

“The premier men’s vocal ensemble  
in the United States”

—*Fanfare*

# Cantus *Anthem*

Thursday, April 30, 2015  
St. Mary’s Catholic Church  
Hancher  
University of Iowa



**HANCHER**

THE  
UNIVERSITY  
OF IOWA



# Cantus

VOCAL ENSEMBLE

## TENORS

Zachary Colby • Aaron Humble • Blake Morgan  
Paul John Rudoj • Shahzore Shah

## BARITONES

Matthew Goinz • Matthew Tintes

## BASSES

Chris Foss • Samuel Green

## ANTHEM

|   |  |
|---|--|
| <b>*How Can I Keep From Singing?</b>                | <i>Robert Wadsworth Lowry,<br/>arr. Stephen Caracciolo</i>           |
| <b>*Mogami Gawa Funa Uta</b>                        | <i>Japanese Folk Song, arr. Osamu Shimizu</i>                        |
| <b>*Dúlamán</b>                                     | <i>Michael McGlynn</i>   |
| <b>*Simple Gifts</b>                                | <i>Joseph Brackett, arr. Stephen Caracciolo</i>                      |
| <b>*Sederunt</b>                                    | <i>Pérotin</i>   |
| <b>*Ave Maria</b>                                   | <i>Leoš Janáček</i>  |
| <b>I Vow To Thee, My Country</b>                    | <i>Gustav Holst, arr. Aaron Humble</i>                               |
| <b>Khorumi</b>                                      | <i>Mamia Khatelishvili</i>   |
| <b>Songs of War and Protest</b>                     | <i>Medley, arr. Chris Foss</i>                                       |
| <b>*Rainbow 'Round My Shoulder<br/>When We Sing</b> | <i>Chain Gang Song, arr. Robert De Cormier<br/>Rosephanye Powell</i> |

## INTERMISSION

|   |   |
|---|---|
| <b>Nkosi sikelel i'Afrika</b><br>(God Bless Africa)       | <i>Enoch Sontonga<br/>arr. Gabriel Larentz-Jones</i>      |
| <b>*Esti Dal</b>  | <i>Zoltán Kodály</i>                                      |
| <b>Waltzing Matilda</b>                                   | <i>Traditional Australian Song,<br/>arr. Stephen Leek</i> |
| <b>Danny Boy</b>  | <i>Irish Folk Song, arr. Jameson Marvin</i>               |
| <b>Oseh Shalom</b>  | <i>Nurit Hirsh, arr. Elaine Broad-Ginsberg</i>            |
| <b>Tjak!</b>  | <i>Balinese Monkey Chant<br/>arr. Stephen Hatfield</i>    |
| <b>Wedding Qawwali</b>                                    | <i>A.R. Rahman, arr. Ethan Sperry</i>                     |
| <b>Smiljaniću pokislo ti perje</b>                        | <i>Traditional Croatian Klapa</i>                         |
| <b>Keep America Singing</b>                               | <i>Willis A. Diekema</i>                                  |
| <b>You'll Never Walk Alone</b><br>(from <i>Carousel</i> ) | <i>Richard Rodgers</i>                                    |

# TEXTS, TRANSLATIONS, AND NOTES

## HOW CAN I KEEP FROM SINGING?

Robert Wadsworth Lowry (1826–1899), arr. Stephen Caracciolo

Commissioned by Cantus  
(Manuscript)

My life flows on in endless song:  
above earth's lamentation,  
I hear the clear, though far-off hymn  
that hails a new creation.

Through all the tumult and the strife  
I hear the music ringing,  
it sounds an echo in my soul,  
how can I keep from singing?  
—Robert Wadsworth Lowry

While though the tempest loudly roars,  
I hear the truth, it liveth.  
And though the darkness 'round me close,  
songs in the night it giveth.

No storm can shake my inmost calm,  
while to that rock I'm clinging.  
Since love is Lord of heav'n and earth  
how can I keep from singing?  
—Doris Plenn

## MOGAMI GAWA FUNA UTA

Japanese folk song, arr. Osamu Shimizu  
(Kawai-Gakufu Co.)

*Sakata sa eguhage mame dero cha*  
*Hayari kaze nado higaneyo-ni.*  
*Wakare tsurasayo.*  
*Yamaseno kazedo.*

I'm goin' to Sakata, be well  
Don't get the flu or anythin'.  
It's too hard to say goodbye.  
It's the terrible cold wind.

*Oreo uramuna*  
*Kazeo urame.*

Don't blame it on me  
Blame it on the wind.

*Anokono tameda.*  
*Nanbo tottemo tanto tanto.*

But it's for that girl.  
No matter how much I earn,  
it's not enough.

## DÚLAMÁN

Michael McGlynn (b. 1964)

Traditional, Irish; sung in Gaelic  
(Warner Chappell Music)

*“A ‘nion mhín ó!  
Sin anall na fir shuiri  
A mháthair mhín ó!  
Cuir na roithleán go dtí mé!”*

“O gentle daughter,  
here come the wooing men.  
O gentle mother,  
put the wheels in motion for me!”

*Dúlamán na binne buí,  
dúlamán Gaelach,  
Dúlamán na farraige,  
dúlamán Gaelach.*

Seaweed of the yellow peaks,  
Gaelic seaweed,  
Seaweed of the ocean,  
Gaelic seaweed.

*Rachaidh me chun ‘lúir leis a’  
dúlamán Gaelach  
“Ceannódh bróga daor,”  
arsa’ dúlamán Gaelach*

I would go to the tailor with the  
Gaelic seaweed.  
“I would buy expensive shoes,”  
said the Gaelic seaweed.

*Bróga breátha dubha ar a’  
dúlamán Gaelach  
‘Bairéad agus triús ar a’  
dúlamán Gaelach*

Beautiful black shoes has the  
Gaelic seaweed.  
A beret and trousers has the  
Gaelic seaweed.

*Tá ceann buí óir ar a’  
dúlamán Gaelach  
Tá dhá chluais mhaol’ar a’  
dúlamán Maorach*

There is a yellow gold head on the  
Gaelic seaweed.  
There are two blunt ears on the  
stately seaweed.

## SIMPLE GIFTS

Joseph Brackett (1797–1882), arr. Stephen Caracciolo

Commissioned by Cantus  
(Neil A. Kjos Music Company)

‘Tis the gift to be simple, ‘tis the gift to be free,  
‘Tis the gift to come down where you ought to be,  
And when we find ourselves in the place just right,  
‘Twill be in the valley of love and delight.

When true simplicity is gained,  
to bow and to bend, we shan’t be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come round right.

## SEDERUNT

**Pérotin (c. 1150 - c. 1230)**

“Sederunt” is the first word taken from the Latin text used in the liturgy for St. Stephen’s Day. Pérotin creates a kaleidoscope of gradually evolving tones as he sets music to each syllable of “Se-de-runt.”

*Sederunt principes  
et adversum me loquebántur:  
Et iniqui persecuti sunt me.*

Princes sat,  
and spoke against me:  
And the wicked persecuted me.

*Adjuva me, Domine Deus meus:  
Salvum me fac propter misericordiam  
tuam.*

Do thou help me, Lord my God:  
Save me for thy mercy’s sake.

## AVE MARIA, JW IV/16

**Leoš Janáček (1854-1928)**

Text: Lord Byron (1788-1824), trans. into Czech by Josef Durdík (1837-1902)  
Sung in Latin and Czech  
(Bärenreiter)

*Ave Maria! Bláha bud’ ta chvíle,  
ten čas, ten kraj,  
kde jsem tak častokrát čil okamžik  
ten v nejmocnější síle  
tak velebně a krásně k zemi vlát.*

Ave Maria! Blessed be the hour,  
the time, the clime, the spot,  
where I so oft have felt that moment in  
its fullest power  
sink o’er the earth so beautiful and soft.

*An tichnul den,  
se k odpočínku chýle,  
a v dálné věži zvučel zvonu spád  
a v různý vzduch ni dchnutí nezaválo,  
jen modlitbou se listí chvěti zdálo.*

While the day became silent,  
drawing to repose,  
while swung the deep bell  
in the distant tower,  
and not a breath crept  
through the rosy air,  
and yet the forest leaves  
seemed stirr’d with prayer.

## I VOW TO THEE, MY COUNTRY

**Gustav Holst (1874-1934), arr. Aaron Humble**

Text: Cecil Spring-Rice (1859-1918)  
(Manuscript)

I vow to thee, my country, all earthly things above,  
Entire and whole and perfect, the service of my love;  
The love that asks no question, the love that stands the test,  
That lays upon the altar the dearest and the best;  
The love that never falters, the love that pays the price,  
The love that makes undaunted the final sacrifice.

And there’s another country, I’ve heard of long ago,  
Most dear to them that love her, most great to them that know;  
We may not count her armies, we may not see her King;  
Her fortress is a faithful heart, her pride is suffering;  
And soul by soul and silently her shining bounds increase,  
And her ways are ways of gentleness, and all her paths are peace.

**KHORUMI**  
**Mamia Khatelishvili (1932–1988)**  
(earthsongs)

*Sung on a series of phonemes which serve to propel and invigorate the khorumi dance rhythms.*

**SONGS OF WAR AND PROTEST**

**Medley, arr. Chris Foss**  
(Manuscript)

*Medley includes words and melodies taken from the following songs:*

We Shall Overcome; I Didn't Raise My Boy to Be a Soldier;  
Don't Take My Darling Boy Away; Unknown Graves; The Caisson Song; Anchors  
Aweigh; The Marines' Hymn; The Vacant Chair.

We shall overcome someday.  
Oh deep in my heart, I do believe,  
we shall overcome someday.

I didn't raise my boy to be a soldier,  
I brought him up to be my pride and joy.  
Who dares to place a musket on his shoulder  
to shoot some other mother's darling boy?

Let nations arbitrate their future troubles,  
It's time to lay the sword and gun away,  
There'd be no war today if mothers all would say  
I didn't raise my boy to be a soldier.

Don't take my darling boy away from me,  
don't send him off to war.  
You took his father and brothers three,  
now you come back for more.

Who are the heroes that fight your wars?  
Mothers, who have no say,  
but my duty's done, so for God's sake leave one,  
and don't take my darling boy away.

Ten million soldiers to the war have gone, who may never return again,  
ten million mothers' hearts must break for the ones who died in vain,  
Head bowed down in sorrow in her lonely years,  
I heard a mother murmur through her tears: We shall overcome.

Many silent hearthstones o'er our glorious land  
miss the happy voices of the household hand.  
Young lives full of promise, proud hearts, true and brave,  
gone from home and country to fill an unknown grave.

We shall meet, but we shall miss him,  
there will be one vacant chair,  
we shall linger to caress him,  
while we breathe our evening prayer.

We shall overcome someday.  
Oh deep in my heart, I do believe,  
we shall overcome someday.

## **RAINBOW 'ROUND MY SHOULDER**

**Chain Gang Song, arr. Robert De Cormier**

Text: Traditional, African American  
(Lawson-Gould Music Publishers, Inc.)

I got a rainbow tied all around my shoulder.  
I'm goin' home. My Lord, I'm goin' home.  
Everywhere I look this mornin', look like rain  
Every mail day I get a letter. Momma say come home.  
My Lord, son, come home.  
That old letter read about dyin'.

My tears run down. Lord, my tears run down.  
Just you wait 'til one of these days I'm started.  
Don't you hear your mother callin, Lord.  
Run, my Lord. Run, son, run.  
I'm a gonna break right past that shouter.  
I'm goin' home. My Lord, I'm goin' home.

## **WHEN WE SING**

**Rosephanye Powell (b. 1962)**

Commissioned by Cantus  
(Manuscript)

When we sing, we are one.  
Come, let's sing, oh yes, everybody,  
When we sing we're breathing together,  
living life in harmony.  
Every heartbeat pulsing together when we sing.  
When we sing, we're one mind and body,  
joining heartbeats through our song.  
Every breath we take is together, we we sing.

Though our songs, we live, we love, we breathe  
as one community in harmony.  
Our hearts are joined, they beat as one.  
We are one family.  
In times of war, our songs bring peace,  
they ease our troubled minds.  
Inhaling, exhaling, we're breathing together,  
We're being, we're feeling, we're sharing,  
while singing together.

We sing for joy, peace, life,  
that's why we sing.  
So let us always sing our songs!

**NKOSI SIKELEL I'AFRIKA** (God Bless Africa)  
**Enoch Sontonga (c. 1873–1905), arr. Gabriel Larentz-Jones**  
Sung in Xhosa, Zulu, and Sesotho  
(Shawnee Press, Inc.)

*Nkosi sikelel' iAfrika  
Malupakamyisw'uphondo lwayo,  
Yizwa imithandazo yethu,  
Nkosi sikelela thina lusapho lwayo*

God bless Africa  
May her glory be lifted high  
Hear our petitions  
God bless us, Your children

*Woza moya  
Yihla moya oyingewele  
Nkosi sikelela uje roho utujaze*

Descend, O Spirit  
Descend, O Holy Spirit  
Bless us, we her children

*Bwana ibariki' 'li pathe kuamka  
Maomi yetu uhe sikela*

God protect our nation, please bring  
an end to wars and suffering

*O se boloke morena sechaba,  
sa heso sechaba sa Afrika*

Protect us, God, we ask You to protect  
our nation, our nation South Africa

*Ma kube njalo!  
Kude kube ngunaphakade!*

Let it be so!  
Forever and ever!

**ESTI DAL**

**Zoltán Kodály (1882–1967)**

Traditional, Hungarian; sung in Hungarian  
(Editio Musica Budapest)

*Erdő mellett estvéledtem,  
Subám fejem alá tettem,*

I spent the night near a forest,  
I put my (shepherd's) cloak under  
my head,

*Összettem két kezemet,  
Úgy kértem jó Istenemet  
Én Istenem, adjál szállást,  
Már meguntam a járkálást,*

I put my hands together in prayer,  
Thus I asked my good Lord,  
My Lord, give me lodging,  
I've already become so tired of  
constantly wandering,

*A járkálást, a bujdosást,  
Az idegen földön lakást.  
Adjon Isten jó északát,  
Küldje hozzám szent angyalát,  
Bátorítsa szívünk álmát,*

Wandering and hiding,  
staying in a foreign land.  
May God grant me a good night,  
May He send a holy angel to me,  
May He encourage the longing  
of our heart,

*Adjon Isten jó északát.*

May God grant me a good night.

## WALTZING MATILDA

**Traditional Australian song, arr. Stephen Leek**

Text: Andrew Barton "Banjo" Paterson (1864-1941)  
(Manuscript)

Once a jolly swagman camped by the billabong  
under the shade of a coolibah tree,  
and he sang as he watched and waited for his billy boiled:  
You'll come a-waltzing Matilda with me.

Waltzing Matilda, waltzing Matilda,  
You'll come a-waltzing Matilda with me.  
and he sang as he watched and waited for the billy to boil:  
You'll come a-waltzing Matilda with me.

Down came a jumbuck to drink by that billabong  
up jumped the swagman and grabbed him with glee,  
and he sang as he shoved that jumbuck in his tucker bag,  
You'll come a-waltzing Matilda with me.

Up rode a squatter mounted on his thoroughbred,  
up rode the troopers one, two, three,  
Where's that jolly jumbuck you've got in your tucker bag?  
You'll come a-waltzing Matilda with me.

Up jumped the swagman and sprang into the billabong  
You'll never take me alive, said he.  
And his ghost may be heard as you pass by that billabong,  
You'll come a-waltzing Matilda with me.

## DANNY BOY

**Irish folk song, arr. Jameson Marvin**

Text: Frederic Weatherly (1848-1929)  
(Hal Leonard)

Oh Danny boy, the pipes, the pipes are calling,  
From glen to glen, and down the mountainside,  
The summer's gone, and all the flow'rs are dying,  
'Tis you, 'tis you, must go and I must bide.

But come ye back, when summer's in the meadow,  
Or when the valley's hushed and white with snow,  
'Tis I'll be here in sunshine or in shadow,  
Oh Danny boy, I love you so.

And if you come when all the flow'rs are dying,  
And I am dead, as dead I well may be,  
You'll come and find the place where I am lying,  
And say an "Ave" there for me.

And I shall hear, tho' soft you tread above me,  
And all my dreams will warm and sweeter be,  
If you won't fail to tell me that you love me,  
I'll simply sleep in peace until you come to me.

Oh come ye back, when summer's in the meadow,  
Or when the valley's hushed and white with snow,  
'Tis I'll be here in sunshine or in shadow,  
Oh Danny boy, I love you so.

## OSEH SHALOM

Nurit Hirsh (b. 1942), arr. Elaine Broad-Ginsberg

Text from the Jewish liturgy; sung in Hebrew  
(Transcontinental Music Publications)

*Oseh shalom bimromav  
Hu ya'aseh shalom aleinu  
V'al kol yisrael  
V'imru: Amen.*

*May the One who causes peace  
To reign in the high heavens  
Let peace descend on us, And all of Israel  
And let us say: Amen.*

## TJAK!

Balinese Monkey Chant, arr. Stephen Hatfield (b. 1956)

(Boosey & Hawkes)

*A series of chanted syllables performed in tribal style, taking inspiration from the  
Balinese musical ceremony known as Ketjak, or The Monkey Chant.*

## WEDDING QAWWALI

A.R. Rahman (b. 1967), arr. Ethan Sperry

Text: Sukhwinder Singh (b. 1971); sung in Punjabi  
(earthsongs)

*Mubaraq!*

Congratulations!

*Sohna mera sohna, maahi sohna*

My darling is like gold

*Mera rang de lalaariya*

Color me red

*Rang de dupatta mera,*

Color my veil in red

*rang de lalaariya*

*Mere hathon me laga de rang*

Apply red henna to my palms

*mehendi lalaariya*

*Mil gaya, mujhe mil gaya*

I have found

*Rahmaton ka rang khil gaya*

All my prayers are blooming in color

*Sab gale mile shagun manye e*

Let's all embrace and follow the rituals

*Sajna ke geet sunaye e*

Let's sing songs for my beloved

*Paraji Pera Liya*

With our scarves flowing under our legs

## SMILJANIĆU POKISLO TI PERJE

Traditional Croatian Klapa

(Manuscript)

Smiljaniću pokislo ti perje.

Smiljanić, your feathers are soaked.

Neka kisne, pokisnuti necé.

Let them soak, they won't soak through.

Nije meni do mojega perja.

I don't mind my feathers

Već je meni do mojega jada.

But I cherish my misery.

Sinoć me je oženita majka.

Last night my mother forced me  
to get married

A danas mi pobigla divojka.

And today my beloved girlfriend  
ran away.

## KEEP AMERICA SINGING

**Willis A. Diekema (1892-1988)**

(Barbershop Harmony Society)

Keep America singing, all day long,  
Watch good will come a winging, on a song,  
Smile the while you are singing, oh carry your part,  
Keep a melody ringing and ringing, in your heart.

## YOU'LL NEVER WALK ALONE (from *Carousel*)

**Richard Rodgers (1902-1979)**

Text: Oscar Hammerstein II (1895-1960)

(Williamson Music Co.)

When you walk through a storm hold your head up high  
And don't be afraid of the dark.  
At the end of the storm is a golden sky  
And the sweet silver song of a lark.  
Walk on through the wind, walk on through the rain,  
Tho' your dreams be tossed and blown.  
Walk on with hope in your heart  
And you'll never walk alone.



Photo: Curtis Johnson

# CANTUS

## TENORS



### ZACHARY COLBY

**Member Since:** 2014

**Hometown:** Crown Point, IN

**Education:** DMA and MM Vocal Performance, University of Minnesota; BM Music Education, Butler University



### AARON HUMBLE

**Member Since:** 2005

**Hometown:** Palmyra, OH

**Education:** DM and MM Indiana University; BM Millikin University. All Degrees in Vocal Performance and Literature



### BLAKE MORGAN

**Member Since:** 2014

**Hometown:** Detroit, MI

**Education:** BA Music Performance and Education, Western Michigan University



### PAUL JOHN RUDOI

**Member Since:** 2008

**Hometown:** Keene, NH

**Education:** BM Vocal Performance, The Hartt School



### SHAHZORE SHAH

**Member Since:** 2005

**Hometown:** Chicago, IL; then Stillwater, MN

**Education:** BM Vocal Performance, BM Music Education, BA French, Lawrence University Conservatory of Music

## BARITONES



### MATTHEW GOINZ

**Member Since:** 2014

**Hometown:** Bemidji, MN

**Education:** MM Choral Conducting, University of Arizona; BA Vocal Performance, Bemidji State University



### MATTHEW TINTES

**Member Since:** 2014

**Hometown:** Bemidji, MN

**Education:** MM Choral Conducting, University of Arizona; BA Vocal Performance, Bemidji State University

## BASSES



### **CHRIS FOSS**

**Member Since:** 2008

**Hometown:** Council Bluffs, IA

**Education:** MM Choral Conducting, University of Nebraska; BM Commercial Music, Millikin University



### **SAMUEL GREEN**

**Member Since:** 2013

**Hometown:** Webb City, MO

**Education:** BM Music Education, University of Missouri - Kansas City

## ARTISTIC COUNCIL

**Chris Foss**, Programming

**Aaron Humble**, Communications

**Paul John Rudoi**, Artistic Operations

## ADMINISTRATIVE STAFF

**Mary E. Lee**, Executive Director

**Tim J. Peterson**, Director of Marketing and Finance

**Jeff Bina**, Operations Coordinator

**Joey Hillesheim**, Audience Development Associate

**Aaron Humble**, Tour Manager

**Shazore Shah**, Education Outreach Coordinator

**Matthew Tintes**, Music and Media Librarian

### **For more information contact:**

Cantus

(612) 435-0046

[info@cantussings.org](mailto:info@cantussings.org)

[cantussings.org](http://cantussings.org)

### **Cantus is managed by:**

Alliance Artist Management

(212) 304-3538

[allianceartistmanagement.com](http://allianceartistmanagement.com)

# ABOUT THE ARTISTS

The “intellectually, emotionally and musically rich” (*Star Tribune*) nine-member men’s vocal ensemble Cantus is known worldwide for its trademark warmth and blend and its engaging performances of music ranging from the Renaissance to the 21st century. *The Washington Post* has hailed the Cantus sound as having both “exalting finesse” and “expressive power” and refers to the “spontaneous grace” of its music making. Cantus performs more than 60 concerts each year in national and international touring, and in its home of Minneapolis–St. Paul, Minnesota. Past performances have brought Cantus to the stages of the Kennedy Center, UCLA, San Francisco Performances, Atlanta’s Spivey Hall, Bravo! Vail Valley Music Festival, and New York’s Merkin Concert Hall. The 2014–15 season sees Cantus perform twice in New York at Lincoln Center and the Metropolitan Museum of Art, and in Houston, Dallas, Berkeley, and the Krannert Center at the University of Illinois among numerous other North American engagements.

As one of the nation’s few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music for men’s voices including work from Sarah Kirkland Snider, Nico Muhly, Lee Hoiby, Steven Sametz, Kenneth Jennings, Peter Hamlin, Edie Hill, and Robert Kyr. Cantus has received commissioning grants from the National Endowment for the Arts, American Composers Forum, and Chamber Music America. The ensemble also actively unearths rarely performed repertoire for men’s voices such as the music written by Antonín Dvořák and Leoš Janáček as heard on the ensemble’s 2013 album, *Song of a Czech*, the ensemble’s 16th recording, hailed by WGBH Boston and WQXR in New York as one of the best of that year.

Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, and the James Sewell Ballet. Each holiday season, in partnership with Theater Latté Da, the ensemble has toured its celebrated presentation of *All Is Calm: The Christmas Truce of 1914* throughout the country. In December 2014—the centenary of this historic truce—Cantus gave its final tour of this moving work in New York and throughout the Midwest and California.

The ensemble is heard frequently on public radio as regular guests on *A Prairie Home Companion* with Garrison Keillor, on *Performance Today*, and on the annual Thanksgiving program *Thanksgiving with Cantus*, heard each year on more than 300 public radio stations nationwide. Cantus just released a new recording—*A Harvest Home*—of repertoire from the “Thanksgiving with Cantus” program, including Randall Thompson’s *The Pasture*, Ysaye Barnwell’s *Would You Harbor Me?* and a new work from Byron Adams, *Eventide*, funded by a Kickstarter initiative.

Cantus is the recipient of numerous awards, including Chorus America’s highest honor, the Margaret Hillis Award for Choral Excellence (2009), as well as Chorus America’s Education Outreach Award (2011). Cantus was also the 2010–11 Artist in Residence on Minnesota Public Radio and American Public Media’s *Performance Today*.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country. Now in its seventh year, the award-winning High School Residency program brings Cantus into Minnesota schools several times a year for mentoring with a culminating public concert in the spring.

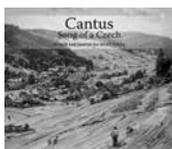
# FEATURED CANTUS RECORDINGS

Available at [cantussings.org](http://cantussings.org)



## A HARVEST HOME

For years, public radiolisteners around the country have celebrated *Thanksgiving with Cantus* with American Public Media. The latest Cantus recording features beloved songs celebrating the joy of the holiday. *A Harvest Home* includes original arrangements of favorite hymns, American folk tunes as well as pieces by Ysaye Barnwell, Byron Adams, Edvard Grieg, and Randall Thompson.



## SONG OF A CZECH: DVOŘÁK AND JANÁČEK FOR MEN'S VOICES

The newest recording from Cantus, *Song of a Czech*, focuses on the works of Antonín Dvořák and Leoš Janáček, who were two giants of Czech musical history, as well as great personal friends. Both wrote music for male chorus, taking similar inspiration from folk songs of their native lands of Bohemia and Moravia. In this new recording, Cantus uncovers these fascinating and rarely recorded treasures of the choral canon.



## ON THE SHOULDERS OF GIANTS

There are artists who have left an indelible mark in music with works that are both timeless and instantly recognizable. Including repertoire that spans nearly a thousand years from “Sederunt”—one of the first known works of polyphony—to U2’s “MLK,” along with works by Sibelius, Mendelssohn, Schubert, and Randall Thompson, Cantus delivers performances with its trademark warmth and blend.



## CHRISTMAS WITH CANTUS

In their newest holiday recording, the men of Cantus bring the sounds of the holidays to you and your family. Including audience favorites “Do You Hear What I Hear,” “Carol of the Bells,” “Noël Nouvelet,” “Have Yourself a Merry Little Christmas,” and, of course, the Franz Biebl “Ave Maria,” this collection of songs old and new is full of light and life.



## THAT ETERNAL DAY

This recording is a wonderful collection of American sacred music. Including audience favorites “There’s a Meetin’ Here Tonight,” “Wanting Memories,” and Bobby McFerrin’s “The 23rd Psalm (dedicated to my mother),” this program of music is emotionally invigorating and musically fulfilling. New arrangements of “Keep Your Lamps” and “Simple Gifts” alongside pieces by William Billings, Moses Hogan, and Paul Manz are a comfort to the soul.



## DEEP RIVER

*Deep River* is a treasury of African American spirituals. This album features some of the most beloved American folk songs such as “Ezekiel Saw de Wheel,” “Were You There,” “Swing Low, Sweet Chariot” and “Soon Ah Will Be Done.” *Deep River* also features music by the first and second-generation African American composers—Harry T. Burleigh, William Dawson, John W. Work, and Jester Hairston—in both well-known and long-forgotten arrangements of these immortal songs.



## LET YOUR VOICE BE HEARD

This recording is an eclectic mix of music from all over the world. The selections range in style from a Hebrew folk song, to an Irish dance, and a unique Georgian wedding song. Familiar favorites “Danny Boy” and “Loch Lomond” and exhilarating performances of pieces such as “What Shall We Do With a Drunken Sailor” and “One By One” add to the energy and diversity of the program.

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# ARTS & MINDS | BUILDING ON IOWA'S CREATIVE LEGACY



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*Arts & Minds: Building on Iowa's Creative Legacy* is a \$30 million fundraising campaign to support replacement facilities for Hancher, the UI School of Music, and the UI School of Art and Art History. Our flood recovery is well underway—we've moved from reimagining to rebuilding—and when all the work is complete, the landscape of our campus will forever be changed.

## SUPPORTER



"This campaign is a crucial step forward in providing state-of-the-art facilities for our arts campus."

-Jane Downer  
Arts & Minds Campaign Co-chair

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-Steve West  
Arts & Minds Campaign Co-chair,  
pictured with his wife, Victoria



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