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WEST ACRES

I CALL YOUR NAME

— FARGO-MOORHEAD —
CHORAL ARTISTS

MICHAEL CULLOTON, ARTISTIC DIRECTOR



JANUARY 10, 2026 - 4:00PM

JANUARY 11, 2026 - 2:00PM

TRINITY LUTHERAN CHURCH, MOORHEAD, MN



STUDIO FSR



WWW.FMCHORALARTISTS.ORG



www.trinitymhd.org

FARGO-MOORHEAD CHORAL ARTISTS

presents

I CALL YOUR NAME

MUSIC OF CAROLINE SHAW & CONNOR KOPPIN

Michael Culloton, Artistic Director

Susan Nagel, Collaborative Pianist

Jennifer Tackling, violin

Philip Dowdell, violin

Timothy Nelson, viola

Elise Buffat Nelson, cello

Rich Gonzales, string bass

Noah Johnson, percussion

Saturday, January 10, 2026 - 4:00pm

Sunday, January 11, 2026 - 2:00pm

Trinity Lutheran Church, Moorhead, MN

Thank you to our generous concert sponsors: Michael & Martha Olsen and West Acres

To the Hands – Caroline Shaw

I. Prelude

II. *in medio* / in the midst

III. Her beacon hand beckons

IV. ever ever ever

V. Litany of the Displaced

VI. i will hold you

- *Brief Interval* -

I Call Your Name – *Seven Last Words*

Music by Connor Koppin, Poetry by Brian Newhouse

Prologue

I. In Your Darkness

II. Paradise

III. The Cord

IV. I Thirst

V. I Call Your Name

VI. Yourself Beloved

VII. Unending Stars

More information about FMCA can be found on our website: www.fmchoralartists.org

To the Hands

Caroline Shaw

(text credits given within the texts below)

Program note by the composer:

To the Hands begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of Ad manus into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question, "quid sunt plagae istae in medio manuum tuarum," or "what are these wounds in the midst of your hands." It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus' sonnet The New Colossus, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor,/ Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment. While third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words in caverna from the Song of Solomon, found in Buxtehude's fourth section, Ad latus.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words in caverna into the tumbling and comforting promise of "ever ever" — "ever ever will I hold you, ever ever will I enfold you". They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

I. Prelude

[no text — choir on vowels only]

II. in medio / in the midst

[text from Buxtehude's Ad manus — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of in medio manuum nostrarum ("in the midst of our hands")]

quid sunt plagae istae in medio manuum tuarum
quid sunt plagae istae in medio manuum nostrarum

translation:

what are those wounds in the midst of your hands
what are those wounds in the midst of our hands

III. Her beacon-hand beckons

[text by CS, responding to the 1883 sonnet "The New Colossus" by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons:

give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

IV. ever ever ever

[text by CS — the final line, in caverna, is from Buxtehude's Ad latus — the line from the Song of Songs, in foraminibus petrae, in caverna maceriae, or "in the clefts of the rock, in the hollow of the cliff"]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap
ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijah
where are they now
in caverna
in caverna

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures> — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

[text by CS — The final line is a reprise from the Zechariah text.]

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you
in medio manuum tuarum

- Brief Intermission -

I Call Your Name - Seven Last Words

music by Connor Koppin; lyrics by Brian Newhouse

Prologue:

The hour is late now,
come close.

With so little time
every word,
every breath
is precious
as life.

Come close...

I. In Your Darkness

("Father, forgive them for they know not what they do.")

You stumbled in your darkness,
stumbled and struck me
as you fell.

I struck back.

We swing our weapons blind.
How blameless we are.

But now...
now...
in this late light
come close.
Show me your wound.
Here is mine.

Can we break what lies broken?
Can we burn the ash?
Can we forgive?

II. Paradise

("Truly, I say to you, I will be with you in Paradise.")

Paradise, paradise...
How far, how near?

Is it only beyond the frightening door?

I see paradise in a spring field
where silence and wind
are cathedral and choir.

I see torment, too:
crosses we plant
in this blessed soil
to hang our love in loneliness.

But I hear paradise
in every child's laugh;
how it spreads the heavens
with new stars.

We walk in miracles.

Paradise, paradise...
How far, how near?

Paradise, here.

III. The Cord

("Woman, behold your son. Son, behold your mother.")

Haben. (My son.)

Even before my first breath,
I heard your voice.

Haben.

You held me naked,
your arms the only cradle
I craved.
Your name, my cry: *Immah* (Mother)

Haben.

Now wrapped in thorns
I cry for you everywhere.

Lift me, oh lift me.
Pull hand over hand,
our unbreakable cord.
Lift me, oh lift me!

IV. I Thirst

("I thirst.")

No end to thirst
No end to hunger
No end to striving
No end to need

These grains of sand
We taste everyday
On the tongue
In the soul

Even with so little time, there is...

No end to need
No end to striving
No end to hunger
No end to thirst.

V. I Call Your Name

(My God, my God, why have you forsaken me?)

I call your name
all your names
but the wind
tears each one away.

My God!

I call your name
all your names
but the wind tears each one away.

My God!

I call your name
all your names
But darkness soars and swallows them all.

My God!

I call your name
all your names
And all I hear is an empty echo.

My God, my God, why?

VI. Yourself Beloved

("It is finished.")

Once I heard a voice, saying:
*Take up the work of the world:
Bear the heavy gold of hope.
Carry it for one another.
Above all, know yourself beloved
beyond imagining.*

But I took up the knife
and spent this life
scratching, scratching,
scratching my name in vain,
gouging my dream to gain
an immortality.
Hollow!

Now I lay it down,
it is finished,
lay it down,
it is finished,
lay it all down.

And listen for the voice.

VII. Unending Stars

("Father, into your hands I commend my spirit.")

Father, reach for me,
Come close.
Mother, sing me safe across,
Come close.
With this breath
I pray for all I loved:
Agnus Dei, pacem. (Lamb of God, peace.)

Peace,
the peace of dawn,
the peace of unending stars,
the peace of eternity.



FARGO-MOORHEAD
SYMPHONY
ORCHESTRA

A NIGHT AT THE

OSCARS

The Fargo Theatre ♦ February 21, 2026 ♦ 7:30 PM

conducted by JANE LINDE CAPISTRAN
hosted by JORDAN SCHROEER

— FARGO-MOORHEAD —
with the **CHORAL ARTISTS**
MICHAEL CULLOTON, ARTISTIC DIRECTOR



ARTISTIC DIRECTOR & CONDUCTOR

Michael Culloton is in his 14th season as the Artistic Director and Conductor of the Fargo-Moorhead Choral Artists. He is an Associate Professor of Music at Concordia College in Moorhead, MN where he is the Director of Choral Activities, conductor of The Concordia Choir, Artistic Director of the Concordia College Christmas Concerts, and the Paul J. and Eleanor Christiansen Chair of Choral Music. Dr. Culloton teaches vocal music education and church music courses and advises the student chapter of the American Choral Directors Association. He also leads the Concordia Choir Camp, a summer program of Concordia College and the MN All-State Lutheran Choir. Dr. Culloton is the Artistic Director and conductor of the Fargo-Moorhead Choral Artists and conductor of the Trinity Lutheran Church Cathedral Choir.

Prior to this appointment, Dr. Culloton served as the associate director of choirs at Concordia College for eight years, conducting the Chapel Choir, Cantabile, and Kantorei. Before moving to Moorhead, he has was the Artistic Director and conductor of Choral Arts Ensemble and Honors Choirs of Southeast Minnesota, both organizations based in Rochester (Minn.), for eight years. He earned his Bachelor of Music degree from Concordia College in Moorhead, Minn., where he studied with René Clausen, and his Master of Music degree from the University of Arizona, where he studied with Maurice Skones. Dr. Culloton completed his Doctor of Musical Arts degree through North Dakota State University, where he studied with Jo Ann Miller and Michael Weber.

Dr. Culloton has taught at Luther College and Winona Senior High School and has also served as the assistant and interim conductor of the National Lutheran Choir. He has held church choir positions in Moorhead, MN, Tucson, AZ, and Decorah, IA, and has been music director for nearly a dozen musical theater productions. Along with his twin brother, Dr. Culloton is the co-editor of the *Matthew and Michael Culloton Choral Series* with Santa Barbara Music Publishing, Inc. He has been recognized as the Minnesota ACDA Young Conductor of the Year and has also received the ACDA/VocalEssence Creative Programming Award. He was a featured conductor in *Never Stop Singing*, a documentary about the history of choral music in Minnesota. Dr. Culloton serves as a guest conductor, clinician, and lecturer throughout the country. He lives in Moorhead with his wife Brynn, who works in the Enrollment division at Concordia, and their daughters Eleanor and Miriam.



COLLABORATIVE PIANIST

Susan Nagel lives and works in the Fargo-Moorhead area. She received performance degrees at MSUM and NDSU. Ms. Nagel has worked as a studio and class piano teacher at Concordia College and MSUM. In addition, Susan maintains a private piano teaching studio in her home and adjudicates for various piano-related teachers festivals.

Ms. Nagel is the rehearsal and performance accompanist for the Fargo-Moorhead Choral Artists and regularly collaborates with area college faculty and students in both vocal and instrumental performances. She has worked with the FM Symphony, FM Opera, FM Ballet, and was on the piano faculty of the International Music Camp for 10 years.

FARGO-MOORHEAD CHORAL ARTISTS

HISTORY

The Fargo-Moorhead Choral Artists, founded in 1980 as the F-M Chamber Chorale, performs choral music of all artistic styles and musical periods. The Choral Artists rehearses weekly on Tuesday evenings from September to April. The choir presents three subscription concerts, an annual benefit concert, and sang as part of the Fargo Park District/Minnesota Public Radio Classical Music Festival at Rheault Farm. In addition to these regular concerts, the Choral Artists regularly collaborates with the Fargo-Moorhead Symphony Orchestra, providing our singers the opportunity to perform major choral/orchestral repertoire.

Michael Culloton is the sixth artistic director and conductor of the Fargo-Moorhead Choral Artists, which has also been led by Mary Kay Geston, Alice Fasman, Jo Ann Miller, Mark Ring and Paul Nesheim. Guest conductors have included René Clausen, Michael Weber, Charlette Moe, Virginia Sublett, and Hilary Apfelstadt.

The Choral Artists were honored to be named the 2016 Arts Organization of the Year by The Arts Partnership. The singers come from many walks of life and are dedicated to performing choral music with artistry and precision to enrich and enhance the artistic communities within Minnesota and North Dakota. They have performed in some of the greatest collegiate ensembles in the country before joining the Choral Artists.

MISSION STATEMENT

FMCA enriches the cultural landscape of our communities through a commitment to excellence in choral artistry and programming.

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I CALL YOUR NAME

1.10.26 - 4P | 1.11.26 - 2P



A SINGING VALENTINE

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2.7.26



RHYTHMS OF LIFE

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