



"We the People With Voices Sing!"

**Saturday
April 25 &
Sunday
April 26, 2015**

**University of St. Thomas
Chapel of St. Thomas Aquinas**
(2115 Summit Ave, St. Paul, MN 55105)

Singers in Accord and Angela Broecker will present a wonderful spring program filled with traditional American tunes by American composers with music from Sacred Harp, Appalachian, and African-American traditions. Highlights will include settings of beloved melodies such as Shenandoah, Amazing Grace, and Down in the River to Pray, accompanied by piano, violin, saxophone, and bluegrass band! Singers in Accord will also welcome ComMUSICation, a community children's choir hosted by St. Paul City School, whose mission is to empower youth with lifelong skills through choir and building community.



CHORAL KALEIDOSCOPE

FIVE YEARS, SIX CONDUCTORS, ONE CHOIR

Good Samaritan United
Methodist Church
5730 Grove Street
Edina, MN 55436

Saturday, Nov. 8, 7:30 PM
Sunday, Nov. 9, 3:00 PM



JD STEELE



JERRY RUBINO



DAVID MENNICKE



JUDY SAGEN



MATTHEW MEHAFFEY



NANCY GRUNDAHL





Singers in Accord is uniquely structured as a singer-led organization, dedicated to enriching lives and building community through the power of choral music. The 50-voice auditioned chorale collaborates with a new conductor, performing artist, or artistic ensemble in each concert, to create distinctive concert experiences for its singers and audience members. Singers in Accord strives to enrich the cultural life of Minnesota communities through outreach, education, and innovative performances. It is a 501(C) (3) nonprofit corporation that does not employ paid staff. Singers in Accord is administrated entirely by volunteers, most of whom are from within the chorale. Because of this, financial support given is tax deductible and goes directly to supporting the chorale's artistic mission and community outreach efforts. For more information on Singers in Accord, please visit: www.singersinaccord.org.



Good Samaritan
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Singers in Accord is proud to be Artists in Residence
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Thank you Dr. Karle Erickson

As we celebrate the first 5 years of making music as Singers in Accord, we'd like to express our deepest gratitude for Dr. Karle Erickson, without whose encouragement and support SIA would not exist. Many of the current singers in SIA sang together in a choral ensemble called World Voices whose mission was to enhance the awareness and deepen the meaning of the cultural, spiritual and religious roots of music from around the world. Karle founded and directed the artistic vision of World Voices from 1996-2009. The choral experience in World Voices was very special and unique, so when the ensemble ended in 2009, many of the singers felt compelled to find a way to continue to sing together. With Karle's encouragement, this group of singers formed a board of directors and assumed leadership of the non-profit corporation, and Singers in Accord was born. While the artistic and organizational model changed, the focus on choral excellence and artistic collaborations did not.

Karle has touched thousands of voices during his distinguished 60-year career, as a college professor, choral director, and clinician, and has been honored with a lifetime achievement award by the Minnesota chapter of the American Choral Directors Association. We are grateful to Karle for his artistic vision and the standard of choral excellence that he instilled in all of us that were fortunate to sing under his baton.

Singers In Accord at the Minnesota ACDA Conference



CHORAL KALEIDOSCOPE

presented by Singers in Accord

With guest conductors: Nancy Grundahl, Matthew Mehaffey,
David Mennicke, Jerry Rubino, Judy Sagen, and J.D. Steele

November 22nd, 2014 at 1:30 p.m.

St. Andrew's Lutheran Church, 900 Stillwater Rd, Mahtomedi, MN 55115

*The concert is open to the public – tickets will be available
at the door for \$10.00.*

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Bill Munson

Pianist / Organist / Singers in Accord Accompanist

Bill Munson is a piano teacher at Faith Music Academy in Forest Lake and accompanist for the Forest Lake Area School District. A Minnesota native, Munson holds a Bachelor of Music in piano performance from the University of Minnesota and a Master of Music in Collaborative Piano from the University of Colorado. Bill has studied piano with Dr. Alexander Braginsky and Professor Robert Spillman and has served as a vocal coach at Metro State College in Denver, Colorado. Bill and his wife, Lisa, and their dogs, Schubert and Chopin, currently live in St. Paul.



Singers In Accord Roster

Soprano 1

Patti Arntz #
 Rachel Farhi
 Jan LeClair ★
 Penny Meier ★
 Schele Smith ★
 Saijen Weihe

Tenor 1

David Braasch
 Patrick O'Keefe
 Joseph Ostlund
 Paul Stever
 Ken Williams ★

Soprano 2

Jennifer Kuskowski
 Brandy Klingel-Gullickson
 Rachel Levy
 Becky Pansch
 Gillian Teoh-Berbee
 Cassidy Wilson

Tenor 2

Mike Atherton
 Glenn Geissinger
 Steve Lommen
 Gerry Mindrum
 Michael Mullins #
 Paul Skavnak
 Bill Munson

Alto 1

Judy Arnstein
 Rachel Christensen
 Gloria Fredkove
 Lisa Munson
 Sheri Williams
 Jennie Schut
 Wendy Zaro-Mullins

Bass 1

Adam Breininger
 Mike Borg ★
 Dan Digre ★
 Sheldon Klukas
 Mike McCann

Alto 2

Etta Bernstein
 Linda Burk
 Monica Degeneffe #
 Rosalie Eldevik
 June Griffin
 Kathie Schneider
 Stephanie Young-Teske

Bass 2

Phil Davis #
 Eric Doucette
 Patrick Faunillan
 Christian Hanninen
 Adam Schlosser
 Joe Shade
 Dana Skoglund

★ SIA Leadership Team
 # Section Leaders



Message from the Chairman of the Board

Singers in Accord begins its sixth season by celebrating our first five years with the people who have made this journey so successful and satisfying – our conductors and you, our audience.

Only in Minnesota, the Land of 10,000 choirs, could a group like Singers in Accord even exist. Here, a group of singers is able to organize themselves into an ensemble and collaborate with such an incredible group of conductors as we have with us today. Through our past collaborations, they have become part of our community as our teachers, our musical mentors, and our friends, as we together explore the rich traditions of choral art.

Likewise our ensemble could not have developed without our loyal audience. You are our friends, family, co-workers, and fellow lovers of choral music, who offer us wonderful support and encouragement as our organization continues to grow and evolve. We are grateful that you are with us today.

We hope you enjoy Choral Kaleidoscope and the rich colors and reflections that you'll experience in this performance.

Dan Digre, Chairman of the Board
Singers in Accord

This activity is made possible by the voters of Minnesota through grants from the Minnesota State Arts Board and the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.



COMMUNITY REFLECTIONS

Conductor: J.D. Steele

Drummer: Joshua Davis Bass: Doug White Piano: Fred Steele

Brazilian Rhyme - That's Why We Sing

Maurice White/arranged by J.D. Steele

Inspired by a month-long trip to Argentina and Brazil by band member Maurice White, "Brazilian Rhyme" is one of the songs on the 1977 *All 'N All* album by the Chicago-based band Earth, Wind & Fire. The album won a Grammy for Best R&B Vocal Performance by a Duo, Group or Chorus in 1978. Earth, Wind & Fire was inducted into the Rock and Roll Hall of Fame in 2000.

He Will See You Through

David Blakely/arranged by J.D. Steele

"He Will See You Through" was written for The Steeles when they were singing as a family growing up in Gary, Indiana. Singers in Accord is the only group that has performed this song other than The Steeles.

If when your faith is very small,
seems no one really cares at all,
or when your heart is heavy from the load you bear;
remember God is on the throne,
He'll never leave you alone.
Trust, have faith in Him, each and every day.
You'll never walk along life's paths alone. No, never.
For He is there and He cares, He will see you through.

Try Real Love

Edwin Hawkins/arranged by J.D. Steele

Edwin Hawkins is a Grammy Award-winning American gospel and R&B musician, pianist, choir master, composer, and arranger living in Oakland, California. He and the Edwin Hawkins Singers are considered to be the originators of the urban contemporary gospel sound.

If you want the world to be a better place to live in,
try real love, try real peace.
Don't put it off. Try the real thing today.
Open up the windows, the windows of heaven.
Pour you out a blessing that you never had.

Dance the Horah!

arranged by Joshua Jacobson

These two songs are forms of the horah, a type of folk dance, brought to Israel from Rumania about one hundred years ago. The horah, a circle dance associated with Israel, actually originated in Eastern Europe.

Hey Harmonika

Alkony

Hey, accordion, play for me
—so every note will vibrate—the
horah that we danced
together in the Galilee.
We shall always remember
the horah that we danced
together in the Galilee.

Mayim, Mayim

Emanuel Amiran

This song is built on the Biblical verse, Isaiah 12:3. It is at once ancient and contemporary, having special meaning to the Jews who returned to the ancient Land of Israel, once again making the desert come alive.

Therefore with joy shall you draw water
From the wells of salvation.

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collaborator bios



J.D. Steele returns to direct Singers in Accord after their wildly successful collaborations in 2011 and 2012 benefitting the Shangilia Youth Choir of Kenya and Partnership Resources Inc. of Minneapolis.

J.D. and his dynamic musical siblings, The Steeles, have been a fixture in the Minnesota music scene since the mid-1980s, touring internationally and garnering countless major music awards and accolades. J.D. began his career singing and arranging jingles for local and national clients, including Kodak and Target. Through the years, J.D. has produced, performed on, and recorded countless albums and has established himself as a sought-after songwriter and composer.

J.D. has been commissioned for 14 musicals for the stage. His latest commissions were at the Guthrie Theater in Minneapolis for Seamus Heaney's "Burial at Thebes" and at the History Theater in St. Paul for "A Civil War Christmas." He has also been honored with a Bush Artist Composer Fellowship.

Working with students is a passion for J.D. He has taught and developed music workshop curricula across the U.S. for K-12 students as well as university music programs. He also currently directs the MacPhail Community Youth Choir (MCYC), bringing together youth in grades 9-12 from throughout the Twin Cities area for music and friendship. The group of energetic young people is open to students of all skill levels and performs many styles of music, including jazz, gospel, pop, and East African. MCYC performed with the Shangilia Youth Choir of Kenya at the Flint Hills International Children's Festival in June of 2010 and most recently was honored to perform at the inauguration of Minnesota Governor Mark Dayton.

For more information on J.D. Steele, please visit www.thesteelismusic.com.

Matthew Mehaffey

is Associate Professor of Music at the University of Minnesota, where he conducts the University Singers and Men's Chorus, and teaches graduate and undergraduate courses in conducting and choral literature. He is also the Artistic Director of the Oratorio Society of Minnesota, a role he assumed in 2008. A native of Pittsburgh, Pennsylvania, Mehaffey holds degrees from Bucknell University (B.M.), Westminster Choir College (M.M.), and the University of Arizona (D.M.A.).



Recent engagements include work with the Washington National Opera, Saint Paul Chamber Orchestra, Minnesota Orchestra, VocalEssence, Minnesota Chorale, and Turner Network Television. Mehaffey has lectured nationally and internationally on the topic of rehearsal technique and is a frequent guest conductor of festival choruses. He is the author of "Choral Ensemble Intonation" and the editor of "Teaching Music Through Performance in Choir," both for GIA Publications. He recently coauthored (with colleague Kathy Romey) a chapter on American choral music for the book "The Cambridge Companion to Choral Music."

Mehaffey also serves as Director of Music at Hamline United Methodist Church in St. Paul. He enjoys golf, baseball, and curling in his spare time. He lives with his wife, Libby, daughters Veda, Collette, and Summer, and their dog, Bettis.



Nancy Grundahl

is the conductor of three choirs in the Minneapolis area: the Angelica Cantanti Concert Choir (youth choir), the Riverside Singers of Augsburg College (women's choir), and the Mayflower Church Adult Choir. Over seventy of her compositions and arrangements for these treble and mixed choirs

have been put into print by such publishers as Santa Barbara, Alliance, Hal Leonard, and Augsburg Fortress and are performed around the country. She is active as an adjudicator, clinician, and guest conductor, and has conducted numerous ACDA honor choirs.

Her work with choirs draws upon her experience as a solo singer and voice teacher. As a soprano soloist, she has appeared in recitals and concerts throughout the area, and has taught voice at St. Olaf College. Her exploration of vocal techniques for beautiful singing is a focus of her teaching and conducting.

collaborator bios



David L. Mennicke is in his 26th year as Director of Choral Studies at Concordia University, St. Paul, where he is also Music Department Chair. During his tenure, the Concordia choirs have

performed at state, regional, and national music conferences and with the Minnesota Orchestra. In 2000, he led Concordia's Christus Chorus at Gaude Mater, the annual international sacred music festival sponsored by the Polish government. In 2004, the group was the choir in residence for Pentecost at the St. Thomas Kirche in Leipzig, Germany. They performed in the 2006 F. Melius Christiansen concerts at Minneapolis' Orchestra Hall along with four other Minnesota Lutheran college choirs. They held a concert/service tour of Ghana in 2008, and performed for the national conference of the College Music Society in 2010. They toured South Korea in 2012, where they had several collaborative concerts and workshops with professional choirs.

Mennicke's degrees are from St. Olaf College and the University of Arizona. He has directed the Senior, Men's, and Youth Choirs at Bethlehem Lutheran Church in Minneapolis since 1996. He just returned from a one-month teaching residency in Bethlehem, Palestine, where he worked with the Dar al-Kalima University music program and led clinics for choirs in Jordan, Israel, and Palestine.

He has been guest conductor/clinician for nearly 300 choral/vocal events, including the 1998 Minnesota All-State Children's Choir and the 2009 Minnesota All-State Men's Choir. A tenor soloist, he was in the Grammy Award-winning Oregon Bach Festival Chorus and is a professional singer in the Minnesota Chorale, the St. Paul Chamber Orchestra Chorus, and the Minnesota Beethoven Festival Chorus. He has choral arrangements and articles published by Concordia, Morningstar, ALCM, Lutheran Forum, Lutheran Quarterly, and AGEHR.



Jerry Rubino is a conductor/teacher/pianist/coach/singer regarded for his diverse musical interests, engaging artistry and passionate enthusiasm for performing arts. Jerry founded and directs VOICES 360, a vocal and instrumental ensemble that

prioritizes the collaborative process of the singer/actor and dancer to present multi-disciplined performances of repertoire including early music, classical music, gospel, pop, and jazz. His groups appear in diverse venues from Macy's to Orchestra Hall.

A native of Philadelphia, he was a charter member of the Philadelphia Singers, attended Curtis Institute as a cellist, and holds degrees in piano, music education, and conducting from Temple University and the University of Minnesota.

Rubino worked for 23 seasons with the Dale Warland Singers, as associate conductor, director of special projects and music education, pianist, singer, and arranger.

In 2007, he was appointed assistant conductor of the St. Paul Chamber Orchestra Chorale, continuing his collaboration with Dale Warland, artistic director.

In 2011, he was appointed Artistic Director of Voices of Experience, a new choral outreach of the Minnesota Chorale and MacPhail School of Music, for seniors 55+ with the mission to foster lifelong learning and community building.

Jerry is in his 26th year as Minister of Music at Spirit of Hope United Methodist Church in Golden Valley, MN, and his conducting and teaching credits include honors choirs in Australia, Taiwan, Hawaii, and Europe; the Los Angeles Master Chorale; the California State Summer Arts Workshops; and the Wesley Balk Institute for the Singer/Actor process. In Minneapolis, he has taught at Northwestern, Augsburg, and Carleton Colleges and recently music directed Nautilus Music Theater touring productions of "A View from Here" and "Alice Unwrapped" and Theatre Latte Da's production of "Company" at the Ordway.

Jerry was named an editor for the Voices of Distinction series with Hal Leonard in 2005, serves as a frequent workshop presenter, and recently released a new Christmas choral collection for Oxford University Press titled "The Sound of an American Christmas." He serves as repertoire and standards chair for worship and church music for the North Central Division of the American Choral Directors Association, is a member of ASCAP, and is requested nationally as a choral clinician, music director, pianist, and adjudicator.

A Song of David.
My field.
At dawn I sowed with tears.
The farmer's prayer is heard.
My field,
Drenched in dew,
Drunk with sunlight,
Bows her stalks before the harvester.
Swiftly, with a grand sweep, the sickle
Is waved on high.

Sim Shalom

Max Janowski

After fleeing Nazi Germany, Max Janowski (1912-1991) began writing a new unique type of Jewish choral music, influenced by the cantorial chant and filled with rich harmonies. His choral work is popular, the melodies having become part of the worship service in a simplified form.

Grant peace, goodness, and blessing,
Favor, kindness, and compassion
Upon us and upon all who are in awe
of You.
Bless us, our Father, all of us as one
With the light of Your countenance.
For by the light of Your countenance,
O LORD, our God, You gave us
a teaching of life and love of kindness,
Righteousness, blessing,
Compassion, life, and peace.
And may it be good in Your sight
To bless Your people Israel,
And all people,
At all times and at every moment
With Your peace.
Blessed are You, O LORD,
the Creator of peace.

Earth Blessing

J. David Moore

Soloist: Penny Meier

May earth's song reach us in our deepest, wildest places.
May it be heard as we move upon her, as we partake of her sustenance.
As we nestle in her waters and grasses.

May we hear the voices of the stones, the winds and waters,
Creatures and plants, above the human chatter.
Softly but not silently, so we can heed them when we must.

May all those who try to conquer earth's powers learn instead from
Compost and humus and take from them humility,
Knowing any force conquered is lost forever to the conqueror.
And at long last, may the earth's protectors
declare victory in a mighty sigh of relief.

May this sigh resound in ocean depths and please all the watery souls.
May whales and wolves rejoice with weird shouts that all is well.
May our grandchildren's grandchildren share legends of when we
Brought about the end of the time of arrogance and waste.
May they toss stones from shores, hearing
Our names echo in the ripples.
So May it Be.

CULTURAL REFLECTIONS

Music of the Jewish People

Conductor: Judy Sagen

Bass: John Anker Percussion: Will Kemperman Clarinet: Bill Henry Cantor: Jennifer Strauss-Klein

Shedemati

Yedidyah Admon

Composed before the establishment of the State of Israel, "Shedemati" reflects the modes and rhythms of the indigenous Middle Eastern music combined with the Russian roots of Admon. The Zionist ideal of connection with the soil is reflected in the words of this beautiful poem.

collaborator bios



Judy Sagen retired from School District 196 of Rosemount, Apple Valley, and Eagan Minnesota in the spring of 2011, after teaching choral music in the district for 37 years. Her most recent position was Director of Choral Activities at Eastview High School in Apple Valley, MN. She received her undergraduate degrees in Music Education and Piano Performance from Drake University, and her Master's Degree from the University of Minnesota.

While teaching in District 196, Judy's Concert Choirs and Women's Choirs were featured performers at both the American Choral Directors Association (ACDA) and Minnesota Music Education Association (MMEA) numerous times. She has served as MN-ACDA President, R&S Chair for Women's Choirs, Metro-East Chair, and has been a presenter at many state and regional conventions. She also held the position of MMEA's Vocal Vice-President and was in charge of All State Choirs. In the summer of 2002, she worked as co-head coordinator of all volunteers for the World Choral Symposium.

Judy is actively involved as a clinician and adjudicator around the tri-state area. She is recognized in Who's Who of American Teachers, and Who's Who of American Women, and was the recipient of The Christopher Randall Award given to an outstanding teacher in District 196. She was named the 2003-04 Minnesota Choral Director of the Year by the MN American Choral Director's Association, and the 2009 MN Music Educator of the Year by the Minnesota Music Education Association. In the spring of 2011, Judy received the District 196 Outstanding Service Award recognizing her 37 years of excellence in teaching. In February of 2013, she was selected to conduct the Minnesota ACDA State 9-10 Honor Choir, and in April of 2013, she was the recipient of the South Suburban Service Award for her dedication and service to the South Suburban Conference.

Since retirement, Judy continues to keep herself busy! She originated and is the Artistic Director of the Minnesota Valley Women's Chorale, a 100-voice Community Women's Choir that performs primarily south of the river. She also worked part time in Music Education at the University of Minnesota during the 2011-12 school year serving as an Instructional Artist in Residence, and continues to work with choral groups, assist with musical productions, and accompany vocalists and choirs throughout the Twin Cities. Summers keep Judy busy being vocal director for The Eagan Community Theater's musical productions.

This past February, Judy accompanied the Eastern Division Elementary Honor Choir under the direction of Angela Broeker in Baltimore, Maryland, and recently was the guest conductor for the St. Paul Public High School Honor Choir Concert held at the Ordway Theater. She also enjoys volunteering her time working with the senior choir, The Torah Tones, at Mt. Zion Temple in St. Paul.

Judy is married to Michael Atherton and they have two children. Judy and Mike adore being grandparents to their grandsons, Eli and Avi, and love spending time with them! "Sam," the dog, holds a special place in the hearts of the entire family!

WELCOMING REFLECTIONS

Conductor: Jerry Rubino

Bass: John Anker Percussion: Will Kemperman

The Star-Spangled Banner

Arr. Jerry Rubino

Tune: "To Anacreon in Heav'n" by John Stafford Smith (mid-1760s)

Poem: Francis Scott Key (1814)

Happy 200th birthday to Francis Scott Key's poem "Defence of Fort M'Henry," written as he watched the bombarding of the American forces at Fort McHenry during the Battle of Baltimore on the night of September 13-14, 1814. More than a century later, the song was adopted as the American national anthem, first by an Executive Order from President Woodrow Wilson in 1916 and then by a Congressional resolution in 1931, signed by President Herbert Hoover. Mr. Rubino's arrangement uses 8-part divisi to expressively paint the lyrics with beauty, passion, and patriotism.

Oh say, can you see,
By the dawn's early light,
What so proudly we hailed,
At the twilight's last gleaming?

Whose broad stripes and bright stars
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?

And the rockets red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.

O say does that star-spangled banner yet wave
O'er the land of the free,
And the home of the brave!

Praise the Name of the Lord

Pavel Chesnokov (1877-1944)

Polyeleos at Matins (Psalms 135:1, 21; 136:1, 26)

Pavel Grigor'evich Chesnokov was the most prolific composer associated with the Moscow Synodal School. He wrote over 500 choral works, over 400 of which are sacred. His choral writing is characterized by a variety of textures and colorful harmony, which he often "spices" with chromaticism. "Praise the Name of the Lord" is taken from All-Night Vigil, opus 44, composed in 1912. This solemn hymn is sung at the Matins portion of the All-Night Vigil service, during which all the lights in the temple are lit and the clergy process to the middle of the church to stand with the people.

EARTH REFLECTIONS

Conductor: Nancy Grundahl

Excerpted from our program "Sing with the Earth," the following pieces embody the spirit of that concert which was both a celebration of nature and a prayer for awareness and hope for the Earth. Songs by these highly respected Minnesota composers were written for three different Minnesota choirs and set to thoughtful poetry by Joan Wolf Prefontaine, "(Wind)," the Tewa Indians "(Song of the Sky Loom)," and Jack Manno "(Earth Blessing)," inspired by the 25th anniversary of the first Earth Day.

Wind

Carolyn Jennings

You are the root and the tree
and the spirit of the tree.
You threaten the nests of sparrow hawks
as well as the nest of sparrows.
Larger than our combined breath,
you illustrate yourself
with whitecaps and dust storms,
hurricanes and blizzards.
You are also the whisper
that we do not hear
as we fetch and drone
in our fast, accustomed orbits.
Dream bringer, cloud chaser,
shaper of the earth we stand on,
teach us to heed slight ripples
from zephyr or stone.
Teach us to listen
when there is nothing to be heard.

Song of the Sky Loom

Kenneth Jennings

Oh, our Mother the Earth, oh, our Father the Sky,
Your children are we, and with tired backs
We bring you the gifts that you love.
Then weave for us a garment of brightness;
May the warp be the white light of evening,
May the fringes be the falling rain,
May the border be the standing rainbow.
Thus weave for us a garment of brightness
That we may walk fittingly where birds sing,
That we may walk fittingly where grass is green,
Oh, our Mother the Earth, oh, our Father the Sky.

Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold;
and the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers,
and queens thy nursing mothers.

Coronation Anthems - George F Handel (1685 - 1759)

One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalizing of George Frideric Handel and others." Handel's first commission as a naturalized British citizen was to write the music for the coronation later that year. The four anthems Handel composed for the coronation of King George II and Queen Caroline on 11 October 1727 have never lacked popular favour. They were repeatedly performed at concerts and festivals during his life and since, and he incorporated substantial parts of them, with little change except to the words, in several oratorios, notably "Esther" and "Deborah". (Incidentally, two of them were performed at the opening concert of Oxford's Holywell Music Room in 1748).

Their success may have contributed to the popular image of Handel as a grandiloquent composer demanding huge forces of voices and instruments – the more the better – the figure stigmatized by Berlioz as a barrel of pork and beer! In fact Handel always matched his music to the occasion and the building for which it was written, and no occasion could be grander than a coronation. His ceremonial style in these anthems differs from his music for theatre in much the same way as the Fireworks Music, designed for performance outdoors, differs from the instrumental concerti. It is wholly extroverted in tone, dealing in masses and broad contrasts rather than delicate colour: he was not going to waste finer points of detail on the reverberant spaces of The Abbey.

"My Heart is Inditing" is an adapted and abridged text using verses from Psalms 45 and Isaiah 49, and is a coronation text that Purcell had set for the service in 1685. In 1727 it was sung late in the service when Queen Caroline was crowned, and throughout Handel's setting are references in the words that are relevant to a queen. The music is characterized by a more refined and genteel air than the other anthems, and this would have been appropriate for the queen's coronation too. The opening of the first movement, rather than a blazing trumpet fanfare, is a triple time Andante and the first section is typically performed by the soloists (originally 2 singers on each part to balance with the large orchestra) before the full choir enters. [The full choir will perform the entire first movement in this performance.] The second section, again an elegant Andante, features a charming walking bass line in the orchestra, and the melody begins with a long note followed by a jaunty dotted rhythm, matching the words "Kings' daughters". The third movement is yet again an Andante that maintains the air of grace and femininity until the laughing dotted rhythm appears on the words "and the King shall have pleasure". Handel saves his Allegro until last, and the orchestra begins the final movement with a dazzling virtuoso ritornello before the choir enters with all the ceremonial pomp of the other anthems.

Program note provided by Aylesbury Choral Society - <http://www.aylesburychoral.org.uk/>

Hvalite imia Ghospodne,
hvalite, rabi Ghospoda. Alliluya.
Blagosloven Ghospod ot Siona,
zhiviy vo Iyerusalime. Alliluya.
Ispovedaytesia Ghospodevi, yako blag,
yako v vek milost Yego. Alliluya.
Ispovedaytesia Bogu Nebesnomu,
yako v vek milost Yego. Alliluya.

Praise the name of the Lord;
praise the Lord, O you His servants. Alleluia.
Blessed be the Lord from Zion,
He who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord, for He is good,
for his mercy endures forever. Alleluia.
O give thanks unto the God of Heaven,
for His mercy endures forever. Alleluia

If Music be the Food of Love

David C. Dickau (b.1953)

Text by Henry Heveningham (1651-1700)

In "If Music Be The Food Of Love," Heveningham's text first quotes Orsino's lines from Shakespeare's *Twelfth Night*: "If music be the food of love, play on." Dr. David Dickau's arrangement was co-commissioned as a special project of the Minnesota Music Educators Association and the American Choral Directors Association of Minnesota in 2001. Dr. Dickau is a choral conductor and composer residing in Mankato, Minnesota. His arrangement is clearly written in a romantic style, with flexible tempo and dynamics, and asks for a full palate of tonal colors in response to the text.

If music be the food of love,
Sing on till I am filled with joy;
For then my list'ning soul you move
With pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere
Pleasures invade both eye and ear
So fierce the transports are, they wound,
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

It's a Grand Night for Singing / State Fair

Richard Rodgers/arr. Jerry Rubino

"It's a Grand Night for Singing" ends the first act of the movie-musical *State Fair*, written by Richard Rodgers and Oscar Hammerstien II in 1945. Mr. Rubino's arrangement was originally written for the Dale Warland Singers in 1985. Its celebratory and joyful spirit is a perfect fit to conclude our "Welcoming Reflections" set!

It's a grand night for singing,
The moon is flying high,
And somewhere a bird
Who is bound he'll be heard,
Is throwing his heart at the sky!
It's a grand night for singing,
The stars are bright above.
The earth is a-glow
And, to add to the show,
I think I am falling in love!
Falling, falling in love!

Maybe it's more than the moon,
Maybe it's more than the birds,
Maybe it's more than the sight of the night,
And a light too lovely for words!
Maybe it's more than the earth,
Shiny and silvery blue,
Maybe the reason I'm feeling this way
Has something to do with you!

SPIRITUAL REFLECTIONS

Conductor: David Mennicke

I Am the Light of the World

David Mennicke

The texts of this piece are 'light' passages from throughout the Bible. The dance-like refrain of this piece seeks to reveal the Light of Christ. The verses are for the women, men, and full choir respectively. At the end of the piece, the chorale "In Thee is Gladness" is superimposed on the refrain, imbuing a spirit of joy to the Light.

"I am the light of the world; who follows me will not walk in darkness.

I am the light of the world, but they will have the light of life."

Rise, shine; for your light has come; God's glory is risen upon you.

True light that enlightens all has come into the world.

God is light; in him there is no darkness at all.

Walk in the light, as he is in the light.

"You are the light of the world, the light that cannot be hidden.

Let your light shine to glorify your Father."

In thee is gladness amid all sadness, Jesus sunshine of my heart!

Blow Ye the Trumpet

Kirke Mechem

This piece comes from Mechem's opera on the abolitionist John Brown. The apocalyptic text is from Brown's favorite hymn and looks ahead to the sweet world in heaven after death. Mechem wrote his own melody for the hymn text. His accompaniment uses rising and descending parallel chords (a technique called "horn fifths") to create a mellow brass-like harmony.

Blow ye the trumpet, blow.
Sweet is Thy work, my God, my King.
I'll praise my Maker with all my breath.
O happy the one who hears.
Why should we start, and fear to die,
With songs and honors sounding loud?
Ah, lovely appearance of death.

Lord, Listen to Your Children

Ken Medema, arr. Jack Schrader

Ken Medema is an American Gospel musician. This piece falls in a spiritual-based style, alternating a mellow refrain invoking God's Spirit with soul-filled verses describing what will happen when that Spirit comes. Swept up in the Spirit, we finish with a powerful climax to send us away, hopefully with good spirits!

Lord, listen to your children praying,

Lord send your Spirit in this place;

Lord, listen to your children praying,

Send us love, send us power, send us grace.

Something's gonna happen like the world has never known,

When the people of the Lord get down to pray;

A door's gonna swing open and the walls come a-tumbling down,

When the people of the Lord get down to pray.

You're gonna know it, when the Lord stretches out His hand,

And the people of the Lord get down to pray;

There's gonna be a brand new song of victory in this land,

When the people of the Lord get down to pray.

CELEBRATORY REFLECTIONS

Conductor: Matthew Mehaffey

Violins: Maureen Nilsen & Alastair Brown Viola: Lynda Bradley-Cacco,
Cello: Adrianna O'Brien Double Bass: Mark Kausch

Four Coronation Anthems / IV. My Heart is Inditing

G. F. Handel / Vocal Score – Klavierauszug

Psalm 45: 1, 10, 12 & Isaiah 49: 23

My heart is inditing of a good matter;

I speak of the things which I have made unto the King.