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THE SANTA FE DESERT CHORALE

311 East Palace Avenue
Santa Fe, NM 87501
(505) 988-2282
www.desertchorale.org

FEDERAL TAX ID 85-0300479

CD Launch Concert to be held in Santa Fe, February 13, 2018

Promotional Appearances Upcoming in Chicago, IL and Pasadena, CA

FOR IMMEDIATE RELEASE

Santa Fe, New Mexico, January 16, 2018: The Santa Fe Desert Chorale (SFDC) announced the **forthcoming release of its first commercial recording, *The Road Home*, on February 13, 2018.** A CD release concert of repertoire selected from the recording will be held at Cristo Rey Church (1120 Canyon Road, Santa Fe, NM 87501) at 7:00 pm. Tickets are priced from \$20 to \$70, and are available for purchase at desertchorale.org, or by phone (505)988-2282.

The concert repertoire performed by the all-professional Santa Fe Desert Chorale spans three centuries: from Shaker music of the 1800s to works by leading 21st century choral composers including **Sydney Guillaume, Shawn Kirchner, Morten Lauridsen, and Stephen Paulus**, whose composition *The Road Home* gives title to the recording. Additional American compositions not included in the launch concert may be heard on the recording. The recording may also be purchased at desertchorale.org.

The first commercial release in SFDC's history was recorded at Morton H. Meyerson Symphony Center in Dallas, TX, will be released on the London-based AVIE label, and distributed by NAXOS. Six-time GRAMMY® Award recipient Elizabeth Ostrow is the Producer and Brad Michel, recipient of the *BBC Music Magazine* Award for Technical Excellence in Recording and numerous *Gramophone* Awards, is the Engineer. The recording is underwritten by Faith Strong of California.

Following the Santa Fe release concert, the Santa Fe Desert Chorale will appear at the Joan W. and Irving B. Harris Theater (205 East Randolph Street, Chicago, IL 60601) on February 15, 2018 at the invitation of Mary Kay Geston, DMA who serves as President of American Choral Directors Association North Central Division and Mark Munson who serves as Central Division President of the American Choral Directors Association.

On March 15, 2018, the Santa Fe Desert Chorale will appear at the First United Methodist Church (500 East Colorado Boulevard, Pasadena, CA 91101) at the invitation of Travis Rogers, President of the Western Division of the American Choral Directors Association. While at the conference, Artistic Director Joshua Habermann will lead a choral workshop on programming with demonstrations by the vocalists from the Chorale.

Both ACDA performances are for conference participants only, and not open to the public.

www.desertchorale.org

Please see information on key participants, arrangers and composers, and detailed concert information attached.

SANTA FE DESERT CHORALE MISSION STATEMENT:

The mission of the Santa Fe Desert Chorale, one of the nation’s premier professional vocal ensembles, is to excite, engage, and inspire diverse audiences with the beauty and power of great choral music.

For more information on the Santa Fe Desert Chorale, please visit: desertchorale.org

Press Contact:

For more information, images, or to arrange press seats, please contact Janice L. Mayer, Executive Director
Janice@desertchorale.org and (505) 988-2282, ext. 5

SCHEDULE AT A GLANCE:

Date	Time	Event	Venue
Tuesday, February 13, 2018	7:00 pm	CD Launch & Concert	Cristo Rey Church 1120 Canyon Road Santa Fe, NM 87501
Thursday, February 15, 2018	8:30 pm	Regional ACDA Appearance	Joan W. and Irving B. Harris Theater 205 East Randolph St. Chicago, IL 60601
Thursday, March 15, 201	8:00 pm	Regional ACDA Appearance	First United Methodist Church 500 East Colorado Blvd. Pasadena, CA 91101
Friday, March 16, 2018		Western ACDA 10:30 am	First United Methodist Church

KEY PARTICIPANTS:

ABOUT THE SANTA FE DESERT CHORALE:

Founded in 1982 by Lawrence “Larry” Bandfield, the Santa Fe Desert Chorale is one of the longest continually performing professional music organizations in New Mexico, as well as one of the most distinguished. In his review of the “American Voices” program, Scott Cantrell of *The Dallas Morning News* wrote "The variety certainly displayed the ensemble's impressive versatility. Habermann consistently got vivid performances, introspective music elegantly colored and shaped, extrovert fare delivered with great pizzazz. Individual singers got lots of solo exposure.

Now in his tenth season, Artistic Director Joshua Habermann leads the Chorale in repertoire spanning seven centuries, from early polyphony to contemporary works. The composition of the Chorale is truly national in scope and the ensemble is recognized among the finest American chamber choirs. A recent highlight was an invitational appearance at the 2015 American Choral Directors Association National Conference in Utah, which was later broadcast by Minnesota Public Radio. In 2017-2018 the Chorale can be heard in Chicago, Dallas, Fort Worth, Los Angeles, and Oklahoma City as well as in regular winter and summer seasons in New Mexico. Now in its 36th year, the Desert Chorale summer festival season is a centerpiece of the cultural life of Santa Fe, and among the nation’s most significant choral events.

Throughout its history, the Chorale has maintained a commitment to give voice to music from Hispanic and Native American communities. Dedicated to advancing the composers of our time, the Chorale has commissioned twenty-two works by eighteen composers; three quarters of the composers commissioned have been American. In addition, another seven works have been given their world or American premieres by the Santa Fe Desert Chorale. The ensemble performs at historical sites in Santa Fe such as the Cathedral Basilica of St. Francis of Assisi and Loretto Chapel, as well as other venues throughout the Southwest.

The Desert Chorale prides itself on its strong relationships within the community of Northern New Mexico, and enjoys collaborations with the Georgia O’Keeffe Museum, Museum of Indian Arts and Culture, New Mexico History Museum, NDI-NM, Performance Santa Fe, Santa Fe Chamber Music Festival, Santa Fe Pro Musica, Santa Fe Symphony and Chorus, The Museum of Spanish Colonial Art, and The Santa Fe Opera, among others. Community engagement and fostering the next generation of singers and arts administrators are integral parts of the Desert Chorale’s mission.

THE ROAD HOME CD LAUNCH VOCAL ROSTER:

Soprano

Sophie Amelkin
Sarah Hawkey
Chelsea Helm
Stefanie Moore
Emily Noël
Kathlene Ritch
Alissa Ruth

Alto

Sarah Brauer
Mindy Ella Chu
Dianna Grabowski
Sarah Nickerson
Keely Rhodes
Mitzi Westra

Tenor

Michael Boswell
Erik Gustafson
Bradley Naylor
Paul Rudoï
Corey Shotwell
Matthew Tresler

Bass

Elijah Blaisdell
Harris Ipock
Sam Kreidenweis
Enrico Lagasca
Fernando Muñoz
John Proft

JOSHUA HABERMANN

Joshua Habermann, Artistic Director, is in his tenth season with the Santa Fe Desert Chorale. Since joining the Chorale he has raised the ensemble's artistic profile and broadened its programming to include choral-orchestral masterworks as well as cutting-edge *a cappella* programs.

He has led honor choirs and choral festivals in North and Latin America, Europe, and Asia. As a singer (tenor) he has performed with the Oregon Bach Festival Chorus (Eugene, OR) and Conspirare (Austin, TX). Recording credits include three projects with Conspirare: *Through the Green Fuse; Requiem*, a GRAMMY® nominee for best choral recording in 2006; and *Threshold of Night*, a GRAMMY® nominee for best choral recording and best classical album in 2009.

In 2011, Joshua Habermann was named Director of the Dallas Symphony Chorus, the official vocal ensemble of the Dallas Symphony Orchestra, now in its 40th anniversary season. As Director, he prepares the 200-voice chorus for classical and pops series concerts. Highlights with the DSO include performances of Bach's *St. Matthew Passion*, Verdi's *Requiem*, Berlioz' *Te Deum*, and Britten's *War Requiem*, which was performed for the national meeting of the American Choral Directors Association in 2013. From 2008-2011 Joshua Habermann was Director of Choral Studies at the University of Miami Frost School of Music, where he led the graduate program in conducting and directed the Frost Chorale. Notable projects in Miami included an appearance at the Florida Chapter of the American Choral Directors Association convention, and collaborations with the New World Symphony and conductor Michael Tilson Thomas in music of Ives, Schubert, and Beethoven. During this same period, Dr. Habermann led the Master Chorale of South Florida in performances of masterworks such as Mendelssohn's *Elijah*, Haydn's *Creation*, and Mozart's *Requiem*.

From 1996-2008 Habermann was Assistant Conductor of the San Francisco Symphony Chorus, and Professor of Music at San Francisco State University, where under his direction the SFSU Chamber Singers undertook international engagements in Havana, Cuba, and concert tours in Germany, the Czech Republic, and China. In 2006 he led a la Méditerranée collaboration between the SFSU Chamber Singers and the Orchestre des Jeunes de Provence in music of Poulenc and the *Requiem* of Maurice Duruflé in concerts throughout France. National invitations include the Waging Peace Festival in Eugene, OR, multiple appearances at the California Music Educators Convention, and an appearance at the American Choral Directors Association regional convention in 2008.

A native of California, Joshua Habermann is a graduate of Georgetown University and the University of Texas at Austin, where he completed doctoral studies in conducting with Craig Hella Johnson. He lives in Dallas with his wife Joanna, daughter Kira, and son Kai.

JEFF LANKOV, PIANO

Pianist Jeff Lankov has been hailed for his “alternately ferocious and sensitive” (*The New York Times*), “muscular and moving” (*Dallas Morning News*) “performances of brilliance and dedication...there seems to be nothing that eludes his grasp” (*New York Concert Review*). As a soloist and sought-after collaborative artist, Mr. Lankov has performed in the world’s major concert venues, and is a specialist in the works of living composers and the American minimalist movement. He has recorded compositions by Adams, Finnis, Gershwin, Messiaen, Piazzolla, and Rodríguez. Jeff Lankov’s repertoire includes works by composers as diverse as Blind Tom, Henry Cowell, George Crumb, Morton Feldman, Anthony Heinrich, Frederic Rzewski, and Jacob TV, along with music for toy piano and prepared piano, and his own solo piano transcriptions of Stravinsky’s *The Rite of Spring* and *The Firebird*. In the popular genre, the pianist has performed on Broadway and at Radio City Music Hall. His multimedia performance pieces combine music with theatrical elements, visual art and computer-generated sounds and images, often in unusual juxtapositions that explore the synthesis of popular and classical forms. Jeff Lankov holds a PhD in Piano Performance from New York University.

JANICE L. MAYER, SFDC EXECUTIVE DIRECTOR/RECORDING EXECUTIVE PRODUCER

Janice Mayer joined the Santa Fe Desert Chorale as Executive Director in June 2015. She began her career in the performing arts as a National Opera Institute Fellow at the New York City Opera during Beverly Sills’ tenure as General Director. Over the next two decades, she served as National Group Sales Director of The Shubert Organization, Inc., Associate Director of Marketing Promotion at the Metropolitan Opera, Director of Artistic Planning and Communication of the Van Cliburn Foundation, Associate Director of Classical Action: Performing Arts Against AIDS, and as Executive Director of both Musica Sacra, Inc. (NY) and Executive Director of Caminos del Inka, Inc. (TX).

After seven years as a Vice President and Manager at Columbia Artists Management, Inc., she established Janice Mayer & Associates LLC, an international artist management firm dedicated to advancing the vocal arts. As chief administrator of the firm for eleven years, she managed the careers of composers, conductors, and vocalists worldwide. She is also Founding President of Backshore Artists Projects, Inc., a nonprofit chamber music commissioning organization that has coordinated world premieres, additional performances, and recordings of works by composers such as William Bolcom, Shih-Hui Chen, Jake Heggie, Thea Musgrave, and Joan Tower. She has served as Executive Producer of *Let Evening Come*, *Briefly It Enters*, and *Cabaret Songs Vol. 3 & 4* - William Bolcom, Composer, with Benita Valente and Joan Morris (Centaur); *Flesh & Stone*; *The Songs of Jake Heggie* - Jake Heggie, Composer, with Frederica Von Stade, Joyce Castle, Mary Phillips, and Eugenia Zukerman (Americus Records, Inc.); *The Hawthorn Tree* - William Bolcom, Composer, with Joyce Castle (Americus Records, Inc.).

Her consulting clients have included: Boston Lyric Opera, Bridge Records, The Harlem School of the Arts, Green Mountain Chamber Music Festival, Kurt Weill Foundation, ML Falcone Public Relations, OPERA America for the NEA Opera Honors, The Andrew W. Mellon Foundation, The Copyright Society of the United States, and the U.S. State Department Cultural Fellows Program.

Ms. Mayer has served on grant review panels for the National Endowment for the Arts, Arts Westchester (NY), the New Jersey State Council on the Arts, and the Kurt Weill Foundation. She has adjudicated vocal competitions including the Joy in Singing Competition in New York City, the McCammon Competition at Fort Worth Opera, and The Juilliard School Vocal Honors Recital Award Competition.

The first artist manager elected to the Board of Directors of OPERA America, she was awarded a 2006 Bravo Award for service to the opera community and a 2007 Bravo Award of distinction for outstanding service to the Board of Directors. She also served on the Board of Directors of the North American Association of Performing Arts Managers and on the National Conference Committee of Chamber Music America.

Janice Mayer holds a Bachelor of Arts in American Studies and History from Connecticut College, where she was the recipient of the Fielding Memorial Award as the outstanding woman in the graduating class, and a Master of Public Administration with a specialization in Arts Administration from New York University. She was a participant in the select NEA Journalism Institute in Classical Music and Opera, completed the Interim Executive Director Training Program at the Support Center for Nonprofit Management, and was certified as a mediator by Volunteer Lawyers for the Arts. She has taught as adjunct arts administration faculty at both Purchase College, State University of New York and New York University.

BRAD MICHEL, ENGINEER

Brad Michel, recording engineer and session producer for Harmonia Mundi USA and owner of Clarion Productions is known worldwide for his vivid and lifelike portrayal of classical and acoustic music. Trained as a classical musician at both Northwestern University and the Eastman School of Music, his fascination with the creative combination of microphones and music developed while working in the studios at Eastman. A recording professional for almost 30 years, Brad Michel previously held positions at The Boston University School of Music and Soundmirror Inc.

Now working with Harmonia Mundi USA for over 20 years, he has been involved in hundreds of productions for the label, and together with Robina Young, Harmonia Mundi Executive Producer and Artistic Director, make up one of today's most prolific and respected recording teams. Lauded by both the music and audio press, past recordings have earned distinctions including The *BBC Music Magazine* Award for Technical Excellence in Recording, numerous *Gramophone* Awards, *Gramophone* Critic's Choice Awards, multiple GRAMMY® Awards and nominations, Classic FM Record of the

Year (England), Juno Award (Canada), Diapason d'Or, Cannes Classical Award (France), Der Deutscher Schallplatten Preis (Germany), and The Edison Award (The Netherlands). Recordings are frequently included on audiophile lists including *Stereophile's* Record of the Month and Records to Die For, and *The Absolute Sound's* Golden Ear awards. Brad Michel has collaborated with groups including, The English Concert, The Academy of Ancient Music, Stile Antico, Anonymous 4, Philharmonia Baroque Orchestra, Frieburger Barockorchester, Estonian Philharmonic Chamber Choir, Conspirare, Tafelmusik, and the Tokyo String Quartet, and with solo artists including Andrew Manze, Richard Egarr, Paul Hillier, Daniele Gatti, Kristian Bezuidenhout, Jon Nakamatsu, Olga Kern and Paul O'Dette.

ELIZABETH OSTROW, PRODUCER

Elizabeth Ostrow has produced over 85 recordings, six of which have won GRAMMY® Awards in categories including Best Orchestral Performance, Best Opera, Best Chamber Performance, and Best Contemporary Composition. She has recorded numerous discs with the Boston Symphony, the Philadelphia Orchestra, the Pittsburgh Symphony, the New York Philharmonic, the St. Louis Symphony, St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. She has produced over 40 world premiere recordings, many with major American composers, including the GRAMMY®-nominated recording of Jennifer Higdon's *Cold Mountain* and Mason Bates' *The (R)evolution of Steve Jobs* with the Santa Fe Opera.

Other artists she has worked with include Trinity Choir, the Emerson Quartet, Boston Symphony Chamber Players, Emanuel Ax and Edgar Meyer, Marc-Andre Hamelin, Joyce Yang, and Augustin Hadelich.

As Audio Director for various "Great Performances" and other public television programs, she recorded the first televised *Nixon in China* with the Houston Grand Opera (winner of an Emmy award), *The Aspern Papers* with the Dallas Opera, *Pavarotti and the Italian Tenor*, and *New Moon*.

AVIE RECORDS

AVIE Records operates a unique business model based on artist ownership. This model is as robust today as when the label launched in 2002, and allows artists a unique creative freedom. AVIE is run by experienced executives and has offices in the UK and the US.

A trail-blazing label, AVIE has been hailed as "adventurous" (*The New York Times*), "enterprising (*Gramophone*)," and "admirable" (*The Sunday Times – London*). According to leading classical e-tailer ArkivMusic.com, "in a relatively short time, AVIE has put together an impressive catalog." www.AvieRecords.com

CD LAUNCH AND CONCERT REPERTOIRE

<i>In The Sweet By and By</i>	Joseph P. Webster (1819-1875) (arr. Aaron Humble)
<i>I'll Fly Away</i>	Traditional (arr. Shawn Kirchner)
Encouragement	Traditional Shaker Song
<i>Sure on this Shining Night</i>	Samuel Barber (1910-1981)
<i>Vita de la Mia Vita</i>	William Hawley (b. 1950)
<i>Stelle</i>	Mason Bates (b. 1977)
<i>Dominus Vobiscum</i>	Sydney Guillaume (b. 1982)
<i>Mid-Winter Songs</i> excerpts "Lament for Pasiphaë" "Mid-Winter Waking" "Intercession in Late October"	Morten J. Lauridsen (b. 1943)
<i>The Road Home</i>	Stephen Paulus (1949-2014)
<i>I'll Be On My Way</i>	Shawn Kirchner (b. 1970)

ARRANGERS AND COMPOSERS:

Samuel Barber's music, masterfully crafted and built on romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Born in Pennsylvania, Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition. Later, he studied conducting with Fritz Reiner. At Curtis, Barber met Gian Carlo Menotti with whom he would form a lifelong personal and professional relationship. Menotti supplied libretti for Barber's operas *Vanessa* (for which Barber won the Pulitzer) and *A Hand of Bridge*.

Samuel Barber's music was championed by a remarkable range of renowned artists, musicians, and conductors including Vladimir Horowitz, John Browning, Martha Graham, Arturo Toscanini, Dmitri Mitropoulos, Jennie Tourel, and Eleanor Steber. His *Antony and Cleopatra* was commissioned to open the new Metropolitan Opera House at Lincoln Center in 1966.

Samuel Barber (1910-1981) was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. His intensely lyrical *Adagio for Strings* has become one of the most recognizable and beloved compositions, both in concerts and films (*Platoon*, *The Elephant Man*, *El Norte*, and *Lorenzo's Oil*). (Biography courtesy of G. Schirmer)

Musical America's 2018 "Composer of the Year," **Mason Bates** (b. 1977) serves as the first Composer-in-Residence of the Kennedy Center for the Performing Arts.

"Championed by legendary conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds." As both a DJ and a curator, he has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his former residency with the Chicago Symphony Orchestra, or through his club/classical project Mercury Soul, which transforms commercial clubs into exciting hybrid musical events. He has also composed for films, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts.

Upcoming projects for the recipient of a Guggenheim Fellowship for Creative Arts and a Rome Prize in Musical Composition, include his first work for chorus and orchestra *Children of Adam* which will be performed in celebration of the Richmond Symphony's 60th anniversary. The Joffrey Ballet will also premiere a new ballet on *The B-Sides* by Nicholas Blanc, who first choreographed Bates' *Mothership* for New York City Ballet.

Santa Fe audiences know Mason Bates' *The (R)evolution of Steve Jobs* which was premiered by Santa Fe Opera in 2017 to sold-out audiences and recorded for commercial release. The work will travel on to San Francisco Opera and Seattle Opera.

Haitian-American composer **Sydney Guillaume's** compositions have been praised by the *Miami Herald* for their "impressive maturity and striking melodic distinction." The composer is in high demand for commissioned works from renowned choirs such as The University of Miami Frost Chorale, The Nathaniel Dett Chorale, Seraphic Fire, Illinois Wesleyan University Collegiate Choir, The Young New Yorkers Chorus, The Miami Children's Chorus, and Kokopelli Choir. His music has been performed at ACDA, All-State conventions, and abroad.

Taking great pride in his Haitian roots, Sydney Guillaume hopes that his music will serve as an ambassador for his country and foster an awareness of the beautiful culture that exists amidst the economic and political turmoil. Beyond choral music, he also writes film scores for Loyola Productions, a non-profit creative media company, aiming to promote awareness of cultural and social justice issues.

In 2004, he was named the Outstanding Graduate for the Department of Music Theory and Composition at the University of Miami Frost School of Music, where he received his Bachelor of Music in Composition with an emphasis in Media Writing and Production. Having arrived in the United States from Port-au-Prince at the age of 11, Sydney currently resides in Los Angeles. For more information, please visit www.sydneyguillaume.com.

American composer **William Palmer Hawley** (b. 1950) began his creative life primarily as an instrumental composer, although "he gradually found his work assuming a deeper expression in the realm of vocal music, unaccompanied as well as with instruments in chamber and orchestral combinations, which, through the illustration and illumination of poetry in sound, has through the ages borne the ability to elevate and enlighten the human mind and spirit." Writing of his *Six Madrigals*, *The Washington Post* said "The *Six Madrigals* of living composer William Hawley demonstrated a gift for marrying the Renaissance poetry of Torquato Tasso with ten elaborately mixed vocal parts rather than the standard four. The voices unfurled like fluttering banners from soprano down to bass."

A prolific composer, his works have been performed by choruses, orchestras and chamber musicians worldwide. Current and recent projects include the "ongoing composition of a new *St. Matthew Passion* for Soloists, Choir, Chorus, and Orchestra with Organ; *Nocturne, for Soprano Solo, Double Chorus, and Orchestra*; new solo songs and duets on poetry by P. B. Shelley, Emily Dickinson, Pierre de Ronsard, and Miguel de Unamuno; *This is the Garden* for unaccompanied choir, commissioned by the SYC Ensemble Singers of Singapore and given its world premiere by them at The John F.

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Kennedy Center for The Performing Arts in Washington, D.C.; completion of his *St. John Passion* and *Ode to Psyche*; the release of the CD/mp3 *Shall We Gather at the River; Choral Music of William Hawley*, an American Prize finalist, recorded by Seattle's Choral Arts under Robert Bode; the world premiere performance of his Mozart Lieder (Singer Pur, Große Aula der Universität, Salzburg, Austria, Salzburger Bachgesellschaft); and the release of the GRAMMY® Award-nominated Hyperion Records CD, *Beyond All Mortal Dreams*, by The Choir of Trinity College, Cambridge."

William Palmer Hawley's compositions may be heard on over sixty recordings, including *Christmas in Santa Fe* and *Passion* with the Santa Fe Desert Chorale conducted by Linda Mack. He is a graduate of Ithaca College School of Music and the California Institute of the Arts. His mentors were Morton Subotnick, Harold Budd, James Tenney, Earle Brown, Miriam Gideon, and Morton Feldman.

Tenor and arranger, **Aaron Humble** is described as "remarkably virtuosic" as a performer by the *Columbus Republic* and the creator of music described as "transcendent" by the *Daytona Beach News Journal*. Born in Ohio in 1977, Aaron Humble is a versatile and vibrant singer; comfortable singing everything from the standards of the 1940s to world premieres of solo and chamber music. Believing that a consummate musician can tackle multiple genres, Aaron has enjoyed experiences in opera, recital, concert, and chamber music venues. During his tenure with Cantus, Aaron Humble enjoyed solo appearances with the St. Paul Chamber Orchestra and the Boston Pops and concert appearances at the Kennedy Center, Lincoln Center, The Library of Congress, Wolf Trap, and The Chautauqua Institute. After ten years with Cantus, Dr. Humble has recently joined the faculty at Augustana College (IL) where he conducts the Wennerberg Men's Chorus and teaches Voice, Aural Skills, and Vocal Pedagogy.

Recitals, Concerts and Oratorio have taken Aaron Humble to a variety of venues in the United States, and across the globe. Oratorio credits include: *Seven Last Words of Christ* (Dubois and MacMillan), Schumann's *Die Rose Pilgerfahrt*, Bender's *St. Mark's Passion*, Gounod's *St. Cecilia Mass*, Handel's *Israel in Egypt* and *Messiah*, as well as numerous Bach Cantatas. Operatic credits include *Die Zauberflöte*, *Bartered Bride*, *Die Entführung aus dem Serail*, and *Der Kaiser von Atlantis*. A graduate of Indiana University and Millikin University, Aaron holds a Doctorate of Music in Vocal Performance and Literature. For more information on Aaron Humble, please visit: <http://www.aaronhumble.com/biography.html>

Shawn Kirchner is a composer and songwriter active in the musical circles of Los Angeles. In 2012, he was appointed Swan Family Composer in Residence of the Los Angeles Master Chorale, which commissioned his 2007 setting of the Neruda sonnet, *Tu Voz*. In 2010 The Master Chorale premiered his "bluegrass triptych," *Heavenly Home: Three American Songs*, receiving praise in the *Los Angeles Times* as

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“effectively” written works of “sophistication.” He is best known world-wide for his setting of the Kenyan song *Wana Baraka*, which was featured in a performance by the Nairobi Chamber Choir in Diamond Jubilee celebrations for Her Majesty Queen Elizabeth II at Windsor Castle in 2012.

He studied at Manchester College, where he earned a B.A. in Peace Studies under Kenneth Brown, and was mentored in songwriting by the poet/songwriter Steve Kinzie. He spent his junior year abroad, studying Chinese language, literature, history, and music at the Dalian Foreign Language Institute in Dalian, China. The native of Cedar Falls, IA earned a M.A. in Choral Conducting from the University of Iowa, where he studied with William Hatcher and Richard Bloesch. In recent years, Shawn Kirchner has been mentored in choral arranging and music philosophy by Alice Parker.

He is published by Boosey & Hawkes, Oxford University Press, Santa Barbara Music Publishing, and Shawn Kirchner Publishing. For more information, please visit Mr. Kirchner’s website: www.shawnkirchner.com.

Named an American Choral Master by the National Endowment for the Arts (2006), **Morten Johannes Lauridsen** is also a recipient of the National Medal of Arts (2007). In a White House ceremony, the President acknowledged "his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."

His works have been recorded on more than 200 CDs, five of which have received GRAMMY® Award nominations. A recipient of numerous grants, prizes, and commissions, Lauridsen chaired the Composition department at the USC Thornton School of Music from 1990–2002 and founded the School’s Advanced Studies program in Film Scoring. He has held residencies as guest composer/lecturer at over 70 universities and has received honorary doctorates from Whitman College, Oklahoma State University, Westminster Choir College and King’s College, University of Aberdeen, Scotland. He was Composer-in-Residence of the Los Angeles Master Chorale (1994–2001) and has been a Professor of Composition at the University of Southern California Thornton School of Music for more than 40 years. His principal publishers are Peermusic (New York/Hamburg) and Faber Music (London).

A native of the Pacific Northwest, Mr. Lauridsen worked as a Forest Service firefighter and lookout (on an isolated tower near Mt. St. Helens) and attended Whitman College before traveling south to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967 and has been on their faculty ever since. The composer now divides his time between Los Angeles and his summer residence on a remote island off the northern coast of Washington State. For more information, please visit www.mortenlauridsen.net.

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Stephen Paulus' musical style was described by *The New York Times* as "lush and extravagant," and *The New Yorker* described him as a "bright, lyrical inventor whose music pulsates with a driving, kinetic energy." He was a recipient of both NEA and Guggenheim Fellowships. The composer 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 GRAMMY® nominations for Best Contemporary Classical Composition in 2015 and Best Choral Performance in 2016. *Stephen Paulus: Three Places of Enlightenment, Veil of Tears & Grand Concerto* won a GRAMMY® Award for Best Classical Compendium in 2016.

Beginning in 1979, fresh out of graduate school with a PhD from the University of Minnesota, he was commissioned by the Opera Theatre of Saint Louis and later went on to write a total of 12 operas with performances coming from the Boston Lyric Opera, Washington Opera, Minnesota Opera, Sacramento Opera, and The Berkshire Opera Company.

In addition to the 55 orchestral works to his credit, Paulus wrote over 400 works for chorus ranging from his Holocaust oratorio, *To Be Certain of the Dawn*, recorded by Minnesota Orchestra on the BIS label, to the poignant anthem, *Pilgrims' Hymn*, sung at the funerals of Presidents Reagan and Ford. Both works were written with his frequent collaborator and friend, librettist Michael Dennis Browne. His works have received thousands of performances and recordings from such groups as The New York Choral Society, L.A. Master Chorale, Robert Shaw Festival Singers, VocalEssence, and Dale Warland Singers. Notable works for vocalist and orchestra include commissions for Elizabeth Futral, Deborah Voigt, Thomas Hampson, and Samuel Ramey.

Stephen Paulus was a passionate advocate for the works and careers of his colleagues. In 1973 he co-founded the Minnesota Composers Forum, now known as the American Composers Forum, the largest composer service organization in the U.S. He also served as the Symphony and Concert Representative on the board of ASCAP from 1990 until 2014.

New Hampshire native, **Joseph Philbrick Webster**, wrote over a thousand ballads and many hymns during his lifetime which spanned the Antebellum Period, the Civil War, and the post-war periods. Educated at Pembroke Academy and the Boston Academy of Music, Joseph P. Webster became the leader of the New York City musical ensemble the Euphonians, for which he composed songs. Over the course of his life he was a businessman and educator, until he fully supported himself as a composer beginning in the 1850s. Many of Webster's manuscripts, as well as the royalty records of *In The Sweet By and By*, were lost in the Chicago Fire of 1871 while stored in his publisher's

offices. Following the fire, Joseph Webster's health declined and he died in Wisconsin in 1875.

The Academy Award-winning 1941 movie *Sergeant York* renewed the popularity of the hymn *In The Sweet By and By* (which was set to words by Sanford F. Bennett), almost a century after it was composed. Joseph P. Webster's most famous secular song, *Lorena* (words by Henry D. L. Webster), is also heard in three notable films: *Gone with the Wind*, *The Searchers*, and *The Horse Soldiers*, thereby perpetuating his musical legacy.