



THE GRINNELL SINGERS IN CONCERT

CONCERT TOUR OF THE MIDWEST AND CALIFORNIA
JOHN ROMMEREIM, CONDUCTOR



BRING THE WELCOME DAY

GRINNELL COLLEGE



PROGRAM

BRING THE WELCOME DAY

THE GRINNELL SINGERS:

- Northfield** Jeremiah Ingalls (1764–1828)
from *The Songster's Companion*
- In pace, in idipsum** John Sheppard (c. 1515–1558)
- Cherubic Hymn** Sergei Rachmaninov (1873–1943)
(from *The Divine Liturgy Op. 31*)
- Te lucis ante terminum** Peter Aldrich '15 (b. 1993)
- Nunc dimittis** Arvo Pärt (b. 1935)
- Hine Ma Tov** Daniel Ehrlich '14 (b. 1992)
- Bright Hour Delayed** (from *Hymnodic Delays*) Ingram Marshall (b. 1942)
(based on Jeremiah Ingalls' "Northfield") Acoustic version by Suzanne M. Hatcher
- O nata lux** Morten Lauridsen (b. 1943)

THE GRINNELL CHAMBER SINGERS:

- A este sol peregrino** Tomás de Torrejón y Velasco (1644-1728)
- Passacaglia** (from *Partita for 8 Voices*) Caroline Shaw (b. 1982)
- Blue Rondo ala Turk** Dave Brubeck (1920–2012)
arr. Ward Swingle

THE GRINNELL SINGERS:

- Ramkali** Ethan Sperry (b. 1971)
- O nata lux** Morten Lauridsen (b. 1943)
- Mata del anima sola** Antonio Estévez (1916–1988)
- From *Aesop's Fables* Bob Chilcott (b. 1955)
- 1) **The Hare and the Tortoise**
2) **The Mountain in Labour**
5) **The Goose and the Swan**
Peter Aldrich '15, piano
- Kaisa-isa Niyan** Nilo Alcala II (b. 1978)
- Ubi Caritas** Paul Mealor (b. 1975)
- Wade in de Water** Allen Koepke (1939–2012)

PROGRAM

TEXTS AND TRANSLATIONS

Northfield Jeremiah Ingalls (1764–1828)

Our concert opens with some of the first music written by European settlers in North America. The composer, Jeremiah Ingalls, worked as a farmer, singing teacher, and bass viol player in Vermont, where he eventually published his music in a book titled *The Christian Harmony*, or *The Songster's Companion*. The music's ringing harmonies, and the clear-cut, memorable tune offer a window into countless hours spent in early American homes, churches, and meeting houses, when people would partake of the simple joy of singing. Later in the program, we will return to this tune as we offer Ingram Marshall's innovative re-working of Ingalls' music.

How long, dear Saviour, O how long
Shall this bright hour delay?
Fly swifter round the wheel of time,
And bring the welcome day.

His own soft hand shall wipe the tears
From every weeping eye;
And pains and groans, and griefs and fears,
And death itself shall die.

From the third heaven, where God resides,
That holy, happy place,
The new Jerusalem comes down,
Adorned with shining grace

In pace, in idipsum John Sheppard (c. 1515–1558)

The text for this work is used in Compline, the final service of the day as practiced in monasteries, when the people gather for one last prayer before going to sleep. You could say that the normal, essential human act of sleeping is, in this music, held up as a holy thing – call it a beauty sleep of a different order. The form of the piece alternates between the purity of a single line of chant and florid, imitative writing for the full choir. You'll hear how the material is presented first in a pair of voices, with another pair of voices added in a little later, imitating the first. Melodies that are loosely related to the chant tune are played out with long melismas – multiple notes for one syllable — creating an expansive, abstract beauty that grows out of the text, but also reaches beyond the words toward another form of expression. Sheppard's masterful control and his ability to create rhythmic interplay between the voices are especially noticeable in the exuberant final "Gloria" section. The piece concludes with the same lulling evocation of peace (pace) with which it began.

In pace, in idipsum dormiam
et requiescam,
si dedero somnum oculis meis
et palpebris meis dormitationem.

*If I will have given sleep to my eyes and to my eyelids,
I will, in peace, quiet down and rest into the Spirit, that self-same thing.*

Gloria Patri et Filio et Spiritui Sancto.

Glory to the Father and the Son and the Holy Spirit.

(Translation by Peter Aldrich)

PROGRAM

TEXTS AND TRANSLATIONS

In his two major choral works, the Divine Liturgy, and the All-Night Vigil, Rachmaninov created what have come to be seen as twin pinnacles of the Russian choral tradition. While these works are deeply Russian, they also display Rachmaninov's personal stamp: his intense lyricism – that passionate undercurrent that is so immediately recognizable in virtually all of his music, but most famously in his piano concertos. The Cherubic Hymn is meant to accompany the moment in the Divine Liturgy when the Communion Gifts are brought in and placed on the altar. A hallmark of Rachmaninov's setting is the elevated, other-worldly mood that he creates in the opening, with its gently descending lines that spread gradually from a single note. Rachmaninov emphasizes the idea of mystical transformation, expressed in the word "taino" [mystically], by passing this word from voice to voice, from the soprano down to the bass, with gently insistent repetitions. The altos are brought to the fore, offering poignant chromatic twists and turns that perfectly evoke the gesture of "laying aside all earthly cares." The enormous energy of the concluding section that follows creates a sudden, extreme contrast to the ethereal opening. The idea of flight, of being "mystically upborne by the angelic host" is evoked with upswelling lines and radiant, sustained chords. A remarkable feature of this work is the way in which Rachmaninov takes us from these heights, and gradually returns us to the original calm, other-worldly mood, ending with a gently rising figure that mirrors the descent of the opening.

Izhe heruvimi, tayno obrazuyushche,
Let us who mystically represent the Cherubim,

i zhivotvoriashchey Troytse trisviatuyu pesn pripevayushche,
and who sing the thrice-holy hymn to the life-creating Trinity,

fsiakoye nine zhiteyskoye otlozhim popecheniye,
now lay aside all cares of this life,

yako da Tsaria fseh podimem,
so that we may receive the King of All,

Angelskimi nevidimo dorinosima chinmi
who comes invisibly upborne by the angelic host.

Alliluya
Alleluia

Te lucis ante terminum Peter Aldrich

Peter Aldrich is a third-year History major, and he sings with the second tenors in the Grinnell Singers. He also accompanies the choir on the piano, and he has served as the choir's tour manager. "Te lucis ante terminum" is his first full-scale composition. The text, originally attributed to St. Ambrose of Milan, was revised in the 1974 Breviary of Pope Paul VI. Like the text of Sheppard's "In pace," the "Te lucis" prayer is part of the service of Compline, and it similarly offers a prayer for protection in sleep and a healthy life upon waking.

The composer writes:

"Te lucis ante terminum" begins with open intervals typical of the chant style in which the text was likely to have been originally performed. These open fourths and fifths in the upper voices quickly move closer together to form tighter harmonies, developing into suspensions and brief dissonance. The lowest voices do not enter until the third stanza, at which point the piece blossoms into eight-part harmony. After a brief descent into G minor, the piece rises to a climax at the word claritas, the light with which God will illuminate the most forbidding earthly night. Returning briefly to open intervals, the piece dwells at perpetuum – eternity – before coming to a close.

PROGRAM

TEXTS AND TRANSLATIONS

Te lucis ante terminum (continued) Peter Aldrich

Peter thanks the Grinnell Singers and Professor John Rommereim for their tireless work and ceaseless patience in premiering his piece.

Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis praesul ad custodiam.

*To you before the end of light,
Creator of all things, we ask
that by your familiar clemency
you might be the protector of our safety.*

Te corda nostra somnient,
te per soporem sentiant,
tuamque semper gloriam
vicina luce concinant.

*May our hearts dream of you,
through their deep sleep may they feel you,
and may they always sing your glory when light nears.*

Vitam salubrem tribue,
nostrum calorem refice,
taetram noctis caliginem
tua collustret claritas.

*Grant healthful life,
restore our passion,
may your brightness illuminate the ugly gloom of night.*

Praesta, Pater omnipotens,
per Iesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu.

*Grant this, almighty Father,
through Jesus Christ the Lord,
who reigns, with you and the Holy Spirit, into perpetuity.*

Amen.

Amen.

(Translation by Peter Aldrich)

Nunc dimittis Arvo Pärt (b. 1935)

Arvo Pärt is an Estonian composer who, in the early part of his career in the Soviet Union of the 1960's, wrote modernist works of enormous complexity, but who as he reached his thirties found himself in a moment of crisis and profound disillusionment. After a period of intense study of early music, during which he composed very little, he made a radical shift in his career – one of the sharpest U-turns in music history – by shifting his attention away from an open-ended exploration of sound, and focusing instead on a few carefully chosen, limited materials. In pursuing this new approach, he created works that function on a human scale, and that have the simple beauty of an icon – clear, pure lines, radiant chords, a sense of restraint, and luminous intensity. Listeners worldwide have responded to his music in increasing numbers: for the last three years, Arvo Pärt has been the world's most performed living composer of classical music, and this year, the 79-year old composer's work "Adam's Lament" won a Grammy award for the best choral performance. The simple, clear-cut melodic lines of "Nunc dimittis" play out with a long, arching trajectory, setting up a time scale that is perhaps just at the limit of our ability to hold a single melody in mind, and creating a sense that this music is exploring a more expansive spiritual realm. He employs distinctive tonal resources, such as the rich low notes of the very bottom of the alto's range, a sound that is almost never emphasized in choral music. Pärt often splits words up, or adds pauses mid sentence, punctuating the music with brief moments of expressively charged silence. One challenge for the choir in performing this music is to retain intensity through these silences and to show the listener that the silence is not "empty," but is a vital, expressive element of the music. The center point of the piece offers a strong climax, in which the carefully restrained, minor harmonies are allowed to expand into glowing, warm chords on the word "lumen" – the central image in the phrase, "to be a light [lumen] to enlighten the gentiles."

Nunc dimittis servum tuum, Domine, secundum
verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam
plebis tuae Israel

*Lord, now lettest thou thy servant depart in peace, according to
thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared: before the face of all people,
To be a light to lighten the Gentiles, and to be the glory of thy
people Israel.*

PROGRAM

TEXTS AND TRANSLATIONS

Hine Ma Tov Dan Ehrlich

.בוט תמ תקנה Hine mah tov Behold how good
מיצנ המי umah-nayim and how pleasing
שתי אחימ גמ יחדו shevet achim gam yachad if brothers (people) could sit together in unity.

Daniel Ehrlich (b. 1992) is a native of Ann Arbor, MI. He sings in the first tenor section, and he is the President of the Grinnell Singers. Dan's musical interests range widely; recently, for example, he was the producer, band leader and jazz saxophonist for a concert devoted to the music of hip-hop artist Nick Ward. Daniel will be attending the Royal Academy of Music in London, England to study composition, beginning Fall 2014.

The composer writes:

The Hine Ma Tov is an important text to the Jewish practice of worship. It is a call to recognize the goodness of a people coming together, and in some contexts can recall those who can no longer be present. In my setting I seek to capture moments of both of these interpretations, and to open up possibilities for new interpretations of this beautiful poem.

Bright Hour Delayed (from *Hymnodic Delays*) Ingram Marshall (b. 1942)

Acoustic version by Suzanne M. Hatcher

How long, dear Saviour, O how long
Shall this bright hour delay?
Fly swifter round the wheel of time,
And bring the welcome day.

Ingram Marshall spent the early part of his career in the San Francisco Bay area. Eventually he migrated to the east coast, and he currently is on the music faculty at Yale University. In *Hymnodic Delays*, Marshall took the sound of early American songs and put them in a sort of sonic kaleidoscope, using the technique of digital delay. Marshall called for microphones to be placed in front of each singer, and specified a precise timing for the digital delay to play the sounds back a few seconds later, creating a prolonged echo effect. Marshall writes, "I do not consider my 'reworkings' of these tunes to be improvements but simply elaborations which seek to pay homage to the straightforward, honest and often poignantly expressive music of this era." More recently, Suzanne M. Hatcher, a member of the renowned ensemble Seraphic Fire, has created an acoustic version of this music that attempts to realize Ingram Marshall's concept using only live performers without the digital delay effect. In the opening, phrases of the song are allowed to slowly unwind and echo from voice to voice. In the climax of the work, the echoes are placed more and more closely together, creating a clanging, joyously chaotic effect, and evoking the image of an ever more swiftly spinning "wheel of time."

O Nata Lux Morten Lauridsen

Morten Lauridsen, the 2007 winner of the National Medal of the Arts, composed "O Nata Lux" in 1997. It forms the third movement of his masterful five-movement *Lux Aeterna*, which Lauridsen describes as an "intimate work of quiet serenity centered around a universal symbol of hope, reassurance, goodness and illumination [.]" The text of "O Nata Lux," a tenth-century hymn, is a prayer to Jesus, the "light having been born of light" and "redeemer of the world." Unlike the other movements of *Lux Aeterna*, "O Nata Lux" is unaccompanied, drawing the listener into the choir's direct, intimate expression.

(Notes by Peter Aldrich)

PROGRAM

TEXTS AND TRANSLATIONS

O Nata Lux (continued) Morten Lauridsen

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici
tui beati corporis.

*O light, having been born of light,
merciful Jesus, redeemer of the world,
Consider and take up the praises and prayers of supplicants.*

*You who once deigned to be clothed in flesh on behalf of the hopeless.
Bring us together to be made members of your holy body.*

Translation by Peter Aldrich

A este sol peregrino Tomás de Torrejón y Velasco

Tomás de Torrejón y Velasco was born and raised in Spain, but he pursued his musical career in Peru. He is best known as the composer of the earliest surviving opera written in the New World, titled *La púrpura de la rosa*. “A este sol peregrino” combines the rich harmonies of the European choral tradition that Velasco absorbed from his native Spain with a distinctive, playful Peruvian spirit.

A este sol peregrino cantale glorias, zagalejo
Y con gusto y donaire, con gozo y contento,
Cantale que del orbe dora las cumbres, zagalejo.
Y pues vive a sus rayos, goce sus luces.

*Sing glory to this wandering sun, O shepherds!
With passion and grace, with joy and contentment,
Sing how that golden orb lights up the heavens,
And because of these rays, we can enjoy life!*

Divino pequeño tus glorias hoy acobardan mi voz
Que no dejar registrase supone la luz mayor.

*Divine St. Peter, your glory today quiets my voice
Because your light so overwhelms me.*

De Oriente a Oriente camina tu soberano esplendor
Que aun el ocaso es principio donde siempre nace el sol.

*Your glory travels from East to East
So that every day brings a new birth of the sun.*

PROGRAM

TEXTS AND TRANSLATIONS

Passacaglia (from Partita for 8 Voices) Caroline Shaw

Caroline Shaw, the 2013 recipient of the Pulitzer Prize in music (the youngest person ever to receive the award in music) wrote this work for Roomful of Teeth – the ground-breaking vocal ensemble that won this year’s Grammy Award for Best Chamber Music/ Small Ensemble Performance. The piece employs alternative vocal techniques such as overtone singing, spoken text, and alternative vocal resonance. The composer describes it as “a kind of audible reconstruction” of artwork by Sol LeWitt. Rather than producing individual, unique art objects by his own hand, LeWitt created detailed instructions that describe the structure of his drawings, and these instructions are later realized by other technicians. You will hear that “Passacaglia” includes some of these drawing instructions toward the middle of the piece. Jeremy Geffen, the Chairman of the Pulitzer Committee, wrote about this piece, “[Shaw] changes gears so quickly and so easily, and every turn is so unexpected and so full of joy. And it’s in such a convincing and cohesive manner that you could never doubt the sense of architecture and the sense of premeditation.”

Blue Rondo ala Turk Dave Brubeck

The great jazz pianist and composer Dave Brubeck was famous for introducing new meters into jazz. His lilting tune, “Take Five,” in 5/4 meter is probably his best known melody. Like “Take Five,” “Blue Rondo ala Turk” also uses an unusual meter: 9/8 (counted 1 – 2 – 1 - 2 – 1 - 2 – 1 – 2 – 3). Since its introduction in 1959, this catchy tune has become so well known that it is now considered a jazz standard. We are singing the Ward Swingle vocal arrangement of this instrumental piece, with a fanciful text added by Al Jarreau. The perpetuum mobile of the melody, which leaves absolutely no room for taking a breath, is handled by Swingle using a tag-team approach, with two different groups of singers alternating phrases.

Ramkali Ethan Sperry

Notes from the composer:

This arrangement attempts to reproduce traditional Indian sounds using only the human voice. The drone is replicated through a combination of lower voices singing held syllables while upper voices use harmonic overtone singing. A variety of nonsense syllables are used to effectively mimic the sound of Indian percussion instruments. The term “raga” generally refers to the specific scale upon which a piece of Indian music is based. . . . In most cases, a raga consists of an improvised introductory section or allap which is slow and introduces the notes of the scale often without rhythmic accompaniment. This is usually followed by a faster section which is also improvised based upon the notes of the raga. . . . The allap section of this raga introduces the notes of the scale along with grace notes that highlight bent pitches off the scale. The faster tinal section uses a melody with a quasi-religious text that has been associated with the Ramkali scale for several centuries.

Hoon tho vari vari jawoon thumuhre gusaiyan
Huhmuhri bath kachu maan pyare
Thumuhre milanuh ki ahsuh pyare
Chayan na parat mare pyare

*I am entirely devoted to you my lord.
At least heed my plea, my love.
I hope to be united with you, my love.
Peace of mind is not mine, my love.*

Mata del anima sola Antonio Estévez

The music of the Venezuelan composer Antonio Estévez is strongly tied to the writings of Alberto Torrealba, a poet whose work grows out of his experiences in the llanos, the high plains of Venezuela. In this setting of Torrealba’s poem, the soloist represents the llanero or the “man of the plains.” In the fast middle section, the choir imitates traditional Venezuelan instruments; the altos and tenors sing the rhythms of the four-stringed, high-pitched guitar called a cuatro; the sopranos imitate the harp, and the basses sing the bass notes of the guitar. The poem presents just a few striking images that call to mind the solitude and beauty of the landscape, and evokes a moment of silent awe before nature.

PROGRAM

TEXTS AND TRANSLATIONS

Mata del alma sola (continued) Antonio Estévez

Mata del ánima sola,
Boquerón de banco largo
Ya podrás decir ahora
Aquí durmió canta claro.
Con el silbo y la picada
De la brisa coleadora
La tarde catira y mora
Entró al corralón callada.
La noche, yegua cansada,
Sobre los bancos tremolo
La crin y la negra cola
Y en su silencio se pasma
Tu corazón de fantasma.

*Grove of trees of the lonely soul,
wide opening of the riverside
now you will be able to say:
Here slept Cantaclaro.*

*With the whistle and the sting of the twisting wind,
the dappled and violet dusk quietly entered the corral.
The night, tired mare, shakes her mane and black tail above the riverside;
and, in its silence, your ghostly heart is filled with awe.*

Aesop's Fables Bob Chilcott

The British composer Bob Chilcott, writes about *Aesop's Fables*:

Aesop, supposedly a slave in Ancient Greece, lived sometime during the sixth century BC, but his wisdom is timeless, as is seen in these stories that are still enjoyed by both children and adults all over the world. . . . The final song in the set, 'The Goose and the Swan', is appropriately about singing. I have underpinned this song with a wonderful harmonic progression taken from 'Du bist die Ruh' by the king of all songwriters, Franz Schubert.

PROGRAM

TEXTS AND TRANSLATIONS

Kaisa-isa Niyan Nilo Belarmino Alcala II

Based on a Maguindanaoan children's game

Nilo Alcala is a Philippine composer with degrees from the University of Philippines Diliman College of music and the Syracuse University in New York. An active choral singer, he was a member and composer-in-residence (2003-2007) of the Philippine Madrigal Singers, Asia's most awarded and most traveled choir. Alcala's choral works have been performed by various notable ensembles in international choral competitions, including the Choir of the World competition in Langollen, Wales, the World Choir Games, the Florilege Vocal du Tours in France, the Guido d'Arezzo in Italy, and the highly coveted European Grand Prix for choral singing. This piece grows out of a children's counting game. Try reciting this text – it's a good way to learn how to count in Tagalog:

Kaisa-isa niyan

Only one

Kaduwa-duwa niyan

Only two

Katelo-telo niyan

Only three

Kapating ginatpatan

Four work alternately

Kalima ni Tagegttal

Five, too heavy it disturbs

Kanem i dagedeban

Six, a sound so loud

Kapito-pito Naga

Seven, a dragon

Kasiyam kaban-kaban

Nine, a box

Kasapolo bindasan

Ten, a drawer

Ubi caritas Paul Mealor

This work by the Welsh composer Paul Mealor was commissioned for the wedding of Prince William and Catherine Middleton in 2011.

Ubi caritas et amor, Deus ibi est.

Congregavit nos in unum Christi amor.

Exsultemus, et in ipso jucundemur.

Timeamus, et amemus Deum vivum.

Et ex corde diligamus nos sincero.

Where charity and love are, God is there.

Christ's love has gathered us into one.

Let us rejoice and be pleased in Him.

Let us fear, and let us love the living God.

And may we love each other with a sincere heart.

PROGRAM

THE GRINNELL SINGERS

John Rommereim, Conductor

Peter Aldrich '15, Choir Manager

Paul Nelson, Tour Manager

SOPRANO

Emma Cibula '17, Madison, Wis.

Nora Coghlan '17, Kankakee, Ill.

Doyi Lee '16, Saipan, Northern Mariana Islands

Krista Matthews-Saugstad '16, Dawson, Minn.,
psychology

Rosie O'Brien '16, Lawrence, Kan., political science

Ana Ovtcharova '15, Chicago, Ill., music

Rebekah Rennick '17, Lake Geneva, Wis.

Youngbin Song '15, Bucheon, South Korea,
social entrepreneurship

Emma Tilden '17, Brooklyn, N.Y.

Isabella Umberger '17, Germantown, Md.

ALTO 1

Marta Andelson '14, Kellogg, Iowa, biology

Hannah Brown '16, Oak Park, Ill.

Susanne Bushman '16, Hudson, Wis.

Taylor Chicoine '14, Des Moines, Iowa, biology

Rosalie Curtin '15, Edina, Minn., political science

Molly Gallagher '14, Frankfort, Ill., physics

Charlotte Gbomina '17, Gladstone, Mo.

Mackenzie Higgins '15, Covington, Wash., theatre and dance/
psychology

Emily Howe '16, New Plymouth, Idaho

Megan Settle '16, Raymore, Mo.

Rebecca Siglin '17, Greenfield, Iowa

Hankyeol (Hanky) Song '17, Iowa City, Iowa

Sharon Tan '14, Valencia, Calif., Russian

TENOR

Peter Aldrich '15, Minneapolis, Minn., history

Braden Brown '14, Grinnell, Iowa, French

Dan Ehrlich '14, Ann Arbor, Mich., music

Michael Kelley '16, Boonville, Mo.

Austin Morris '15, Chicago, Ill., mathematics

James O'Bannon Tiffany '15, Wichita Falls, Texas, music/
general science-chemistry

Michael Riegsecker '15, Goshen, Ind., biological chemistry

Alberto Vazquez '16, Anaheim, Calif., French

BASS

Andrew Baldrige '17, Ames, Iowa

Taylor Dabney '15, music/physics

Elijah Green '16, Oak Park, Ill.

Ananda Guneratne '14, St. Paul, Minn., physics/mathematics

Seth Howard '14, Elgin, Iowa, psychology

Boyd Monson '14, Provo, Utah

Luke Panciera '16, Tulsa, Okla.

Krit Petrachaianan '17, Paknam, Thailand

Sung Soo (Samuel) Han '17, Seoul, South Korea

Gabriel Wisner-Carlson '15, Baltimore, Md., music, Oak Park, Ill.

ABOUT THE SINGERS

The Grinnell Singers are a group of people who are highly diverse in terms of their backgrounds, interests, and talents but who are united in their love of singing and their dedication to the choral art. They perform music from a wide variety of traditions and locales — from Brahms to bluegrass, from Renaissance England to 21st century New York. The singers have completed tours to Finland, Estonia, Russia, the Czech Republic, Romania, Bulgaria, and Turkey. Last year’s tour took them into Canada, with concerts in Chicago, Ann Arbor, Toronto, and Montreal, culminating in a concert at Boston University. They have produced two recordings, a CD of the complete *All-Night Vigil* by Rachmaninov (hailed for its “consummate artistry” by Iowa public radio host Kurt Snook), and *Seeking After that Sweet Golden Clime*, a varied collection with Jonathan Dove’s “The Passing of the Year” as its centerpiece. They have been honored with two American Choral Directors Association convention invitations. Following the tour, in April the Grinnell Singers will host a distinguished guest conductor, Boston University’s Scott Jarrett, who will share his insights into choral performance over the course of a weeklong residency with the ensemble. He also will conduct the group in a public concert.

The Grinnell Singers ensemble regularly performs works by its members, and a number of students in the ensemble have gone on to careers as composers. We were proud to see that a work by Grinnell Singers alum Jisoo Ben Kim ’07, for example, was performed by the Los Angeles Master Chorale. In previous years, the ensemble has commissioned several major composers. In 2006, Grinnell Singers commissioned an extended work from the 2005 Pulitzer Award winner Steven Stucky. The Grinnell Singers’ 2012 season featured the premiere of a commissioned work, “Anything Can Happen” by Mohammed Fairouz. In pursuing this project, the ensemble formed a consortium with three of the country’s most distinguished choirs: the Back Bay Chorale and the Marsh Chapel Choir of Boston, conducted by Scott Jarrett, and Cantori New York, conducted by Mark Shapiro. An Iowa Public Radio piece on this commission project is available in streaming audio. In April of 2011, the Grinnell Singers worked with the renowned conductor Simon Carrington during a weeklong residency, culminating in a conducting master class and concert. In the spring of 2012, the Grinnell Singers participated in performances of Sacred Concerts, a remarkable collection of works by Duke Ellington, in collaboration with the Grinnell Jazz Ensemble. In the 2012–13 season, they continued this exploration of works that blur the lines between traditions as they presented *The World Beloved: A Bluegrass Mass*, by Carol Barnett, in collaboration with Monroe Crossing, an outstanding string band from Minneapolis.

John Rommereim is Blanche Johnson Professor of Music at Grinnell College, where he conducts the Grinnell Singers and the Grinnell Oratorio Society and teaches composition. During the first part of his career, his scholarly work was centered in the areas of Russian choral music and early music performance. In more recent years, he has established a reputation as a composer as well. In 2006, *The New York Times* praised the “richly expressive” character of his work for voice and piano, “Into the Still Hollow,” premiered by baritone Thomas Meglioranza and pianist Reiko Uchida at Symphony Space. His choral works have been performed by distinguished ensembles across the United States, including Magnum Chorum, the Princeton Singers, VocalEssence, Voces Novae, Marsh Chapel Choir, and the Rose Ensemble, for whom he served as 2008–09 composer in residence. Rommereim has composed works for choir with various instruments and works for voice and piano, guitar, flute, saxophone quartet, and string quartet. His choral/orchestral work *Utopia* was premiered with the Prague Radio Orchestra and the Grinnell Singers in 2000. In 2003, he composed *Convivencia*, a six-movement work for choir, string quartet, and harp, based on ancient love poetry from Jewish, Islamic, and Christian traditions. Voces Novae, of Bloomington, Ind., premiered the choral cycle, featuring it on a special concert cosponsored by Jewish, Muslim, and Christian organizations. He is the recipient of commissions and grants from the National Endowment for the Arts, the American Composers Forum, the Iowa Choral Directors Association, the Iowa Composers Forum, and the Iowa Arts Council. During his early years at Grinnell College, Rommereim founded a professional early music ensemble, the Baroque Orchestra of Iowa, which employed some of the country’s finest baroque specialists. He performed frequently as a harpsichordist, playing continuo in various chamber ensembles, appearing as soloist in J. S. Bach’s *Fifth Brandenburg Concerto*, and recording a CD that is available on the Centaur label. His translation of Pavel Chesnokov’s seminal treatise, *The Choir and How to Direct It* is published by Musica Russica. Rommereim is also recognized as an accomplished singer. He has appeared in numerous recitals, and as baritone soloist for choral/orchestral works such as Beethoven’s Ninth Symphony, Brahms’s German Requiem, Verdi’s *Messa da Requiem*, Vaughan Williams’s *Dona Nobis Pacem*, and Carl Orff’s *Carmina Burana*. Currently at Grinnell, Rommereim is teaching a collaborative course for composers, writers, and artists, in conjunction with novelist Dean Bakopoulos and artist Lee Running. The course culminates in performances of student works by the Grammy Award-winning ensemble Roomful of Teeth.

ABOUT THE SINGERS



THANK YOU

We would like to offer a special note of thanks to Trustee Anne Spence '66 for her tireless efforts in hosting and promoting the San Luis Obispo concert. We are very grateful to the many other alumni and parent volunteers who have supported our tour through publicity, housing, and advice. Thanks also to everyone who has helped us to organize these concerts: the Office of Development and Alumni Relations, Jim Pemble, Carol Paton, Jim Fudge, David Bruzzone, Bruce Lengacre, and Mike Zuppa.

The choir would also like to thank our own Paul Nelson for all of his expert help, and Peter Aldrich, for all of the many hours he put into making this California Dream tour happen.