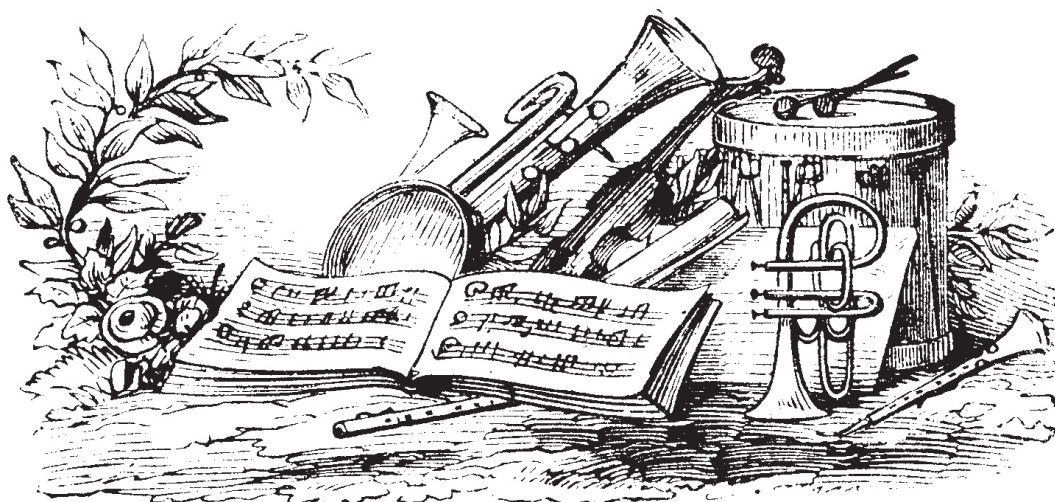


THE GRINNELL COLLEGE DEPARTMENT OF MUSIC PRESENTS:

Ensemble Recital

Dona Nobis Pacem

Ralph Vaughan Williams
also works by Britten, Tormis, and Górecki



Grinnell Symphony Orchestra
Grinnell Singers
Grinnell Community Chorus

Saturday, December 9, 2006

2:00 PM

Herrick Chapel

This concert is free and open to the public.

No tickets required.

For more information, please call 641-269-3064



PROGRAM

Russian Funeral (1936)

**Benjamin Britten
(1913-1976)**

Grinnell Symphony Brass
Eric McIntyre, conductor

Raua needmine (Curse Upon Iron) (1972)

**Veljo Tormis
(b. 1930)**

Michael Oxley, *tenor*
Nicholas Malinowski, *baritone*
Ian Orr, *drum*
Joe McNertney, *wood post*
Grinnell Singers
Timothy Newton, conductor

Kleines Requiem fur eine Polka op. 66 (1993)

**Henryk Mikolaj Górecki
(b. 1933)**

Tranquillo
Allegro impetuoso—marcatissimo
Allegro--deciso assai
Adagio cantabile

Grinnell Symphony Chamber Orchestra
Eric McIntyre, conductor

INTERMISSION

Dona Nobis Pacem (1936)

**Ralph Vaughan Williams
(1872-1958)**

Agnus Dei
Beat! Beat! Drums!
Reconciliation
Dirge for Two Veterans
The Angel of Death
O Man Greatly Beloved

Lisa Henderson, *soprano*
John Rommereim, *baritone*
Grinnell Community Chorus
Grinnell Singers
Grinnell Symphony Orchestra
Timothy Newton, conductor

Grinnell Symphony Orchestra Personnel

Violin I

Alyssa Yokota-Lewis, concertmaster
Sara Yuan
Jun Hee Kim
Christina Wagner
Emily Read
Joo Hyun Im
Laura Wolfram
Mark King

Violin II

William Olson, principal
Sarah Hvidsten
Lora Brezczinski
Suzanna Stephens
Heather Parker
Greta Swanson
Mona Chughtai

Viola

Max Stephenson, principal
Meredith Drake
Christopher Wong
Wini Marcel
Cable Thompson

Cello

Hannah Sherwood, principal
Pippa Hoover
Ian Bishop
Darren Chen
Lucas Monkkonen
Elizabeth Ehlinger
Carolyn Fraker
Jean Libbey

Bass

Kevin Plattner, principal
David Enters*
Richard McCoy*

Piccolo

Emma Jerndal

Flute

Laura Deavers
Emma Jerndal
Nick Moulton
Nora Shields

Oboe

Nathan Greenfield
Hannah Hagen-Atwell
Anne Weeks

Clarinet

Sarah Cohen
Amy Henning
Amelia Randich

Bass Clarinet

JoAnna DeMars

Bassoon

Paul Kramer

Horn

Kathryn Dunn
Christina McFall
Patrick Nashleanas
Laura Rein

Trumpet

David D'Angelo
Andrew Fair
Bryan Leland
Zack Rider
Sam Tape

Trombone

William Cummins
Bethany Prosseda
Tyler Stokes
Bryan Williams

Tuba

Adam Thein

Harp

Karly Newton

Piano

Patrick Busch

Timpani

Ian Orr

Percussion

Ian Orr, principal
Joe McNertney
Randy Brush
Mark Root-Wiley
Kristen Watson

* guest performer

Grinnell Singers

John Rommereim, Conductor
Timothy Newton, Associate Conductor
Patrice Ewoldt, accompanist

Sopranos

Kelly Bosworth '10
Sara Davidowitz '07
Diane DeGeorge '08
Emily Jobe '10
Mairead O'Grady '10
Emily Roberts '10
*Natti Tipayamongkol '08
Caitlin Monaghan '09
Gloria Makino '09
Leila Lindeman '08
*Sarah Burghardt '07
Allison Voelker '09

Altos

Jaimie Adelson '07
Laurie Glapa '07
Katherine Jarvis '09
Erin McBurney '09
Rebecca Mwase '07
Mary Powell '07
*Molly Dahlberg '07
Sumana Shankar '10
Rose Kory '10
Jackie Ernst '10

Tenors

Michael Blankenship '10
Mason France '10
Jon Richardson '10
Ari Anisfeld '09
*Christian Conkle '07
Chris Hade '10
*Ben Kim '07
Ben King '07
Mitchell Parks '08
Colin Reynolds '07

Basses

Jacob Sagrans '09
*Brian Cavanagh-Strong '09
*David Churchman '07
Ted Cooper '09
Nathan Greenfield '08
Vince Mertes '08
Ilan Moscovitz '07
Erik Bartholomew '07
Jacob Reisberg '10

*denotes section leader

Choir Council

Natti Tipayamongkol '08, president
Brian Cavanagh-Strong '09, vice-president
Ben Kim '07 and Ben King '07, secretaries
Sarah Burkhardt '07, representative
Mary Powell '07, representative
Chris Hade '10, representative
Jon Richardson '10, representative

Grinnell Community Chorus

John Rommereim, Conductor
Timothy Newton, Associate Conductor
Patrice Ewoldt, accompanist

Soprano

Carolyn White
Sharon Mealey
Russelle Leggett
Becky van den Honert
Victoria Mercer
Chyanna Dresden
Tatiana Lowell-Campbell
Caitlin Vaughan
Sophie Church '07
Suzanne Polivy
Linda Anderson
Janaki Sullivan '07
Sarah Hamilton
Hannah Reitman
Marlene Toney
Cari Stayer '10
Wendy Munyon
Elizabeth Prevost
Kelly Ryan

Alto

Phyllis Goldman '66
Kathy Cawthon
Holly Mosley
Linda Erickson
Ruth Campbell
Judy Kuehl
Kate Howard
Sarah Freeman '09
Mary ann Ringenberg
Ashley Ross
Shannon Geisinger
Mary Sims
Pat Saxton
Pat Yungclas
Alexandra Conlon '09
Gail Greenwald
Valerie Suydam
Sally Anderson

Tenor

Rich Thorson
Dave Stolper
Rich Campbell
Stan Greenwald
Larry Anderson
Harley Schull
Matthew Nielsen '10
Alex Brinton '09

Bass

John Landkamer
Ralph Helt
Louis Gulino
Graeme Miller '06
Les Repp
Ralph Bohstedt
Nicholas Malinowski
Bob Sandquist
Brian Ewing '07
Ed Phillips
Johann Banzhaf
Jacob Meier '09
Shane Estes

Veljo Tormis

RAUA NEEDMINE

Ohoi sinda, rauda raiska!

Ohoi sinda, rauda raiska!

Ohoi sinda, rauda raiska,
rauda raiska, rähka kurja,
liha sööja luu pureja,
vere süütuma valaja!
Kust said kurja, kange'eksi,
üleliia ülbe'eksi?

Hurjuh sinda, rauda raiska!
Tean ma sündi sua sõgeda,
arvan algust su õela!

Käisid kolme ilmaneitsit,
taeva tüdarta tulista,
lüpsid maale rindasida,
soo pääle piimasida.

Üks see lüpsis musta piima,
sest sai rauda pehme'eda;
teine valgeta valasi,
sellest tehtud teraksed,
kolmas see veripunasta,
sellest malmi ilma tulnud.

Ohoi sinda, rauda raiska,
rauda raiska, rähka kurja!
Ei sa siis veel suuri olnud,
ei veel suuri, ei veel uhke,
kui sind soossa solguteldi,
vedelassa väntsuteldi.

Hurjuh sinda, rauda raiska!
Tean ma sündi su sõgeda,
arvan algust su õela!

Susi jooksis sooda mööda,
karu kõmberdas rabassa,
soo tõusis soe jalusta,
raba karu käpa alta.
Kasvid raudased orased,
soe jalgade jälile,
karu käppade kohale.

Veljo Tormis

CURSE UPON THE IRON

English translation by Heli Kopti, Leena Mai Liivet,
Ruth Veskimets and Roman Toi

Ohoi cursed, evil iron!

Ohoi cursed, evil iron!

*Ohoi cursed, evil iron!
Ohoi evil, cursed iron!
Flesh consuming, bone devouring,
spilling blood, devouring virtue!
Whither comes your cruel cunning,
haughtiness so overbearing?*

*Fie upon you, evil iron!
Your beginnings reek of malice.
You have risen from villainy.*

*From above the earth appeared
fiery maidens in the heavens,
heavily with milk aladen,
spilling milk upon the marshes.*

*Black, the liquid from one maiden,
turning into ductile iron.
White milk flowing from the other,
tempered steel from this arising.
From the third a crimson liquid,
cursed, rusty ore created.*

*Ohoi cursed, evil iron!
Ohoi evil, cursed iron!
Then you were not high and mighty,
not so mighty, not so haughty,
when you slumbered in the swampland
when you suffered in the marshes.*

*Fie upon you, evil iron!
Your beginnings reek of malice.
You have risen from villainy.*

*Then a wolf came running hither,
bear arambling over younder.
Footprints stirring in the swampland,
traces from the swamp arising
giving rise to iron seedlings,
in the shadows of the wolf prints
in the traces of the bear tracks.*

Ohoi rauda, laukalapsi,
rabarooste, pehme piima!
Kes su küll vihale käskis,
kes pani pahale tööle?

Surma sõitis sooda mööda,
taudi talveteeda mööda,
leidis soost terakse taime,
raua rooste laukaalta.

leidis soost terakse taime,
raua rooste laukaalta.

Nii kõneles suuri surma,
taudi tappaja tähendas:
mäe alla männikussa,
põllulla küla päralla,
talu aitade tagana:
siin saab surma sepipada,
siia ahju ma asetan,
siia tõstan lõõtsad laiad,

hakkan rauda keetamaie,
raua roostet lõõtsumaie,
rauda tampima tigidaks.

Rauda, vaene mees, värises,
jo värises, jo võbises,
kuulis kui tule nimesda,
tule kurja kutsumista.

Ohoi sinda, rauda raiska!
Ei sa siis veel suuri olnud,
ei veel suuri, ei veel uhke,
kui sa ääsilla ägasid,
vingusid vasara alla.

...kui sa ääsilla ägasid,
vingusid vasara alla.
Taat see ahjulta ärisest,
hallipardi vommi päälta:

Rauda rasvana venikse,
ila kombel valgunekse,
veerdes alla ääsiilta,
voolates valutulesta.

*Ohoi wretched child of bogland,
born of rust and milk of maidens!
Tell me who made you so angry!
Who set you to evil doings?*

*Death came riding through the marshes,
plague along the wintry byways,
til they found the iron seedlings
resting in the lowly swampland,*

*Finding seedling steel in swampland
rusty iron in a boghole.*

*Then great death began to utter,
killer plague began intoning,
in a pinegrove on a hillside,
in a field behind the village,
Far beyond the farmer`s granges.
Here will be the fateful forging!
Here a furnace I will fashion,
mighty fanning bellows anchor!*

*Here I`ll set the iron boiling!
Blast the rusty ore to flaming!
Pound the iron full of fury!*

*Iron quaked and iron quivered,
quaked and quivered, tossed and trembeled,
when he heard the call for fire,
heard the iron`s angry summons.*

*Ohoi cursed, evil iron!
Then you were not high and mighty,
not so mighty, not so haughty!
Moaning in the blazing furnace,
whining under beating anvils.*

*...moaning in the blazing furnace,
whining under beating anvils.
Droned the old man on the oven
groaned the greybeard from the furnace:*

*“Iron stretches out like tallow,
dripping down like oozing spittle,
flowing from the blazing furnace,
seeping from the scalding fire.*

Ohoi rauda, laukalapsi,
rabarooste, pehme piima!
Kes su küll vihale käskis,
kes pani pahale tööle?

Surma sõitis sooda mööda,
taudi talveteeda mööda,
leidis soost terakse taime,
raua rooste laukaalta.

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raua rooste laukaalta.

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taudi tappaja tähendas:
mäe alla männikusse,
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talu aitade tagana:
siin saab surma sepipada,
siia ahju ma asetan,
siia tõstan lõõtsad laiad,

hakkan rauda keetamaie,
raua roostet lõõtsumaie,
rauda tampima tigidaks.

Rauda, vaene mees, värises,
jo värises, jo võbises,
kuulis kui tule nimedada,
tule kurja kutsumista.

Ohoi sinda, rauda raiska!
Ei sa siis veel suuri olnud,
ei veel suuri, ei veel uhke,
kui sa ääsilla ägasid,
vingusid vasara alla.

...kui sa ääsilla ägasid,
vingusid vasara alla.
Taat see ahjulta ärisest,
hallipardi vommi päälta:

Rauda rasvana venikse,
ila kombel valgunekse,
veerdes alla ääsiilta,
voolates valutulesta.

*Ohoi wretched child of bogland,
born of rust and milk of maidens!
Tell me who made you so angry!
Who set you to evil doings?*

*Death came riding through the marshes,
plague along the wintry byways,
til they found the iron seedlings
resting in the lowly swampland,*

*Finding seedling steel in swampland
rusty iron in a boghole.*

*Then great death began to utter,
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in a field behind the village,
Far beyond the farmer`s granges.
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Moaning in the blazing furnace,
whining under beating anvils.*

*...moaning in the blazing furnace,
whining under beating anvils.
Droned the old man on the oven
groaned the greybeard from the furnace:*

*“Iron stretches out like tallow,
dripping down like oozing spittle,
flowing from the blazing furnace,
seeping from the scalding fire.*

võitlusvõimetuks tegema,
haavama, teadmata kaotama,

tapma raua, terase,
tapma raua, terase,
kroomi, titaani, uraani, plutooniumi,
ja paljude teiste elementidega,

raua, terase, kroomi, titaani,
uraani, plutooniumi
ja paljude teiste elementidega,

raua, terase, kroomi, titaani,
uraani, plutooniumi
ja paljude teiste elementidega.

Ohoi sinda, rauda kurja,
mõõka sõja sünnitaja,
rauda rähka, kulda kilpi,
sina teras, nurja tõugu!

Hurjuh sinda, rauda raiska!
Oleme ühesta soosta,
ühest seemnest me siginud,

sina maasta, mina maasta,
musta mulda me mõlemad,
ühe maa pääl me elame,
ühe maa sees kokku saame,
maad meil küllalt siis mõlemal.

*obliterate, render hopelessly impotent,
render hopelessly impotent,*

*Killing, killing, with steel and iron!
Killing, steel and iron, chromium,
titanium, uranium, plutonium and
multitudes of elements.*

*Steel and iron, chromium,
titanium, uranium, plutonium and
multitudes of elements so war-like.*

*Steel and iron, chromium,
titanium, uranium, plutonium and
multitudes of elements so...*

*Ohoi cursed, evil iron!
Sword, begetter of all warfare!
Golden guardian of the swamp ore,
steel that's kith and kin to evil.*

*Fie upon you, evil iron!
You and I are from the same seed,
from the same earth we have sprouted.*

*From the same good soil we harken,
you and I, we share this planet,
bound to share the earth together,
earth that will us all recover,
earth enough for all, forever.*

CANTATA

DONA NOBIS PACEM

I

*Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

II

Beat ! beat ! drums !—blow ! bugles ! blow !
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying ;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat ! beat ! drums !—blow ! bugles ! blow !
Over the traffic of cities—over the rumble of wheels in the streets ;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep
in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat ! beat ! drums !—blow ! bugles ! blow !
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

WALT WHITMAN.

III

RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever
again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

WALT WHITMAN.

IV

DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me !
O moon immense with your silvery face you soothe me !
O my soldiers twain ! O my veterans passing to burial !
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN.

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT.

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble !
The snorting of his horses was heard from Dan ; the whole land trembled at the
sound of the neighing of his strong ones; for they are come, and have devoured
the land and those that dwell therein.

The harvest is past, the summer is ended, and we are not saved.
Is there no balm in Gilead?; is there no physician there? Why then is not the health
of the daughter of my people recovered?

JEREMIAH VIII. 15-22.

VI

‘ O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.’

DANIEL X. 19.

‘ The glory of this latter house shall be greater than of the former and in
this place will I give peace.’

HAGGAI II. 9.

‘ Nation shall not lift up a sword against nation, neither shall they learn war any more.
And none shall make them afraid, neither shall the sword go through their land.
Mercy and truth are met together; righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
Let all the nations be gathered together, and let the people be assembled; and let them
hear, and say, it is the truth.
And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them, and they shall
declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me,
so shall your seed and your name remain for ever.’

Glory to God in the highest, and on earth peace, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19,
Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

Dona nobis pacem.

SOLOISTS

Tenor and native Iowan **Michael Oxley** returned to his home state in 2003 with his partner Shawn Womack, assistant professor of theatre at Grinnell College, and their son Rafe. He holds music degrees from the University of Wisconsin and the University of Cincinnati College-Conservatory of Music, where his teachers included Ilona Kombrink, John Alexander and William McGraw. He has performed frequently as a vocal recitalist and concert soloist, worked with choreographers and performance artists, performed in opera and music theatre, and has been a member of the vocal chamber ensembles The Village Waytes and — as founding member and music director — the octet VoiceBox. Oxley is an applied music associate teaching voice at Grinnell College, and has also served as Lecturer in voice at Wartburg College.

Bass-Baritone **Nicholas Malinowski** graduated from Grinnell in 2004 as the school's only 3-time Frances Collins James Outstanding Vocalist award winner. As a recitalist, he has already performed several of the major *lieder* cycles, including a Senior Recital performance of *Die schöne Müllerin* in April of 2004. After graduation, Malinowski taught in Arkansas for two years with Teach for America. With his term of service completed, he is in the process of relocating to New York to begin studying with the operatic bass Richard Cross.

John Christian Rommereim is Professor of Music at Grinnell College, where he has taught since 1988. During his first decade at Grinnell, his scholarly work was centered in the areas of Russian choral music and early music performance. In the last few years, he has established a reputation as a composer as well. The New York Times recently praised the "richly expressive" character of his vocal writing. In October of 2006, *Voces Novae*, of Bloomington, Indiana, premiered his choral cycle, *Convivencia*, an extended work that honors the era in 12th-century Spain when Muslims, Jews, and Christians lived in the same region in a state of interdependence. This unique event was cosponsored by a diverse group of organizations: Bloomington Friends Meeting (Quakers), Bloomington Muslims and Jews for Peace and Justice, Brit Tzedek v'Shalom: Jewish Alliance for Justice and Peace, COEXIST (coexistonline), and St. Paul's Catholic Center. Other recent performances include premieres by the Twin Cities ensembles Magnum Chorum and VocalEssence, concerts by the Baltimore Masterworks Chorale and the C4 Choral Ensemble of New York, and a February 2006 Symphony Space performance by Thomas Meglioranza and Reiko Uchida of his song cycle, *Into the Still Hollow*. Guitarist Petar Jankovic's upcoming European concert tour will include Rommereim's three-movement work "Upon the Blue Guitar." Rommereim's translation of the Russian choral conductor Pavel Chesnokov's book, *The Choir and How to Direct It* will be published soon by Musica Russica. Mr. Rommereim has written several Choral Journal articles in the area of Russian choral music, and he has produced two CDs of Russian choral music with the Grinnell Choirs. In March of 2006, Mr. Rommereim toured with the Grinnell Singers to Romania, Bulgaria, and Turkey. He conducted the Levin completion of Mozart's Mass in C Minor with the Giurgiu Chamber Orchestra at the Conservatory in Bucharest, and at the Brasov Opera House. Mr. Rommereim has also continued to perform as a singer, appearing in recitals and as a baritone soloist for choral/orchestral works such as Beethoven's Ninth Symphony, Brahms's German Requiem, Verdi's Requiem, and Orff's *Carmina Burana*.

Lisa Henderson, a soprano, is currently in her 23rd year teaching private voice at the college level. She began her teaching career at Drake University in the fall of 1984. While at Drake she taught private voice, singer's diction, song literature and vocal pedagogy. She began teaching voice at Grinnell College in the fall semester of 1992 and she continues to the present time. Ms. Henderson holds an M.A. in vocal performance and pedagogy from the University of Iowa and a B.A. in music from Luther College in Decorah, Iowa. She has made numerous concert and oratorio appearances in such works as Bach's *B minor Mass*, Respighi's *Laud to the Nativity*, Haydn's *The Creation*, and *Dixit Dominus*, *Judas Maccabaeus* and *Messiah* by Handel. She has been an Iowa and Central Region winner of the National Association of Teachers of

Singing (NATS) Artist Awards competition. Also at home in the operatic repertoire, she has sung the roles of Baby Doe in *The Ballad of Baby Doe*, Rosina in *the Barber of Seville*, Pamina in *the The Magic Flute* and Susannah in *The Marriage of Figaro*.

CONDUCTORS

Eric L. McIntyre is a versatile artist who maintains an active career as a conductor, composer, instrumental performer, and educator. At Grinnell College, he serves as Music Director of the Grinnell Symphony Orchestra and teaches music composition, history, and theory. He is also the Music Director of the Fort Dodge Area Symphony in Fort Dodge, IA.

Mr. McIntyre has previously held conducting positions with the Hurley Symphony Orchestra, Moores Opera Center, and the Moores School of Music contemporary music ensemble, AURA. Widely recognized as an interpreter of new music, Mr. McIntyre has led premiere performances, recordings, and readings of dozens of new works and seeks to introduce audiences to works by living composers through his innovative programming. His conducting mentors have included Franz Krager, Peter Jacoby, John Shenaut, John Canarina, and Michael Jinbo.

As a composer, Mr. McIntyre has had his compositions performed across the US as well as in Europe, South America and Asia by an array of soloists and ensembles. His music has received awards and been performed at festivals of SCI, ASCAP, International Horn Society, World Saxophone Congress, Iowa Composers Forum, College Music Society, the American Music Center, SEAMUS and KEAMS. Recent performances of his music include premieres by the Aberdeen Civic University Symphony, Minnesota Sinfonia, Fort Dodge Area Symphony, and the Mason City High School Band. In the summer of 2005, Mr. McIntyre was an artist in residence at Isle Royale National Park. His principal composition teachers have included Robert Nelson, David Ashley White, and Don Freund.

Equally adept as a hornist, Mr. McIntyre was a member of the Houston Ballet for several years and has performed with the Houston Grand Opera, Houston Symphony, and Des Moines Symphony Orchestras. He has also toured throughout Eastern Europe and Italy as a chamber musician with the European Mozart Foundation.

Mr. McIntyre is an alumnus of Indiana University, where he received B.M. and M.M. degrees in music performance in the studio of Prof. Myron Bloom and was awarded the prestigious Performer's Certificate. He holds a D.M.A. in music composition from the University of Houston Moores School of Music.

In addition to his musical activities, Mr. McIntyre and his wife Guinevere raise sheep, dairy goats, hogs, and turkeys and grow most of their own food on their farms outside Grinnell. They enjoy rural life with their son Miles and their dogs Bibi, Little Dickens, and Pippi.

Timothy Newton, conductor, is in his second year as a Mellon Postdoctoral Fellow in Choral Studies and Lecturer in Music at Grinnell. He received his training in piano, voice, conducting and coaching from the Ithaca College School of Music and completed a doctorate in choral conducting and literature from the University of Illinois in 2004. His conducting teachers include Fred Stoltzfus, William Weinert, Lawrence Doebler, Theo Alcantara, and Harold Farberman. He has conducted in masterclasses hosted by Chorus America, the Conductors' Guild, and last year was selected as a Conducting Fellow for the International Bach Festival conducting masterclasses at the University of Toronto. He has also served as a conducting and accompanying apprentice with Pittsburgh Opera. Tim has led several collegiate ensembles including the Dartmouth Chamber Singers, the Middlebury Chamber Singers, the Handel Society of Dartmouth College, the University of Illinois Oratorio Chorus, University Chorus, and Summer Graduate Chorale.

THE GRINNELL SYMPHONY ORCHESTRA

As the orchestral ensemble representing Grinnell College, the Grinnell Symphony Orchestra is dedicated to providing students, faculty, and the greater community with high quality performances of substantial orchestral literature. It also serves as a performing outlet for instrumentalists who wish to explore the immense body of orchestral literature from the past as well as that composed during our lifetimes.

The GSO is comprised of student musicians representing all disciplines within the college who are unified by a love of music and a dedication to the art of orchestral performance. During the 2006-2007 season, the GSO will give five performances, including a wide range of music from the classical era to the 21st Century. In addition to performing works that feature the orchestra on its own, the GSO has frequently worked in collaboration with other artists, including concerto soloists, dancers, and choral ensembles. A highlight of this season will be a performance of Mozart's *Sinfonia Concertante* with two world-renowned guest soloists, Alexander Kerr, former concertmaster of the Royal Concertgebouw Orchestra and Jeroen Woudstra, also of the RCO. The GSO also continues to establish itself as an ensemble dedicated to the future growth of our art by performing of music by living composers, such as last season's performances of Wojciech Kilar's *Krzesany* and Gavin Bryars's *The Sinking of the Titanic*, and this performance of Henryk Mikolaj Górecki's *Kleines Requiem fur eine Polka*.

THE GRINNELL SINGERS

Over the last decade, the Grinnell Singers have distinguished themselves as an ensemble that performs innovative and adventurous repertoire from a wide variety of choral traditions. Their concerts have included monumental works such as Tallis's *Gaude Gloriosa*, and his 40-part motet, *Spem in alium*, Martin's *Mass for double Chorus*, Barber's *Agnus Dei*, Handel's *Dixit Dominus*, Britten's *War Requiem*, and both Rachmaninov's *Divine Liturgy* and his *All-Night Vigil*. In the last three years, they have premiered eleven choral works. In 2006, they will be premiering an extended unaccompanied work by the 2005 Pulitzer Award winner, Steven Stucky. The Grinnell Singers received a grant from the Meet the Composers foundation for this commission, in a consortium that includes the Kansas City Chorale, the Phoenix Bach Choir, and the Seattle Pro Musica.

The Singers undertook a concert tour of Romania, Bulgaria, and Istanbul in March of 2006. The tour include the European premiere of Steven Stucky's commissioned work, collaborations with Romanian and Turkish choirs, as well as performances of Robert Levin's new completion of Mozart's *Grand Mass in C Minor* with a professional orchestra in Bucharest. In 1994 and 2002, the Singers were honored to receive invitations to the regional ACDA convention. In 1996, they performed with the Des Moines Symphony in the premiere of *Broken Ground*, by Grinnell Professor Jonathan Chenette. During that same year, they also performed their Carnegie Hall debut. In the spring of 2000, they completed a concert tour of the Baltic region, with concerts in Finland, Estonia, Russia, and the Czech Republic, culminating in a concert with the Prague Radio Orchestra. Kurt Snook, host of the Choral Tradition show on WOI radio wrote of the Singers' 2003 recording of Rachmaninov's *All-Night Vigil*:

Russian liturgical music is, like Russian iconography, at once accessible and remote; an almost mystical union. It requires a choir of consummate artistry to achieve the requisite spiritual simplicity and depth of expression in performance. The Grinnell Singers display just such artistry and maturity of interpretation in their recording of the *All-Night Vigil* by Rachmaninov. It is an altogether remarkable cd.

THE GRINNELL COMMUNITY CHORUS

The Grinnell Community Chorus is a 70-voice, non-audition mixed chorus made up of persons from all areas of the community (students, staff, faculty, townspeople). The group performs a variety of works for larger vocal ensembles, from the major sacred works of composers such as Mozart, Schubert, Rachmaninov, and Bernstein, to part-songs, motets, and opera choruses.

The Chorus traditionally appears in concert once each semester. In fall 1990, the Chorus was a recipient of a grant from the Iowa Arts Council, which helped fund a performance of Handel's Messiah. In spring 1991, the Chorus made a premiere recording of works by Alexander Kastalsky. In spring 1993, the Chorus collaborated with the Grinnell Orchestra to present Carl Orff's Carmina Burana, and in the fall, the participated in a performance of Benjamin Britten's War Requiem. In February of 1995, they performed Daniel Pinkham's Creation of the World together with the Philadelphia Brass. In spring 1996, the Chorus presented Leonard Bernstein's Chichester Psalms and Herbert Howell's Requiem.

Department of Music Upcoming Events

Check the Grinnell College website for performances for the new year.



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