



presents



Dream Keeper

A Concert of Music for Voices and Piano

Charles Bruffy, conductor

John Walker, pianist

Friday, January 13 at 7:30 p.m.

Belbas Theater

Washington Pavilion

Sioux Falls, South Dakota

Saturday, January 14 at 7:30 p.m.

BJ Haan Auditorium

Dordt College

Sioux Center, Iowa



The South Dakota Chorale is a collaborative network of musicians combining the talents of singers locally, regionally, and across the nation, whose mission is to produce inspirational world-class performances of choral arts that embrace professional artistry, preserve history, and enrich the cultural life of our state and nation.

Brian Schmidt, Artistic Director

With featured guest artists

Charles Bruffy, conductor

John Walker, pianist

Soprano

Ashley Ballou-Bonnema
Natalie Campbell
Julianna Emanski
Samantha MacDonald
Marie Therèse Mattingly
Deanna Wehrspann
Amber Wellborn

Tenor

Tim Campbell
Zachary Colby
Brett Epperson
James Franklin
John Grau
Ben Kornelis

Alto

Tami Hayzlett
Elizabeth Johnson Knight
Sara Staples
Kelley Sundin
Elsa Tapio
Deb Vogel

Bass

Timothy Bruett
Brandon Hendrickson
Joseph Hubbard
Tom McNichols
Trevor Neal
Tim Worthington

Advisory Board

Jack Mohlenhoff, Executive Director

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Laura Larsen
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Kathryn Timpany
Deanna Wehrspann
Tim Worthington
David Xenakis

The South Dakota Chorale
presents

Dream Keeper

The Passing of the Year (2000)

Jonathan Dove (b.1959)

Invocation
The narrow bud opens her beauties to the sun
Answer July
Hot sun, cool fire
Ah, Sun-flower!
Adieu! Farewell earth's bliss!
Ring out, wild bells

Four Quartets, op. 92 (1889)

Johannes Brahms (1833-1897)

I. O schöne Nacht! ("O Beautiful Night")
II. Spätherbst ("Late Autumn")
III. Abendlied ("Evening Song")
IV. Warum? ("Why")

The Dream Keeper (2009)

William Averitt (b. 1948)

with Deanna Wehrspann, pianist

I. The Dream Keeper
II. Dream Variations
III. As I Grew Older
IV. Song

Songs and Sonnets (1995)

George Shearing (1919-2011)

(on texts of Shakespeare)

and John Rutter (b. 1945)

with Steve Grives, string bass

I. Live with me and be my love
II. It was a lover and his lass
III. Who is Sylvia?
IV. Fie on sinful fantasy
V. Hey, ho, the wind and the rain
VI. Come live with me and be my love (*Rutter*)



Welcome to the South Dakota Chorale's third concert production!

We are thrilled to continue building this new opportunity in the Region. Your support is what keeps us pushing forward. Since December of 2009, we have offered our singers the fabulous opportunities to produce a commercial recording with Grammy-winning record producer, Blanton Alspaugh, and now take the stage under the direction of Grammy-winning conductor, Charles Bruffy. There are so many great possibilities ahead – and with your support we can continue building this world-class choral organization right here in Sioux Falls!

Jonathan Dove's song cycle, *The Passing of the Year*, brings a wonderfully fresh musical atmosphere to this collection of seasonal poems. Jonathan Dove is a highly respected British opera composer that exhibits his facility for painting atmospheric sounds — a dramatic mood to communicate his vision of these great texts. This set features a contrast of active movements (which really display the piano as a prominent sonority) with more serene sonic textures. One of the great things about this cycle is the superstar lineup of poets and poetry: Blake, Dickenson, Peele, Nashe, and Tennyson.

The lieder (German for *song*) developments of the 19th century contributed vastly to the body of literature for singers. While solo vocal lieder are certainly most prominent, German Romantic composers also wrote duets, trios and quartets creating a somewhat unique sub-genre, sometimes referred to as "choral lieder." Many of these compositions were specifically intended for social gatherings and one-on-a-part singing while standing around a piano. Johannes Brahms drastically furthered the development of quartet writing by capitalizing on the expressive color textures he could create with the use of multiple voices, while brilliantly maintaining the intimacy common to solo vocal lieder. His skill for revealing the depth and beauty of the poetry is exquisite.

Langston Hughes, noted American writer and pivotal figure in "the Harlem Renaissance," was prolific in the genres of poetry, plays, novels, essays, and short stories that portrayed and celebrated the lives of African Americans. He is one of America's most original and influential writers. In both form and content, his poems address the African-American experience, marrying the rhythms of jazz and the incantatory cadences of the blues to an incisive social consciousness that retains its authority over 40 years after his death. These settings by Averitt poignantly convey the deep emotion and meaning contained in Hughes' poetry – with a broad diversity of sonorities and rhythmic textures in both the voices and piano.

George Shearing is known worldwide as one of America's prolific jazz composers, performers and recording artists. Born in 1919 (in London), Shearing passed away in February of 2011 (in New York City) – part of the impetus to program this set and share his music with you tonight. The selections from this set represent Shearing's second collection of songs on Shakespeare texts. Shearing once said of these pieces, "In them, you'll hear my English musical background and my American jazz influence." In 1995, John Rutter was commissioned to compose a set of music to celebrate Shearing's 75th birthday. He selected several madrigal texts (just a few by Shakespeare) and aptly titled the commission, *Birthday Madrigals*. To further intertwine these composers, the *Shearing Songs and Sonnets* were premiered in July of 1999 in St. Charles, Illinois with John Rutter conducting, and the composer at the piano. Tonight we will complete the Shearing set with a bit of a celebration in honor of his fantastic career, from John Rutter's *Birthday Madrigals*, the swingin' *Come live with me and be my love*.

We hope you have enjoyed this diverse selection of music for choir and piano. If you would like to know more about the South Dakota Chorale, future visions we are working to develop, or how you can help expand the mission of this world-class choir here in Sioux Falls, feel free to talk to our Executive Director, Jack Mohlenhoff or one of our Board Members listed in the program. If the world is going to have great music – why not make it right here in Sioux Falls!

"If music be the food of love...sing on!" (*also from our friend Bill Shakespeare*)

Brian A. Schmidt

Brian A. Schmidt, Artistic Director



The Passing of the Year - Jonathan Dove

1. Invocation

O Earth, O Earth, return!
William Blake

2. The narrow bud opens her beauties to the sun

*The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of morning, and
Flourish down the bright cheek of modest eve,
Till clust'ring Summer breaks forth into singing,
And feather'd clouds strew flowers round her head.*

*The spirits of the air live on the smells
Of fruit; and joy, with pinions light, roves round
The gardens, or sits singing in the trees.*

*Summer is icumen in
Lhude sing cuccu*
William Blake

3. Answer July

*Answer July—
Where is the Bee—
Where is the Blush—
Where is the Hay?*

*Ah, said July—
Where is the Seed—
Where is the Bud—
Where is the May—
Answer Thee—Me—*

*Nay—said the May—
Show me the Snow—
Show me the Bells—
Show me the Joy!*

*Quibbled the Jay—
Where be the Maize—
Where be the Haze—
Where be the Bur?
Here—said the Year—
Emily Dickinson*

4. Hot sun, cool fire

*Hot sun, cool fire, temper'd with sweet air,
Black shade, fair nurse, shadow my white hair:
Shine, sun; burn, fire; breathe, air, and ease me;
Black shade, fair nurse, keep me from burning,
Make not my glad cause, cause of [my] mourning.
Let not my beauty's fire
Enflame unstaied desire,
Nor pierce any bright eye
That wand'reth lightly.
George Peele*

5. Ah, Sun-flower!

*An, Sun-flower! Weary of time,
Who countest the steps of the Sun,
Seeking after that golden clime
Where the traveller's journey is done:*

*Where the Youth pined away with desire,
And the pale Virgin shrouded in snow
Arise from their graves, and aspire
Where my Sun-flower wishes to go.
William Blake*

6. Adieu! Farewell earth's bliss!

*Adieu! Farewell earth's bliss!
The world uncertain is:
Fond are life's lustful joys,
Death proves them all but toys.
None from his darts can fly:
I am sick, I must die—
Lord, have mercy on us!*

*Rich men, trust not in wealth,
Gold cannot buy you health;
Physic himself must fade;
All things to end are made;
The plague full swift goes by:
I am sick, I must die—
Lord, have mercy on us!*

*Beauty is but a flower
Which wrinkles will devour:
Brightness falls from the air;
Queens have died young and fair
Dust hath closed Helen's eye:
I am sick, I must die—
Lord, have mercy on us!
Thomas Nashe*

7. Ring out, wild bells

O Earth, O Earth, return!

*Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.*

*Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.*

*Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind.*

*Ring out the want, the care, the sin,
The faithless coldness of the time;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.*

*Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.
Alfred Lord Tennyson*

Four Quartets, op. 92 (1889) - Johannes Brahms

English translations from:
Jeffers, Ron. *Translations and Annotations of Choral Repertoire:*
German. Oregon: Earthsongs, 2000.

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche
Genossenschaft.

*Oh lovely night!
In the sky, magically,
the moon shines in all its splendor;
around it is the pleasant company of little stars.*

Es schimmert hell der Tau
Am grünen Halm;
mit Macht Im Fliederbusche schlägt die Nachtigall;
Der Knabe schleicht zu seiner Liebsten sacht -
O schöne Nacht!
—Georg Friedrich Daumer (1800-1875)

*Dew glistens brightly on green stems;
in the lilac bush, the nightingale sings lustily.
The youth steals away quietly to his love.
Oh lovely night!*

Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.

*The gray mist drips so silently
down on field and forest and heath,
as if the heavens wished to weep
in overwhelming grief.*

Die Blumen wollen nicht mehr blühen,
Die Vöglein schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.
—Hermann Allmers (1821-1902)

*The flowers will bloom no more;
the little birds are silent in the groves.
Even the last green is dead -
thus the heavens may well weep.*

Friedlich bekämpfen
Nacht sich und Tag:
Wie das zu dämpfen,
Wie das zu lösen vermag.

*In peaceful opposition
night struggles with the day.
What ability it has to soften,
what ability it has to relieve!*

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte
Sage, was war's doch, mein Herz?

*Sorrow that oppresses me,
are you already asleep?
That which made me happy -
say, my heart, what was it then?*

Freude wie Kummer,
Fühl ich, zerrann,
Aber den Schlummer
Führten sie leise heran.

*Joy, like grief,
I feel, melts away;
but they bring me slumber
as they fade away.*

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz wie ein Schlummerlied vor.
—Friedrich Hebbel (1813-1863)

*And in the vanishing,
ever upward,
my entire life passes before me,
like a lullaby.*

Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder Sterne,
die droben Blinken und wallen,
Zögen sich
Lunas Lieblich Umarmen,
Zögen die warmen,
wonnigen Tage
Seliger Götter
Gern uns herab!
—Johann Wolfgang von Goethe (1749-1832)

*Why then do songs
resound heavenwards?
They would fain draw down the stars
that twinkle and sparkle above;
they would draw to themselves
the moon's lovely embrace;
they would fain draw the warm,
blissful days
of the blessed gods
down upon us.*

The Dream Keeper (2009) - William Averitt

I. The Dream Keeper

Bring me all of your dreams,
You dreamer,
Bring me all your
Heart melodies
That I may wrap them
In a blue cloud-cloth
Away from the too-rough fingers
of the world.

II. Dream Variations

To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
Dark like me-
That is my dream!

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening...
A tall, slim tree...
Night coming tenderly
Black like me.

III. As I Grew Older

It was a long time ago.
I have almost forgotten my dream.
But it was there then,
In front of me,
Bright like a sun--
My dream.
And then the wall rose,
Rose slowly,
Slowly,
Between me and my dream.
Rose until it touched the sky--
The wall.
Shadow.
I am black.
I lie down in the shadow.
No longer the light of my dream before me,
Above me.
Only the thick wall.
Only the shadow.
My hands!
My dark hands!
Break through the wall!
Find my dream!
Help me to shatter this darkness,
To smash this night,
To break this shadow
Into a thousand lights of sun,
Into a thousand whirling dreams
Of sun!

IV. Song

Lovely, dark, and lonely one,
Bare your bosom to the sun.
Do not be afraid of light,
You who are a child of night.

Open wide your arms to life,
Whirl in the wind of pain and strife,
Face the wall with the dark closed gate,
Beat with bare, brown fists-- And wait.

—Langston Hughes (1902-1967)

Songs and Sonnets (*on texts of Shakespeare*)

- George Shearing (1919-2011) and John Rutter (b. 1945)

I.

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me and be my love.

(Love's Answer)

If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

II.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
*In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
Those pretty country folks would lie,
*In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
*In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
*In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.*

III.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

IV.

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart; whose flames aspire,
As thoughts do blow them higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
Til' candles, and starlight, and moonshine be out.

V.

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut the gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

VI. *See the text for I.*



Charles Bruffy is one of the most admired choral conductors in the United States, respected and renowned for his fresh and passionate interpretations of standards of the choral repertory and for championing new music. He currently conducts the Kansas City Chorale, the Kansas City Symphony Chorus and the Phoenix Chorale, and is Director of Music at Rolling Hills Presbyterian Church.

He is dedicated to commissioning and premiering works by contemporary American composers, and has received ASCAP's Adventurous Programming award. The Roger Dean Company, a division of the Lorenz Corporation, publishes a choral series under Bruffy's supervision specializing in music for professional ensembles and sophisticated high school and college choirs.

Bruffy has been Artistic Director of the Phoenix Chorale since 1999 and of the Kansas City Chorale since 1988. The choirs are praised for both their live performances and recordings. Bruffy's eclectic discography of over 13 recordings includes music by Argento, Brahms, Corigliano, Gretchaninov, Martin, Mäntyjärvi, Rachmaninov and Vaughan Williams. Released in 1996, the Kansas City Chorale's recording of Rachmaninov's Liturgy of St. John Chrysostom (Nimbus NI 5497/8), garnered praise by the New York Times stating "...a project that must be rated a serious contender for record of the year...the chorus is everywhere remarkable." In 2008, Mr. Bruffy and the Phoenix Chorale received a Grammy award for their Chandos recoding, *Spotless Rose*, "Best Performance by a Small Ensemble."

Mr. Bruffy received his Bachelors degree from Missouri Western State College in St. Joseph, Missouri and a Master's degree in vocal performance from the Conservatory of Music at the University of Missouri Kansas City. Mr. Bruffy has received honorary doctorates from Baker University and Missouri Western State University.



John Walker is Principal Keyboard for the South Dakota Symphony Orchestra and Associate Professor of Music and Director of Keyboard Studies at SDSU. Walker's performances include solo appearances with the South Dakota Symphony and Chamber Orchestra, the Diablo Symphony and Contra Costa Chamber Orchestras in California, and the Shasta and Paradise Symphony Orchestras in northern California. He was a member of the Colorado Festival Orchestra for four years, and has performed solo and chamber music in Italy, Switzerland, Slovenia and throughout the Midwest



Brian A. Schmidt is a conductor and composer with a passion for expanding the choral arts. As a composer, his award-winning works have been sung by choirs across the country and his latest commissions have placed him among some of America's most respected composers. As a conductor, Brian founded and directed the Dakota Men's Ensemble, leading them in appearances at the National Convention of American Choral Directors Association (ACDA) in 2005 - and at Regional and State ACDA conventions in 2006. He founded the South Dakota Chorale in 2009 and conducted concerts in 2009 and 2011. Brian is currently completing graduate degrees in choral conducting at the University of North Texas (UNT) under the direction of Dr. Jerry McCoy and Dr. Richard Sparks. He recently completed a year in the prestigious Priddy Fellowship program for arts leadership at UNT.



Ashley Ballou-Bonnema resides in Sioux Falls, South Dakota. Ashley graduated in 2009 with a Bachelors degree in Vocal Music and French Studies from Augustana College. During her years at Augustana she could be heard giving many recitals, taking part in Opera Theater programs, and singing and traveling (both regional and international) with the prestigious Augustana Choir and Chamber Choir under the direction of Dr. James Johnson. Ashley has had several opportunities to sing in summer programs; most recently taking part in the International Performing Arts Institute in Germany. She was the soprano soloist for Joseph Haydn's *Missa in Tempore Belli* (Mass in Time of War) for First Congregational Church-Sioux Falls's annual "Peace Concert" commemorating 9/11. Ashley has spent the past several years as a church musician directing, arranging, and singing for worship services. She also maintains a private voice and piano studio out of her home. Ashley is thankful for the opportunity to share in singing with the South Dakota Chorale and to share this memorable music with each of you.



Timothy Bruett holds a Bachelor of Arts degree in Music from Luther College and a Master of Music degree in Vocal Performance from the University of Minnesota. He is a frequent performer of opera, art song, and choral music in the Minneapolis/St. Paul Metro area and in the Upper Midwest. Timothy is currently in his third season with The Singers – Minnesota Choral Artists and holds the position of Baritone Section Leader and Soloist with the Senior Choir of Mount Olivet Lutheran Church in Minneapolis.



Natalie Campbell is a music educator and performer of both piano and vocal repertoire. She is currently pursuing an M.M. in Vocal Performance from the University of South Dakota, where she teaches undergraduate voice. She is a recent winner of USD's annual concerto competition and will perform the role of Dido in Purcell's *Dido and Aeneas* this coming Spring. Natalie holds a B.M. from Houghton College (NY) in Piano and Vocal Music Education, and has pursued graduate studies in Piano Chamber Music from Rice University's Shepherd School of Music in Houston, TX. As an undergraduate, she was a vocal performance scholarship recipient and won Houghton's annual concerto competition, performing Liszt's Piano Concerto No.1 with the Houghton Orchestra. At Rice University, she studied collaborative piano with Brian Connelly and served as studio accompanist to Dr. Joyce Farwell. A passionate educator, Natalie has taught elementary and middle school vocal music and has served as children's choir director to several public schools. She has also served as associate director for the Tucson Girl's Chorus, where she directed two treble choirs for the long-standing community organization. As a vocalist she has sung with the Houston Masterworks Chorus, Cantare Houston, St. Luke's Quintet, Mercury Baroque, Coro Vocal Artists, and the South Dakota Chorale.



Timothy Campbell is currently pursuing a D.M.A. in Choral Conducting with a Minor in Voice from the University of Arizona, and holds an M.M. in Choral Conducting from the University of Minnesota as well as a B.S. in Vocal Music Education from Bemidji State University. He has directed the St. Luke's Early Music Ensemble (TX), the University of Minnesota Early Music Ensemble and the University of Arizona's Honor Choir, Kanorei, and University Singers. He has also served as associate director for Men's Consort Houston (TX) and the CORO Vocal Artists (AZ). His conducting mentors include Bruce Chamberlain, Elizabeth Schauer, Kathy Romey, Matthew Mehaffey, P. Bradley Logan, and Paul Brandvik. A lyric tenor, Timothy has performed as an ensemble member and soloist with many of the nation's finest professional ensembles, including VocalEssence, The Singers, the Tucson Chamber Artists, the Houston Chamber Choir, Cantare Houston, and Conspirare, with whom he was a member on the Grammy®-nominated and Edison award-winning CD *Requiem*. He also toured Spain with the acclaimed early music group The Rose Ensemble where they received 1st prize in the sacred category of the prestigious Tolosa International Choral Competition.



Zachary Colby hails from Crown Point, IN, graduated from Butler University with a Bachelor's in Music Education in 2010 and is currently in the final semester of his Master's of Vocal Performance at the University of Minnesota. He has sung in opera choruses with both the Minnesota Opera and Indianapolis Opera. Mr. Colby has also sung as the tenor soloist in *Carmina Burana* with the Indianapolis Symphonic Choir. As well as being an active performer in the University Opera Theatre at the University of Minnesota including roles in *Elmer Gantry* and *Die Fledermaus*, Mr. Colby also looks forward to covering the tenor soloist in Britten's War Requiem in performances in Detmold, Germany; Minneapolis; and the Quad Cities with the University of Minnesota's University Singers.



Julianna Emanski is establishing her career as a vocalist in the new generation of rising baroque specialists. She also possesses a strong interest in mainstream opera, oratorio and art song. Originally from Mountain Top, Pennsylvania, Julianna is currently located in Dallas, Texas and studies with soprano Lynn Eustis. She has performed and recorded with Dallas Bach Society, South Dakota Chorale, and solos with Orchestra of New Spain. She continually attends and performs at several early music workshops, such as Baroque Opera workshop in Queens (NY), Amherst Early Music Festival, Boston Early Music Festival, International Baroque Institute at Longy, Accademia d'amore and Early Music Vancouver; and has participated in master classes given by Stephen Stubbs, Ellen Hargis, Julianne Baird, Drew Minter and Nancy Zylstra. Julianna received her MM in vocal performance from the University of North Texas with concentrations in early music and vocal pedagogy, and her Bachelors from Temple University in Music Education. She currently holds a position as the English Music Director at St. Edward's Catholic Church in Dallas, Texas.



Brett Epperson was born, raised, and currently resides in Council Bluffs, Iowa. Brett graduated from Luther College, Decorah, Iowa in May of 2011 and completed his student teaching in Omaha, Nebraska in December. He is currently the music coordinator at St. John Lutheran Church in Council Bluffs. While at Luther, Brett was seen and heard on stage as Dr. Falke in *Die Fledermaus*, Count Almaviva in *The Marriage of Figaro*, and Abraham Kaplan in *Street Scene*, and was a finalist at both state and regional NATS competitions. He has accompanied many voice recitals, along with leading opera and Nordic Choir sectionals and rehearsals under Dr. Craig Arnold and Dr. Allen Hightower. As a conductor, Brett was selected as a semi-finalist in the 2011 ACDA National Student Conducting Competition. He has maintained an active performing career with Opera Omaha, the Omaha Symphony, and he is delighted to perform for the first time with the South Dakota Chorale. Next year, he is looking forward to pursuing graduate studies in vocal performance or teaching high school vocal music.



James Franklin is Director of Choral Studies at Sam Houston State University, where he conducts the SHSU Chorale and Symphonic Choir, directs the graduate choral conducting program, and teaches undergraduate conducting. A native Texan, he received his Bachelor's degree in Music Education, vocal emphasis, from Baylor University, his Master's degree in Choral Conducting from Westminster Choir College, and is currently completing his Doctor of Musical Arts degree from the University of North Texas. In addition to choral conducting and teaching, Franklin remains active as a singer, performing with many professional choirs including Orpheus Chamber Singers, Dallas Bach Society, Houston Bach Society, Texas Choral Artists, Fuma Sacra of New Jersey and the South Dakota Chorale. Recent recording projects include CDs with South Dakota Chorale (2011) and the Houston Bach Society (2010). Prior to his conducting at the collegiate level, he taught public high school and middle school choir. Additionally, he has been active as a church musician, holding multiple jobs as Director of Music at various churches. An active member of ACDA, IFCM, TMEA and TCDA, he frequently serves as a clinician and a judicator.



John Grau is an active performer across the US and is increasing his reputation in Minneapolis, MN as a classical soloist in recital, opera, and oratorio. Recent performances include Heinrich Schütz's *Weihnachtshistorie* (Evangelist), *Die Fledermaus* (Dr. Blind), *Così fan tutte* (Ferrando), *A Little Night Music* (Henrik), *Joseph and the Amazing Technicolor Dreamcoat* (Joseph), *Messiah* (Tenor Soloist), *Mozart Requiem* (Tenor Soloist), and as a featured soloist on various early music concert series across the midwest. He holds BA degrees in both Biology and Music from St. Olaf College and a Master of Music degree from Northern Arizona University. Currently, John is completing his Doctor of Musical Arts in vocal performance at the University of Minnesota, where he teaches voice class and private voice lessons. Upcoming engagements in early 2012 include recitals at St. Olaf College, Mindekirken Norwegian Church in Minneapolis, MN, and as the Evangelist in Bach's *St. John Passion*.



Tami Hayzlett is delighted to be returning to perform for a third time with the South Dakota Chorale. Originally from Beresford, SD, Tami graduated from Augustana College with degrees in Music, Special Education and Elementary Education. Past vocal experiences include St. Joseph Cathedral's *In Ecclesiis* (alto soloist), Dakota Vocal Works, Sioux Falls Master Singers, Augustana Concert Choir and various community events. She has served as Interim Director of Music Ministries at Gloria Dei Lutheran Church and continues to be involved in church choirs, praise teams and small groups in Sioux Falls and New York. She and husband Jeff, own The Hayzlett Group, a marketing consulting business based in New York, Sioux Falls and Los Angeles, as well as Tall Grass Publication Relations. Their work requires extensive traveling, but Tami always enjoys coming home to friends and family in Sioux Falls.



Brandon Hendrickson is assistant professor of music in voice at The University of South Dakota. He completed both his master of music degree and D.M.A. from Louisiana State University. Brandon is an Iowa native hailing from Atlantic and received his Bachelor of Music degree from Simpson College in Indianola where he had the opportunity to sing a number of operatic roles. While at LSU he sang the roles of John Brook in Adamo's *Little Women*, Albert in Massenet's *Werther*, Marcello in Puccini's *La Bohème*, the Jailer in Poulenc's *The Dialogues of the Carmelites*, Guglielmo in *Così fan tutte* and Giorgio Germont in *La Traviata*. Recently, Hendrickson advanced to the regional finals of the Metropolitan Opera Competition in St. Paul, Minnesota. He has previously participated in the Des Moines Metro Opera Apprentice Artist Program for three festival seasons, and portrayed the role of the Second Priest in *The Magic Flute* in the 2006 season of the company. Hendrickson was the bass soloist for the Baton Rouge Symphony performance of Faure's *Requiem* in the fall of 2006, and returned to the symphony in December of 2009 singing in Handel's *Messiah* and Bach's *Magnificat*. Brandon's recent credits include debuts with the Des Moines Metro Opera, Sounds of South Dakota, Louisiana Sinfonietta, Pensacola Opera, Opéra Louisiane, and The Dallas Opera in the world premiere of Jake Heggie and Gene Scheer's great American Opera, *Moby Dick*.



Joseph Hubbard is from Pflugerville, Texas. He is currently pursuing a Master's degree in Voice Performance and Literature at Northwestern University, and holds a Bachelor's degree in Vocal Performance from the University of North Texas. Active in opera and early music, he has performed roles such as Colline in *La Bohème*, Doc Gibbs in Rorem's *Our Town*, Bartolo in *Le Nozze di Figaro*, Publio in *La Clemenza di Tito*, and Horace in Blitzstein's *Regina*, among many others. He has been a soloist in Bach's *Mass in B Minor* with the American Bach Soloists and Academy, and in Monteverdi's *Vespers* with Orpheus Chamber Singers, Ars Lyrica Houston, and The Whole Noyse. Other early music performances include soloist in Monteverdi's *Vespers* with the UNT Collegium Singers and Baroque Orchestra, and Herod in Schutz's *Weihnachtshistorie* with the Northwestern University Baroque Music Ensemble. He has been a member of the South Dakota Chorale from the very first concert in 2009, in which he was the bass soloist in *Messiah*. Upcoming engagements include Sarastro in *Die Zauberflöte* with Aspen Music Festival, under the baton of Robert Spano.



Elizabeth Johnson Knight has sung a wide range of solo and choral repertoire, appearing with the Carmel Bach Festival, Bach Festival of Central Florida, North Central Louisiana Masterworks, Paducah Symphony, Valdosta Symphony Orchestra, Indiana University Pro Arte Singers, Meridian Vocal Consort, Orpheus Chamber Singers, South Dakota Chorale, Vox Humana, and Project Eve. Last season's highlights included her Carnegie Hall debut as alto soloist in Handel's *Messiah* with the Masterwork Chorus. Her opera roles include Mother in *Amahl and the Night Visitors*, Dorabella in *Così fan tutte*,

Orlofsky in *Die Fledermaus*, Proserpina in Monteverdi's *Orfeo*, La Ciesca in *Gianni Schicchi*. Ms. Knight is a graduate of Indiana University (MM) and the University of Mississippi (BM). She has held teaching positions at The University of Louisiana, Monroe and Murray State University, and currently holds a teaching fellowship at the University of North Texas, where she is pursuing doctoral studies in voice and pedagogy.



Benjamin Kornelis is a native of Lynden, Washington and a graduate of Calvin College, Western Washington University, and Michigan State University. He has been Director of Choral Activities at Dordt College in Sioux Center, Iowa since 1994. He has taught in high schools in Chicago, Seattle, and Lynden, and at Trinity Christian College, and has been a Director of Music for several years in churches in Grand Rapids (MI), Chicago, Bellingham (WA), and Seattle. Upon the completion of his doctorate, he was nominated for membership in the national music honor society Pi Kappa Lambda. While in Seattle, Dr. Kornelis sang with the professional ensemble Choral Arts Northwest and the Seattle Symphony Chorale; in Iowa he has been the tenor soloist in performances of Handel's *Messiah* and Haydn's *Creation* with the Sioux County Oratorio, and has sung with the professional ensemble, The South Dakota Chorale. He has frequently served as

guest clinician and conductor and has been a frequent reviewer of choral publications for the *Choral Journal*, and has served as the Iowa Choral Directors' Association Repertoire and Standards Chair for Colleges and Universities.



Samantha MacDonald Samantha MacDonald is excited to be making her debut with the South Dakota Chorale. Born and raised in Sioux Falls, her singing career began in the first grade as a member of Carol Choir at First Lutheran Church. Throughout her youth, she could be found singing in productions at the Sioux Falls Community Playhouse, in South Dakota Honors and All-State Choirs, and as part of Washington High Schools' choirs and show choirs. Samantha graduated from St. Olaf College in 2007 where she sang in the Chapel Choir under the direction of Dr. Robert Scholz from 2004-2005 and The St. Olaf Choir under the direction of Dr. Anton Armstrong from 2005-2007. Along with singing in the South Dakota Chorale, Samantha is a member of the Twin Cities Women's Choir under the direction of Mary Bussman. She currently resides in Minneapolis, MN where she works as Online Parent Engagement Coordinator for the youth development nonprofit, Search Institute.



Marie Therèse Mattingly is an avid performer in the worlds of opera and early music. Ms. Mattingly was most recently seen in the roles of Susanna, Sophie in Massenet's *Werther*, and Rapunzel at the University of North Texas, where she is currently pursuing an MM in vocal performance through choral, early music, and opera scholarships. While pursuing her BM in voice in her home state at Florida State University, she performed First Knitter in *A Game of Chance*, Peep Bo in *The Mikado*, Second Witch in *Dido and Aeneas*, and Amor in *Orfeo ed Euridice*. In addition to her opera credits, Ms. Mattingly has also enjoyed a passion for performing early and baroque music with period ensembles. Her past credits include work with the Arcadian Ensemble and Seraphic Fire, solo performances with San Francisco Early Music Society, UNT's Collegium Musicum, Florida State University's Baroque Ensemble, Seattle Opera's Accademia d'Amore, and the Voices of Music in San Francisco, soprano soloist in Vivaldi's *Gloria* with the Tallahassee Symphony

Orchestra, Michal in Handel's *Saul*, and Eve in Haydn's *Die Schöpfung* with the Tallahassee Community Chorus. Ms. Mattingly won young artist competitions with the Coeur d'Alene Symphony Orchestra in 2010 and the Voices of Music in 2011. Upcoming engagements include a chamber concert of arias with the Festival du Froville in Froville, France.



Tom McNichols has been described by the NY Times as an “oceanic bass.” He continues to garner praise for work ranging from internationally acclaimed premiers to standard concert repertoire. In the last six years, his voice has been heard on five continents in live performance, live and recorded radio broadcasts and eight studio recordings in work ranging from the narration of *How the Grinch Stole Christmas* with the Boston Pops to world premieres of new operatic work. Following the premier of *Death and the Powers* at Opera Monte Carlo in September of 2010 in which Musical America praised him for a “powerful sonorous bass.” Tom covered the role of Bustamante in *La Navarraise* with the Opera Orchestra of NY at Carnegie Hall. 2011 began with a revival of *Death and the Powers* by Tod Machover with The American Repertoire Theater and The Chicago Opera Theater and a recording of the opera for a 2012 release. Additionally, 2012 will see him as Sarastro in *Die Zauberfloete* with Opera Grand Rapids and with Trenton’s Boheme Opera. An appearance as a grand semi-finalist in the Metropolitan Opera National Council Auditions in 2008 led Tom to resign his tenure with CANTUS, a position he held for four seasons. Tom holds a MM from The Peabody Institute and currently studies with Michael Paul and Eric Halfvarson in NYC.



Trevor Neal is a native of Dallas, Texas, and is a favorite among audiences throughout the southwest United States. Mr. Neal has appeared in concert with the South Arkansas Symphony Orchestra, Phoenix Chamber Orchestra, San Antonio Symphony, and numerous community orchestras performing the works of Faure, Brahms, Schubert, Handel, and Verdi, respectfully. Trevor is pursuing the Bachelor of Music degree in Voice performance at the University of North Texas where his opera credits include that of Colline in *La Boheme*, Dottore in *La Traviata*, and Figaro in *Le Nozze di Figaro*, a role which he reprised in his appearance with Spotlight on Opera Company of Austin, Texas. While at UNT, Trevor has received the Ted and Barbara Coe and Moorehead Opera Scholarships. Trevor participated as a chorister in the World Premiere of Jake Heggie’s opera *Moby-Dick* and will be returning to the Dallas Opera this season to perform in the much anticipated Royal Opera House revival production of *Boris Godunov*. Trevor was winner in the Male Division of the National Association of Teachers of Singing District Division in 2010. He sings with the nationally acclaimed A Cappella Choir at UNT and studies voice with baritone Jeffrey Snider.



Sara Staples has performed the leading roles of The Foreign Princess in Dvořák’s *Rusalka*, Nancy in Benjamin Britten’s *Albert Herring*, Hermia in Britten’s *A Midsummer Night’s Dream* and Hora in Cavalli’s *Egisto*, as well as roles in scenes from the operas *L’incoronazione di Poppea*, *Candide*, *I Capuletti e i Montecchi*, *Don Giovanni*, *La Calisto* and *Così fan tutte*. On the concert stage, Sara has recently performed Mozart’s Requiem with Symphony of the Vines in California. She has also performed as a soloist with Horizon Music Group in Los Angeles and the South Dakota Chorale. Sara has participated in many summer festivals as a soloist including The Boston Early Music Festival, the Taipei International Choral Festival, the Casalmaggiore International Chamber Music Festival held in Casalmaggiore, Italy and the Vancouver Early Music Baroque Vocal program in Vancouver, Canada. Sara holds a Bachelor’s degree from the University of North Texas and a Master’s degree from the University of Southern California.



Kelley Sundin resides in St. Paul, MN. A graduate of Luther College, she is currently studying choral conducting with Professor Kathy Saltzman Romey at the University of Minnesota- Twin Cities. Kelley has sung in the Oregon Bach Festival as a member of the Berwick Chorus and has been invited to sing with the J.S. Bach Festival Ensemble under the direction of Helmut Rilling in Stuttgart, Germany in March. She is also a member of The Singers-Minnesota Choral Artists under the direction of Dr. Matthew Culloton. It is a great pleasure for Kelley to return to Sioux Falls, SD and sing in her third project with the South Dakota Chorale.



Elsa Tapio, a native South Dakotan, resides in Parkston, SD with her husband and four children. She graduated with a Music Education degree from South Dakota State University and has completed work towards a Masters of Music at the University of Northern Colorado in Greeley. Elsa performed with various choirs in the area and as a soloist with the South Dakota State University Symphonic Orchestra. She was a soloist in Dakota Wesleyan University's performance of Handel's *Messiah* and starred as Eliza Doolittle in *My Fair Lady*. Elsa also performed in *Die Nozze di Figaro*, *Street Scene*, *Lakme*, *La Traviata*, *Il Traviatore* and *Dracula*. She currently is a private music instructor.



Deb Vogel is a native of Edgerton, Minnesota. She has been an adjunct professor of voice at Dordt College for over 20 years, and maintains a private studio. She has also worked for many years in the church music field, and is currently worship coordinator at Shalom Christian Reformed Church in Sioux Falls. Deb graduated from Dordt College with a BA in music education and from the University of South Dakota with a MM in Vocal Performance. In 1992 she represented South Dakota as a Regional Finalist in the Metropolitan Opera Auditions, and has been a recitalist and soprano soloist for area colleges and choral groups in works such as Rutter's Requiem, Poulenc's *Gloria*, Faure's *Requiem*, Vivaldi's *Gloria*, Mozart's *Requiem*, Handel's *Messiah*, and Haydn's *The Creation* and *Missa Brevis Sancti*. She participated in the *Sounds of South Dakota* and has also been a member of the choral ensembles Dakota Vocal Works, the Sioux Falls Master Singers, and the South Dakota Chorale. She currently resides in Rock Valley, Iowa with her husband and two sons.



Deanna Wehrspann has sung as soloist or choral singer under renowned directors Sir David Willcocks, John Rutter, Jon Washburn, Eric Ericson, Frank Pooler, Bradley Ellingboe, and John Leavitt. A professional pianist in South Dakota, Deanna accompanied this year's All-State Chorus and serves countless professional and student musicians. She was opera/musical theatre pianist in recent productions of Gianni Schicchi, Hansel & Gretel, Dido & Aeneas, Too Many Sopranos, Children of Eden, The Fantasticks, and Pirates of Penzance with Sounds of South Dakota and at Augustana College. She has played both keyboard and violin with the South Dakota Symphony and Augustana Orchestra. She is a composer of choral, voice, piano, and string music. Her choral work "May Your Voice Be At Peace" will be published in Fall 2013 by Augsburg Fortress. Also an active church musician, Deanna has a degree in music from Augustana College and advanced degrees from Luther Seminary and Emporia State University. She studied for a year in Leipzig, Germany, on a

full scholarship from the Lutheran World Federation.



Amber Wellborn has distinguished herself as a soprano with a rich lyric tone and musical sensitivity. At the age of 17, she was featured in the National Public Radio program "From the Top," hosted by Christopher O'Reilly and in 2008, at the age of 22, she won First Place in the prestigious Dallas Opera Guild Career Grant competition in 2008. She has been a regional finalist for the Metropolitan National Council Auditions and has won numerous first place awards in various levels of the competitive National Association of Teachers of Singing Texoma Regional Auditions. She has numerous operatic roles and solos in concert works with orchestra to her credit. Most recently she appeared with the distinguished Turtle Creek Choral at Meyerson Symphony Hall in Dallas as soprano soloist in Mozart's *Requiem*. An active recitalist, Ms. Wellborn's credits include the Puccini Society in Dallas and the Casalmaggiore International Chamber

Music Festival in Italy. Ms. Wellborn holds the Bachelor of Music in Vocal Performance from the University of North Texas where she studied with Linda Di Fiore.



Tim Worthington began his singing career as a soprano member of the Kansas Boys Chorus at the age of eleven. He has been in love with classical choral music ever since. During his college years he was a member of the K-State Singers and sang the vocals for the Marion Roberts Jazz Trio in Manhattan, KS. He was a member of the Kansas City Symphony Chorus for nine years and the Dakota Men's Ensemble for two years. This is his third appearance with the South Dakota Chorale. Tim has been a professional painter and pastor, and currently serves as the Director of Spiritual Care at Dow Rummel Village in Sioux Falls. He is married to the Rev. Kathryn Timpany, Senior Pastor of First Congregational United Church of Christ Sioux Falls, and together they have four children and three grandsons.

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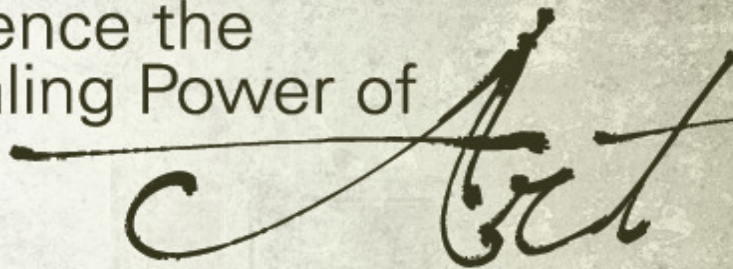
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