PRESENTS

Prairie Poetry
Dedicated to the memory of C. Hugh Pettersen, Patron of the Arts in the Cedar Valley

FEATURING

THE WORLD PREMIERE OF
"A Green Voice"
James Hearst 1900–1983 | Mari Esabel Valverde b. 1987

SONGS INSPIRED BY POEMS OF THE PRAIRIE

Winners of the Metropolitan Chorale Art Song Competition

RYAN OCCEÑA, Artistic Director

SUNDAY, APRIL 23, 2023
at 3:00 PM

Bengtson Auditorium, Russell Hall
2369 Minnesota Street
UNI Campus

Thank You to Our Concert Sponsor
Clarence Hugh Pettersen was born in Brooklyn, New York, but grew up in Forest City, Iowa, where his father was a Methodist minister. He attended public schools in Forest City. He graduated from the Iowa State Teachers College (now the University of Northern Iowa) in 1955.

In 1962, Hugh opened Pettersen’s College Shop, a clothing store on College Hill. He later closed the clothing store and opened Henry W. Myrtle Haberdasher, which became the Henry W. Myrtle Gift Shop and Gallery around the corner, on 23rd Street.

For years, Hugh Pettersen was known as the unofficial “Mayor of College Hill” because of his involvement in and promotion of many College Hill activities.

In 1979 Hugh founded the College Hill Arts Festival, which began on the sidewalks of the College Hill business district. Under his visionary leadership, the festival grew into a top-ranked national arts festival.

While at Iowa State Teachers College, Hugh Pettersen had been a student of Iowa’s unofficial poet laureate, James Hearst, whom he held in awe. He had an idea that the James and Meryl Hearst’s home would make a good arts center for the City of Cedar Falls. The Hearsts agreed, leaving their home and the seven surrounding lots to the City, along with $300,000 to help with the remodeling. Hugh was a member of the Task Force that planned and developed the James and Meryl Hearst Center for the Arts. Hugh said that the Hearst Center was the accomplishment of which he was most proud. The Hearst Center continues to provide a showcase for the visual and performing arts, enriching the lives of citizens of all ages.

For over 20 years, Hugh generously supported the music department at UNI as an organizer of the annual Scholarship Benefit Concert. In addition, he was a long-time supporter of the Metropolitan Chorale as a participant, board member, and officer, serving as president for five years.

In addition to many other awards and recognitions, Hugh was the first recipient of the Gallagher Bluedorn Outstanding Service to the Performing Arts Award in 2010. The following year, the award was renamed after him.
Welcome

Welcome to the Metropolitan Chorale's 2023 Spring Concert, "Prairie Poetry." We are happy
to dedicate today's program to C. Hugh Pettersen, a devoted supporter of the arts in the Cedar
Valley and a supporter of the chorale.

Last year, while still under the direction of Amy Kotsonis, the board commissioned a new piece
from composer Mari Esabel Valverde using funds bequeathed to the chorale from the Pettersen
estate. As we sought lyrics for the piece, it seemed appropriate to use poetry from Cedar Falls
poet James Hearst, a teacher and mentor of Pettersen. "A Green Voice," with its evocation of
spring and earth and sky and music was chosen.

From that poem, our new director, Ryan Occeña, derived a concept for this concert—songs
inspired by poems that evoke the spirit of the prairie in all its forms—the home of animals and
plants and people, a place of toil and joy, a home and a passage to new places, a place of renewal
and burial, a place of isolation and connection, of inspiration, spirituality and reflection. And
while we are the current inhabitants of this land, it is imperative that we acknowledge those
whose lives were displaced by the plows and mills and roads and fields of which we sing.

Finally, you will be treated to solos by three young singers of high school and college age, winners
of the chorale's Art Song Competition. Thank you to all who auditioned. And thank you to the
teachers of these young singers and to the judges of the competition: Mallory DeSantiago, Andrea
Hileman, Linda Morgan, and Alice Pruisner,

Donna Mallin
President, Board of Directors

Indigenous Land Acknowledgement

“Soon I will go to a new home... You will plant corn where my dead sleep. Our towns, the paths we
have made, the flowers we have loved will soon be yours.”

Poweshiek, Meskwaki leader  July 4, 1839.

The Metropolitan Choral rehearses and performs on the ancestral lands and territories of the
Báxoje or Ioway Nation, land which the United States obtained from the Meskwaki and Sauk
Nations in the Treaty of 1842. We recognize our obligation to this land and to the Peoples who
took care of it in the past as well as the Native Americans who live here today. The following
tribal nations, Umoha (Omaha Tribe of Nebraska and Iowa), Pōka (Ponca Tribe of Nebraska),
Meskwaki (Sac and Fox of the Mississippian Iowa), and Ho-Chunk (Winnebago Tribe of Nebraska)
Nations continue to live in the State of Iowa and we acknowledge them.
Metropolitan Chorale Members

**SOPRANOS**
Sharon Britzman
Sherry Crowley
Emily Eisenman
Julia Fink
Andrea Hileman
Donna Mallin
Linda Morgan
Angela Orr
Kim Pierce
Brooke Prohaska
Karen Reshetar
Faith Sonksen
Aja Stallman
Laurie Thome
Laura Walter
Carolyn Wolff

**ALTOS**
Elaine Amundson
Megan Bancroft
Lani Billings
Jane Bloodworth
Brenda Eilers
Diane Golden
Valerie Hanson
Joanne Hartman
Laura Jackson
Prudy Kliner
Dianne Larsen
Mary Kay Madsen
Kim Manning
Natalie Preston
Janell Rosenberg
Carol Schaffner
Cynthia Youde

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Matthew Aronson
Mike Best
Nathan Callahan
David Kabel
Ben Kirner
Philip Miller
Jon Rich, Jr.
Owen Schupbach
Ken Tressler

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Samuel Anderson
Marcos Antunez
Brad Briars
Roland Ganter
James Jurgenson
James Ralston
Timothy Sprengeler
Christopher Tibbott
Michael Walter
Bios

Ryan Occeña, Artistic Director, Metropolitan Chorale

Ryan Occeña is the Artistic Director of both the Metropolitan Chorale and the UNI Children’s Choir, and serves as the chorus instructor at Central Middle School in Waterloo, IA. In his first decade as a music educator and choral conductor, he has taught students in pre-K through college at public, private, and parochial programs in Kansas, New York, and Iowa.

As an educator and conductor, Occeña works to cultivate in his singers the skills, tools, and passion they need to pursue a lifetime of singing. Through a Fulbright Grant, Occeña attended the Zoltán Kodály Pedagogical Institute in Hungary, where he studied conducting and pedagogy.

Occeña maintains an active schedule as a baritone as well as a conductor. He has held professional chorister positions in Kansas City and New York City and performed with the Te Deum, eVoco, and Bel Canto Cedar Valley chamber chorales. Occeña is also active as a vocal music director for school and community musical theater productions.

A native of Columbia, MO, Occeña holds a Bachelor’s degree in music education from the University of Missouri-Kansas City, a post-baccalaureate diploma in choral conducting from the Zoltán Kodály Institute in Kecskemét, Hungary, and a Master’s degree in choral conducting from Messiah University in Mechanicsburg, PA. When not performing and teaching, Occeña enjoys spending time with his wife and their three young daughters.

Nathaniel Parrish, Pianist, Metropolitan Chorale

Nathaniel Parrish is in his seventh year as Chorale accompanist. As an organist and pianist, he has served as the Director of Music at Nazareth Lutheran Church in Cedar Falls since 2015 and has been an accompanist in many capacities for over 25 years. He received his Master’s degree in organ from UNI in 2004. Nathaniel lives in Waterloo with his wife, Ali, and has three stepdaughters, Caitlin, Ireland, and Felicity.
Program

Prayer of Black Elk, Karen P. Thomas
“Dirait-on” from Les Chansons des Roses, Morten Lauridsen
A Green Voice, Mari Esabel Valverde (World Premiere)
Prairie Spring, Timothy P. Cooper
The Old Mill, Kenneth Riggs

~Intermission~

Che Fiero Costume, Giovanni Legrenzi
    Performed by Parker Sperfslage, Division A winner
Whither Must I Wander, Ralph Vaughan Williams
    Performed by Marcos Antunez, Division B runner-up
Sleep, Ivor Gurney
    Performed by Emma Hawkinson, Division B winner

Northwest Passage, Stan Rogers, arr. by Ron Smail
Prairie Waters by Night, John Leavitt
Good Night, Dear Heart, Dan Forrest
You Do Not Walk Alone, Elaine Hagenberg
Prairie Lullaby, arr. by Jacob Narverud

Mission Statement

The Metropolitan Chorale seeks to enrich the lives of its members and the community by mastering and performing excellent choral music. We entertain and educate through eclectic programs which feature familiar classics as well as works of contemporary composers. We unite music lovers, cultivate love for the arts and above all have fun by celebrating life through song.
Prayer of Black Elk

Words of Nicholas Black Elk (1863–1950) | Composed by Karen P. Thomas (b. 1957)

Nicholas Black Elk was an Oglala Sioux medicine man. Because he was a survivor of the 1890 Wounded Knee Massacre, he was interviewed in 1931 by Nebraska’s poet laureate, John Neihardt, who then produced a literary classic of western and Native American writing, Black Elk Speaks. The book describes Black Elk’s spiritual and healing powers and his great vision for preserving the unity and survival of his people.

Karen P. Thomas composer and conductor, is the Artistic Director and Conductor of Seattle Pro Musica and Director of Music at University Unitarian Church. With Seattle Pro Musica she has produced six CD recordings, and has received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award for Adventuresome Programming of Contemporary Music. Ms. Thomas has guest conducted at international festivals in Europe and North America. In this piece, Thomas starts with the profound statement of the prayer, pleading to be heard!

Hear me, four quarters of the world.
A relative I am!
Give me the strength to walk the soft earth.
Give me the eyes to see and the strength to understand.
Look upon these faces of children without number,
That they may face the winds and
Walk the good road to the day of quiet.
This is my prayer; hear me.

“Dirait-on” from Les Chansons des Roses

Composed by Morten Lauridsen (b. 1943) | Poem by Rainer Maria Rilke (1875–1926)

You will notice the poem below, is French, but Rilke is not a French name, but German. He was a prolific Austrian poet, writing nearly 400 poems in French. This is the fifth in a group of poems he wrote about roses. Morten Lauridsen, was born in Colfax, WA to a Danish immigrant family. Before he took up composing, he was a Forest Service firefighter, manning a look-out tower for 10 week stretches alone. This gave him time for self-reflection and discovery that he needed music to be a central part of his life. His name is one many choral singers recognize, having possibly sung one of his eight vocal cycles (which this number is part of), or one of his sacred a cappella motets such as O Magnum Mysterium or O Nata Lux (which the Met Chorale has performed in the past). His works have been recorded on more than 200 CD releases and received multiple Grammy nominations. He taught at USC–Thornton from 1967 until his retirement in 2019.

French
Abandon entouré d’abandon,
tendresse touchant aux tendresses...
C’est ton intérieur qui sans cesse
se caresse, dirait-on;
se caress en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé

Translation
Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say:
self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled
James Hearst was an American poet, philosopher, and university professor, who was sometimes described as the “Robert Frost of the Midwest” – Alluding to this, someone once said to Frost, who was a friend of Hearst’s, that he was the “James Hearst of New England.” His father was farmer in rural Cedar Falls, and his mother was the first secretary of Iowa State Normal School, later to be University of Northern Iowa. Hearst attended the college when it was Iowa State Teachers College, sometimes riding horseback to campus from the farm. He was about to be called up to serve in WWI, but then the war ended. On Memorial Day 1919, having returned to his family’s farm, Hearst was swimming with his friends in the Cedar River. He dove off the dock into the river, not realizing that, over the winter, it had become dangerously shallow. He hit the bottom with his head, fractured his spine, and was left substantially paralyzed for the rest of his life. That moment in his life, he said, was “my nineteenth year where footsteps end”. As his disability worsened, he turned to writing about the plants, animals and people on the farm. As the Metropolitan Chorale started planning on commissioning a work, and the concert theme was forming into works from the prairie, Hearst’s text bloomed amongst the tall grass.

Mari Esabel Valverde is an award-winning composer has been commissioned by the American Choral Directors Association, Boston Choral Ensemble, Cantus, the Gay and Lesbian Association of Choruses, Los Angeles Master Chorale, One Voice Mixed Chorus, Portland’s Resonance Ensemble, San Francisco Gay Men’s Chorus, Seattle Men’s and Women’s Choruses, the Texas Music Educators Association, and now the Metropolitan Chorale of Waterloo/Cedar Falls. Her music appears on multiple albums. She has also built a reputation as a singer, educator, adjudicator, and translator. She sings on the rosters of Dallas Chamber Choir, EXIGENCE Vocal Ensemble, and Pasión—Río Grande Valley’s Professional Choir. Following six years as a high school classical voice instructor, she spent two years specializing in transgender voice training. Proficient in Spanish, French, and Brazilian Portuguese, she has translated numerous vocal works and documents including a phonetic guide of Ravel’s opera L’Enfant et les Sortilèges. A native of North Texas, she holds degrees from St. Olaf College, the European American Musical Alliance in Paris, France, and San Francisco Conservatory of Music. She is a member of the American Society of Composers, Authors, and Publishers and the American Choral Directors Association.

Whatever cold tones an empty sky echoes
after birds vanish from meadow and tree,
and bright hues of color fade as the flowers lie
buried in snow above roots sealed in frost,
if the tunes grow faint in the ear of your memory
and the country of your silence seems windswept and bare,
give sun to this plant that I bring you for Easter,
this small tree risen with love from its earth,
and listen as soft leaves unfold note by note,
it will add a green voice to the time you need singing.
Prairie Spring

*Composed by Timothy P. Cooper | Poem by Willa Cather (1873–1947)*

Timothy Cooper writes, “Willa Cather’s poem Prairie Spring appears as an epigraph prior to Part I of her novel *O Pioneers!* Through its ninety-nine words, the poem encapsulates the prevailing theme of the novel: the ongoing transformation of the wild prairie into viable farmland, juxtaposed against the passions of the people who made that transformation happen.”

Born in Virginia, Willa was just 9 when she moved with her family to Nebraska, later settling in Red Cloud where she would write for their paper, the *Chief*. She studied at the University of Nebraska–Lincoln, first to become a physician, but she never gave up writing. She wrote for the student newspaper and the *Lincoln Courier*. She befriended John J. Pershing (later the General of the Armies) at university; both ended up Pulitzer Prize winners for their writing. She moved to Pittsburgh and was a magazine editor and English teacher. At 33 she moved to New York, living there until her death. Her novels wrote of the experience and spirit of those early frontier and pioneer explorers.

*Evening and the flat land,*
*Rich and somber and always silent;*
*The miles of fresh-plowed soil,*
*Heavy and black, full of strength and harshness;*
*The growing wheat, the growing weeds,*
*The toiling horses, the tired men;*
*The long empty roads,*
*Sullen fires of sunset, fading,*
*The eternal, unresponsive sky.*
*Against all this, Youth,*
*Flaming like the wild roses,*
*Singing like the larks over the plowed fields,*
*Flashing like a star out of the twilight;*
*Youth with its insupportable sweetness,*
*Its fierce necessity,*
*Its sharp desire,*
*Singing and singing,*
*Out of the lips of silence,*
*Out of the earthy dusk*
The Old Mill

Composed by Kenneth Riggs (b. 1969) | Poem by Thomas Dunn English (1819–1902)

Kenneth Riggs has been composing choral music for over 25 years. He is the choir director for Tahoma HS and Shepherd of the Valley Lutheran Church, Maple Valley, WA. He received his BA in Music Education and MM in Choral Conducting from Central Washington University. He wrote the piano accompaniment for The Old Mill specifically to emulate the flowing water turning the mill wheel.

Thomas Dunn English was a New Jersey representative to the US House of Representatives in 1891. Educated at the University Of Pennsylvania School Of Medicine, his thesis was on phrenology (the old “bumpy skull” theory!). He went on to study law and passed the Philadelphia bar. He also had an interest in metals and coins, founding the American Numismatic Society. Throughout all of this he wrote – articles for journals, books of poetry, plays, stories, and novels. His ballad, “Ben Bolt” was turned into a popular song, which bolstered putting his words to music. The Old Mill was printed in Harper’s Magazine in 1880.

Here from the brow of the hill I look, Through a lattice of boughs and leaves,
On the old gray mill with its gambrel roof, And the moss on its rotting eaves.
    I hear the clatter that jars its walls, And the rushing water’s sound,
    And I see the black floats rise and fall As the wheel goes slowly round.

I rode there often when I was young, With my grist on the horse before,
    And talked with Nelly, the miller’s girl, As I waited my turn at the door;
    And while she tossed her ringlets brown, And flirted and chatted so free,
    The wheel might stop or the wheel might go, It was all the same to me.

’T is twenty years since last I stood On the spot where I stand to-day,
    And Nelly is wed, and the miller is dead, And the mill and I are gray.
But both, till we fall into ruin and wreck, To our fortune of toil are bound;
    And the man goes, and the stream flows,
    And the wheel moves slowly round.
Northwest Passage

By Stan Rogers (1949–1983) | Arranged by Ron Smail (b. 1953)

Stan Rogers was a Canadian folk musician and songwriter born in Ontario. His songs all sounded traditional and often were inspired by Canadian history and daily life. His parents were both Maritimers from Nova Scotia, influencing his writing to include the daily life in fishing villages. He was reportedly singing shortly after he learned to speak, and got his first miniature guitar hand-built by his uncle Bushell at the age of 5. His first album, Fogarty’s Cove (1977) was entirely about the maritime life and brought him immediate success. Northwest Passage (1981) was his fourth album. The song tells of the explorers struggle to find the mythical navigable water passage to the Pacific Ocean, which many lost their lives in pursuit of. Rogers parallels this quest with his own life struggle.

Ron Smail was born in Glasgow, Scotland, but raised in Vancouver, BC. He has been arranging since his younger brother, Bob could sing and his dad would have them sing three-part harmonies on camping trips. He tells of back seat conflicts on car trips, not of who was on whose side, but who stole the notes on the “big endings.” He got his formal education at the University of British Columbia, and continues to make arrangements of choral standards, folk and Jazz today. He is the director at Aldergrove Secondary School in Langley, BC and at Trinity United Church in Kitsilano.

Chorus:
Ah, for just one time, I would take the Northwest Passage,
To find the hand of Franklin reaching for the Beaufort Sea.
Tracing one warm line through a land so wild and savage,
And make a Northwest Passage to the sea.

Verse 1:
Westward from the Davis Strait ’Tis there ’twas said to lie;
The sea route to the Orient for which so many died.
Seeking gold and glory, leaving weathered, broken bones
And a long-forgotten lonely cairn of stones.

Verse 2:
Three centuries thereafter, I take passage overland.
In the footsteps of brave Kelso, where his “sea of flowers” began.
Watching cities rise before me, then behind me sink again,
This tardiest explorer driving hard across the plain.

Verse 3:
And through the night behind the wheel the mileage clicking west,
I think upon Mackenzie, David Thompson and the rest
Who cracked the mountain ramparts, and did show a path for me,
To race the roaring Fraser to the sea.

Verse 4:
How then am I so different from the first men through this way?
Like them I left a settled life (I threw it all away)
To seek a Northwest Passage at the call of many men
To find there but the road back home again.
Prairie Waters by Night


Carl August Sandburg was an American poet, biographer, journalist, and editor. He won three Pulitzer Prizes: two for his poetry and one for his biography of Abraham Lincoln. During his lifetime, Sandburg was widely regarded as “a major figure in contemporary literature”, especially for volumes of his collected verse, including Chicago Poems (1916), Cornhuskers (1918), and Smoke and Steel (1920). He enjoyed “unrivaled appeal as a poet in his day, perhaps because the breadth of his experiences connected him with so many strands of American life”. When he died in 1967, President Lyndon B. Johnson observed that “Carl Sandburg was more than the voice of America, more than the poet of its strength and genius. He was America”. This poem appeared in the April 1917 edition of Poetry, A Magazine of Verse.

Dr. John Leavitt is a celebrated composer, church musician, professor, and conductor. Musicians have performed his music in more than thirty different countries, and public radio stations have broadcasted some of his pieces. He has received several awards, among them a grant from the National Endowment for the Arts’ American Masterpieces partnered with the Kansas Arts Commission and the Kansas Music Educators Association, which commissioned him to write a choral piece to celebrate Kansas’s 150th anniversary. Emporia State University (BA), Wichita State University (MA), and the University of Missouri-Kansas City (DMA) all cultivated Dr. Leavitt’s musical abilities. He is a proficient choral conductor and has served as a guest conductor for various well-known venues, including Carnegie Hall in New York and Washington DC’s Kennedy Center for the Performing Arts. This original work by John Leavitt is part of “American Song,” a choral song cycle featuring texts of distinctive American poets.

Chatter of birds two by two raises a night song joining a litany of running water—sheer waters showing the russet of old stones remembering many rains.

And the long willows drowse on the shoulders of the running water, and sleep from much music; joined songs of day-end, feathery throats and stony waters, in a choir chanting new psalms.

It is too much for the long willows when low laughter of a red moon comes down; and the willows drowse and sleep on the shoulders of the running water.
Good Night, Dear Heart

Composed by Dan Forrest (b. 1978)
Excerpt adopted from poem Annette by Robert Richardson (1850–1901)

Robert Richardson was born in New South Wales, Australia, went to Sydney University, worked as a Journalist before moving to England. He wrote a book of poems, Willow and Wattle (1893).

Dan Forrest was born in New York, went to Kansas for his Doctorate of Musical Arts. He studied with Alice Parker and counts her as his foremost influence. So how did he end up writing music to an Australian poet? Dan says it best,

“In early October, 2008, my brother and his wife found out that the four–month-old girl that they were soon to adopt from Ethiopia was in the hospital. They had been making plans for her, staring endlessly at her picture, and loving her from across the ocean, so the news was devastating. Unable to help her in any physical way, they prayed ceaselessly and made appeals to speed up the legal process in Ethiopia. Initially, she made a turn for the better, but on October 13, they received the news that she had died. God’s plans were not for her to ever see the people who had loved her from halfway around the world, but for her to be taken instead to His loving arms.

“For me, life circumstances (whether euphoric or tragic) have never translated into musical inspiration; the two have always been separate. As a result of this tragedy, though, I found myself longing to pour out a musical elegy.

“My search for a suitable text led me all over the internet that night, but, amazingly, it ended with a picture from a cemetery in my hometown (Elmira, NY), where the great American author Mark Twain (Samuel Clemens) and his family are buried. My brother and I, from our youth, have known the poem (Annette) that Twain placed on the tombstone of his beloved daughter Susy, when she died unexpectedly at age 24 and left him heartbroken. I was stunned by the bittersweet irony of this text being from our hometown, and in honor of a beloved daughter who died unexpectedly. I wrote this setting within a day, and gave it to the BJU Chorale for a reading. They learned it in only a few rehearsals, and premiered it in concert only one week later, as an elegy for Etsegenet and a poignant reminder to all of us, of the orphans of Ethiopia.”

Warm summer sun,
Shine kindly here,
Warm southern wind,
Blow softly here.
Green sod above,
Lie light, lie light.
Goodnight, dear heart,
Goodnight, goodnight.
You Do Not Walk Alone

Traditional Irish Blessing | Arranged by Elaine Hagenberg (b. 1979)

Elaine Hagenberg was a Des Moines resident & Drake graduate in music education. She has over 50 commissioned works. In addition to composing full-time, Elaine actively engages in bringing her music to life as the guest artist & featured clinician for professional conferences & festivals as a composer, conductor & accompanist for her work.

Elaine Hagenberg writes about this work “In this ethereal setting of a traditional Irish blessing, voices and piano hint at Celtic musical elements with a melody that ascends and descends over the Irish hillside, as flecks of Celtic rhythms delicately grace the scene. As the piece gradually builds, the voices swell together and offer comfort in a time of uncertainty.”

May you see God’s light on the path ahead
when the road you walk is dark.
May you always hear even in your hour of sorrow,
the gentle singing of the lark.
When times are hard
may hardness never turn your heart to stone.
May you always remember when the shadows fall—
You do not walk alone.

Prairie Lullaby (Home on the Range)

Arranged by Jacob Narverud (b. 1986) | Original poem by Brewster M. Higley (1823–1911)

Jacob Narverud is an American Composer, Arranger, and Orchestrator from Kansas; his ancestry is Norwegian. He studied music at the Conservatory of Music at University of Missouri-Kansas City, receiving both Master & Doctoral degrees. Dr. Narverud is a frequent guest conductor/clinician for choral festivals and all-state choirs across the country and is the Founder/Artistic Director of the Tallgrass Chamber Choir. As a sought-after composer, Narverud has been commissioned to write new works for a variety of choral ensembles and organizations. His arrangements are of his original compositions, Broadway & Popular tunes – or in this case, an American folk song.

How often at night, when the heavens are bright with the light of the glittering stars,
Have I stood there, amazed, and asked as I gazed, if their glory exceeds that of ours.
Oh, give me a home where the buffalo roam, where the deer and the antelope play;
Where seldom is heard a discouraging word, and the sky is not cloudy all day.

Home, home on the range, where a the deer and the antelope play;
Where seldom is heard a discouraging word, and the sky is not cloudy all day.

How I love the wildflowers in this bright land of ours,
and the sound when the meadowlarks sing.
All the bluffs and white rocks, and the antelope flocks
that graze on the prairie, so green.

No, I would not exchange my old home on the range,
where the deer and the antelope play;
Where seldom is heard a discouraging word,
and the sky is not cloudy all day. Home.

* additional lyrics added by Narverud
Donors

Matthew Aronson
John E. Bruha
Russell B. Campbell
J. R. H. Capoccioni
Sherry Crowley
  *In memory of C. Hugh Pettersson*
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  Kenneth Baughman
THANK YOU
Thank you to the UNI Tallgrass Prairie Center for the lobby display.

UPCOMING EVENTS
Visit www.met-chorale.org for updates and details about upcoming events.

Registration for the 2023–2024 concert season will be available online beginning in August.

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