



HOW DO I *love* THEE?

DR. RALPH HUGHES
ARTISTIC DIRECTOR & CONDUCTOR

EMILY CARBREY
ASSISTANT DIRECTOR

HEIDI VAN REGENMORTER
ACCOMPANIST

FIRST UNITED METHODIST CHURCH, 21ST AND J STREETS
SATURDAY, MAY 20, 2017 @ 8:00 PM
SUNDAY, MAY 21, 2017 @ 3:00 PM



HOW DO I *Love* THEE?

How Can I Keep from Singing?

BY ROBERT WADSWORTH LOWRY
ARRANGED BY KAREN P. THOMAS

Three Shakespeare Songs

TEXT BY WILLIAM SHAKESPEARE
MUSIC BY RALPH VAUGHAN WILLIAMS

- I. Full Fathom Five
- II. The Cloud-Capp'd Towers
- III. Over Hill, Over Dale

Voice on the Wind

WORDS & MUSIC BY SARAH QUARTEL

Soloist: Caroline Firman

Shall I Compare Thee to a Summer's Day?

POEM BY WILLIAM SHAKESPEARE
MUSIC BY DAVID BEDNALL

Go, Lovely Rose

POEM BY EDMUND WALLER
MUSIC BY Z. RANDALL STROOPE

And So I Go On

POEM BY TODD BOSS
MUSIC BY JAKE RUNESTAD

Soloist: Tina Harris

I Love You/ What a Wonderful World

ARRANGED BY CRAIG HELLA JOHNSON

Soloist: Matt Metcalf

Jai Ho!

MUSIC BY A. R. RAHMAN
ARRANGED BY ETHAN SPERRY

She Walks in Beauty

POEM BY LORD BYRON
MUSIC BY CONNOR J. KOPPIN

How Do I Love Thee?

POEM BY ELIZABETH BARRETT BROWNING
MUSIC BY ERIC NELSON

Let My Love Be Heard

POEM BY ALFRED NOYES
MUSIC BY JAKE RUNESTAD

Asya Pleskach Scholarship Presentation & Performance

(Saturday)

"Till There Was You" by Meredith Wilson

Soloist: Rebecca Mountford
Accompanist: Gerald Rheault

"Zueignung" by Richard Strauss

Soloist: Benjamin Cross
Accompanist: Gerald Rheault

(Sunday)

"But Not For Me" by George Gershwin

Soloist: Anna Crumley

"Mister Snow" by Rogers & Hammerstein

Soloist: Taylor Carnes

True Colors

BY BILLY STEINBERG & TOM KELLY
ARRANGED BY MATT BROWN

Soloist: Michelle Miller

Rather Be

BY JAMES NAPIER, NICOLE MARSHALL,
JACK PATTERSON & GRACE CHATTO
ARRANGED BY MARK A. BRYMER

Soloist: Elizabeth Johnston
Sung Bass Solo: Ian Tillman

INTERMISSION

The Sacramento Master Singers

artistic director

Dr. Ralph Hughes

assistant director

Emily Carbrey

accompanist

Heidi Van
Regenmorter

oboe

Curtis Kidwell

drums

Thomas Voigt

soprano

Angela Boardman

Lucy Bunch

Emily Carbrey*

Caroline Firman

Jennifer Enright

Tina Harris

Debbie Hill

Julie Jenness

Elli Johnston

Michelle Miller

Angelina Pezzetti

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



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tenor

Stephen Hill

Byron Jackson

David Kasperik

Kurtis Kroon

Matt Metcalf

Paul Miller

Ron Richardson

Dave Segura

Anthony Tavianini

David Temme*

Chris Webster

bass

Keith Atwater

Chris Dainard

Chris Goff

John Masters

Angelo McRath

Andrew Smith

Ian Tillman

Damon Tribble

Lowell Valiant

Thomas Voigt

William Zinn*

* Section Leader



Photo by Serge Kuzmin

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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 Hughes



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.

Asya Pleskach Scholarship for Young Choral Singers: *The 2017 Winners!*

Asya Pleskach was a 2002 Cordova High School graduate who performed and toured with the Sacramento Master Singers while still in her teens. A talented and promising young vocalist, she had just begun music studies at American River College when a car accident claimed her life at the age of 18. After Asya and her family immigrated to the United States in the mid-1990's,

she began singing in the Bethany Slavic Missionary Church choir and in the Cordova High School Choral program. Asya also spent two summers at the prestigious Young Musicians Program at UC Berkeley and had recently sung in the opera chorus at Capitol Opera Sacramento.

To honor her memory and encourage other young singers, the Sacramento Master Singers established

The Asya Pleskach Scholarship for Young Choral Singers. With our donors' ongoing support, we have been able to expand the annual scholarship program to include singers ages 20-22.

Visit our website for more information about the scholarship and audition information.



Rebecca Mountford



Anna Crumley



Taylor Carnes

CATEGORY I: AGES 14-16

1st place (\$400)
Rebecca Mountford,
John Adams Academy

2nd place: \$250
Alicia McDaniel,
St. Francis HS

3rd place: \$150
Donovan Jasper,
St. Albans Country
Day School

CATEGORY II: AGES 17-19

1st place (\$400)
Anna Crumley,
St. Francis HS

2nd place: \$250
Benjamin Cross,
Davis HS

3rd place: \$150
Kathleen Thorpe,
Granite Bay HS

CATEGORY III: AGES 20-22

1st place (\$400)
Taylor Carnes,
University of the Pacific

2nd place: \$250
Brad Parese,
University of the Pacific

3rd place: \$150
Nicole Donnelly
Cammarota,
American River College



Program Notes

How Can I Keep from Singing?

BY ROBERT WADSWORTH LOWRY; ARRANGED BY KAREN P. THOMAS

SMS audiences are familiar with this text, but this is a fresh arrangement by choral composer and conductor Karen P. Thomas. Thomas serves as the Artistic Director and Conductor of Seattle Pro Musica. She has received state, national and international awards, grants and recognition for her art. Her compositions are regularly performed internationally, and have been praised as "superb work of the utmost sensitivity and beauty."

My life flows on in endless song
Above earth's lamentation,
I hear the real, though far-off hymn
That hails a new creation.
Through all the tumult and the strife
I hear the music ringing,
It sounds an echo in my soul.
How can I keep from singing?

What though the tempest loudly roars,
I hear the truth, it liveth.
What though the darkness round me close,
Songs in the night it giveth.

No storm can shake my inmost calm,
While to the rock I'm clinging.
Since love is lord of heav'n and earth,
How can I keep from singing?

When tyrants tremble as they hear
The bells of freedom ringing,
When friends rejoice both far and near,
How can I keep from singing?
To prison cell and dungeon vile
Our thoughts to them are winging,
When friends by shame are undefiled,
How can I keep from singing?

Three Shakespeare Songs

TEXT BY WILLIAM SHAKESPEARE; MUSIC BY RALPH VAUGHAN WILLIAMS

At the urging of his associate, Cecil Armstrong Gibbs, Vaughan Williams wrote these three songs for use during a National Competitive Festival during the Festival of Britain in 1951. In harmonic elements, they resemble the composer's 6th Symphony written only four years earlier. The first text comes from the scene in which Ariel, a spirit, tells Ferdinand, Prince of Naples, that his father lies 30 feet below the surface of the sea, that his body has been transformed into something valuable related to the sea. In the second poem, Prospero speaks of both life and the play itself. All things, all possessions, even the 'globe' itself [Shakespeare's Globe Theater, in a pun perhaps?] are ephemeral. We are all bound for dust; life begins and ends in sleep. Shakespeare's third poem is the reply from a fairy whom Puck has greeted saying, "How now, spirit? Whither wander you?" The singers are excited to share this song with the audience in Vancouver on our upcoming tour in June.

I. Full Fathom Five

The Tempest, Act I, Sc. 2

Ding dong, bell...
Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;

Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange,

Ding, dong, bell...
Sea-nymphs hourly ring his knell:
Hark! now I hear them
Ding dong, bell...

II. The Cloud-Capp'd Towers

The Tempest, Act IV, Sc. 1

The cloud-capp'd towers,
The gorgeous palaces,
The solemn temples,
The great globe itself shall dissolve,
Yea, all which it inherit shall dissolve,
And, like this insubstantial pageant faded,
And leave not a rack behind:
We are such stuff as dreams are made on,
And our little life is rounded with sleep.

III. Over Hill, Over Dale

A Midsummer Night's Dream, Act II, Sc. 1

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear,
Over hill, over dale,
Thorough bush, thorough brier,
Over hill, over dale.

Voice on the Wind

WORDS & MUSIC BY SARAH QUARTEL

Sarah Quartel is a Canadian composer, arranger, and educator. She is increasingly honored as a guest clinician at musical education and choral events. According to the Canadian Choral Journal, Quartel speaks of "Looking to the impact of geography on Canadian life" and is grateful for the "incredible diversity" and "growth of tremendous relationships with choirs across the country who see their landscapes, homes or even themselves in [her] music". This evocative piece is written for four part women's voices accompanied by a bodhran or hand drum.

I heard a voice on the summer wind,
hoo wah hoo wah hoo
Who she is I can't explain.
hoo wah hoo wah hoo

I heard a voice on the summer wind,
hoo wah hoo wah hoo
Blowing free and blowing wild.
hoo wah hoo wah hoo

I heard a voice on the summer wind, *hoo...*
Strength and spirit in her song, *hoo...*

I heard a voice on the summer wind, *hoo...*
With a song I seem to know, *hoo...*

I heard a voice on the summer wind, *hoo...*
Sounds familiar like my own, *hoo...*

I heard a voice on the summer wind, *hoo...*
Moves me like she knows me well, *oh...*

I am the voice on the summer wind, *hoo...*
I am the voice.
hoo wah hoo wah hoo

Shall I Compare Thee to a Summer's Day?

POEM BY WILLIAM SHAKESPEARE; MUSIC BY DAVID BEDNALL

Bednall's setting of Shakespeare's renowned Sonnet 18 is a testament to his experience as a conductor, organist, and composer. The ever-changing meter modifies the typical flow of the poem, and extends specific phrases (nature's changing course untrimmed) to push the expected rhyme further into the musical motion of the piece. His use of quartal harmony (based on intervals of 4ths) rather than a traditional tertian harmony (based on intervals of 3rds) at specific points widens the aural experience, as the piece rarely settles into a specific tonal center, yet maintains an ease and appeal inherent to the sonnet. The verse "Sometime to hot the eye of heaven shines" begins a canonic chase between the parts—a deviation from the homophonic texture bordering this section. In the last two verses, the choir splits into a double chorus as the poem, and the piece, reach a climax.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake
 the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course,
 untrimm'd;

But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag
 thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Go, Lovely Rose

POEM BY EDMUND WALLER; MUSIC BY Z. RANDALL STROOPE

Go Lovely Rose (1645) is one of the most famous and quoted short verses in all of English literature. The rose is the unifying image, and symbolizes youth, the brevity of beauty, and yearning for companionship.

*The concept of a formal "courtship" period between two people, or the idea of chivalry is not well-imagined today as it was in Waller's 17th century England. Still, the need to be wanted and loved has not changed since time began, even though it is demonstrated in different ways. It is poetry such as *Go, Lovely Rose* that stays our minds—if even for a few fleeting moments—on innocence, purity, and the beauty that exists when two souls are truly connected.*

Go, lovely Rose.
Tell her that wastes her time and me,
[tell her] That she knows now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Rose,
Small is the worth
Of beauty from the light retired:
Bid her come forth, O Rose,
Suffer herself to be admired.

Oh, lovely Rose.
Tell her that's young,
And shuns to have her graces spied,
If thou had sprung
In deserts where no love abides.
O, Rose,
Thou must have uncommended died.

Then die, die that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!

And So I Go On

POEM BY TODD BOSS; MUSIC BY JAKE RUNESTAD

Amidst the joys of love represented in the program, there is loss. Loss is a major part of love, and we have each felt the intense pain and the feeling of being frozen when a love is lost. Todd Boss' profound and simple poem comes to life in Jake Runestad's moving depiction of the conversation between two lovers: one who has passed on, and the other who remains here, without them. Runestad's music compassionately stirs the mix of emotions — mourning, sadness, confusion, comfort, hope — with double choir call and response, lengthy, lyric phrasing, and stark contrasts of unison, consonance, and dissonance.

This piece is particularly significant for members of the Master Singers and other choral musicians of Northern California. The work is written in memory of Germán Aguilar. Germán was a beloved choral musician, and the director of choirs at Delta College in Stockton. His young vibrancy brought great joy to the Delta College community and the other choral communities with whom he worked. His tragic passing in 2014 was a great blow to the choir community at large. In our ongoing mourning process for Germán, we honor him through his passion for this art form.

My lovely one	My lovely one
though you are gone taken from me I cannot leave you I am not free	I am gone taken from you mine in your suffering mine in your joy
I burn in snow and thirst in rain there is no sea that can drown my pain	my snow will kiss you pouring down my love there is no sea that can drown your pain
but you would want me to live and love again	I want you to live and love again
and so I go on	and so I go on
always wherever you are my lovely one	always wherever you are my lovely one

Your feedback is important to us.

The Sacramento Master Singers are interested hearing what you think about our concerts. Please complete the survey on the back pages of the program and drop it off on your way out, or visit the following link to provide your thoughts.

<http://ow.ly/pc4z309ExD6>

I Love You/What a Wonderful World

I LOVE YOU: WORDS & MUSIC BY LARRY NORMAN & RANDY STONEHILL

WHAT A WONDERFUL WORLD: WORDS & MUSIC BY GEORGE DAVID WEISS & BOB THIELE
ARRANGED BY CRAIG HELLA JOHNSON

*Craig Hella Johnson is an American choral conductor, composer, and arranger. He hails from Minnesota, graduating from the St. Olaf College in 1984, went on to Juilliard and received his doctorate in Musical Arts from Yale. He founded the choral group **Conspirare** in 1991, which has subsequently produced over 25 recordings. This arrangement of I Love You/What a Wonderful World is from one of their eight nominations for Grammys, and utilizes a double choir with solo and piano, juxtaposing both songs against each other in a lovely arrangement.*

We can be together now and forever;
I love you, I love you.
And when I'm prayin',
I hear him saying' "I love you, I love you."
People all over the world,
They're opening up,
They're comin' around
And they're sayin'
I love you, I love you, I love you...

I see skies of blue and clouds of white,
Bright, blessed day and dark, sacred night;
And I think to myself,
"What a wonderful world."

The colors of the rainbow, so pretty in the sky,
Are also on the faces
Of the people going by.
I see friends shaking hands,
Saying, "How do you do?"
They're really saying, "I love you."

I hear babies cry, I watch them grown;
They'll learn much than I'll ever know,
And I think to myself,
"What a wonderful world."
I love you, I love you, I love you, I love you...

Jai Ho!

MUSIC BY A. R. RAHMAN; LYRICS BY GULNAR AND TANVI SHAH; ARRANGED BY ETHAN SPERRY

*Jai Ho! was commissioned by film director Danny Boyle to accompany an exuberant, Bollywood-style dance sequence at the end of **Slumdog Millionaire**, his 2008 rags-to-riches tale of star-crossed lovers in Mumbai. The movie won eight Academy Awards, including Best Original Song for Jai Ho! which also won a Grammy. The song's irresistible rhythms, provided by famed Indian composer A.R. Rahman, are further energized by lyricist Gulzar's mix of Hindi, Urdu, Punjabi, and Spanish. American conductor Ethan Sperry created this challenging choral arrangement of Jai Ho! for the Miami University Collegiate Chorale. Don't be surprised if it dances its way into your dreams this evening.*

Dina taka dina taka din dinda dinda

(Hindi)

Aaja aaja jind shamiyaane ke tale
Aaja zari waale neele aasmaane ke tale

Ratti ratti sachchi Maine jaan gawayi hai
Nach Noch koylon pe raat bitaayi hai
Ankhiyon ki neend maine phoonkon se udaa di
Gin gin taarey maine ungli jalayi hai

*Come, come my Life, under the canopy.
Come under the blue brocade sky!*

*lota by iota, I have lost my life. In faith
I've passed this night dancing on coals;
I blew away the sleep that was in my eyes;
I counted the stars 'til my finger burned.*

(Spanish)

Baila Baila!

Ahora conmigo, tu baila para hoy
Por nuestro día de movidas,
Los problemas los que sean
Salud! Baila! Baila!

Dance! Dance!

*Now with me, you dance for today,
For our day of movements.
No matter what problems may be:
Cheers! Dance! Dance!*

(Hindi)

Chakh le, ha chak le, yeh raat shehed hai,
Rakh' le, o dil' hai,
Dil' aakh'ri hadd' hai rakh' le.
Kaala kaala kaajal tera Koi kaala jaadu hai na?

*Taste it, taste it. This night is honey!
Taste it, and keep it;
it's a heart at its final limit.*

You're a dark black, coal-black magic, aren't you?

Dina taka dina taka din dinda dinda

(The singers are grateful to Sufiyan Samnani for his assistance with the Hindi pronunciation)

She Walks in Beauty

POEM BY LORD BYRON; MUSIC BY CONNOR J. KOPPIN

The 19th century poem by George Gordon Byron, 6th Baron Byron, depicts a delicate attempt to capture love in all its simplicity and splendor. His evocative imagery and specificity paint an almost intangible picture of the ever-elusive truth of love.

Connor Koppin's interpretation features male voices and oboe in a "symbiotic" melodic relationship. The reoccurrence of the title phrase using the same melodic material generates cohesion within a piece that often strays from the expected melodic path into more vulnerable vocal territory for the male singers, perhaps to comment on the vulnerability one feels in love. Koppin's composition gives us a glimpse of the great future for this 25 year old who has already had works preformed nationwide including all state choral concerts and Carnegie Hall.

She walks in beauty, like the night
Of cloudless climes and starry sky;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

She walks in beauty.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;

She walks in beauty.

And so on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

She walks in beauty.

How Do I Love Thee?

POEM BY ELIZABETH BARRETT BROWNING; MUSIC BY ERIC NELSON

*The following text of Browning's poem is arguably her best known from the publication **Sonnets from the Portugese**. Although not written for publication, but simply as an emotional release during their courtship, her husband, Robert Browning, insisted her forty four love poems were the "best sequence of English-language sonnets since Shakespeare's time."*

Highly regarded as a clinician, adjudicator, lecturer, and guest conductor, Dr. Nelson has conducted and presented workshops for national conferences, churches, colleges, and universities of renowned prestige. He is a professor at Emory University and artistic director/conductor of the Atlanta Master Chorale.

How do I love thee?
Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach,
When feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level
 of everyday's most quiet need,
By sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with a passion put to use

In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints,
I love thee with the breath,
Smiles, tears, of all my life!
I love thee!
And, if God choose,
I shall but love thee better after death.
How do I love thee?

Let My Love Be Heard

POEM BY ALFRED NOYES; MUSIC BY JAKE RUNESTAD

"Though originally written for Choral Arts Northwest, this work has taken on a new life in light of the atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a member of the CSULB choir who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief, but also a glimmer of light. I am honored that this piece, Let My Love Be Heard, has helped to provide hope in the darkness of our world." ~ Jake Runestad.

Angels, where you soar
Up to God's own light,
Take my own lost bird
On your hearts tonight;

And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.

True Colors

BY BILLY STEINBERG & TOM KELLY; ARRANGED BY MATT BROWN

*True Colors has had tremendous universal appeal—especially in the lesbian, gay, bisexual, transgender, and queer community. It so resonated with her and her audiences, she went on to create the **True Colors Fund** (truecolorsfund.org) to help end homelessness among LGBTQ youth, and help build the **True Colors Residence**, New York's first and only permanent, supportive housing for LGBTQ youth with a history of homelessness.*

You with the sad eyes
Don't be discouraged.
Oh, I realize
It's hard to take courage.
In a world full of people
You can lose sight of it all,
And the darkness there inside you
Makes you feel so small.

But I see your true colors
Shining through.
I see your true colors

And that's why I love you.
So, don't be afraid to let them show.
Your true colors are beautiful,
Like a rainbow.

Show me a smile then,
And don't be unhappy, can't remember
When I last saw you laughing.
If this world makes you crazy
And you've taken all you can bear,
Don't you know you can call me up
Because you know I'll be there.

Rather Be

BY JAMES NAPIER, NICOLE MARSHALL, JACK PATTERSON & GRACE CHATTO
ARRANGED BY MARK A. BRYMER

Originally written/released in 2013 by the English electronic group Clean Bandits, this song became an international hit featured on TV shows such as Glee and American Idol, in TV ads, in a Konami video game, and a celebratory video for Derek Jeter's final MLB season.

We're a thousand miles from comfort,
We have traveled land and sea,
But as long as you are with me,
There's no place I'd rather be.
I would wait forever,
Exalted in the scene,
As long as I am with you,
My heart continues to beat.

With every step we take, Kyoto to The Bay,
Strolling so casually.
We're different and the same,
Give you another name.
Switch up the batteries.

If you gave me a chance I would take it.
It's a shot in the dark, but I'll make it.
Know with all of your heart,
you can't shame me.
When I am with you,
there's no place I'd rather be.

We staked out on a mission
To find our inner peace.
Oh, make it everlasting
So nothing's incomplete.



Thanks to our **Big Day of Giving** donors. Your generosity is inspiring. And thanks to everyone who came to our **Big Day Block Party**. A special shout out to **Katie McCleary** of **916 Ink** for having the vision and pulling the party together, to **Fulcrum Property** for powering our Bad Karaoke booth, to **The Game Room Adventure Cafe Elk Grove** for our fabulous prize, to **FosterHope Sacramento** for loaning us a tent, and to Carol, Caroline, Arek, Andrew, Ian, Chris, Elli, and the other SMS singers who came out to help make it all work.

Susan Baggott
 Diane & Charlie Bamforth
 Carole Barnes
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 Debra Kahan
 Melissa Mandeville

Dennis Mangers & Michael Sestak
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 Lin McNamara
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BIG DAY BLOCK PARTY!



*Photos by
Ian Tillman*

Thanks to all our donors!

Your invaluable support means so much.

Contributions from these generous individuals and businesses help us continue to provide the Sacramento community with world-class choral music at affordable prices. Visit mastersingers.org to learn more about monthly giving, planned giving, and the benefits of corporate sponsorship.

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our dedicated volunteer ushers

technical support

Jennifer Banghart, Terry Haug, Rodney Martin, John McKinney, Johnny Morales, and Tracy Bieberly.

sms photography & videography

Bruce Patt Photography
Serge Kuzmin Videography

sms historian and documentarian

Jon Hanson

program design

Andrew Smith

program printing

Master Color Printing



program notes, writing, and proofing

Celia Buckley, Caroline Firman, Ann Gilbert, Kurtis Kroon, Carol McCormick, Mary Patt, Andrew Smith, and Anthony Tavianini

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.

www.firstumcsac.org

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.

arcadechurchonline.com

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2017 SMS Audience Questionnaire

Name: (Optional) _____

Mailing address: (Optional) _____

Email address: (Optional) _____

- I would like to be added to your mailing list
- I would like to be added to your email list
- I already receive emails/mailers

Please tell us your age.

- Under 18
- 18-34
- 35-49
- 50-69
- 70+

Is this your first Sacramento Master Singers concert?

- Yes
- No

How did you hear about this concert? (Select all that apply)

- From a friend/colleague
- From a current choir member
- I am a former member
- Newspaper (which?) _____
- Poster (where?) _____
- SMS mailer
- Other: _____
- On Facebook
- SMS email
- Internet search
- Website (which?) _____
- Online ad (where?) _____
- Radio (what station?) _____

What motivated you to attend this concert? (Select all that apply)

- To hear familiar music
- To hear new music
- I received the ticket for free
- I received the ticket at a discount
- To hear a friend or family member sing
- To see the conductor
- To see a guest artist
- Other: _____

What portions of this concert did you most enjoy? (Choose two)

- A cappella selections (unaccompanied)
- Traditional choral music
- Modern, jazzy pieces
- Guest artists/instrumentalists
- Sing-along opportunities
- Other: _____

What is most important to you in a concert location? (Rank these 1-6 using each number only once; 1 being most important, 6 being the least important to you)

- ___ Beautiful church atmosphere
- ___ Comfortable seating
- ___ Restrooms
- ___ Downtown location
- ___ Sightlines (easy to see choir)
- ___ Parking (quantity, safety, accessibility)

Continued on reverse. 

How would you rate your satisfaction with the following? (Circle one for each)

	<i>Very Satisfied</i>		<i>Neutral</i>		<i>Very Dissatisfied</i>	
Ticket price	1	2	3	4	5	
Ease of purchasing tickets	1	2	3	4	5	
Music selection	1	2	3	4	5	
Quality of performance	1	2	3	4	5	
Length of performance	1	2	3	4	5	
Program and repertoire notes	1	2	3	4	5	
Announcements and song introductions	1	2	3	4	5	

What type of seating do you prefer?

- Assigned seating General seating

What pieces, composers, or styles of music would you like to hear the Sacramento Master Singers perform at a future concert?

What can the Sacramento Master Singers do to better serve our community, perform outreach, or to make concerts more accessible for our audiences?

Are the Master Singers an important part of the Sacramento community? Why?

Other comments or testimonials?

Thank you for your participation!

Beloved

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