



A MASTER SINGERS

Christmas

ANGELS WE HAVE
HEARD ON HIGH

DR. RALPH HUGHES

ARTISTIC DIRECTOR & CONDUCTOR

EMILY CARBREY

ASSISTANT DIRECTOR

HEIDI VAN REGENMORTER

ACCOMPANIST

HARRIS CENTER FOR THE ARTS, FOLSOM LAKE COLLEGE

SUNDAY, DECEMBER 11, 2016 @ 7:00 PM

ST. FRANCIS OF ASSISI CHURCH, 26TH AND K STREETS

THURSDAY, DECEMBER 15, 2016 @ 7:00 PM | SATURDAY, DECEMBER 17, 2016 @ 8:00 PM

SUNDAY, DECEMBER 18, 2016 @ 3:00 PM | WEDNESDAY, DECEMBER 21, 2016 @ 7:00 PM



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A MASTER SINGERS CHRISTMAS

Veni, Veni

13TH CENTURY LATIN TEXT
ARRANGED BY LOUIS F. "CHIP" DAVIS

Jubilate Deo

PSALMS 98:4-7
MUSIC BY RUGGIERO GIOVANNELLI

Ubi Caritas

GREGORIAN CHANT
MUSIC BY OLA GJEILO

Love Came Down at Christmas

POEM BY CHRISTINA ROSSETTI
MUSIC BY BRIAN BÜDA

Soloist: Michelle Miller

Angels We Have Heard On High

TRADITIONAL FRENCH
CAROL; ARRANGED BY JACKSON BERKEY

Evensong

POEM BY MATTHIAS CLAUDIUS;
MUSIC BY STEPHEN PAULUS

*Trio: Emily Carbrey, Elli Johnston,
Barbara Celli*

Das Neugeborne Kindelein

TEXT BY CYRIACUS SCHNEEGASS
MUSIC BY DIETRICH BUXTEHUDE

Estampie Natalis

ANONYMOUS LATIN CHRISTMAS HYMN
MUSIC BY VACLAV NELHYBEL

*Soloists: Kurtis Kroon, Caroline Firman,
Laura Lofgren, Mary Patt*

Noe, Noe

ANONYMOUS MEDIEVAL CAROL
MUSIC BY DAVID BEDNALL

INTERMISSION

Ave Maria

TRADITIONAL CATHOLIC PRAYER
MUSIC BY DANIEL ELDER

That's Christmas to Me

SCOTT HOYING AND KEVIN OLUSOLA
ARRANGED BY MARK BRYMER

*Soloists: Gretchen Morgan,
Nancy Balenzano, Chris Goff,
Anthony Tavianini, Angelina Pezzetti*

The Three Kings

TEXT BY HW LONGFELLOW
MUSIC BY BOB CHILCOTT

Gloria Kajoniensis

TEXT COLLECTED BY JÁNOS KÁJONI
MUSIC BY GYÖNGYÖSI LEVENTE

*Soloists: Angelina Pezzetti,
Haruko Sakakibara, Nancy Balenzano*

Have Yourself a Merry Little Christmas

WORDS AND MUSIC BY BLANE/MARTIN
ARRANGED BY PATRICK ROSE

Christmas as a Child

MUSIC BY PATRICK ROSE

12 Days of Christmas

BUFFOONS/STRAIGHT NO CHASER
EDITED BY RALPH HUGHES

*Soloists: Elli Johnston, Kurtis Kroon,
Anthony Tavianini, Dave Kasperik,
Emily Carbrey*

Christmas Spiritual Medley

TRADITIONAL SPIRITUALS
ARRANGED BY JOSEPH JENNINGS

*Soloists: Matt Metcalf, Chris Goff,
William Zinn, Nancy Balenzano,
Thomas Voigt, Angelina Pezzetti*

O Come, All Ye Faithful

LATIN HYMN; TRANSLATED BY OAKLEY
ARRANGED BY DAN FORREST

The Sacramento Master Singers



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soprano

Lyudmila Babchanik
Lucy Bunch
Emily Carbrey*
Caroline Firman
Jennifer Enright
Debbie Hill
Julie Jenness
Elli Johnston
Michelle Miller
Angelina Pezzetti

tenor

Stephen Hill
Byron Jackson
David Kasperik
Kurtis Kroon
Matt Metcalf
Paul Miller
Ron Richardson
Dave Segura
Anthony Tavianini
David Temme*
Chris Webster

alto

Nancy Balenzano
Celia Buckley
Barbara Celli
Katharine Hall
Laurie Hanschu
Carol Horner
Debra Kahan
Laura Lofgren
Carol McCormick*
Gretchen Morgan
Mary Patt
Haruko Sakakibara

bass

Keith Atwater
Chris Dainard
Chris Goff
John Masters
Angelo McRath
Andrew Smith
Jon Sorensen
Ian Tillman
Lowell Valiant
Thomas Voigt
William Zinn*

instrumentalists

FLUTE/PICCOLO
Alice Lenaghan

VIOLIN
George Hayes
Sandro Ladu

VIOLA/VIOLIN
Nicholas Weis

CELLO
Lena Andaya

PERCUSSION
Jennifer Enright
Elli Johnston
Curtis Kroon
Laura Lofgren
Chris Webster
Heidi Van Regenmorter
Thomas Voigt*

ORGAN
Heidi Van Regenmorter

sign language interpretation

Toni Kerber
Deandre Harrison
Jasmine Harris

* Section Leader

Dr. Ralph Hughes



artistic director
Dr. Ralph Hughes

assistant director
Emily Carbrey

accompanist
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The Sacramento Master Singers

The Sacramento Master Singers (SMS) is a group of more than forty singers from the greater Sacramento area who are dedicated to the advancement of choral music. Established in 1982, the group is known for its commitment to delight, challenge, and inspire audiences with seasons programmed to include premieres, classics, and a wide variety of musical periods and styles.

SMS offers profound thanks to the numerous guest directors who have conducted the choir. These include Joseph Jennings, Perla Warren, Moses Hogan, Maria Guinand, Oscar Escalada, Brian Stratton, Alice Parker, and Vance George. We are also grateful to the numerous individuals and ensembles with whom we have had the opportunity to collaborate. These include the Boston Pops,

Sacramento Philharmonic, Sacramento Youth Symphony, Lynn Stevens and the Sacramento Children's Chorus, James Wheatley and Celebration Arts, Linda Goodrich and the Sacramento Black Art of Dance, Sacramento Opera, Gershwin expert and pianist Richard Glazier, the Folsom Symphony, and Celtic music duo Men of Worth.

SMS has performed many area premieres such as the Robert D. Levin completion of the Mozart *Requiem* and the Alfred Schnittke *Requiem*. We have commissioned and performed new works such as *Elements* by David O, *If Music Be the Food of Love* by Clifford Shockney, and the Sacramento-centric *Where The Rivers Meet* by Ken Medema and *Finale* by Larry Shackley — both of which also featured local poets. We often contract

with instrumentalists to provide additional accompaniment, including the Sacramento State University Percussion Group and Grammy award winning Native American flutist Mary Youngblood.

SMS plays a leadership role in bringing high-quality choral music to area youth through outreach programs, collaboration with college choirs, scholarships for young singers, and children's holiday concerts. The Sacramento Master Singers was one of three North American choirs selected to perform at the international choral festival America Cantat in Venezuela. We have toured the Carolinas and participated as the headliner choir in the Maui Choral Festival. SMS was the only community choir invited to perform at the American Choral Directors Association 2012 convention in Reno, Nevada. We remain committed to advancing the art and lifting the soul.

Dr. Ralph Edward Hughes

has served as conductor of the Sacramento Master Singers since 1986. His leadership generated

increased recognition for the group's high performance standards, innovative programming, and interest in serving the community. This is evidenced by the global invitations extended to these singers to perform and by the tremendous increase in audience attendance. Dr. Hughes' direction helped fulfill the community's need for a professional-caliber chamber choir.

Dr. Hughes received his Bachelor's Degree and teaching credential from California State University, Sacramento in 1983. He taught music and drama for seven years at Bella Vista High School in Fair Oaks and, since 1990, he teaches choir, voice, and piano at American River College. He was awarded his Master's Degree in Choral Conducting from California State University, Sacramento in December 1992 and his Doctoral Degree in Conducting in 2002 from the University of South Carolina.

Dr. Hughes is a member of the California Music Educators Association, the American Choral Director's Association, and the International Federation for Choral Music. In 1995, he was recognized as "Outstanding Music Educator of the Year" by the California Music

Educators Association Capitol Section.

Dr. Hughes focuses on extending the Master Singers' impact on the community through an emphasis on multicultural music and programming designed to stimulate interest among the area's young people. Regular participation in the World Symposium on Choral Music introduces him to the world's leading choral directors and composers of choral music, and he responds by programming many exciting new works.



Toni Kerber first learned sign language at American River College in the 1980's so that she could more fully express her faith. Over the years, she has taught American Sign Language (ASL) to both children and adults — including children of parents with hearing impairments. SMS is very grateful for the experience and expression she adds to our concerts.

Program Notes

Selections marked with an asterisk (*) are available on one of our CDs, which you can find at the recordings table, or online at mastersingers.org.

Veni, Veni

13TH CENTURY LATIN TEXT; ARRANGED BY LOUIS F. "CHIP" DAVIS

*The text of this piece was first used between 800 AD and into the 12th century, but its haunting, familiar Christmas melody only dates back to a 15th Century manuscript, now found in the French National Library. Veni, Veni was first published combining the two elements in the Psalterium Canticum Catholicarum in 1710 in Germany. Arranger Davis founded and leads Mannheim Steamroller, a group that performs a combination of classical and popular music. They first recorded this arrangement on their CD, **A Fresh Aire Christmas**.*

Veni, veni Emmanuel!
Captivum solve Israel!
Qui gemit in exilio.
Privatus Dei Filio.

*O come, O come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here,
Until the Son of God appear.*

Veni, veni O oriens!
Solare nos adveniens.
Noctis depelle nebulas.
Dirasque noctis tenebras.
Gaude, gaude Emmanuel.
Nascetur pro te Israel.

*O come, Thou Dayspring, from on high,
And cheer us by Thy drawing nigh;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

Veni, veni Adonai!
Qui populo in Sinai.
Legem dedisti velice,
In Majestate gloriae.
Gaude, gaude Emmanuel.
Nascetur pro te Israel.

*O come, Adonai, Lord of might,
Who to Thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud and majesty and awe.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

Jubilate Deo

PSALMS 98:4-7; MUSIC BY RUGGIERO GIOVANNELLI

*Giovanelli was born in Velletri, near Rome, and likely was a student of Palestrina's and succeeded him at St. Peter's in 1594. He retired from the Sistine Chapel in 1624 and died the following year. This version of Jubilate Deo was edited by Dr. Chester L. Alwes, who is highly regarded as a composer, an editor, a professor of choral music, and for his textbook, **A History of Western Music**.*

Jubilate Deo, omnis terra.
Cantate et exsultate et psallite.
Psallite Domino in cythara
Et voce psalmi.
In tubis ductilibus, et voce tubae corneae.
Jubilate in conspectu regis Domini,
Moveatur mare, et plenitudo ejus,
Orbis terrarum,
et qui habitante in eo.

*Acclaim the Lord all people on earth,
Sing, exult and sing psalms.
Sing psalms to God with the harp,
And the music of the psaltery.
With trumpet and echoing horn acclaim the
Presence of the Lord, our King.
Let the sea roar, and all its creatures,
The world
and those who dwell in it.*

Ubi Caritas

GREGORIAN CHANT, BETWEEN 4TH & 10TH CENTURIES; MUSIC BY OLA GJEILO

This setting of Ubi Caritas draws inspiration from the Gregorian chant tradition. The piece is dedicated to Swedish professional choir, Voces Nordicae, and their conductor Lone Larsen. Norwegian-born composer Gjeilo is a freelance composer and conductor/recording artist based in Los Angeles. Influenced by classical, jazz and folk music, he has been commissioned by several prestigious ensembles and artists including director of VocalEssence, Philip Brunelle. Gjeilo studied at the Norwegian Academy of Music, Royal College of Music in London, and received his Master's degree in composition from The Juilliard School.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen.

*Where charity and love are, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.
Amen.*

Love Came Down at Christmas

POEM BY CHRISTINA ROSSETTI; MUSIC BY BRIAN BÜDA

Composer and recording engineer Brian Büda was born and raised in Kansas City, Kansas. He holds bachelors and master's degrees in both composition and piano from Bob Jones University, and composed and orchestrated the score to BJU's feature film, Milltown Pride. Several of Büda's sacred choral pieces have received the J. W. Pepper Editor's Choice designation. Christina Rossetti's poem Love Came Down at Christmas was first published in 1885 and has become a favorite to set to music by many composers. Christina Rossetti was an English poet also known for writing In the Bleak Midwinter.

Love came down at Christmas,
Love all lovely,
Love divine;
Love was born at Christmas;
Star and angels gave the sign.

Worship we the Godhead,
Love incarnate,

Love divine;
Worship we our Jesus,
But wherewith for sacred sign?

Love shall be our token;
Love shall be yours and love shall be mine;
Love to God and to all men,
Love for plea and gift and sign.

Mary, Did You Know?

LYRICS WRITTEN BY MARK LOWRY; MUSIC BY BUDDY GREEN;
ARRANGED BY ROGER EMERSON

*Lowry worked on the lyrics for years, until he approached southern gospel singer-songwriter and harmonica player Buddy Greene on a tour bus and told him he had written some "questions for Mary." Greene agreed to Lowry's request to come up with some music for his words, completing the instrumentation within a few days. The result was this Christmas classic. "That's what happened," said Lowry. "Really, all I did was write a poem. Buddy turned it into a song." This arrangement is fashioned after a version by PENTATONIX on their 2014 **That's Christmas to Me** album.*

Mary, did you know that your baby boy
would one day walk on water?
Mary, did you know that your baby boy
would save our sons and daughters?
Did you know that your baby boy
has come to make you new?
This child that you delivered
will soon deliver you.

Mary, did you know that your baby boy
would give sight to a blind man?
Mary, did you know that your baby boy
would calm the storm with his hand?
Did you know that your baby boy
has walked where angels trod?
When you kiss your little baby,
you kiss the face of God?

Mary, did you know?
The blind will see, the deaf will hear,
the dead will live again.
The lame will leap, the dumb will speak
the praises of the Lamb.

Mary, did you know that your baby boy
is Lord of all creation?
Mary, did you know that your baby boy
would one day rule the nations?
Did you know that your baby boy
is heaven's perfect Lamb?
This sleeping child you're holding
is the great I Am.

Mary, did you know?

Angels We Have Heard On High

TRADITIONAL FRENCH CAROL; ARRANGED BY JACKSON BERKEY

As is the tradition with Berkey's arrangements, he takes what is very familiar and adds surprises with harmonies, rhythms and voicing to bring a fresh feeling to the pieces. This piece is part of the trilogy of Anniversary Carols he arranged as a gift to his wife. Berkey was born in 1942 in Pennsylvania and is an accomplished arranger, pianist, and singer. Along with Chip Davis, the arranger of Veni, Veni, he also worked with Mannheim Steamroller, putting together what they called "18th Century Rock."

Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply,
Echoing their joyous strains.
Gloria in excelsis Deo!

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be

Which inspire your heav'nly song?
Gloria in excelsis Deo!

Come to Bethlehem and see
The King whose birth the angels sing;
Come and adore on bended knee
The Christ! the Lord! the newborn King!
Gloria in excelsis Deo!

Evensong

POEM BY MATTHIAS CLAUDIUS; TRANSLATED FROM THE GERMAN BY
ALBERT E. FLEMMING; MUSIC BY STEPHEN PAULUS

*Publishing under his pen name, Asmus, poet Claudius is probably best known for his poem, Death and the Maiden. It was used by composer Franz Schubert for one of Schubert's most celebrated songs. Paulus is widely admired for his musical style, described by **The New York Times** as "lush and extravagant." Following a partnership with translator Albert Flemming on a large choral and orchestral work, Flemming sent Paulus the gift of the translation he'd made of Evensong, a little-known early 19th-century poem.*

See how the moon has risen,
Among the stars that glisten
High in the firmament.
Dark stand the woods and silent,
While from the meadows' island
White veils of ghostly mists ascend.

Now has the world grown silent
While in the evening's twilight
We find protective peace,
As in our quiet chamber
After much toil and labor
In healing sleep we find release.

Look, how the half-moon shineth
While from our view it hideth
Its fullness, round and whole.
Thus many truths are hiding
From utter lack of striving
On our part to see them whole.

The hour draws near for sleeping
And rest, and in God's keeping
Entrust we body and soul.
Protect us, Lord, from danger,
Keep watch o'er barn and manger —
And make our ailing neighbor whole.
Entrust we body and soul.
And make our ailing neighbor whole.
See how the moon has risen.

Das Neugeborne Kindelein

TEXT BY CYRIACUS SCHNEEGASS; TRANSLATION BY PAUL MARCHESANO;
MUSIC BY DIETRICH BUXTEHUDE

Composed for New Year's in the latter decades of the 1600s, the text of Das Neugeborne Kindelein consists of four stanzas of Lutheran verses. Baroque techniques—contrasting sections, dynamic shifts, and instrumental interludes—allow each element of text to be thoroughly reflected in the music. As John Weiss has observed, "the chorale-like center of the work gives dramatic expression to devout reconciliation, the uppermost theme in New Year's observances of the pious." Surrounding this key assumption are energetic passages of happy anticipation and confidence in God's covenant with the faithful.

Das neugeborne Kindelein,
Das herzeliebe Jesulein,
Bringt abermal ein neues Jahr
Der auserwählten Christen Schar.

Des freuen sich die Engelein,
Die gerne um uns und bei uns sein.
Und singen in den Lüften frei,
Daß Gott mit uns versöhnet sei.

*The newborn little child,
The dearly beloved little Jesus
Brings again a new year
To his chosen Christian flock.*

*Thus the angels rejoice
Who like to be around and with us
And singing freely in the heavens
That God is reconciled with us.*

Ist Gott versöhnt und unser Freund,
Was kann uns tun der arge Feind?
Trotz Teufel, Welt und Höllenpfort,
Herr Jesu, du bist unser Hort!

*Since God is reconciled and our friend,
What can the wicked Foe do to us?
Despite the Devil, the world, and hell's portals,
Lord Jesus, you are our refuge.*

Es bringt das rechte Jubeljahr,
Was trauern wir dann immerdar?
Frisch auf, es ist jetzt singens Zeit:
Herr Jesu, du wendst alles Leid.

*You bring us a true jubilee year.
Why should we always mourn?
Look alive! — it's time now for singing:
Lord Jesus, you turn away all suffering.*

Estampie Natalis

ANONYMOUS LATIN CHRISTMAS HYMN; MUSIC BY VACLAV NELHYBEL

Born in Polanka, Czechoslovakia, Nelhybel attended both the Conservatory of Music in Prague and Prague University, studying composition/conducting and musicology, respectively. Later, Nelhybel immigrated to the United States and worked at Lowell State College and at the University of Scranton, as composer-in-residence, later in life. He was a prolific composer for symphony orchestra, symphonic band, chorus, and other ensembles including concertos, chamber music, and opera. The initial performance of Estampie Natalis in 1975 included modern and classical ballet choreography to compliment the regularly shifting meter, varied articulations and unexpected syncopation, all of which give unique character to the music. An estampie is a medieval dance and musical form.

Puer natus in Bethlehem, alleluia,
Unde gaudet Jerusalem, alleluia, alleluia.
In cordis jubilo Christum natum adoremus
Sum novo cantico. Alleluia.

*The boy born in Bethlehem, alleluia,
Rejoice Jerusalem, alleluia, alleluia.
In joy of heart let us adore the newborn Christ
With a new song. Alleluia.*

Assumpsit carnem Filius, alleluia.
Dei Patris altissimus, alleluia, alleluia.
In cordis jubilo Christum natum adoremus
Sum novo cantico. Alleluia.

*The Son has assumed flesh, alleluia, alleluia.
The Father most high, alleluia, alleluia.
In joy of heart let us adore the newborn Christ
With a new song. Alleluia.*

Per Gabrielem nuntium, alleluia.
Virgo concepit Filium, Alleluia, Alleluia.
In cordis jubilo Christum natum adoremus
Sum novo cantico. Alleluia.

*Per Gabriel's greeting, alleluia.
The virgin conceived a Son, alleluia, alleluia.
In joy of heart let us adore the newborn Christ
With a new song. Alleluia.*

Hic jacet in praesepio, alleluia.
Qui regnat sine termino, alleluia.
Cum jubilo, Christum natum adoremus
Sum novo cantico. Alleluia.

*He lies in the manger, alleluia.
He who rules without end, alleluia.
With joy, let us adore the newborn Christ
With a new song. Alleluia.*

In hoc natali gaudio, alleluia.
Benedicamus Domino. Alleluia.
Laudetur Sancta Trinitas. Alleluia.
Deo dicamus gracias. Alleluia!

*In joy of this birth, alleluia.
Let us bless the Lord. Alleluia.
The Holy Spirit be praised. Alleluia.
Give thanks unto God. Alleluia!*

Noe, Noe

ANONYMOUS MEDIEVAL CAROL; MUSIC BY DAVID BEDNALL

*In Noe, Noe, the composer has set a fifteenth-century text that rejoices in the birth of the baby Jesus as a jubilant carol accompanied by rhythmically exciting organ passages with frequent time signature changes and varied tempos. Bednall, a leading choral composer of his generation, is organist at the University of Bristol, sub-organist at Bristol Cathedral, and conducts Bristol University Singers. A recipient of many prizes in Improvisation and Performance at the examination to become a fellow in the Royal College of Organists (FRCO), he also appeared as stunt-organist on **Doctor Who**.*

Noe, noe, noe, noe
Resonet in laudibus,
 cum jucundis plausibus,
Sion cum fidelibus,
 apparuit quem genuit Maria.
Noe, noe, noe, noe.
Parvulus filius hodie natus est nobis,
Salvator mundi.
Cantemus et exultemus
 et laetemur in eo dicentes:
Gloria in excelsis Deo.
Noe, noe, noe, noe.

*Noel, noel, noel, noel.
Let praises ring out
 with the psalms of joy,
Jerusalem and their faithful,
 he who was born of Mary.
Noel, noel, noel, noel.
This day a little Child is born to us,
Savior of the world.
Let us sing and be glad
 and rejoice in him, saying:
Glory to God in the highest.
Noel, noel, noel, noel.*

Ave Maria

TRADITIONAL CATHOLIC PRAYER; MUSIC BY DANIEL ELDER

*Elder is a writer of choral, vocal and instrumental music, and he ties these genres together to create forms and aesthetics that are at once lyrical and textural, drawing its roots particularly from the impressionistic movement. His compositions have been performed extensively and were recorded recently by the Grammy award-winning **Eric Whitacre Singers**.*

"Ave Maria is a sacred work for the concert stage, exploring a flowing texture that wraps itself around and through the ancient Latin text. From the cascading beginning to a darker, liquid texture in the middle, a sense of abstract color pervades this work." -Daniel Elder

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu, in mulieribus,
Et benedictus
Fructus ventris tui, Jesu.
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.
Amen.

*Hail Mary, full of grace
The Lord is with thee.
Blessed art thou among women,
And blessed is
The fruit of your womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and in the hour of our death.
Amen.*

That's Christmas to Me

WORDS AND MUSIC BY SCOTT HOYING AND KEVIN OLUSOLA;
ARRANGED BY MARK BRYMER

*PENTATONIX, including Hoying and Olusola, released their third studio album, **That's Christmas to Me**, in October 2014 with previously unreleased material, including this piece. It went on to reach the number two spot on the Billboard 200, the fourth best-selling album of the year, and the highest holiday album on the charts since 1962. Numerous songs from the album were featured in a medley that the group performed when they made a return appearance to **The Sing-Off** in December of 2014.*

The fireplace is burnin' bright,
shining all on me.
I see the presents underneath
the good old Christmas tree.
And I wait all night 'til Santa comes
to wake me from my dreams.
Oh, why? 'Cause that's Christmas to me.

I see the children play outside,
like angels in the snow.
While mom and daddy share a kiss
under the mistletoe.
And we'll cherish all these simple things
wherever we may be.
Oh, why? 'Cause that's Christmas to me.

I've got this Christmas song in my heart.
I've got the candles glowing in the dark.
I'm hanging all the stockings
by the Christmas tree.
Oh, why? 'Cause that's Christmas to me.
Oh, why? 'Cause that's Christmas to me.

I listen for the thud of reindeer
walking on the roof
As I fall asleep to lullabies,
the morning's coming soon.
The only gift I'll ever need
is the joy of family.
Oh, why? 'Cause that's Christmas to me.

I've got this Christmas song in my heart.
I've got the candles glowing in the dark.
I'm hanging all the stockings
by the Christmas tree.
Oh, why? 'Cause that's Christmas to me.
Oh, why? 'Cause that's Christmas to me.

Oh, the joy that fills our hearts
and makes us sing.
Oh, why? 'Cause that's Christmas to me.

I've got this Christmas song in my heart.
I've got the candles glowing in the dark.
And then for years to come
we'll always know one thing;
that's the love that Christmas can bring.
Oh, why? 'Cause that's Christmas to me.

The Three Kings

TEXT BY HENRY WADSWORTH LONGFELLOW; MUSIC BY BOB CHILCOTT

Chilcott's setting of Henry Wadsworth Longfellow's Christmas poem tells the story of the three kings' journey to Bethlehem. Its 6/8 time signature and syncopations create a sense of movement, excitement and wonder. Well-known for his choral music, English composer Chilcott sang with and composed music over 12 years for the King's Singers, was conductor of the chorus at the Royal College of Music in London for seven years, and is Principal Guest Conductor of the BBC Singers.

Three Kings came riding from far away,
Melchior and Gaspar and Baltasar;
Three Wise Men out of the East were they,
And they travelled by night
and they slept by day,
For their guide was a beautiful,
wonderful star.

The star was so beautiful, large and clear,
That all the other stars of the sky
Became a white mist in the atmosphere,
And by this they knew
that the coming was near
Of the Prince foretold in the prophecy.

So they rode away; and the star stood still,
The only one in the grey of morn;
Yes it stopped – it stood still
of its own free will,
Right over Bethlehem on the hill,
The city of David where Christ was born.

And cradled there in the scented hay,
In the air made sweet by the breath of kine.
The little child in the manger lay,
The child that would be king one day
Of a kingdom not human,
but divine, divine, divine.

They laid their off'rings at his feet:
The gold was their tribute to a King,
The frankincense, with its odor sweet,
Was for the Priest, the Paraclete,
The myrrh for the body's burying.

And the mother wondered
and bowed her head,
Her heart was troubled yet comforted.

Gloria Kajoniensis

TEXT COLLECTED & EDITED BY JÁNOS KÁJONI; MUSIC BY GYÖNGYÖSI LEVENTE

The text of this fiery, gypsy-esque piece is from a published Transylvanian folk song whose title translates as, "Take Care, Old Woman." Composer Gyöngyösi was born in 1975 in Romania, but moved to Hungary in 1989 to become a student in the Béla Bartók Secondary Music School. A student of Görgy Orban, Gyöngyösi is quickly gaining a reputation as an outstanding choral composer. His Gloria Kajoniensis was recently awarded 1st Prize by the Jury of the European Award for Choral Composers.

Gloria in excelsis Deo!

Glory to God in the highest!

Et in terra hominibus,
Sancta pax sit credentibus,
Et tibi confitentibus.

*And on earth peace
Among those whom he favors,
Holy peace to believers and those
Who confess their sins to You.*

Te, nos Domine laudamus,
Benedictionem damus,
Et te cuncti adoramus.

*We praise You, Lord,
We say You blessings,
And we adore you.*

Rex et Pater ingenite,
Et Fili unigenite,
Dei Patris progenite.

*King and eternal Father
And only Son,
Father's descendent.*

O mi Deus, Agnus Dei,
Tollens culpas mundi rei,
Precor miserere mei.

*Oh my God, Lamb of God,
Who takes away sins of the world,
Please, have mercy on me.*

Gloria in excelsis Deo!

Glory to God in the highest!

Have Yourself a Merry Little Christmas

WORDS AND MUSIC BY RALPH BLANE/HUGH MARTIN; ARRANGED BY PATRICK ROSE

*This beloved holiday song was written for Judy Garland to perform in the movie **Meet Me in St. Louis**. Rose's arrangement is modeled on the version sung by Eclipse, a six-man a cappella ensemble, which originated at Utah State University. With soaring tenor lines, stylistic ornamentation, and the strident dissonance into haunting harmonic release that is characteristic of Eclipse, this arrangement is sure to stir up a love of the season in everyone.*

Have yourself a merry little Christmas.
Let your heart be light.
From now on our troubles
 will be out of sight,
Just have yourself a merry little Christmas.
Make the yuletide gay.
From now on our troubles
 will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together
If the Lord allows.
Hang a shining star
 upon the highest bough.
And have yourself
 a merry little Christmas now.

Christmas as a Child

MUSIC BY PATRICK ROSE

After growing up playing the trombone and singing in musical theater, Rose began his musical career as a member of Eclipse, an ensemble of six men. The group was featured in both the opening and closing ceremonies of the 2002 Winter Olympic Games. This piece was written specifically for Eclipse; the group is highly regarded for their tight smooth harmonies, solid vocal percussion, complex, beautiful arrangements and high energy.

Candlelight and fireglow,
 stockings and lights,
Stardust and mistletoe
 a clear moonlit night.
Snow on a window pane frost in the air,
A caroler's melody joy ev'rywhere.

Where reindeer were magic
 and snowmen were real
I'd be there forever
 'cause time still stood still.

I remember a place
 where I could sit for a while
when life was more simple
 and love was a smile.

CHORUS

These are Christmas where the magic
 and mem'ries run wild.
I'll return to that place
 where the stars brush my face
and once again spend Christmas as a child.

Sleigh bells and tinsel, crimson and green,
a new star in the night sky
and one on the tree,
the music that's part of us
the town dressed in white,
the energy that leads into
that one special night.

CHORUS

Have I forgotten? Where did I lose?
How I long to return to
that place of my youth,
and curl by the fire and sit for a while,

and my life will be simple
and I'll have a smile.
And reindeer will be magic
and snowmen so real
I'll be there forever and time will stand still.

CHORUS

Come with me to that place
where the stars brush your face
And we will spend Christmas as a child.

12 Days of Christmas

TRADITIONAL CAROLS; BUFFOONS/STRAIGHT NO CHASER; EDITED BY RALPH HUGHES

Men's a cappella groups have thrived on American college campuses since the Whiffenpoofs were first founded at Yale in 1909. This mashup of Christmas Carols and other songs originated with two of them: the Colorado University BUFFoons (after their mascot, the buffalo), and Indiana University's Straight No Chaser (the slang American expression employed for requesting a drink). Hughes has edited the piece, which brought the group Straight No Chaser overwhelming success and professional status, for the Sacramento Master Singers.

On the first day of Christmas,
My true love gave to me
A partridge in a pear tree.
On the second day of Christmas,
My true love gave to me...

You better not shout, you better not cry,
You better not 'tridge in a pear tree.

On the ninth, on the eighth,
On the Deck the Halls with boughs of holly
Here we come wassailing along the lane so...
Fa la la - four calling birds, three French hens,
Two turtle... Here we come wassailing
The boar's head bedecked with bays
And a partridge in a pear tree.

On the eleventh day of Christmas
My true love gave to...
Eleven pipers piping, ten lords a-leaping,
Nine ladies dancing, eight maids a-milking,
Seven swans a-swimming, six geese a-laying,
Five golden rings, four calling birds,

Three French hens, two turtle doves and
Rudolph the red-nosed reindeer

On the twelfth day of Christmas...
I have a little dreidel,
I made it out of clay,
And when it's dry and ready,
The dreidel I shall play.
Oh, dreidel, dreidel, dreidel...

On the twelfth day of Christmas
My true love gave to me:
On the twelfth day, my true love gave to me:
Twelve drummers drumming
Like Olympus above the Serengeti,
Eleven pipers piping,
Ten lords a-leaping,
Nine ladies dancing they were dancing for me!
Eight maids a-milkin':
they were milkin' just for me!
I had Christmas down in Africa...
Gonna deck the halls and do the things we
never had.
Partridge in a big pear tree.

Christmas Spiritual Medley

TRADITIONAL SPIRITUALS; ARRANGED BY JOSEPH JENNINGS

*Joe Jennings served as the Music Director from 1983 to 2008 for the Grammy-winning male ensemble Chanticleer as they became famous around the world. While Mr. Jennings is known widely for his spiritual, gospel and jazz pieces, he has arranged and composed for groups such as the Phoenix Bach Choir and the Japanese Dance Duo **Eiko and Koma**. The Master Singers were honored to have him as a guest conductor in 1992.*

There's a star in the east on Christmas morn.
Rise up shepherd and follow.
It'll lead to the place where the Savior's born.
Rise up shepherd and follow.
Leave your sheep and leave your lambs.
Rise up shepherd and follow, follow.
Leave your ewes and leave your rams.
Rise up shepherd and follow.

There was no room found in the inn.
It is the star of Bethlehem.
For Him who was born free from sin.
It is the star of Bethlehem.
Behold that star up yonder.
It is the star of Bethlehem.
Rise up shepherd and follow.

Sweet little Jesus boy.
They made you be born in a manger.
Sweet little holy child.
Didn't know who you was.

It was poor little Jesus. Yes.
Born on a Christmas. Yes.
Laid in a manger. Yes.
I ask you wasn't that a pity and a shame, Lord.

What month was my Jesus born in?
Last month of the year!
Now was it January? No! February? No!
March, April, May? No! June, July,
August, September, October, November,
But the twenty fifth-a-day of December,
Well, the last month of the year.

Children go where I send thee.
How shall I send thee?
One for the little bitty baby,
Born of the Virgin Mary,
Wrapped in swaddlin' clothin',
Layin' in a manger.
Well, He was born in Bethlehem.
Go, go, go, children, go.

Go, tell it on the mountain,
Over the hills, and ev'rywhere,
Go, tell it on the mountain,
That Jesus Christ is born.



O Come, All Ye Faithful

LATIN HYMN; TRANSLATED BY FREDERICK OAKLEY; ARRANGED BY DAN FORREST

This setting of O Come, All Ye Faithful features the original melody above a highly energetic accompaniment. A portrayal of joy, the piece's intensity grows from beginning to end. Using a variety of different keys, textures, timbres, voicings and registers, the piece is intended to show the gathering of people from all nations and walks of life.

Composer Dan Forrest is a recipient of many awards including the Gould Young Composer's Award. His commissioned choral works have been premiered in major venues around the world including the Lincoln Center and the Kennedy Center. Highly active in the music publishing industry, both in concert choral music and in church choral music, Dan keeps a full schedule of commissions, workshops, recordings, adjunct professorships, and residencies with universities, churches, and community ensembles, collaborating as accompanist, presenting his music, and teaching composition and theory.

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him
Born the King of angels;
O come, let us adore Him, Christ, the Lord.

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above;

Glory to God, all glory in the highest.
O come, let us adore Him,
Christ, the Lord.

Yea, Lord, we greet Thee,
Born this happy morning,
Jesus, to Thee be all glory given;
Son of the Father, now in flesh appearing;
O come, let us adore Him,
Christ, the Lord.

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