.

The poem makes clear that every choice involves the loss of opportunity and that choices are painful because they must be made with incomplete information. Several members of NordKor stand on that precipice, leaving behind the familiar rhythms of high school academics and sports, of spending time with family and friends, of singing under Melissa's direction. These young adults have all made choices about the next phase of their lives. Every choice may be a beginning, but it is also an ending, and having to choose cuts off knowledge of the alternate choice, such that the person choosing will never know if they made the "right" choice. www.poetryfoundation.org/articles/89511/robert-frost-the-road-not-taken

The final line is a subtle reminder that the only thing one can know about the choices one makes in life is that they make "all the difference"—but how, or from what, neither the poem nor life provide any answer.

Note that the poem is careful not to state that choosing the road less traveled has necessarily made a positive difference. Many people read the poem straightforwardly, and believe the choice did make "all the difference." The poem, however, is not clear about whether the speaker's final assertion is true.

The poem implies that it's less important whether the speaker's *choice* actually "made all the difference" than it is that he or she believes that it did. In this reading, the poem recognizes that the speaker—and all people—fictionalize their lives by creating meaning where there may not be any, but portrays such meaning-making not as fraudulent, but rather as a part of being human." www.litcharts.com/poetry/robert-frost/the-road-not-taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

I shall be telling this with a sigh,
Somewhere ages and ages hence:
Two roads diverged in a wood, and I --
I took the one less traveled by
And that has made all the difference.

"With a pulsating and highly rhythmic piano accompaniment, composer Narverud's *Ad Astra* radiates energy. Filled with hope and empowerment, the text reads, 'To the stars through difficulties, look upward, move forward, leave all cares behind.' *Ad Astra* is an impressive, yet accessible piece." www.carlfischer.com/cm9618-ad-astra.html

Jacob "Jake" James Narverud (b. 1986) is an American composer, arranger, lyricist, conductor, and pianist of Norwegian descent who began his music career as an F Horn player in his fifth grade band. Band led to choir, which led to arranging and composing. "Narverud began playing piano by ear in his high school music room while his father was an evening custodian at Jefferson West High School." Known for his eclectic choral catalog, Narverud is internationally recognized for his original compositions, arrangements of Broadway and Popular music, and performance editions of choral works from the Renaissance, Baroque, and Classical eras. He was recently named Composer-in-Residence of the Boston Gay Men's Chorus for 2024. www.jnarverud.com/_files/ugd/c85911_630ac1dfffc2471db1cb3b737fd5109d.pdf?index=true

*Ad astra per aspera, Sursum.
Movere deinceps. Sine cura, post omnes*

To the stars through difficulties.
When you're tired and troubled, and you have lost
your way, don't let hard times lead you astray.
Look upward. Move forward.
Leave all cares behind!

I Love You / What a Wonderful World NordKor & Una Vocis Arr. Craig Hella Johnson

I Love You / What a Wonderful World intertwines two classic songs to create a rich tapestry of emotions. *I Love You* is a declaration of the profound connection between individuals. It speaks to the universal longing for love and companionship, highlighting one of the fundamental aspects of human existence. *What a Wonderful World* celebrates the beauty and wonder of life itself. It acknowledges the complexities of the world we live in, yet it encourages us to appreciate the simple joys and miracles that surround us every day.

Together, these songs offer a holistic view of the human experience, encompassing both the intimate, personal realm of love and the broader, collective experience of awe and appreciation for the world we inhabit. Craig Hella Johnson's arrangement weaves these themes together seamlessly, inviting listeners to reflect on the interconnectedness of love, beauty, and the human condition.

We can be together now and forever;
I love you, I love you.
And when I'm prayin', I hear him sayin'
"I love you, I love you."

People all over the world, they're openin' up,
They're comin' around
and they're sayin',
"I love you, I love you, I love you."

We can be together now and forever;
I love you, I love you.
And when I'm prayin', I hear him sayin'
"I love you, I love you."

I see skies of blue and clouds of white,
bright, blessed day and dark, sacred night;
and I think to myself,
"What a wonderful world."

The colors of the rainbow, so pretty in the sky,
are also on the faces of the people going by.
I see friends shaking hands, saying, "How do you do?"
They're really saying, "I love you, I love you."

I hear babies cry, I watch them grow;
they'll learn much more than I'll ever know,
and I think to myself,
"What a wonderful world."

Trust and Kindness was commissioned in loving memory by the family and friends of Glennis Faith Clipperton Lee; it was premiered Una Vocis under the direction of her son, Dennis Lee.

"Psalm 31 is rich in ideas and imagery; I have chosen only a few, familiar verses for this anthem. Musically, a four-measure repeated 'ground' underlies the beginning and ending sections. Its steady motion suggests a continual turning, like that of the stars and planets in their courses. Above it, the choir intones quiet descending phrases of trust and prayer. The contrasting middle section keeps exactly the same tempo, but moves much more lightly, almost jazzily, reflecting joy and confidence." *from the Composer's Note*

"Composer, conductor and teacher Alice Stuart Parker Pyle (1925-2023), known professionally as Alice Parker, was born in Boston, [Massachusetts and] began composing early, and wrote her first orchestral score while still in high school. She graduated from Smith College with a major in music performance and composition, then receiving her master's degree from the Juilliard School where she studied choral conducting with Robert Shaw.

[Parker's] arrangements with Shaw of folksongs, hymns and spirituals form an enduring repertoire for choruses all around the world. In 1985, she founded Melodious Accord, Inc., a non-profit group which presents choral concerts, sponsors workshops, symposia, and [coordinated] her many professional appearances." www.melodiousaccord.org/

In you, O Lord, we put our trust,
You, our rock and refuge.
Guide us, lead us, Lord God of truth.

We will be glad and rejoice in your mercy:
How boundless is your goodness!

In you, O Lord, we put our trust,
Blessed be the Lord,
whose love encircles us with kindness.

Rejoice in the Lamb

Benjamin Britten

This piece, based on the eccentric poetry of Christopher Smart, celebrates the beauty and diversity of creation, emphasizing the inherent worth of all living beings. Through its joyful and exuberant melodies, it conveys a sense of gratitude and reverence for the world around us, highlighting our interconnectedness with nature and the divine.

"The words of the Cantata -- *Rejoice in the Lamb* -- are taken from a long poem of the same name. The writer was Christopher Smart (1722-1771), an eighteenth century poet, deeply religious, but of a strange and unbalanced mind. *Rejoice in the Lamb* was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius. It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and that of the Cantata, is the worship of God, by all created beings and things, each in its own way.

"The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah. In the fourth section Smart takes his beloved cat as an example of nature praising

Rejoice in the Lamb, cont.

God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers -- 'the poetry of Christ.' In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section which speaks of musical instruments and music's praise of God. The final section repeats the Hallelujah. *Note by the Reverend Walter Hussey, on the occasion of the 50th anniversary of the consecration of their church, September 21, 1943.*

Benjamin Britten (1913-1976) stands out among mid twentieth-century composers for his profound and prolific compositional achievements, and his "importance in post-War British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival two years later. His career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor – his Mozart was particularly highly esteemed. Britten's later career was clouded by bouts of ill-health, culminating in heart disease. He never fully recovered from open-heart surgery in 1973, and died on 4 December 1976, at the age of 63, a few months after being appointed a life peer – the first composer ever to [be so honored]." *Reprinted by kind permission of Boosey & Hawkes, music publishers*

Chorus

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance,
Let David bless with the Bear -- the beginning of victory to the Lord -- to the Lord the perfection of
excellence -- Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the
echo of the heavenly harp in sweetness magnifical and mighty.

Soprano solo

For I will consider my cat Jeoffry.
For he is the servant of the living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his savior.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Alto solo

For the Mouse is a creature of great personal valor.
For -- this is a true case -- Cat takes female mouse -- male mouse will not depart,
but stands threat'ning and daring.
If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valor.
For the Mouse is of an hospitable disposition.

Rejoice in the Lamb, cont.

Tenor solo

For the flowers are great blessings.
For the flowers have their angels even the words of God's creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly the poetry of Christ.

Chorus

For I am under the same accusation with my Savior --
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow! Silly fellow! is against me, and belongeth neither to me nor to my family.
For I am in twelve HARSHIPS, but he that was born of a virgin shall deliver me out of all.

Recitative (Bass solo) and Chorus

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is music and therefore he is God.

For the instruments are by their rhimes,
For the Shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Chorus

Hallelujah for the heart of God, and from the hand of the artist inimitable,
And from the echo of the heavenly harp in sweetness magnificent and mighty.
Hallelujah, hallelujah, hallelujah.

This contemplative piece reflects on the passage of time and the beauty of twilight. With its serene melodies and reflective lyrics, it captures the universal experience of transition and transformation, inviting listeners to pause and savor the fleeting moments of life. It speaks to the timeless cycle of day and night, echoing the rhythms of nature and the human spirit.

Henry Wadsworth Longfellow (1807–1882) was one of the most beloved poets of his age and a member of what literary circles would dub The Fireside Poets; this group, which includes John Greenleaf Whittier and James Russell Lowell, “wrote in conventional poetic forms to present domestic themes and moral issues. The ‘fireside’ moniker arose out of their popularity, as families would read their books by the fire in their homes.” Generations of American school children have memorized portions of his best-know poems, *Paul Revere’s Ride* and *The Song of Hiawatha*. “Adherence to standard poetic forms, rhythm, meter, and rhyme,” which render Longfellow’s poems relatively easy to memorize, are the same attributes that move composers to set his works to music. www.poetryfoundation.org/learn/glossary-terms/fireside-poets

The day is done, and the darkness
 Falls from the wings of Night,
 As a feather is wafted downward
 From an eagle in his flight.

I see the lights of the village
 Gleam through the rain and the mist,
 And a feeling of sadness comes o’er me
 That my soul cannot resist:

A feeling of sadness and longing,
 That is not akin to pain,
 And resembles sorrow only
 As the mist resembles the rain.

Come, read to me some poem,
 Some simple and heartfelt lay,
 That shall soothe this restless feeling,
 And banish the thoughts of day.

Read from some humbler poet,
 Whose songs gushed from his heart,
 As showers from the clouds of summer,
 Or tears from the eyelids start;

Then read from the treasured volume
 The poem of thy choice,
 And lend to the rhyme of the poet
 The beauty of thy voice.

And the night shall be filled with music,
 And the cares, that infest the day,
 Shall be banished like restless feelings
 And silently steal away.

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Celebrating 20 Years!

2005-2025

We are excited to announce the Kickoff to our 2024-2025 season:

Grab your Glad Rags and Bob Your Hair
Una Vocis is throwing a party! It's going to be the Bee's Knees!

Speakeasy Fundraiser

What better way to celebrate our 20th year than with a 1920s-themed party?!

Saturday, September 21
The Manor
4 Third Street NW
Mason City

Get ready for a Swell (wonderful) evening of Hoofing It (dancing) with your Main Squeeze (special companion), singing, and enjoying 1920's appetizers, desserts, and cocktails – and we're serving the *good* stuff, not Hooch (low quality liquor)! All the Big Cheeses (people of importance and influence) will be there! Don't worry about dressing like a flapper or a gangster – Una Vocis is providing headbands (called Bandeaux) for women and sleeve garters for men.

6:00-7:00 Dancing (Charleston, Foxtrot, Swing), appetizers and cocktails; silent auction
7:00-7:30(ish) Singing: Una Vocis and audience participation (oh boy!)
7:30(ish)- 8:15(ish) Live auction and dessert
8:15(ish)-9:00 Check out and more dancing

Live auction items include (but are not limited to)

Drive A Zamboni!
Two-Day Blacksmithing Experience with George Riesen's brother
Photographic Safari with Jennifer Ostrander
Custom Bag Making with the Hauns
Gingerbread House Experience: computer design, laser cutting, construction, decoration
with Anthony Riesen at the NIACC Innovation Workspace
Jewelry Studio Time with Master Jeweler
Chamber Potluck Singers Christmas Caroling Visit
Water Weekend with the Artistic Director

Save these dates as well:

Christmas concert -- December 14, 2024
Spring concert -- May 10, 2025

Do you want to be on our email list to get event announcements?

Send an email to dennis.lee@unavocis.org and we will get your name on the list!

Artistic Leadership

Dennis Lee, Artistic Director

Dennis Lee grew up in Mason City and graduated from NIACC with an associate's degree in pre-engineering and from Iowa State University with a Bachelor of Arts degree in vocal music performance. In addition to founding and directing Una Vocis, Dennis has served as Director of Music at First Presbyterian Church from 1997 to 2021 during which time he produced and directed eight performances of Handel's *Messiah*. In 2007-2008 he served as an adjunct music faculty at Waldorf College directing Sangkor, the collegiate women's choir. Dennis has led several performances of choral works for the North Iowa Chapter of the American Guild of Organists and, in 1997, served as Music Director for the Mason City Community Theatre and Stebens Children's Theatre production of *Fiddler on the Roof*; in 2011, Dennis directed a Mason City Community Theatre production of *Amahl and the Night Visitors*. Before moving back to Mason City in 1995, Dennis and his wife, Camille, lived in Seattle and sang with the Seattle Symphony Chorale. Dennis and Camille have two sons, Tristyn and Skyler. When not performing and directing music, Dennis enjoys singing, waterskiing, mountain & snow biking, and spending time with his family and their pack of chihuahuas.



Leah Groh, Una Vocis 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 Vocis 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 2-1/2 years. When not working, singing or playing an instrument, Leah is spending time with her family: her fiance Wade, 10-year-old Sam, and Nadia the cat. She also loves running, road trips, baking, and watching Minnesota sports teams.

Melissa Shallberg, NordKor Director and Una Vocis Vocal Coach

Melissa A. Shallberg, Waldorf University Adjunct Professor of Music is a North Iowa native. She graduated from Iowa State University with a Bachelor of Music Degree in Vocal Music Education. In 2011 she completed the Master of Music in Vocal/Choral Pedagogy Degree at the University of Kansas in Lawrence. Additionally, she met the rigorous requirements for membership in the International Voice Care Network at St. John's University in 1998. While teaching in the greater Kansas City Area, Melissa was a member, frequent soloist, Vocal Coach and Executive Associate Director with the William Baker Festival Singers and the Summer Singers of Kansas City from 1998-2011. During her time in Kansas City, Mrs. Shallberg sang soprano solos in many masterworks and a variety of long form and short form choral standards. Since re-patriating to North Iowa, she has sung with Una Vocis Choral Ensemble both as chorister and soloist and has served as Vocal Coach since 2012. In 2017, Mel founded NordKor, a community choir for children and youth from 4th-12th grades. She continues to teach voice lessons, is a substitute church choir director at Trinity Lutheran Church in Mason City, and conducts workshops on lifespan voice education as part of her fellowship with the Institute for Healthy Singing since 2018.



Una Vocis Members

Performing in Tonight's Concert

Dennis Lee, Artistic Director

Leah Groh, Accompanist

Soprano

Sarah Bly
Holly Briggs
Leah Groh
Jan Hendrickson
Jodi Korth
Mara Ouverson
Jenna Richter
Melissa Shallberg

Alto

Glee Crippin
Judy Delperdang
Mary Groh
Camille Lee
Ashley McLaughlin
George Riesen

Tenor

Ryan Bowman
Andrew Clausen
Jeff Hines
Kent Mechler
Mike Ostrander

Bass

Bill Haun
Colton Ironside
Mark Johnson
Skyler Lee
Scot McCluskey
Bill Riesen

NordKor Members

Performing in Tonight's Concert

Melissa Shallberg, Director

Sarah Betz, Accompanist

Clarke Beard
Logan Borseth
Makayla Christiansen
Jillian Doolittle

Johnathan Frein
Charlie Hines
Julia Hines
Bergen Klaehn

Kaylee Ostrander
Elyse Schweitzer
Lainey Schweitzer
Annika Shallberg



Sarah Betz, NordKor Accompanist

Sarah Betz grew up in Mason City, performing in many Stebens Children's Theatre productions. She later played saxophone in the Mason City Municipal Band and performed in the SCT traveling theater show as well. Sarah graduated from the University of Northern Iowa with her Bachelor of Arts degree in psychology in 2021. She accompanied NordKor in 2018-2019 and 2021-2022 and is thrilled to be back again this season. In her free time, Sarah enjoys spending time with her guinea pigs, learning new craft techniques, and pursuing creative writing.

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
enter 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

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 and NordKor is through the donation of music.

Below is the list of dedications, donors, and support opportunities for **Humanity**.

<i>Sing Joyfully</i> William Byrd	<i>Given in celebration of the joy of singing</i> by Jenny Cooper
<i>Ad Sciendam</i> Shulamit Ran	<i>Available for sponsorship</i>
<i>Little Elegy</i> Stephen Paulus	<i>Given in memory of my beloved Jeff</i> by Rod Pump
<i>Prelude</i> Ola Gjeilo	<i>Given in celebration for the music in our lives</i> by Bill and George Riesen
<i>Seal Lullaby (SATB)</i> Eric Whitacre	<i>Given in celebration of mothers everywhere</i> by Dennis and Camille Lee
<i>Seal Lullaby (SSA)</i> Eric Whitacre	<i>Given in gratitude for our parents and children</i> by Mike and Jennifer Ostrander
<i>All Things Bright and Beautiful</i> John Rutter	<i>Available for sponsorship</i>
<i>Jabberwocky</i> David L. Brunner	<i>Available for sponsorship</i>
<i>When I Grow Up / Naughty</i> arr. Mac Huff	<i>Available for sponsorship</i>
<i>The Road Not Taken</i> Randall Thompson	<i>Available for sponsorship</i>
<i>Ad Astra</i> Jacob Narverud	<i>Available for sponsorship</i>
<i>I Love You/What a Wonderful World</i> arr. Craig Hella Johnson	<i>Available for sponsorship</i>
<i>Trust and Kindness</i> Alice Parker	<i>Commissioned in memory of Glennis Faith Clipperton Lee</i> by her family and friends
<i>Rejoice in the Lamb</i> Benjamin Britten	<i>Given in celebration of Maria Meyer and neurodiversity in the arts!</i> by the 2023-2024 members of Una Vocis
<i>The Day is Done</i> Stephen Paulus	<i>Available</i> <i>Available for sponsorship</i>

Contributors 2023-2024

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!

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John & Grace Riesen

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Dewey Kruger Music of Northwood supplied the Johannus organ for our performance tonight.

Scott Bell tunes the piano at Holy Family right before our concerts.

Trinity Lutheran Church supports Una Vocis by providing rehearsal space.

Dennis and Camille Lee design our posters, tickets, advertising, and program cover art, and provide office and music library storage space.

George Riesen researches and writes the programs.

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



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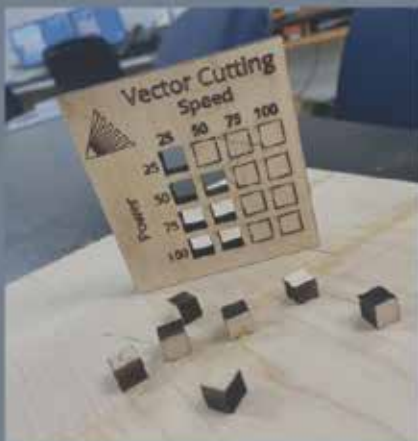
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