



sacramento
MASTER SINGERS
Advancing the Art, Lifting the Soul

A JUBILANT SONG

CELEBRATING
30 YEARS OF
SINGING GREAT
CHORAL MUSIC

FIRST UNITED METHODIST CHURCH
21st and J Streets
Saturday, May 16, 2015 @ 8:00 PM
Sunday, May 17, 2015 @ 3:00 PM

SCOTLAND TOUR
June 19-27, 2015

Dr. Ralph Hughes
Artistic Director & Conductor

Tina Harris
Assistant Conductor

Heidi Van Regenmorter
Accompanist



SACRAMENTO REGION
COMMUNITY FOUNDATION

SACRAMENTO METROPOLITAN
ARTS
COMMISSION




A JUBILANT SONG

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30 YEARS OF
SINGING GREAT
CHORAL MUSIC


 **Shenandoah**
AMERICAN FOLK SONG;
ARRANGED BY JAMES ERB

 **Sure On This Shining Night**
POEM BY JAMES AGEE;
MUSIC BY MORTEN LAURIDSEN


Water Night
POEM BY OCTAVIO PAZ,
TRANSLATION BY MURIEL RUKEYSER,
LYRICS ADAPTED BY ERIC WHITACRE;
MUSIC BY ERIC WHITACRE

 **A Jubilant Song**
POEM BY WALT WHITMAN;
MUSIC BY RENÉ CLAUSEN


*Soloists: Emily Burr, Angela Boardman,
Carol McCormick*

 **Sing Creation's Music On**
POEM BY JOHN CLARE;
MUSIC BY STEPHEN PAULUS

Celebrate
CLIFFORD SHOCKNEY

 **I Will Sing Hallelujah**
KEN MEDEMA; ARR. CALVIN TAYLOR


Soloist: Thomas Voigt

 **Elijah Rock**
TRADITIONAL SPIRITUAL;
ARRANGED BY MOSES HOGAN

INTERMISSION


Lamb of God (Agnus Dei)
SAMUEL BARBER

 **O Oriens**
CECILIA MCDOWALL

 **Data est mihi omnis potestas**
COMMUNION MOTET FOR ASCENSION
DAY (MATTHEW 28:18-19);
MUSIC BY JAMES MACMILLAN

 **Loch Lomond**
SCOTTISH FOLK SONG;
ARRANGED BY JONATHAN QUICK


*Soloists: Steve Hill, Matt Metcalf,
Ian Tillman, Matt Wihl*

 **Lassie, Wad Yae Loe Me?**
TRADITIONAL SCOTTISH AIR;
ARRANGED BY JAMES MACMILLAN

Soloist: Carol McCormick

**Asya Pleskach Memorial
Scholarship Presentation
& Winner Performance**


*Soloists: Megan Greene (5/16),
Madalaine Matej (5/17)*

 **Ride On, King Jesus**
TRADITIONAL SPIRITUAL;
ARRANGED BY MOSES HOGAN;
ADAPTED BY PETER EKLUND

*Soloists: Byron Jackson, Gabe Catabran,
Thomas Voigt*

 **Didn't My Lord Deliver Daniel?**
ARRANGED BY JAKE RUNESTAD

Soloists: Ian Tillman, William Zinn

 **Soon I Will Be Done**
TRADITIONAL SPIRITUAL;
ARRANGED BY STACEY V. GIBBS

*Soloists: Angela Boardman, Andrew Smith,
Kelsey Smith, Ian Tillman, Mia Watts*

 **Stars and Stripes Forever**
JOHN PHILLIP SOUSA;
ARRANGED BY JOHN KUZMA



soprano

Angela Boardman *
 Emily Burr
 Eva Cranstoun
 Ann Gilbert
 Ashley Hamrick
 Tina Harris † ‡ *
 Jennifer Helm *
 Debbie Hill *
 Pearl Hinlo
 Suzanna Hoye *
 Julie Jenness *
 Elli Johnston *
 Nancy Slocum
 Kelsey Smith *
 Nancy Dain Smith §
 Mia Watts *

alto

Celia Buckley *
 Lucy Bunch
 Diane Carpenter
 Barbara Celli *
 Katharine Hall
 Laurie Hanschu *
 Suk Holmes *

Carol Horner ‡ *
 Debra Kahan *
 Laura Lofgren
 Carol McCormick ‡ *
 Gretchen Morgan *
 Mary Patt *
 Kassie Rivera *
 Haruko Sakakibara *

tenor

Stephen Hill *
 Byron Jackson
 David Kasperik *
 Kurtis Kroon
 Matt Metcalf
 Paul Miller
 Jared Richardson *
 Ron Richardson
 Kirk Rosander
 Dave Segura *
 Andrew Smith *
 Derek Sup
 David Temme ‡ *
 Matt Wihl *

bass

David Aagaard *
 Keith Atwater §
 Kevin Branson *
 Gabe Catabran *
 Joe Dunca
 Chris Goff *
 Bernard Hinlo
 John Masters *
 David Robinson *
 Jon Sorensen *
 Ian Tillman *
 Thomas Voigt *
 William Zinn ‡ *

instrumentalists

PIANO

Heidi Van Regenmorter

† Assistant Conductor
 ‡ Section Leader



* Scotland Tour Participant
 § Additional Scotland Singer

The Sacramento Master Singers

The Sacramento Master Singers (SMS) is a choir of over 50 singers from the greater Sacramento, California (USA) area that was established in 1982. We are dedicated to the advancement of choral music and are known to delight and inspire audiences with programs that include premieres, classics, and a wide variety of musical periods and styles.

SMS offers profound thanks to the guest directors who have conducted the choir, including 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 we collaborated with, such as 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*, Ola Gjeilo's *Sunrise Mass*, and the Alfred Schnittke *Requiem*. We have commissioned and performed new works such as *Elements* by David O and *How Can I Keep From Singing?* by Larry Shackley. We often contract with instrumentalists to provide additional accompaniment, including such outstanding performers as 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. We have toured to Venezuela (America Cantat Festival), the Carolinas, Hawaii, and SMS was the only community choir invited to perform at the American Choral Directors Association 2012 convention in Reno, Nevada. In June 2015, we will be touring Scotland

and will participate in a workshop with Scottish composer James MacMillan. We remain committed to advancing the art and lifting the soul.

conductor/ artistic director

Dr. Ralph Hughes

assistant conductor/ outreach & scholarship coordinator

Tina Harris

accompanist

Heidi Van Regenmorter

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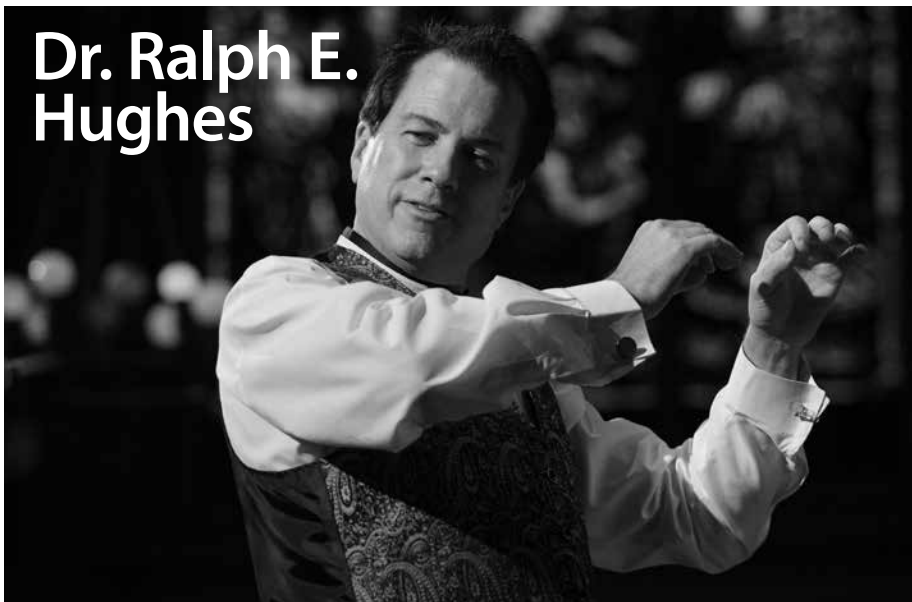
sms artistic advisory board

Lynn Stevens

James Wheatley

Barbara Zettel

Dr. Ralph E. Hughes



Dr. Ralph Edward Hughes has served as Conductor of the Sacramento Master Singers since 1986. His leadership has 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 has 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. Ralph 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.

Program Notes and Texts

Shenandoah

AMERICAN FOLK SONG; ARRANGED BY JAMES ERB

This 8-part folk song dates back to the early 19th c. and is believed to have originated as a shanty, or work song, sung by flat-boatmen traveling south from Canada on the Missouri and Mississippi Rivers. One of many interpretations is that of the lament of a trader who was forced to leave the daughter of the Oneida Iroquois chief, Oh-skan-ohn-doh. Demonstrating the wealth from our American cultural heritage, James Erb (1926-2014), composer, musicologist, teacher, and conductor, set this arrangement nearly 45 years ago, which typifies its simple, moving beauty with use of call-and-response.

O Shenandoah, I long to see you,
And hear your rolling river,
O Shenandoah, I long to see you,
Way, we're bound away,
Across the wide Missouri.

'Tis seven long years since last I see you,
And hear your rolling river,
'Tis seven long years since last I see you,
Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
Way, we're bound away,
Across the wide Missouri.

O Shenandoah, O Shenandoah,
O Shenandoah, O Shenandoah.

Sure on This Shining Night

POEM BY JAMES AGEE; MUSIC BY MORTEN LAURIDSEN

The text is adapted from a James Agee poem of the same name, which is meant to depict a summer's night where one reflects on memories from the past, and cries out for his or her own well being in the future. The arranger, Morten Lauridsen, truly captures the beauty of this poem. Lauridsen is an American composer and a National Medal of Arts recipient. His adaptation of Agee's poem has received critical acclaim for its beautiful melody and close harmonies that place the listener in the setting of a warm and peaceful summer's night.

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

The late year lies down the north,
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Water Night

POEM BY OCTAVIO PAZ, TRANSLATION BY MURIEL RUKEYSER,
LYRICS ADAPTED BY ERIC WHITACRE; MUSIC BY ERIC WHITACRE

While still a student, Eric Whitacre adapted the evocative poem Aqua Nocturna written by Mexican poet-diplomat and Nobel Prize winning writer, Octavio Paz (1914-1998) for three, four, and five-part divisi chorus. He composed and dedicated the work as a gift to a friend who encouraged him to remain in college and finish his degree. Whitacre has reflected on having "...heard the music as he read the poem," and the piece was completed in 45 minutes.

*Abundant with gorgeous harmonies and melodic lines, Whitacre employs selective uses of dynamics, tone clusters and text painting; the combined effect of the music and text of Water Night inspires the possibility of a realm of deep perception beyond that of the ordinary senses. In 2012, Whitaker conducted Water Night in **Virtual Choir 3**, a live online webcast at Lincoln Center, where almost 3,000 singers from 73 countries participated.*

Night with the eyes of a horse
that trembles in the night,
Night with eyes of water in the field asleep
Is in your eyes, a horse that trembles,
Is in your eyes of secret water.

Eyes of shadow-water,
Eyes of well-water,
Eyes of dream-water.

Silence and solitude,
Two little animals moon-led,
Drink in your eyes,
Drink in those waters.

If you open your eyes,
Night opens, doors of musk,
The secret kingdom of the water opens
Flowing from the center of the night.

And if you close your eyes,
A river, a silent and beautiful current,
Fills you from within, flows forward,
Forward, darkens you.
Night brings its wetness to
beaches in your soul.

A Jubilant Song

POEM BY WALT WHITMAN; MUSIC BY RENÉ CLAUSEN

René Clausen is a widely acclaimed American composer and professor of music at Concordia College in Moorhead, Minnesota, where he also conducts The Concordia Choir. A renowned composer and arranger, he has written over 100 commissioned compositions for organizations such as The King's Singers, Mormon Tabernacle Choir, and the American Choral Directors Association. He is also a frequent national and international guest conductor, composer and lecturer. Clausen's compositional style is varied and eclectic, utilizing sacred as well as secular texts. His most popular harmonies are based on close dissonances such as the major and minor second. The text for A Jubilant Song, composed in 1995, is derived from Walt Whitman's A Song of Joys, itself a part of "Leaves of Grass," published in 1855.

Make a song,
O to make the most jubilant song.
The joy of our spirit is uncaged,
My soul it darts like lightning.
We sing to the joys of youth

And the joy of a glad light beaming day.
Our spirit sings of a life full of music,
Full of concord, of harmony,
New life.

O to have life, a poem of new joys.
O to have joy.
To shout, to leap and dance,

To be of the sky,
To be of the sun and moon,
Flying clouds as One with them.
O to make the most jubilant song.

Sing Creation's Music On

POEM BY JOHN CLARE; MUSIC BY STEPHEN PAULUS

Stephen Paulus was a distinguished, Grammy-nominated, prolific American composer who tragically died in 2014 after complications from a stroke at the age of 64. Best known for his choral works, he also wrote for opera, chamber ensemble, solo voice, orchestra, band, piano, guitar and organ. His works have received thousands of performances and recordings from such groups as the New York Choral Society, L.A. Master Chorale, Robert Shaw Festival Singers, the Chicago Master Singers, the Dale Warland Singers and many more. Sing Creation's Music On is written for women's voices, using text from "Songs Eternity" by English poet John Clare (1793-1864). This work has been described as a "glorious tribute to nature . . . with a dramatic piano accompaniment and a jubilant choral part with close harmony and mixed meter."

Sing creation's music on,
Sing creation's music on,
Sing creation's music on!

The giver said live and be and they have been
Forever, Forever.
Songs I've heard and felt ev'rywhere.
Sing creations music on!

Nature's glee is in ev'ry mood and tone.
Eternity.
Nature's universal tongue Singeth here
Songs I've heard and felt and seen
Everywhere.
Songs like the grass are evergreen.
Everywhere.

Nature's glee is in ev'ry mood and tone.
Songs I've heard ev'rywhere,
Songs I've heard ev'rywhere,
Songs I've heard ev'rywhere,
Songs I've heard and felt and seen
ev'rywhere, ev'rywhere, ev'rywhere.
Sing creation's music on!

Celebrate

CLIFFORD SHOCKNEY

Celebrate was commissioned by the Sacramento Master Singers to observe three decades of choral music offered to our community. Clifford Shockney, resident composer and arranger for the choir, has written both music and lyrics for this piece to be premiered at our May 2015 concert.

Celebrate! Sing out for joy!

Children gaily sing out,
Gleeful voices ring out,
Long may their songs continue.

Create the finest chorus
To sing a song most joyous!
We sing with banners flaring
And festive trumpets blaring!

Sing of joy transcending,
Sing of love unending,
Beauty is all around you.

Celebrate! Sing out for joy!

Celebrate! Celebrate! Sing for joy!

I Will Sing Hallelujah

KEN MEDEMA; ARR. CALVIN TAYLOR

Ken Medema was an early influence on me as a budding musician. In high school, I spent hundreds of hours playing songs from his first collection of original tunes entitled “Treasures.” Much to my delight, Ken heard the YouTube video of the Master Singers performing his tune and called us to say, “I listend to the piece and I was thrilled to the point of tears. I have never heard that song sung so magnificently.” Though blind since birth, Ken demonstrates extraordinary vision in his heartwarming songs—perhaps we can figure out a collaboration with him in the coming years. —Ralph Hughes

When the days grow tedious
And the nights grow cold,
I will sing hallelujah, I will sing;
When my mind grows weary
And my flesh grows old,
I will sing hallelujah, I will sing.

I will sing, like a bird upon the wing,
I will keep on singin’ ‘til my story’s told,
I will sing hallelujah, I will sing.

When the road is rugged
and I’m far from home,
I will sing hallelujah, I will sing.
When I look for answers
and they will not come,
I will sing hallelujah, I will sing.

I will sing until death has lost its sting;
I will keep on singin’
In the darkness and the gloom,
I will sing hallelujah, I will sing.

In the days of danger and the time of war,
I will sing hallelujah, I will sing.
When the sky breaks open and the hate-
guns roar,
I will sing hallelujah, I will sing.

I will sing ‘til the winter turns to spring;
I will keep on singin’ ‘til we fight no more,
I will sing hallelujah, I will sing.

Elijah Rock

TRADITIONAL SPIRITUAL; ARRANGED BY MOSES HOGAN

This setting of Elijah Rock accomplishes a great deal in less than three minutes. Within a typical song structure of fast-slow-fast tempi, Hogan weaves phenomenal energy into each section. The constant exclamation of “Elijah Rock” by the basses, and later the tenors gives the sonic impression of a ring shout. Slowly but inexorably building; every sixteenth note of the main refrain is filled with pulsing energy. The tension eases and rebuilds again, exploding at the end in a musical embodiment of religious fervor.

Oh, Elijah, oh, Elijah,
Elijah rock, oh... Elijah rock, oh...

Come on sister help me to pray,
Tell me my Lord done pass dis way.

Elijah rock, Elijah rock,
Elijah rock, shout, shout,
Elijah rock, comin’ up Lawdy.
Elijah rock, shout, shout,
Elijah rock, comin’ up Lawd.

Satan ain't nothin' but a snake in the grass.
He's a conjur. He's a liar.
Hallelujah Lord.

If I could I surely would
Stand on the rock where Moses stood.

Elijah rock, oh, Elijah rock, Elijah,
Hallelujah Jesus, hallelujah Jesus,
Rock Elijah, rock Elijah, rock Elijah,
Comin' up Lawdy, comin' up Lawdy,

Oh, Elijah,
Elijah rock, Elijah rock,
I'm comin' up Lord.

Lamb of God (Agnus Dei)

SAMUEL BARBER

In 1936, Barber wrote his only work for string quartet and almost immediately arranged its second movement for a full string orchestra. The new piece, Adagio for Strings, was programmed by the famed Italian conductor Arturo Toscanini — a sort of classical kingmaker at the time — and its composer became an overnight sensation. Ever since April of 1945, when Adagio for Strings was performed during the radio announcement of Franklin D. Roosevelt's death, the work's contemplative dignity has established it as an anthem of national mourning. The Adagio was also performed at the funerals of John F. Kennedy, Albert Einstein, and Prince Rainier of Monaco, and it was often heard at memorial events in the days following the attacks of September 11, 2001. The piece has also served as a haunting accompaniment for numerous films, including David Lynch's The Elephant Man and Oliver Stone's Platoon.

O Lamb of God,
that takest away the sins of the world,
have mercy on us.

O Lamb of God,
that takest away the sins of the world,
grant us peace.

O Oriens *

CECILIA MCDOWALL

This advent antiphon by contemporary composer McDowall was short-listed for a 2013 British Composer Award. The Latin phrase "O oriens" can also be translated as "O Dayspring" signifying Christ, the rising light in the east or Orient.

O Oriens,
Splendor lucis aeternae,
Et sol justitiae:
Veni, et illumina
Sedentes in tenebris,
Et umbra mortis.

O Morning Star,
Splendour of light eternal,
And sun of righteousness:
Come and enlighten
Those who dwell in darkness
And the shadow of death.

"LIKE" US ON FACEBOOK

Facebook Friends of the Sacramento Master Singers get access to behind-the-scenes videos and photos, as well as exclusive news and offers. Join our fan club today!



Data est mihi omnis potestas

COMMUNION MOTET FOR ASCENSION DAY (MATTHEW 28:18-19);
MUSIC BY JAMES MACMILLAN

This selection, the first of fourteen pieces in the Strathclyde Motets 1, was composed in 2007. Beginning in 2005, MacMillan, CBE, a devout Catholic and the pre-eminent Scottish composer of his generation, began creating the motets for the Strathclyde University Chamber Choir. They have a specific liturgical purpose: to be sung before or after the administration of Holy Communion. MacMillan received the British Composer Award for Liturgical Music for the Strathclyde Motets in December 2008. The Sacramento Master Singers will have the pleasure of working with maestro MacMillan in a workshop during our tour to Scotland in June.

Data est mihi omnis potestas
in caelo et in terra,
alleluia.

*All power has been given to me
in heaven and on earth,
alleluia.*

Euntes, docete omnes gentes,
baptizantes eos in nomine Patris
et Filii et Spiritus Sancti,
alleluia, alleluia.

*Go, therefore, and teach all nations,
baptizing them in the name of the Father
and of the Son and of the Holy Spirit,
alleluia, alleluia.*

Loch Lomond

SCOTTISH FOLK SONG, ARRANGED BY JONATHAN QUICK

Loch Lomond is a Scottish folk song that dates back to the Jacobite Rebellion. Following the battle of Culloden Field in 1746 the Scottish clans were scattered and displaced from their lands. This song is a lament sung by one who is returning home, but despairs of ever being reunited with his love. — Michael Hanawalt, 2001

By yon bonnie banks
and by yon bonnie braes,
Where the sun shines bright
on Loch Lomond,
Where me and my true love
were ever wont to gae,
On the bonnie, bonnie banks
of Loch Lomond.

'Twas there that we parted,
in yon shady glen,
On the steep, steep sides of Ben Lomond,
Where, deep in purple hue,
the Highland hills we view,
And the moon coming out
in the gloamin'.

CHORUS

Oh ye'll take the high road,
an' I'll take the low road,
An' I'll be in Scotland afore ye,
But me and me true love
will never meet again,
On the bonnie, bonnie banks
of Loch Lomond.

CHORUS

The wee birdies sing,
and the wild flowers spring,
And in sunshine the waters lie sleeping.
But the broken heart will ken,
nae second spring again,
And the world knows not how
we are grieving.

CHORUS

Lassie, Wad Ye Loe Me?

TRADITIONAL SCOTTISH AIR; ARRANGED BY JAMES MACMILLAN

In these lyrics written in rich Scots dialect, a young man admits to his girl that he has nothing to offer her but his love. The lyrics are sometimes attributed to Jean Elliot or Scottish bard Robert Burns, but most likely were written by a poet whose name has been lost over time. Braw = bonnie, sichts = sights, mony an ane = every a one, lav'rock = lark, gowd = gold.

O if I were a baron's heir,
An' could I braid wi gems your hair,
An' mak ye braw as ye are fair,
Lassie, wad ye loe me?

An' I could tak ye tae the toun,
An' show ye braw sichts mony ane,
An' dress ye fine in silken goon,
Lassie, wad ye loe me?

Or should ye be content tae prove,
In lowly life unfading love
A heart that nocht on earth could move,
Lassie, wad ye loe me?

And ere the lav'rock wing the sky,
Say, wad ye tae the forest gang,
An' work wi me sae merrily,
Lassie, wad ye loe me?

An' when the fair moon glistens o'er,
Oor hame sae high above the shore,
Will ye no' greet should we be poor,
Lassie, for I loe ye?

For I hae nocht to offer ye,
No gowd frae mine, no pearl frae sea,
Nor am I come o' high degree,
Lassie, but I loe ye.

SUPPORT FOR THIS CONCERT AND THE SACRAMENTO MASTER SINGERS

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assistant house manager

Marion Randall

our dedicated volunteer ushers

technical support

Dianne Smith, Richard Pervorse, and Johnny Morales Jr.

sms photography

Bruce Patt Photography

sms historian and documentarian

Jon Hanson

program design

Andrew Smith

program printing

Master Color Printing



program notes, writing, and proofing

Ann Gilbert, Elli Johnston, Celia Buckley, Debra Kahan, Carol McCormick, Mary Patt, Kassie Rivera, Paul Miller, Gabe Catabran, William Zinn, and Andrew Smith

We would like to thank the staff and congregation of **First United Methodist Church** for their support and the use of their facilities for this concert.

The Sacramento Master Singers also thanks the staff and congregation of **Arcade Church** for the kindness and generosity of their people and the use of their facilities during SMS rehearsals.

Ride On, King Jesus

TRADITIONAL SPIRITUAL; ARRANGED BY MOSES HOGAN; ADAPTED BY PETER EKLUND

Eklund is a distinguished professor of Music at The University of Nebraska, Lincoln, and is nationally recognized for his adaptations of Moses Hogan's spiritual works for men's voices. Moses Hogan is known as one of the greatest arrangers of spiritual music, and his music has received universal praise for its perfect combination of powerful messages and uplifting melodies. Today, this spiritual is often sung in Palm Sunday celebrations.

CHORUS

Ride on, King Jesus,
Ride on, the conquerin' King.
Oh, ride on, King Jesus, ride on.
No man can-a-hinder thee.

I was but young when I begun.
No man can-a-hinder thee.
But now my race is almost done.
No man can-a-hinder thee.

CHORUS

King Jesus rides a milk white horse.
No man can-a-hinder thee.
The river of Jordan He did cross.
No man can-a-hinder thee.

CHORUS

He's the King, and the Lord,
He's the King, Lord of all.
No man can-a-hinder thee.
He's the first and the last,
Jesus is the first, and he's the last.
He's the Lord of Lords,
Jesus is the Lord, Lord of Lords.
Jesus is the Prince of Peace
Jesus is the Prince, Prince of Peace.
No man can-a-hinder thee.

EXTENDED CHORUS

Didn't My Lord Deliver Daniel?

ARRANGED BY JAKE RUNESTAD

Award-winning composer Jake Runestad (b. 1986) is noted for his musical versatility and wide range of expression. His melodies soar, his rhythms drive, and his textures are lush. Daniel's text is infused with double-meaning. Freedom from sin is also freedom from oppression. In pronouncing the text informally, composer Runestad respectfully preserves the historic authenticity of this style of African-American spiritual.

Didn't my Lord deliver Daniel?
Den why not every man?

He delivered Daniel from the Lion's den,
Jonah from de belly of de whale,
An' de Hebrew chillum from de fiery furnace,
Den why not every man?

I set my foot on de gospel ship
And de ship began to sail.
It landed me over on Canaan's shore
An' I'll never come back no more!

Didn't my Lord deliver Daniel?
Den why not every man?

Soon I Will Be Done

TRADITIONAL SPIRITUAL; ARRANGED BY STACEY V. GIBBS

First premiered at the American Choral Director's Association National Convention in 2015, Stacey V. Gibbs's first double choir spiritual arrangement boasts themes of dissatisfaction with "the troubles of the world," and a desire to go "home to live with God." The antiphonal sounds of each choir playing off of one another create a wailing sound and a dramatic finish.

No mo' trouble, no trouble, Lord.

Soon I will be done a wit' de trouble of de worl',

De trouble of de worl',

De trouble of de worl',

Soon I will be done a wit de troubles of de worl',

Goin' home to live wit my God.

Oh, I want to meet my mothuh,
I want, I want to meet my mothuh,
I want to meet my mothuh,
Goin' home to live wit my God.

Oh, I want to meet my fathuh,
I want, I want to meet my fathuh,
I want to meet my fathuh,
Goin' home to live wit my God.

Oh, Lordy, no mo' weepin an' no more wailin',

No more weepin', no wailin', no mo',

No weepin' and wailin',

Home to live wit' my God,

Goin' home, goin' home, yes!

Soon I will be done wit de troubles of de worl',

De troubles of de wor', good Lawd, de trouble of de worl'.

Soon I will be done wit de troubles of de worl',

Goin' home to live wit my god.

No mo' trouble, no mo' sorrow.

Soon I will be done, soon I will be done,

Soon I will be done, soon I will be done,

Soon I will be done, soon I will be done,

Soon I will be done, soon I will be done.

No mo' troubles of de worl'.

Yes, no mo' trouble,

Lawd, done wit de troubles of de worl'.

Yes, soon I will be done, soon I will be done,

Soon I will be done, soon I will be done,

Soon I will be done a wit' de troubles of de worl',

No mo', goin' home to live wit' God,

I'm going home to live wit' God, my God!

The Stars and Stripes Forever

JOHN PHILLIP SOUSA; ARRANGED BY JOHN KUZMA

This fun a cappella piece is an arrangement of the standard American military march composed by John Phillip Sousa in 1896. Kuzma has given the singers the task of imitating the classic instruments that make up this traditional march by assigning them nonsense syllables, while the sopranos sing the piccolo descant. Enjoy this atypical arrangement of Stars and Stripes Forever!

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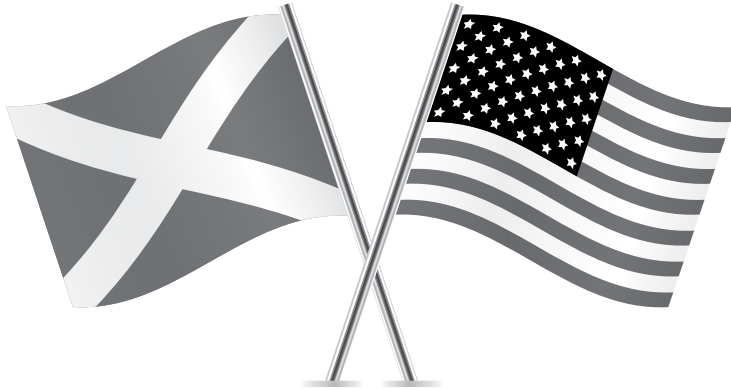
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