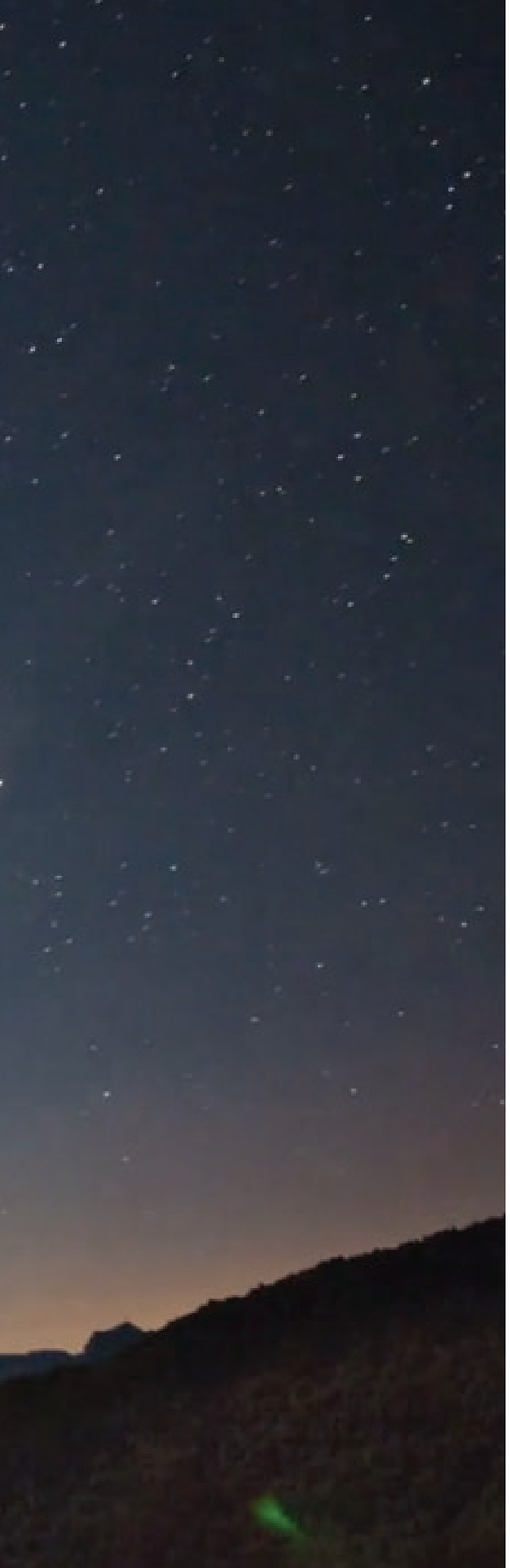
Choral Music *of*
Jocelyn Hagen

Here I Am

true concord
voices & orchestra
Eric Holtan, conductor

fresh!
REFERENCE RECORDINGS



Here I Am

Choral Music of Jocelyn Hagen

World Premiere Recordings

True Concord Voices & Orchestra
Eric Holtan | Conductor
Susanna Phillips | Soprano [Tracks 11, 13]
Tucson Girls Chorus | Marcela Molina | Director [Track 13]

The Notebooks of Leonardo da Vinci (2019) 34:58

1.	Painting and Drawing	4:52
2.	Practice	1:29
3.	Ripples	4:50
4.	The Greatest Good	2:15
5.	The Vitruvian Man	5:02
6.	Invention	4:45
7.	Nature	4:12
8.	Perception	2:39
9.	Look at the Stars	4:54

Here I Am (2021) 43:01

Narrators (in order of first appearance): Naomi DeVries Pomerantz, Kerry Ginger, Chelsea Helm, Emily Marvosh

10.	There is a Girl	9:29
11.	The Other Side	13:55
12.	Voting for Ourselves	6:42
13.	Write the Story	12:55
	Trio (in order of appearance): Emily Lau, Julie Bosworth, Margot Rood	

Total Running Time: 77:59

Recorded May 28-31, 2024 at Camelback Bible Church, Paradise Valley, Arizona

Video projection still: Isaac Gale

Program Notes

When I first began working on *The Notebooks of Leonardo da Vinci*, I didn't realize how much it would transform my career and outlook on what music could be. I wanted to bring Leonardo's notebooks to life—not just through his drawings and words, but through sound, light, and movement. Using the latest video-syncing technology, I designed the visuals and music together so that the accompanying film in concert follows the music, not the other way around. Every note, image, and phrase is connected.

Video projection still: Isaac Gale

The premiere in 2019 was an unforgettable moment and the response since then has been beyond anything I imagined. *Notebooks* has now been performed well over fifty times around the world in the last six years—from Carnegie Hall to tours in Great Britain, Croatia, and Sweden—and continues to reach new audiences every season. Some singers have performed it five or more times in different cities. It's also been deeply moving to hear from performers and listeners alike who say the piece opened a new window into Leonardo's brilliance and maybe even into their own creativity.

The project led to my 2019 TED Talk—Composing for Choir, Orchestra, and Video Projections—and even received "Best Choral Performance" from Classical Voice for a Los Angeles presentation with Vox Femina. Conductors, critics, and audiences describe *Notebooks* as expansive, melodic, and full of energy, but to me it's ultimately about curiosity and that spark of wonder that drives us to keep learning, practicing, and imagining—just like Leonardo.

After one of the early performances, Eric Holtan approached me with a new idea—to write a piece celebrating the women's suffrage movement and the centennial of the 19th Amendment in 2020. That conversation planted the seed for *Here I Am*.

I wanted it to be beautiful, powerful, and honest, to honor the countless women throughout history who fought for equality, but also to recognize that the fight isn't over. I crafted the libretto from the words of 47 inspiring women from across the world and across time. I realized early on that I not only wanted to hear their words but to see their faces. Live-concert projections in this work feature newly created portraits produced by seven women artists from around the world whose art

brings these women to life in a personal and dynamic way.

Here I Am feels like a deepening of my own musical voice: it's lush and sweeping without shying away from difficult truths or sounds. Collaborating with the remarkable soprano Susanna Phillips and the Tucson Girls Chorus adds such soul and brilliance to the score. Although the pandemic delayed the premiere until 2022, the message of the piece feels as timely as ever: it's about being seen, heard, and standing proudly in one's own identity.

Eric Holtan and True Concord gave me the freedom to explore these ideas in every way I imagined, and, through this recording, are bringing both of these works to a much wider audience. This is the greatest gift for any composer.

Together, these two choral symphonies form the bookends to a journey of discovery, for they helped me become the composer I was destined to be. *Notebooks* celebrates the human drive to know, explore and question. *Here I Am* celebrates the human right to be—to exist fully and authentically in the world. Thank you for listening to this music. I'm endlessly grateful to the performers, conductors, artists, and audiences who bring this music to life. I hope you feel some of the same curiosity, courage, and wonder that inspired me to write them. —*Jocelyn Hagen*

Jocelyn Hagen with, from left, producer Peter Rutenberg, conductor Eric Holtan, and mastering engineer John Polito. Photo: Jocelyn Hagen.

"Jocelyn Hagen" by Liz Y. Ahmet

Texts & Attributions

The Notebooks of Leonardo da Vinci

Libretto adapted by Jocelyn Hagen from various public domain English translations

1. Painting and Drawing

O Painter!
A painter is not admirable unless he is universal.
A painting is a poem seen but not heard, a poem is a painting heard but not seen. Hence these two poems, or paintings, have exchanged the senses by which they pierce the intellect.

2. Practice

Those who are in love with practice without knowledge are like the sailor who gets into a ship without rudder or compass and who never can be certain whither he is going. Practice must always be founded on sound theory, and to this, perspective is the guide and the gateway; and without this nothing can be done well in the matter of drawing.

3. Ripples

Just as a stone flung into the water becomes the center and cause of many circles, and as sound diffuses itself in circles in the air; so any object, placed in the luminous atmosphere, diffuses itself in circles, and fills the surrounding air with infinite images of itself. And is repeated, the whole everywhere, and the whole in every smallest part.

4. The Greatest Good

The greatest good of all is knowledge.
Obstacle cannot crush me. Every obstacle yields to firm resolve.
The acquisition of any knowledge is always useful to the intellect, because it will be able to banish useless things and retain those that are good. For nothing can be loved or hated unless it is first known.

5. The Vitruvian Man

Vitruvius, the architect, says in his work on architecture that the measurements of the human body are distributed by Nature as follows:

four fingers make one palm,
four palms make one foot,
six palms make one cubit;
four cubits make a man's height.
These measures he used in his building.

If you open your legs so much as to decrease your height one-fourteenth and spread and raise your arms till your middle fingers touch the level of the top of your head you must know that the centre of the outspread limbs will be in the navel and the space between the legs will be an equilateral triangle.

From the roots of the hair to the bottom of the chin is the tenth of a man's height;
from the bottom of the chin to the top of his head is one eighth of his height;
from the top of the breast to the top of his head will be one sixth of a man.

From the top of the breast to the roots of the hair will be the seventh part of the whole man.
From the nipples to the top of the head will be the fourth part of a man.

The greatest width of the shoulders
From the elbow
The whole hand

The length of a man's outspread arms is equal to his height.

The face forms a square in itself.

The distance from the attachment of one ear to the other is equal to that from the meeting of the eyebrows to the chin, and in a fine face the width of the mouth is equal to the length from the parting of the lips to the bottom of the chin.
The ear is exactly as long as the nose.
The ear should be as high as from the bottom of the nose to the top of the eyelid.
The space between the eyes is equal to the width of an eye.

6. Invention (orchestra only)

7. Nature
Though human ingenuity may make various inventions, it will never devise inventions more beautiful, nor more simple, nor more to the purpose than Nature does; because in her inventions nothing is wanting, nothing is superfluous.

Necessity is the teacher and tutor of Nature.

8. Perception
All our knowledge has its origin in our perceptions.

9. Look at the Stars
O Time! Consumer of all things; O envious age! Thou dost destroy all things and devour all things with the relentless teeth of years, little by little in a slow death.

If you look at the stars, cutting off the rays, you will see those stars so minute that it would seem that nothing could be smaller; it is in fact their diminution, for many of them are many times larger than the star which is the earth with water.

Now reflect what this, our star, must look like at such a distance, and then consider how many stars might be added—both in longitude and latitude—between those stars that are scattered over the darkened sky.

Look at the Stars. O Time!

Wisdom is the daughter of experience.
—*Leonardo da Vinci*

Here I Am

1. There is a Girl

"I am here as a soldier who has temporarily left the field of battle in order to explain... what civil war is like when civil war is waged by women... I am here as a person who, according to the law courts of my country, it has been decided, is of no value to the community at all: and I am adjudged because of my life to be a dangerous person, under sentence of penal servitude in a convict prison... I do not look either very like a soldier or very like a convict, and yet I am both.

You won your freedom in America when you had the revolution, by bloodshed, by sacrificing human life. You won the civil war by the sacrifice of human life when you decided to emancipate the negro. You have left it to women in your land, the men of all civilized countries have left it to women, to work out their own salvation... Human life is sacred, but we say if any life is to be sacrificed it shall be ours; we won't do it ourselves, but we will put the enemy in the position where they will have to choose between giving us freedom or giving us death.

"Virginia Woolf"
by Cecile Yadro

...So here am I. I come to ask you to help to win this fight. If we win it, this hardest of all fights, then, to be sure, in the future it is going to be made easier for women all over the world to win their fight when their time comes..."

—*Emmeline Pankhurst*

"Women were the wombs of society. Through thousands of years of biblical interpretation, law and custom, women, especially married women, simply were not considered entities with rights separate from men's. It was as if women were part of the furniture in men's lives. They were expected to remain silent on public matters, and the vast majority of women stayed in their place. As a woman who went to school from the mid-1950s to the late 1970s, grade school to grad school, I knew little of the suffrage movement and the women behind it. Women received almost no mention in our history books, and women's studies courses were not in our college catalogs. Even as a feminist, voracious reader, and often reviewer of books in general and history in particular, I had rarely stumbled upon books about women's roles and contributions."

—*Angela P. Dodson, "Remember the Ladies"*

"For most of history, Anonymous was a woman."

—*Virginia Woolf*

"Women need not always keep their mouths shut and their wombs open." —*Emma Goldman*

"If we want to know who we were meant to be before the world told us who to be—If we want to know where we were meant to go before we were put in our place—If we want to taste freedom instead of control—Then we must relearn our soul's native tongue."

—*Glennon Doyle*

there is a girl who
sings only when
every window
is shut.

like most girls,
she's been learning
the trait of silence
since birth.

everyone
underestimates
how important
her voice is,

& the greatest
tragedy of all is
that she does,
too.
—*Amanda Lovelace*

"Amanda Lovelace"
by Cecile Yadro

"The unspoken assumption is that women are different. They do not have executive ability, orderly minds, stability, leadership skills, and they are too emotional.
It is obvious that discrimination exists. Women do not have the opportunities that men do.
And women that do not conform to the system, who try to break with the accepted patterns, are stigmatized as 'odd' and 'unfeminine.' The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man. Basically, these are that she thinks she can do the job and she wants to try." —*Shirley Chisholm*

"Shirley Chisholm"
by Jessika Lavren

"Bias has to be taught. If you hear your parents downgrading women or people of different backgrounds, why, you are going to do that."
—*Barbara Bush*

"I feel I must fight for [my music], because I want women to turn their minds to big and difficult jobs; not just to go on hugging the shore, afraid to put out to sea." —*Ethel Smyth*

"Don't sit down and wait for the opportunities to come. Get up and make them."
—*Sarah Breedlove*

"Any great change must expect opposition, because it shakes the very foundation of privilege." —*Lucretia Mott*

"It is not the intelligent woman vs. the ignorant woman; nor the white woman vs. the black, the brown, and the red, it is not even the cause of woman vs. man. Nay, tis woman's strongest vindication for speaking that the world needs to hear her voice." —*Anna Julia Cooper*

2. The Other Side

Nobody will open the door for you.
Keep banging on it.
On the other side is music.
No. It's the phone.
You're wrong.
It's a noise of machines, electric panting, hissing, lashes.
No. It's music.
No. Someone is crying very slowly.
No. It's a stabbing siren, a huge, steep tongue licking the empty, colorless sky.
No. It's fire.

You're alone on the other side.
They don't want to let you in.
Look, again, climb, yell. Useless.
You can't go in. They say.
—*Blanca Varela (translated by Willis Barnstone and edited by J.H.)*

"I hear your voice calling to me in my sleep. I feel your hands at my shoulder, pushing for me to wake. You are afraid. You are angry. You are desperate that I rise. You say my name again and again. When I open my eyes, it is me I see. When I open my ears, it is me I hear. When I am on my feet, it is our journey that I continue."
—*Kao Kalia Yang*

"We must tell and retell, learn and relearn, these women's stories, and we must make it our personal mission, in our everyday lives, to pass these stories on to our daughters and sons. Because we cannot—we must not—ever forget that the rights and opportunities that we enjoy as women today were not just bestowed upon us by some benevolent ruler. They were fought for, agonized over, marched for, jailed for and even died for by brave and persistent women and men who came before us...And if we are to finish the work begun here—we must, above all else, take

"Elizabeth Cady Stanton" by Lauren Ashley

seriously the power of the vote and use it to make our voices heard." —*Hillary Rodham Clinton*

"The moment we begin to fear the opinions of others and hesitate to tell the truth that is in us, and from motives of policy are silent when we should speak, the divine floods of light and life no longer flow into our souls. Every truth we see is ours to give the world, not to keep for ourselves alone, for in so doing we cheat humanity out of their rights and check our own development." —*Elizabeth Cady Stanton*

"You should not be afraid to offend anyone, to question everything, to reinvent yourself and to rethink the world." —*Maya Lin*

"It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences." —*Audre Lorde*

"Don't let anybody convince you this is the way the world is and therefore must be. It must be the way it ought to be." —*Toni Morrison*

"Humanity, take a good look at yourself. Inside, you've got heaven and earth, and all of creation. You're a world—everything is hidden in you." —*Hildegard of Bingen*

"Never limit yourself because of others' limited imagination; never limit others because of your own limited imagination." —*Mae Jemison*

"It is never too late to mend... We women who are in the background today may be in the limelight tomorrow." —*Funmilayo Ransome-Kuti*

"A lot of young girls have looked to their career paths and said they'd like to be chief. There's been a change in the limits people see." —*Wilma Pearl Mankiller*

"I am fighting for my future. I am here to speak for all generations to come. In my anger, I am not blind, and in my fear, I am not afraid of telling the world how I feel." —*Severn Cullis-Suzuki*

"So here I stand, one girl among many. I speak not for myself, but so those without a voice can be heard. Those who have fought for their rights. Their right to live in peace. Their right to be treated with dignity. Their right to equality of opportunity. Their right to be educated."
—*Malala Yousafzai*

"Don't just hope for a better life. Vote for one."
—*Margaret Thatcher*

3. Voting for Ourselves
How dare they they they
say say say
anything we can or cannot do with our own
red and blue
We are voting for ourselves —*Naomi Shihab Nye*

"Do not think your single vote does not matter much. The rain that refreshes the parched ground is made up of single drops." —*Kate Sheppard*

"Women, wake up; the tocsin of reason sounds throughout the universe; recognize your rights."
—*Olympe de Gouges*

"Truth is powerful and it prevails."
—*Sojourner Truth*

"You will hear thunder and remember me, and think: she wanted storms." —*Anna Akhmatova*

"With your strength, my lady, teeth can crush flint." —*Enheduanna*

"Malala Yousafzai" by Lisa Kröger

We are voting for our pride and our freedom.
We are voting for our children and our rights.
We are voting for the loves of our lives.
We are voting our insight.
Here I am.
See what we can do with our red and blue.
We are voting for ourselves. —*Jocelyn Hagen*

4. Write the Story

"One of the functions of art is to give people the words to know their own experience… Storytelling is a tool for knowing who we are and what we want." —*Ursula K. Le Guin*

"When we deny our stories, they define us. When we run from struggle, we are never free. So we turn toward truth and look it in the eye. We will not be characters in our stories. Not villains, not victims, not even heroes. We are the authors of our lives." —*Brené Brown*

"When you know someone's story, it becomes much harder to hate them." —*Sarah McBride*

"I never paint dreams or nightmares. I paint my own reality." —*Frida Kahlo*

"To the girls, to the women, to the mothers, to the daughters who hear the music bubbling within—please speak up. We need to hear your voices." —*Hildur Guðnadottir*

"What I want young women and girls to know is: You are powerful and your voice matters. You're going to walk into many rooms in your life and career where you may be the only one who looks like you or who has had the experiences you've had. But you remember that when you are in those rooms, you are not alone. We are all in that room with you applauding you on. Cheering your voice. And just so proud of you. So you use that voice and be strong." —*Kamala Harris*

"I was born with a song on my tongue." —*Marina Tsvetaeva*

"Just don't give up trying to do what you really want to do. Where there is love and inspiration, I don't think you can go wrong." —*Ella Fitzgerald*

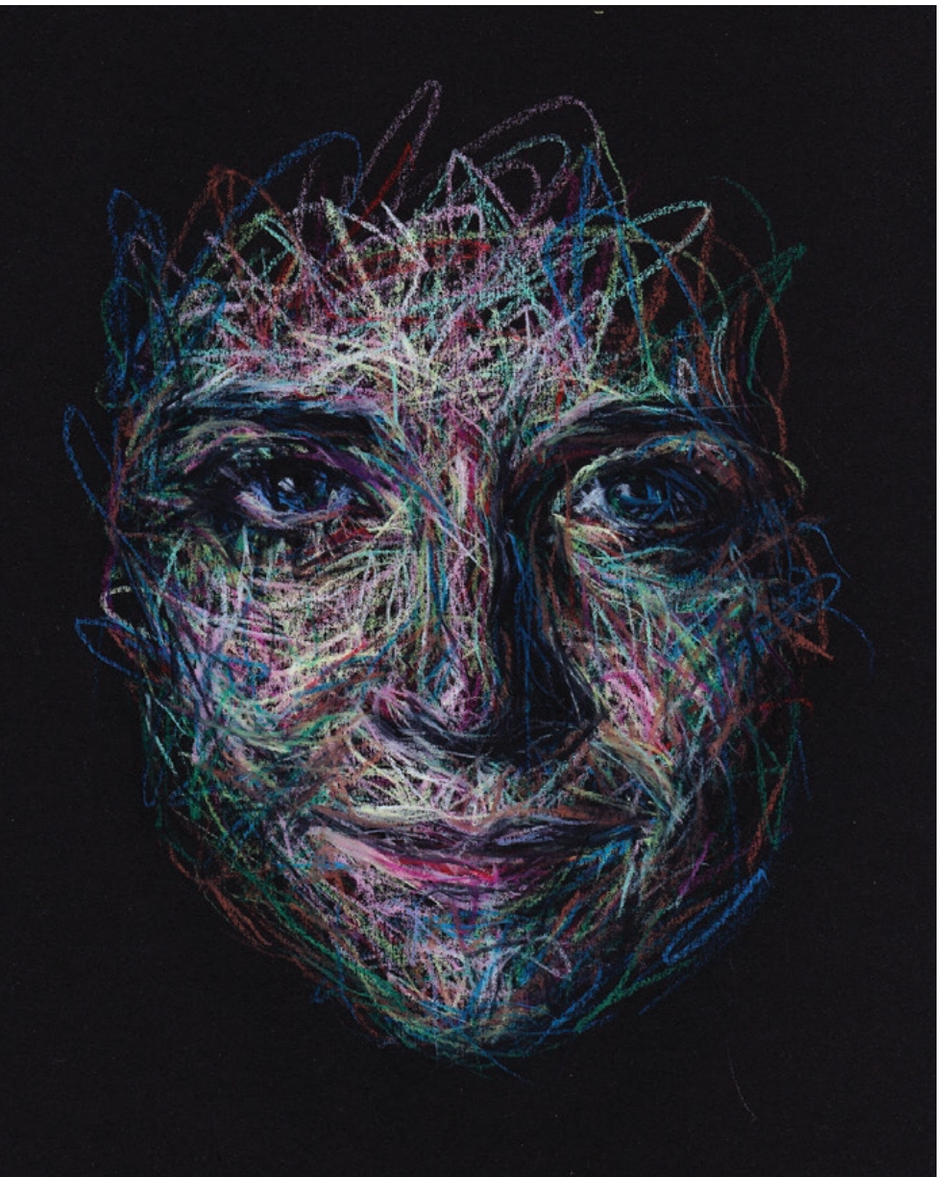
"Ella Fitzgerald" by Liz Y. Ahmet

"Forget conventionalisms; forget what the world thinks of you stepping out of your place; think your best thoughts, speak your best words, work your best works, looking to your own conscience for approval." —*Susan B. Anthony*

"Courage calls to courage everywhere, and its voice cannot be denied." —*Millicent Fawcett*

"Devote today to something so daring even you can't believe you're doing it." —*Oprah Winfrey*

"Glennon Doyle" by Liz Y. Ahmet



"My emotions
My intuition
My imagination
My courage
Those are the keys to freedom.
Those are who we are.
Will we be brave enough to unlock ourselves?
Will we be brave enough to set ourselves free?
Will we finally step out of our cages and say to ourselves, to our people, and to the world:
Here I Am." —*Glennon Doyle*

"The world has to be ready to listen, and we have to be ready to sing." —*Jocelyn Hagen*

I have so many stories to tell…
and when you listen to my story
you give birth to my song. —*Freya Manfred*

write the story.
push
your hands
into the dirtiest
parts of yourself.

take the
rot & decay
& turn it into
nourishment & life.

water it
& sing to it
& show it
sunlight.

grow a beautiful garden
from your aching
& teach yourself
how to thrive from it.

write your story. —*Amanda Lovelace*

We are the keepers of the stories
We are the ones who march across the years,
We are the grandmothers, the mothers, the daughters
who rise against the odds,
who persevere against the fears.

We will be the ones standing together with words the world won't hear from our lips, raised high in our hands.
We will be the ones marching down the ragged roads of history, paving it for generations to come,
So that women, all women, may discover that words silenced do not die and feet halted do not fall. —*Kao Kalia Yang*

We are made of hope, we are made of song.
—*Julia Klatt Singer*

"Kao Kalia Yang" by Dimitra Milan

Much care was taken in the preparation of this libretto, seeking and paying for all the necessary and appropriate permissions for this work.

Jocelyn Hagen composes music that has been described as "simply magical" (*Fanfare*) and "dramatic and deeply moving" (*Minnesota Star Tribune*). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale, multimedia works, electro-acoustic music, dance, opera, and publishing.

Her first forays into composition were via songwriting—still very evident in her work. The majority of her compositions are for the voice—solo, chamber, and choral. Her melodic music is rhythmically driven and texturally complex, rich in color, and deeply heartfelt. In 2023, Minnesota Opera premiered Hagen's opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, and sold out their run over six months prior to the first performance. In 2019, Hagen celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, including video projections created by a team of visual artists and highlighting da Vinci's spectacular drawings, inventions, and texts. The work has already been performed over fifty times across the United States, including Canada, Sweden, Croatia, and England. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, available on YouTube.

As a fierce advocate for gender equality and inclusivity, Hagen's Compose Like A Girl initiative amplifies female-identifying composers, helps conductors diversify their concerts, and works toward more equality in music programming and commissioning. Through her podcast, she engages in discussions with renowned composers like Reena Esmail, Chen Yi, and Rosephanye Powell. These conversations delve into the dynamics of opportunity, power, and privilege within the arts, advocating for female-identifying composers to embrace their unique artistic expression with confidence. The initiative also provides mentorship to emerging women composers, and highlights excellent work through her newly developed Compose Like A Girl Choral Series.

Photo: Elena Stanton

Founded in 2004, Tucson, Arizona-based **True Concord Voices & Orchestra** made its New York City debut at Lincoln Center's Alice Tully Hall in September 2015 performing Mozart's *Requiem* and Stephen Paulus's *Prayers and Remembrances*. That same year, True Concord made its recording debut on Reference Recordings®: *Far in the Heavens: Choral Music of Stephen Paulus* received a Grammy® nomination for Best Choral Performance, with Paulus winning the Grammy® for Best Classical Contemporary Composition posthumously. True Concord received its second Grammy® nomination in 2024 for *A Dream So Bright: Choral Music of Jake Runestad*, also on Reference.

True Concord is committed to creating memorable experiences through the performance of celebrated masterworks and music of today's leading composers that move, enrich and inspire. Its expanding repertoire includes Bach's *St. Matthew Passion* and *Mass in B Minor*, Mozart's *Requiem* and *Mass in C Minor*, Brahms's *Ein deutsches Requiem* and Haydn's *The Creation*. It has commissioned new works from Stephen Paulus, Gerald Near, Jake Runestad, Jocelyn Hagen, Ola Gjeilo, Paul Crabtree, and Sheldon Curry. After the tragic death of its friend Stephen Paulus, True Concord launched the Stephen Paulus Emerging Composers Competition—an annual, national event held to honor Paulus's legacy of nurturing young composers.

Despite the challenges posed by the pandemic, True Concord refused to go silent. It nimbly adapted, creating a safe "bubble" for artists, strict health protocols for audiences and two concentrated seasons of live, outdoor and video-streamed concerts that reached long-standing devotees and new audiences across the globe—a feat recognized by the National Endowment for the Arts.

Photo: Tom Spitz

Soprano **Susanna Phillips** continues to establish herself as one of today's most sought-after musicians. Career highlights include The Metropolitan Opera in over eleven roles, premiering Rose in *Awakenings* at Opera Theatre of Saint Louis, and performing as Stella in *A Streetcar Named Desire* opposite Renée Fleming. Ms. Phillips has also sung leading roles with Boston Baroque including Cleopatra in *Giulio Cesare* and the title role in *Agrippina*. Other opera house appearances include Lyric Opera of Chicago, Cincinnati Opera, Dallas Opera, and Gran Teatro del Liceu. Dedicated to symphonic works as well, she has collaborated with highly esteemed orchestras including the Chicago Symphony Orchestra, Chamber Music Society of Lincoln Center, and her native Huntsville Symphony. An avid performer of chamber music, she paid tribute to Clara Schumann in a Library of Congress concert and sang for Washington Performing Arts in a program co-curated by the late Justice Ruth Bader Ginsburg. Prestigious awards include some of the world's leading vocal competitions: The Metropolitan Opera's Beverly Sills Artist Award, The Metropolitan Opera Laffont Competition, and Operalia. She also claimed the top honors at the Marilyn Horne Foundation Competition, American Opera Society, and Musicians Club of Women. Phillips is an alumna of Lyric Opera of Chicago's The Patrick G. and Shirley W. Ryan Opera Center and holds both a Bachelor of Music and Master of Music degrees from The Juilliard School.

Photo: Dario Acosta

Marcela Molina has led the Tucson Girls Chorus since 2006, initially serving as Artistic Director and becoming Executive Director in 2011. In addition to guiding the executive and artistic vision of the organization, she conducts the Advanced Choir (grades 9-12) and the Alumnae Choir.

Under her leadership, the Tucson Girls Chorus has experienced significant growth in programming and community engagement, transforming into a vibrant and collaborative organization that offers inclusive programming for youth and provides resources and support to music educators year round.

Photo: provided by the Tucson Girls Chorus

Production Credits & Acknowledgments

Producer—Peter Rutenberg
Recording Engineer—Steven Kaplan
Assistant Session Engineer—Nathan James
Mastering Engineer—John Polito
Program Notes—Jocelyn Hagen
Booklet Editor—Peter Rutenberg
Package Design—Timothy C. Takach
Cover, disc and tray photos: Elena Stanton & Isaac Gale

Special thanks to the following individuals and organizations for their support in the production of this album: Mike Scionti, Artistic Coordinator; Naomi DeVries Pomerantz, Housing & Transportation Coordinator; Jay Good, Stage Manager; Ian Mast, Assistant Stage Manager; Guy Whatley and Tobin Huizenga, Camelback Bible Church; Catalina Foothills High School and Dove of Peace Lutheran Church for generously providing rehearsal space.

This recording was made possible in part through the Dorothy Dyer Vanek Fund for Excellence, established by Mrs. Dorothy Dyer Vanek of Tucson, Arizona. Additional support was provided by the National Endowment for the Arts and generous donors to the True Concord Taking Flight Campaign.

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Eric Holtan, Founding Music Director of True Concord Voices & Orchestra, launched his professional music career at age 12 as a church organist. A native of Minnesota, he studied organ, voice and conducting at Gustavus Adolphus College, earning a Master of Music in Choral Conducting from the University of Iowa and the Doctor of Musical Arts in Choral and Orchestral Conducting from the University of Arizona. Eric's principal conducting teachers include Karle Erickson, William Hatcher, Bruce Chamberlain and Thomas Cockrell, with additional studies with Donald Portnoy, Otto-Werner Mueller, Christoph Eschenbach, David Hayes, Duain Wolfe, Vance George and Dale Warland. Eric is also Director of Music and Liturgical Arts at Dove of Peace Lutheran Church in Tucson.

Photo: Tom Spitz

TRUE CONCORD VOICES & ORCHESTRA

Eric Holtan • Founding Music Director & Conductor
Alexander Tentser • Rehearsal Accompanist

SOPRANO — Jennifer Bates, Julie Bosworth, Erika Burkhart, Megan Chartrand, Chelsea Helm, Gitanjali Mathur, Margot Rood, Asleif Willmer **ALTO —** Rhianna Cockrell, Kerry Ginger, Catherine Hedberg, Emily Lau, Kim Leeds, Emily Marvosh, Gina Soranno McCann, Naomi DeVries Pomerantz **TENOR —** Steven Bradshaw, Aaron Cates, Erik Gustafson, Aaron Humble, Luke Lusted, Patrick Michael Muehleise, Corey Shotwell, Steven Soph **BASS —** David Farwig, Joshua Hillmann, Thann Scoggin, Timothy C. Takach, Ross Tamaccio, Paul Max Tipton, Edward Vogel

VIOLIN I
Benjamin Nisbet, Concertmaster
Alicia Hagerman
Laura Cásarez
Emily Nolan

VIOLIN II
Ellen Chamberlain
Freya Creech
Ben Whitehouse
Anna Gendler

VIOLA
Ann Weaver
Christina Beasley
Sarah Bromberg
Rebecca McKee

CELLO
Theodore Buchholz
Robert Chamberlain
Gina Choe

BASS
James Karrer

FLUTE
Alexander Lipay

OBOE
Sara Fraker

CLARINET
Jackie Glazier

BASSOON
Jessica Campbell

HORN
Victor Valenzuela

TRUMPET
Hayato Tanaka Tracks 10-13

TROMBONE
Charles Hopkins Tracks 10-13

PERCUSSION
O. Homero Cerón
Frederick Morgan Delgado
Paul Gibson
Chris Herman

HARP
Carla Fabris

PIANO
Alexander Tentser

Photo: Mike Scionti

Here I Am

Choral Music of Jocelyn Hagen

World Premiere Recordings

The Notebooks of Leonardo da Vinci (2019) *34:58*

1. Painting and Drawing *4:52*
2. Practice *1:29*
3. Ripples *4:50*
4. The Greatest Good *2:15*
5. The Vitruvian Man *5:02*
6. Invention *4:45*
7. Nature *4:12*
8. Perception *2:39*
9. Look at the Stars *4:54*

Here I Am (2021) *43:01*

10. There is a Girl *9:29*
11. The Other Side *13:55*
12. Voting for Ourselves *6:42*
13. Write the Story *12:55*

Total Running Time: 77:59

true concord
voices & orchestra

Eric Holtan, conductor
Susanna Phillips, soprano
Tucson Girls Chorus | Marcela Molina, director