

# **Choir of the West**

Tuesday, May 3, 2022 at 8pm

Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication and the Department of Music present

## Choir of the West

Richard Nance, *conductor* • Amy Boers, *piano*

Tuesday, May 3, 2022 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.

Please disable the audible signal on all watches and cellular phones for the duration of the concert.

Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

### PROGRAM

**A Mighty Fortress Is Our God.....Martin Luther (1483-1546)/arr. W.B. Olds**

Text: Martin Luther

tr. Frederick Henry Hedge (1805-1890)

**Kwa Wote Upendo (Ubi Caritas).....Julian Reisetel (b. 1991)**

Rae Hyra, *soloist*

Text: Traditional Latin, Swahili and English

Latin:

Pacem Domine, Dei gratias  
Eripe animas (Deus lux mea),  
Dum hoc orbis mutat (Crux mihi ancora),  
Cum vos allis dubitas (Credo Domina)  
Ego surge, Dei gratias.

*Peace of the Lord, thanks be to God.  
Save our souls (God is my light),  
When the world changes (the cross is my anchor),  
When others doubt you (Lord, I believe),  
I arise, thanks be to God.*

Swahili:

Ambapo kun upendo na imani, Mungu huwepo.  
Upendo wa Kristo ume tu kutanisha sote pamoja.  
Tufurahi na tu mpe radhi, sote Upendo!

*Where charity and love are, God is there.  
The love of Christ has gathered us into one.  
Rejoice, and please Him, let us love!*

Latin:

Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.

*Let us fear, and let us love the living God.  
Let us love each other with sincere hearts.*

Ubi caritas et amor; Deus ibi est.

Simul ergo cum  
in unum congregamur:  
Ne nos mente dividamur caveamus.  
Cessent iurgia maligna, cessent lites.  
Et in medio nostri sit Christus Deus.

*Where charity and love are, God is there.  
Simultaneously, therefore,  
we are gathered into one congregation:  
Lest we be divided in mind, let us beware.  
Let evil impulses stop, cease strifes.  
And in the midst of it be Christ our Lord.*

Swahili:

(Furaha; Amina; ee Kristo; Mungu Wetu;)

*(Joy; Amen; O Christ; Our God)*

English:

And may we with the blessed see  
Christ our God, thy face in Glory.  
Consumed by the greatest joy, infinite life, let us love!

Swahili:

Amina!

*Amen.*

## Music from Latvia

### 1. Māte Saule ..... Pēteris Vasks (b. 1946)

Text: Jānis Peters (b. 1939)

Rūgst rīts kā mīkla maizes abrā.  
Pret klonu mātes soļi kladz.  
Un klaipi kļavu lapām klāti,  
Uz lizes krāsniņ mutē brauc.

*Morning is rising like kneaded bread dough,  
Mother's footsteps clatter on the clay floor  
and loaves, covered with maple leaves,  
travel on the peel into the mouth of the oven.*

Vēl jēri guļ ar zvaigznēm acīs,  
vēl dēlu sapņos arkli guļ,  
bet māte saule baltu sviestu,  
Kā mūžību uz sliekšņa kuļ.

*Lambs still sleep with stars in their eyes  
ploughs still lie idle in men's dreams,  
but Mother Sun churns white butter –  
Like eternity—on the threshold.*

Laiks ritēja pa saltu rasu;  
trīs gadsimtus vai stundas trīs.  
Kad modāmies jau māte gāja,  
pa ošu gatvi debesīs.

*Time rolled by through the cold dew –  
Three centuries or hours three.  
When we awoke, the sun was already stepping  
Up through the ash trees into the sky.*

### 2. Northern Lights..... Ēriks Ešenvalds (b. 1977)

Jackson Wray, *soloist*

Texts: Latvian folksong  
Charles Francis Hall (1821-1871)  
and Fridtjof Nansen (1861-1930)

Cik naksnīnas pret ziemeli  
redzēj' kāvus kārojam,  
Ē, redzēj' kāvus karojam;

*Whenever at night, far in the north  
I saw the kāvi soldiers (Northern Lights)  
having their battle;*

Karo kāvi pie debesu,  
Vedīs karus mūs' zemē;  
Ē, vedīs karus mūs' zemē.

*I was afraid,  
perhaps they might bring war  
To my land, too.*

### Part-songs in Homage to Brahms ..... Richard Nance (b. 1955)

Texts: 1. Fredrich Rūchert (1788-1866), alt. RN  
2. Clemens von Brentano (1778-1842)

#### 1. Nachtwache [I]

Leise Töne der Brust  
geweckt vom Odem der Liebe,  
Hauchet zitternd hinaus,  
ob sich euch öffnen ein Ohr,  
und wenn sich keines euch öffnet,  
Trag ein Nachtwind euch  
seufzend in meines zurück.

*Soft music of the heart,  
awakened by the breath of love,  
whisper tremulously if an ear opens to you,  
or of a loving heart;  
and if none should open,  
let a night wind bear you,  
sighing, back into mine.*

#### 2. Abendständchen

Mackenzie Taylor, *soloist*

Hör, es klagt die Flöte wieder,  
Und die kühlen Brunnen rauschen,  
Golden when die Töne nieder,  
Stille, stille, laß uns lauschen!

*Listen! The flute laments again,  
and the cool springs murmur.  
The golden tones waft down;  
be still, hush, let us listen!*

Holdes Bitten, mild Verlangen,  
Wie es süß zum Herzen spricht!

*Gracious imploring, gentle longing,  
how sweetly they speak to the heart!*

Durch die Nacht, die mich umfassen,  
Blickt zu mir der Töne Licht.

*Through the night, which has embraced me,  
The light of the music shines.*

**Herschel: A Whisper That Bears Her Name (world premiere)..... TJ Wheeler (b. 1994) and Anika Hille (b. 1998)**  
Lindsey Hansen and Kayla Linqvist, *soloists* Text: Anika Hille

Dusk fades as heartache might  
when stars arise in translucent flight  
anointed with knowledge a kingdom dwells,  
lulled to sleep by far away bells.

Roused wonder, a woman confined;  
Insomnia fed by a diligent mind.  
Arise in translucent light, arise!

With jaded heart and weary eye,  
Through lens and frame surveys the sky

Her nebulous thoughts e'er comfort'bly numb,  
awaiting celestial omens that never may come.

White crease, a sudden,  
Blue ribbon aflame,  
The loneliest corner of heaven,  
A whisper that bears her name.

The comet fades as disparity might,  
For she steps from the shadows  
And into the starlight.

**Psalm 36 .....** **Richard Nance**  
Text: Psalm 36: 1-10, 12 (alt.); Psalm 46: 1-2

**Prayer for Ukraine.....Mykola Lysenko (1842-1912)**  
Text: Oleksandr Konysky (1836-1900)

Боже великий, єдиний,  
Нам Україну храни,  
Волі і світу промінням  
Ти її осіни.

Світлом науки і знання  
Нас, дітей, просвіти,  
В чистій любові до краю,  
Ти нас, Боже, зрости.

Молимося, Боже єдиний,  
Нам Україну храни,  
Всі свої ласки й щедроти  
Ти на люд наш зверни.

Дай йому волю, дай йому долю,  
Дай доброго світу, щастя,  
Дай, Боже, народу  
І многая, многая літа.

*Lord, oh the Great and Almighty,  
Protect our beloved Ukraine,  
Bless her with freedom and light  
Of your holy rays.*

*With learning and knowledge enlighten  
Us, your children small,  
In love pure and everlasting  
Let us, oh Lord, grow.*

*We pray, oh Lord Almighty,  
Protect our beloved Ukraine,  
Grant our people and country  
All your kindness and grace.*

*Bless us with freedom, bless us with wisdom,  
Guide into kind world,  
Bless us, oh Lord, with good fortune  
Forever and evermore.*

## INTERMISSION

**Cum Sancto Spiritu (from Gloria).....Hyo-won Woo (b. 1974)**  
Text: from the Ordinary of the Mass

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te,  
gratias agimus tibi propter magnam gloriam tuam,

*Glory to God in the highest,  
and on earth peace to people of good will.  
We praise you, we bless you,  
we adore you, we glorify you,  
we give you thanks for your great glory,*

Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus,  
Jesu Christe, Amen.

*For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High,  
Jesus Christ, Amen.*

**The Lightener of the Stars**..... **Jason Michael Saunders (b. 1989)**  
Hailey Wharton, *soloist* Text: Alexander Carmichael (1832-1912)

**In profundum maris** ..... **Richard Nance**  
Text: Kathryn I.W. Sparks (b. 1960)

**Stopping By Woods on a Snowy Evening** ..... **Ēriks Ešēnvalds**  
Lindsey Hansen and Trevor Hanson, *soloists* Text: Robert Frost (1874-1963)

**Descend to Earth** ..... **Ken Burton (b. 1970)**  
Hugh Davis, *soloist* Text: Phyllis Wheatley (1753-1784)

**V. Hope – “Ring Out, Wild Bells” (from *So Hallow’d the Time*)** ..... **Brian Edward Galante (b. 1974)**  
Amy Boers and Ella Kalinichenko, *piano* Text: ‘O Antiphons’ (7<sup>th</sup> century)  
Alfred, Lord Tennyson (1809-1892)

**Beautiful Savior**..... **Silesian Folk Tune/arr. F. Melius Christiansen (1871-1955)**  
Text: Münster Gesangbuch (1677)  
tr. Joseph A. Seiss

### **Program Notes**

*by Richard Nance*

How does one choose repertoire for the final concert of a career? The choral repertoire is vast, and there are so many favorite pieces that I have conducted in my 37 years of teaching at the collegiate level (30 at PLU), especially while conducting Choir of the West. It is literally an impossible task, one I agonized over for quite a long time. I finally settled on a few priorities: I wanted to perform a couple of traditional Lutheran choral standards, I wanted to include some music written for the choir over the years and presently by student composers, and also some music from Latvia, because I have been greatly influenced by music from the Baltic region. I wanted to include some of my own music – both from the past and new works. And in the second half of the program, I wanted the choir to sing the repertoire that we performed at the Northwestern Region ACDA Conference in Spokane in early March. Here are some notes about the program:

#### **Works from the Lutheran college choral tradition: *A Mighty Fortress Is Our God* and *Beautiful Savior***

Choir of the West has traditionally opened concerts with the double-chorus arrangement of Luther’s beloved hymn, *Ein feste Burg is unser Gott* by W.B. Olds (1874-1948). Olds was an American musician and college professor. He worked at Millikin College in Illinois and the University of Redlands in California, and was particularly known for his study of bird songs. Like many of our sister Lutheran college choirs, we traditionally close our concerts with *Beautiful Savior*, an arrangement of a Silesian folk tune by F. Melius Christiansen (1871-1955), who founded the Lutheran college choral tradition with his work at St. Olaf College in Minnesota. These pieces are important because they link the members of the current choir with the thousands of singers who came before them. That was never more in evidence than at the choir’s 90<sup>th</sup> anniversary in 2016!

#### **Student compositions: *Kwa Wote Upendo (Ubi Caritas)*, *The Lightener of the Stars*, and *Herschel: A Whisper That Bears Her Name***

I have made the inclusion of student works in programs an important priority during my time as conductor of Choir of the West, a number of which have gone on to be published. These three works are prime examples of the excellence of our composition program at PLU, led by Dr. Gregory Youtz. *Kwa Wote Upendo* was composed by Julian Reisensthal in 2013. In addition to singing in the choir and studying vocal performance, Julian was very active as a singer, director and arranger for the PLUtonic collegiate a cappella group. I was always impressed with his arrangements and asked if he might try his hand at writing a substantial original choral work for the choir. He produced this fantastic, innovative work, in which he combined traditional Latin texts with Swahili and English. Here is what Julian says about the work:

The values of charity and love resonate with every person – regardless of culture, ethnicity, or social class. *Kwa Wote Upendo* is written as a celebration of these values. The use of Swahili is meant to express the celebration and joy behind the words *Ubi Caritas et amor, Deus ibi est (sote Upendo)* – Where there is charity and love, God is there (Let us love).

*The Lightener of the Stars* was composed by Jason Saunders for the choir’s 2011 tour to Germany and France. The work has a lovely ethereal feel, depicting the beauty of the heavens. A striking aleatoric section sung by the treble voices paints the image of “angels and saints” singing in melodious praise. Throughout, Jason features chords with stacked harmony that open to rich sonorities. After graduating from PLU, Jason went on to work on his master’s degree in conducting at the University of Southern California, where he studied composition with Morten Lauridsen. Jason’s choral program at Graham-Kapowsin High School is recognized as one of the northwest’s finest. I will never forget seeing Jason conduct this work at Chartres Cathedral in France.

*Herschel: A Whisper That Bears Her Name* is a dynamic new work by students TJ Wheeler and Anika Hille. Here are notes about the piece from Anika:

In 1786, Caroline Herschel (sister to composer and astronomer William Herschel) became the first woman to discover a comet. After William decided to leave music and pursue astronomy, Caroline was forced to give up her blossoming career as a concert singer to keep her brother’s house, as well as aid in his astronomical research. *Herschel: A Whisper that Bears Her Name* guides the listener through Caroline’s uncertainty, as well as her feelings of astonishment and reverence upon sighting what would eventually be named the 35P Herschel-Rigollet comet. Caroline would go on to discover seven other comets, and have a very successful career as the first professional female astronomer. The repeated dream-like ostinato in the piano accompaniment suggests a timeless atmosphere in which one could spend hours scanning the night sky. The motif reappears in different variations throughout the choir and handbells. The middle section encourages a more introspective tone, as Caroline comes to terms with the discontented nature of her circumstances. In a sudden swell of harmony, she catches sight of the comet, and is awestruck by the majesty of what she is witnessing. In the final moments of the piece, Caroline comes to the realization that her life is about to change for the better, as she metaphorically and literally “steps from the shadows and into the starlight.”

#### **Works by Richard Nance: *Part-songs in Homage to Brahms, Psalm 36, and In profundum maris***

Dr. Hugh Sanders was my collegiate choral conductor and mentor at West Texas State University. He later moved to Baylor University where he served as Director of Choral Activities for many years. In celebration of the 100<sup>th</sup> anniversary of the School of Music at Baylor, present conductor Brian Schmidt asked if I might compose a piece in honor of Dr. Sanders, and I was of course enthusiastic to do so. Dr. Sanders loved the music of Brahms, so the commission was to write pieces in the style of Brahms, but with my own harmonic language – quite an intimidating task! I chose texts from two of my favorite Brahms part-songs, and to further relate the pieces to those of the master, I chose his six-part voicing and imitated some of his rhythmic motives. Though I did not consciously try to limit my harmonic language, I do think these miniatures are more Romantic in tone than most of my other works. Tonight marks the second performance of these *Part-songs in Homage to Brahms*, they were premiered at Baylor just last evening.

*Psalm 36* was the 2002 Raymond Brock Memorial Commissioned Work from the American Choral Directors Association. It was a great honor to be chosen to write this piece. Composers that I share this award with include: Stephen Paulus, Gwyneth Walker, Eric Whitacre, René Clausen, Z. Randall Stroope, Morten Lauridsen, Eleanor Daley, Joan Szymko, Chen Yi, Alice Parker, Ola Gjeilo, J.A.C. Redford, Jake Runestad, Bob Chilcott, Ēriks Ešenvalds, and others. In response to the terrible events of 2001 and the tragic death of one of my closest friends, Jim Holloway, I chose to combine the words about the forces of evil so graphically described in Psalm 36 with the words of hope and strength expressed in Psalm 46. I have paired *Psalm 36* with Mykola Lysenko’s *Prayer for Ukraine*, as a way to express our concern for the atrocities that are occurring because of the war in that besieged nation.

*In profundum maris* was composed in 2019 to honor the retirement of Richard Sparks from the University of North Texas. Dr. Sparks served as conductor of the Choir of the West from 1983-2001, and I consider him a colleague, mentor and closest friend. The text is by his wife Kathryn, who served on the art faculty at PLU for many years, and is a well-known artist, writer and author. About the poem, Kathryn writes:

The heart of this text simply reflects a sense that no matter how far down I think I may have fallen, even beyond what’s knowable, if I let myself be still enough to hear the melody of the universe it can rescue and revive me. Music has healing—perhaps even saving—power. The closing line can mean either that music is eternal, too miraculous to have an end itself, or that I won’t easily let go of life as long as the mysterious beauty of music still reaches me.

The piano accompaniment and the use of triplet figures throughout paints the image of rolling waves. Deep descents in the vocal lines, rising lines that end in dissonant chords, a brief passage of calming unison (on the word “peace”), and a turn to a brilliant

major triad with added tones on the word “Miracles” are all examples of word painting that bring out the extreme emotions of the text.

### **Music from Latvia: *Māte Saule*, *Northern Lights* and *Stopping By Woods on a Snowy Evening***

I have been obsessed with Baltic choral repertoire for a number of years, especially music from Latvia. I think that started with my discovery of the youth choir Kāmer, when I was looking for a recording of a piece called *Knowee* by Australian composer Stephen Leek, and I found it on an album called “World Sun Songs.” Kāmer’s performance was amazing, but another piece on the album caught my attention – *Māte Saule* (*Mother Sun*) by Pēteris Vasks, who is one of Latvia’s primary composers. This piece was composed in 1977, when Vasks was a student, and it is one of the standards of Baltic repertoire - there are numerous recordings of this work by the world’s finest choirs. Vasks says, “Most people today no longer possess beliefs, love and ideals. The spiritual dimension has been lost. My intention is to provide food for the soul and this is what I preach in my works.” He uses four musical ideas to create *Māte Saule*, the use of undulating aleatoric motive to build and dissipate dramatic tension, the repetition of small motives to build intensity, a “Latvian drone,” and a hymn-like section at the end of the work. Vasks uses mild dissonance, text stratification across several vocal parts, and splits the choir into 15 parts on a rising tone cluster as the sun rises to end the piece.

In 2011 I attended the ACDA National Convention in Chicago, and there I saw two performances of *A Drop in the Ocean*, by Latvian composer Ēriks Ešņvalds. I was so entranced by this marvelous work, that I sent an email to Ēriks about writing a piece for Choir of the West to perform if we were accepted to sing at the 2013 National Convention, which was to be held in Dallas. Ēriks enthusiastically accepted, and this was the beginning of a wonderful relationship between this master composer and PLU. At the time, Ēriks was doing a lot of research on the legends of the northern lights in order to construct his *Nordic Light Symphony*. Though not part of the symphonic work, *Northern Lights* sprang from his research of writings by Arctic explorers Charles Francis Hall and Fridtjof Nansen, combining them with a Latvian legend about the aurora. The use of water-tuned glasses and chimes adds to the description of awe the explorers felt as they observed the lights in the sky. *Stopping by Woods on a Snowy Evening* is the 2022 Raymond Brock Commission, sponsored by American Choral Directors Association. It was performed at all six regional ACDA conferences last March, and Choir of the West was honored to be asked to give the Northwest Region premiere in Spokane. This is a lush and beautiful setting of Robert Frost’s well-known poem.

### **Repertoire from our NWACDA program: *Cum Sancto Spiritu*, *Descend to Earth*, and *Hope* – “*Ring Out, Wild Bells*”**

One of Korea’s most prominent composers, Hyo-won Woo blends traditional Korean musical elements with Western musical concepts in her works. *Cum Sancto Spiritu* is the third movement of her unaccompanied *Gloria*, composed in 2002 for the Incheon City Chorale. This lively work features the traditional Korean musical scale, along with “Jangdan,” or long-short rhythmic patterns. Western elements include the use of imitation, counterpoint, and antiphonal singing.

British composer Ken Burton was born to West Indian Christian parents. He is widely known in Britain as a choral and orchestral conductor, composer, arranger and media personality. *Descend to Earth* was composed in 2020 for the renowned ensemble VOCES8. About the work, Burton says:

The three words ‘descend to earth’ resonated with me, as one of the memorable images of the year 2020 is that of a young man on the ground saying, “I can’t breathe”; in the same year a pandemic affected the ability to breathe, sadly resulting in many deaths. Many felt their worlds had descended. The poetry was written in an era where many felt oppressed and downtrodden (poet Phyllis Wheatley was a former slave, and the first African-American author to publish a book of poetry). Through the piece, the intention is to move from the low to the loftier, from hurt to hope, from ruin to repair.

Brian Galante is my choral colleague and Chair of the Department of Music at PLU. With my retirement he will take over as the seventh conductor of Choir of the West. I cannot imagine a better person and musician for the job! *Hope: “Ring Out, Wild Bells”* is the fifth movement of the choral cycle, *So Hallow’d the Time*, composed in 2017 for the Taylor Festival Choir and conductor Robert Taylor. The piece begins quietly with a chant from the 7<sup>th</sup> century ‘O Antiphons,’ sung in Latin by the treble voices – a prayer of hope that the Savior might come and save us. This gentle opening gives way to an exuberant setting of Alfred, Lord Tennyson’s famous poem, filled with the hope that the trials and tribulations mankind has suffered might be left behind, giving way to “...The larger heart, the kindlier hand,” through the coming of “the Christ that is to be.”

# The CHOIR of the WEST

Richard Nance, *conductor*  
Amy Boers, *piano*

## **Soprano**

Madison Ashley  
Caroline Bergren  
Lindsey Hansen  
Kayla Linquist  
Ellie O'Brien  
Kaitlyn Ochs  
Mackenzie Taylor  
Hailey Wharton

## **Alto**

Caitlyn Babcock  
Caitlyn Carnahan  
Isabella Daltoso  
Ella Ekstedt  
Anika Hille  
Rae Hyra  
Maria-Viktoria Kovalsky  
Abigail Thompson

## **Tenor**

Gabe Fobes  
David Gilman  
Riley Penland  
Kenneth Prince  
Jacob Ray  
TJ Wheeler  
Jackson Wray

## **Bass**

Daniel Beck  
Caimin Boland  
Hugh Davis  
Glen Fritz  
Trevor Hansen  
Arthur Keast  
Ryan Shane  
Dominic Walker

## **About the Conductor**



**Richard Nance** has served on the choral faculty at Pacific Lutheran University since 1992, and is completing his sixteenth season as conductor of Choir of the West. He has served as conductor of the PLU Choral Union since 1994, and has conducted the University Chorale, University Singers and Knights Chorus (previously called Men's Chorus). Dr. Nance has taught the choral conducting sequence at PLU for many years, as well as courses in choral music education. Nance's PLU choirs have consistently appeared at conferences of the American Choral Directors Association, National Association for Music Education and the National Collegiate Choral Organization. Under his direction the Choir of the West and Choral Union have toured Europe and Scandinavia on several occasions, and have won top awards at international competitions. Dr. Nance served ACDA as Washington state and Northwestern region president, and he received leadership awards from both organizations. He was the 2002 Raymond W. Brock commissioned

composer for ACDA, and he has published several works with Walton Music, Hinshaw Music and Colla Voce Music. Dr. Nance will retire this year after 30 wonderful years of teaching at PLU. He wishes to thank the hundreds of students that have dedicated so much time, energy and passion to making music with him during thousands of hours of rehearsal and performances. He also wishes to thank his colleagues in the music department for their support and wonderful, collaborative spirit. In retirement, Dr. Nance plans to continue conducting the PLU Choral Union and further develop his work as a composer, travel, and spend much more time with his family and friends.

## **Career Highlights**

ACDA National Conference Performances: 2001, 2013

ACDA Regional Conference Performances: 1992, 1996, 1998, 2002, 2006, 2012, 2018, 2022

NAfME and NCCO Performances: 2009, 2015, 2016

International Tours: 2002, 2005, 2007, 2008, 2011 (two tours that year), 2014, 2015, 2019

Gold Certificates (Choir of the West), 2011 Harmonie Festival, Lindenhof, Germany

Anton Bruckner Award – Outstanding Choir (Choir of the West), 2015 Anton Bruckner Choral Competition, Linz Austria

Outstanding Mixed Adult Chorus (PLU Choral Union) Florence International Choral Festival

2002 Raymond Brock Memorial Commission (American Choral Directors Association)

2010 Washington State Leadership Award (American Choral Directors Association)

2011 American Prize for outstanding conductor of a community chorus and recording by a community chorus (Choral Union)

2014 K.T. Tang Award for Faculty Excellence in Research (Pacific Lutheran University)

2014 Outstanding Conductor Award, Florence International Choral Festival

2016 NWACDA Leadership and Service Award (American Choral Directors Association)

Richard Nance Choral Series, Walton Music Corporation (21 published works, and 11 published works by other composers.)

Prestigious North American and World premieres: Paul Crabtree: *The Valley of Delight*, Ēriks Ešenvalds: *Northern Lights*, *Nordic Light Symphony*, Brian Galante: *Exsultate*, Daniel Knaggs: *Of Time and Passing*, Sven-David Sandström:

*Matthäuspasion*

2018 Recording: *There Will Come Soft Rains* (music of Ēriks Ešenvalds, recorded under his supervision) published by Signum Classics in January, 2019.