



singers in
ACCORD.

Choral Ensemble

with guest conductor Stephanie Trump

Sound of Song

*Exploring the inspiration of singing
on the human spirit & the impact of
sound & song on the soul.*

Sat., Nov. 12, 2022 - 7:30 pm

Hamline Church - 1514 Englewood Ave., St. Paul

Sun., Nov. 13, 2022 - 4:00 pm

Westminster Hall - 1200 Marquette Ave., Minneapolis

Tickets available at the door
www.singersinaccord.org



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 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. 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.

Singer Roster

Sopranos

Patti Arntz +
 Susannah Eckberg
 Stephanie Eckhoff
 Janine Gagnon
 Jan LeClair
 Penny Meier
 Laurie Meyers
 Becky Pansch
 Melani Schwartz
 Schele Smith
 Hana Trump
 Sarah Weyers

Altos

Sarah Harris
 Cierra Buckner
 Linda Burk
 Jessie Clausen
 Monica Degeneffe +
 Rosalie Eldevik
 Meghan Gilpin
 Diane Hilscher
 Jennie Schut
 Madeline Smoot
 Stephanie Sulzbach
 Stephanie Young-Teske

Tenors

Jamie Anderson
 Michael Atherton
 Mark Eckhoff
 Ryan Ecklund
 Scott Flancher
 Isaiah Hollman
 Hunter Illsley
 Jay Johnson
 Matthew Keranen
 Jordan Kleist
 Jim Norquist
 Ken Williams +

Basses

Mark Countryman
 Dan Digre +
 David Erickson
 Daniel Gebur
 Neil Goldsmith
 John Hatlestad
 Michael Karlsrud
 Wayne Peterson
 Jonah Snyder
 Dylen Wetteland
 Scott Witebsky
 + *Section Leader*

Janet Scovill, Accompanist



Janet Scovill is a freelance accompanist in the Twin Cities area. She has accompanied musicals, operas, recitals, concerts, private lessons and everything in between. She has participated in Schubert Club, NATS, and Thursday Musical contests. Mrs. Scovill was formerly a staff accompanist at UNWSP. She enjoys her collaborations with directors and groups of all ages and experience levels.

In Memoriam: Wendy Zaro-Mullins



Singers in Accord is deeply saddened by the recent passing of our dear friend, former SIA singer, and vocal coach Wendy Zaro-Mullins. Wendy was a larger than life personality with a voice and heart of gold. She will be deeply missed by so many whose lives she touched.

"Where words fail, music speaks." -- Hans Christian Andersen

Collaborating Conductor, **Stephanie Trump, M.A.**



Stephanie Trump is the Director of Choirs at Robbinsdale Armstrong High School in Plymouth, MN and is Adjunct Professor of Music at the University of Northwestern, St. Paul where she conducts the Amata Women's Chorale and teaches music education coursework. Her teaching career has involved work at all levels of vocal development.

Her choirs have performed at several national, regional, and state conventions, funded numerous choral commissions, and performed with many notable international conductors and choirs. She has presented sessions for MMEA, ACDA-MN, and NCACDA.

Stephanie has served on boards for the Minnesota Arts Consortium, MMEA, Region 6AA, the Minnesota State High School League, and ACDA. Her work with ACDA includes serving as a District Chair, Co-Chair of the 2010 NCACDA Women's Honor Choir and the Honor Choir Coordinator for the 2018 Central/North Central ACDA Convention. Additionally, she was elected as Choral Vice President of MMEA where she coordinated the three Minnesota All-State Choirs, and is currently serving as the President of Minnesota ACDA. Mrs. Trump has served as the National MENC Choral Mentor and was featured in an MPR Broadcast on choral music in Minnesota. In 2022 she was the recipient of the NFHS Minnesota Music Educator Award.

Stephanie Trump continues to mentor student teachers and teachers new to the profession. She is an active clinician and guest conductor. Mrs. Trump earned her BA degree in Vocal Performance and Music Education from Augsburg College and an MA degree in Music Education from the University of Hawai'i.

**"Of all the musical instruments, the human voice is the most beautiful, for it is made by God."
-- Shusha Guppy**



Concert Program Notes ~ Stephanie Trump

An exploration of the inspiration of singing on the human spirit and the impact of sound and song on the human soul.

Since Jake Runestad wrote *A Silence Haunts Me*, I have had the opportunity to hear the piece performed by a number of ensembles. Every time I hear it, I am deeply moved not only by the creative beauty of Runestad's work but also by the profound depth of Beethoven's grievous loss. When Singers In Accord asked me to be a collaborating conductor, I knew that this was the piece that would serve as the foundation of this program.

Though Runestad's work serves as the core of this program, the comprehensive programmatic theme explores the impact of sound through song. Singing is a specific endeavor that transforms the ordinary use of our voice, its quality, character, tone, and timbre, and creates an extraordinary instrument, one that is deeply personal, unique, and used with a deep vulnerability.

These songs explore the concept of sound, the development of singing, and represent ways in which our voices can be used. The benefits of singing can be readily stated by those who engage in its practice. This content fills volumes of literature, poetry, and research. Through this journey, I began to consider the depth of our loss should we no longer be able to sing, similar to the reality that Beethoven experienced in the loss of his ability to hear. What would truly be the impact in our lives? If there was to be no more singing, would it be missed?

I am grateful to Singers in Accord for entrusting me with this season's repertoire and deeply humbled by this opportunity. It is my hope that this music and its messaging has provided inspiration for all who have generously invested in this journey and all who hear these works.

Sound of Song - Part 1

"Some days there won't be a song in your heart. Sing anyway." -- Emory Austin

Musicks Empire

Lloyd Pfautsch

Poet Andrew Marvell envisions to depict the creation of the cosmos. However, instead of adhering to purely Christian imagery, he chooses to describe the creation of the world in musical terms. -- Ian Irachet

First was the World as one great Cymbal made,
Where Jarring Windes to infant Nature plaid.
All Musick was a solitary sound,
To hollow Rocks and murm'ring Fountains bound.

Jubal first made the wilder Notes agree;
And Jubal tun'd Musicks Jubilee:
He call'd the Ecchoes from their sullen Cell,
And built the Organs City where they dwell.

Each sought a consort in that lovely place;
And Virgin Trebles wed the manly Base.
From whence the Progeny of numbers new
Into harmonious Colonies withdrew.

Some to the Lute, some to the Viol went,
And others chose the Cornet eloquent.
These practising the Wind, and those the Wire,
To sing Men's Triumphs, or in Heaven's quire.

Then Musick, the Mosaique of the Air,
Did of all these a Solemn noise prepare:
With which She gain'd the Empire of the Ear,
Including all between the Earth and Sphear.

Victorious Sounds! yet here your Homage do
Unto a gentler Conqueror then you;
Who though He flies the Musick of his praise,
Would with you Heavens Hallelujahs raise.

-- Andrew Marvell (1621-1678)

Muusika

Pärt Uusberg

Uusberg takes this older Estonian text and weaves a mysterious and hauntingly beautiful piece that ebbs and flows in quiet wonderings.

Somewhere the original harmony must exist,
Hidden somewhere in the vast wilds.
In Earth's mighty firmament,
in the far reaches of swirling galaxies,
in sunshine,
in a little flower, in the song of a forest,
in the music of a mother's voice,

Or in teardrops -
Somewhere, immortality endures,
And the original harmony will be found.
How else could it have formed
In human hearts -
Music?

-- Juhan Liiv (1864-1913)

Always Singing

Dale Warland

In this lovely piece, Warland paraphrases a letter from an old farmhand recounting the utter joy and pleasure he had found in singing.

There was such a lot of singing and this was my pleasure, too.

The boys all sang in the field, and at night we all sang.
The chapels were full of singing.

It was singing, singing all the time.
I have had pleasure.
I have had singing.

-- Ronald Blythe

Sound of Song - Part 2

"The vibrations on the air are the breath of God speaking to man's soul. Music is the language of God."

-- Ludwig Van Beethoven

A Silence Haunts Me

Jake Runestad

Introduction by Scott Flancher

This work is based on a letter written by Beethoven that is equal parts medical history (including Beethoven's first admission to his brothers that he was going deaf), last will and testament, suicide note, letter of forgiveness and prayer of hope. Runestad sets the poetry with an intense, emotional directness and uses some of Beethoven's own musical ideas to provide context. Stitched into the work are hints at familiar themes from *Moonlight Sonata*, the 3rd, 6th, and 9th Symphonies, and *Creatures of Prometheus*, but they are, in Runestad's words, "filtered through a hazy, frustrated, and defeated state of being." Program note by Dr. Jonathan Talberg

A Silence Haunts Me

after Beethoven's Heiligenstadt Testament
by Todd Boss

Hear me brothers I have a confess i on pa i nful to
make S i x years I have endured a curse that deepens every
day They say that soon I 'll cease to hear the very
mus i c of my soul What should be the sense most perfect
i n me fa i ls me shames me taunts me

A s i lence haunts me They ask me Do you
hear the shepherd s i ng i ng faroff soft They ask
me Do you hear a d i stant flut i ng danc i ng
joyously aloft No I th i nk so No I th i nk so No
God am I Prometheus ex i led i n cha i ns for g i ft i ng

humank i nd my f i re Take my feel i ng Take my
s i ght Take my w i ngs m i dfl i ght but let me hear
the sear i ng roar of a i r before I score the ground Why S i lence
i s God 's reply and so I beg me take
my l i fe when lo I hear a grace and feel a r i ng i ng

i n me after all So now as leaves of autumn fall I
make my mark and s i gn my name and turn aga i n to
touch my flame of mus i c to the world a broken man as best
I can As ever Faithfully Yours A bell A bell
Hear me and be well

Music Down In My Soul (African-American Spiritual)

Moses Hogan

Hogan takes the 19th century spiritual "Over My Head" and adds a call and response typical of the genre, with chords favoring rhythmic blues.

I hear music in the air.

I can feel it in the air.

There must be a God somewhere.

Over my head, I hear music in the air.

Over my head, I hear singing in the air.

I got this music down in my soul;

and it fills my heart with the joy of the Lord!

I've got it joy, everlasting!

I've got it peace, everlasting!

I've got it love, everlasting!

Oh yes, I've got love in my heart.

Oh yes, I've got peace in my soul.

Oh yes, I've got joy in my heart; joy today!

Do you love the Lord? I love the Lord!

I got joy! I got peace! I got love! In my soul!

Bonse Aba (Traditional Zambian Song)

arr. Andrew Fischer

Soloist: Ken Williams

Djembe: Janine Gagnon

This sacred Bembe text is a Christian song of celebration that is popular throughout Zambia. The English translation is similar to John 1:12 and is intended to convey the broad sentiment of the piece.

All who sing have the right to be called the children of God.

Sound of Song - Part 3

"Celebration of the Human Voice — When it is genuine, when it is born of the need to speak, no one can stop the human voice. When denied a mouth, it speaks with the hands or the eyes, or the pores, or anything at all. Because every single one of us has something to say to the others, something that deserves to be celebrated or forgiven by others." — Eduardo Galeano

Voice on the Wind

Sarah Quartel

Soloist: Madeline Smoot

Drum: Ken Williams

Quartel's own text provides a sense of ancient winds and empowerment with the women's voices singing of the realization that they themselves are the elusive voice for which they have been searching.

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

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

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

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

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

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

I am the voice on the summer wind,
Strong and sure where e'er I stand.
I am the voice.

Make Them Hear You (From *Ragtime*)

Jeff Funk

Soloist: Sarah Harris

Based on the novel by E.L. Doctrow, the musical *Ragtime* follows three diverse families in pursuit of the American dream in the "melting pot" of New York at the turn of the 20th century. This song appears in a climactic moment near the show's end to spur people to use their voices to achieve justice over using violence.

Go out and tell our story. Let it echo far and wide.
Make them hear you. Make them hear you.
How justice was our battle and how justice was denied.
Make them hear you. Make them hear you.

Go out and tell the story to your daughters and your sons.
Make them hear you. Make them hear you.
And tell them, in our struggle, we were not the only ones.
Make them hear you. Make them hear you.

And say to those who blame us for the way we chose to fight
that sometimes there are battles that are more than black and white.
And I could not put down my sword when justice was my right.
Make them hear you.

Your sword can be a sermon or the power of the pen.
Teach ev'ry child to raise his voice and then, my brother, then
will justice be demanded by ten million righteous men.
Make them hear you. Make them hear you.

Dravidian Dithyramb

Victor Paranjoti

The Dravidian Dithyramb embodies traces of ragas from the Carnatic music of South India, but it also bears an astonishing resemblance to the tarana - a form of Hindustani classical music which uses Persian and Arabic phonemes as nonsense syllables. Dravidian usually refers to the languages and races of South India, as distinct from Aryan which usually defines the linguistic and racial group to the north. Dithyramb is a Greek term for a wild, passionate Hymn.

"We sing because we can't speak anymore." -- Kristen Chenoweth

The Awakening

Joseph Martin

Our final piece takes snippets from many of the selections you have heard during the concert, in both motif and text, and asks what the world would be without music. Bereft of praise and alleluias, we fall silent - but we can't stay that way. Music can never die, but must live!

I dreamed a dream,
A silent dream of a land not far away.
Where no bird sang, no steeples rang
and teardrops fell like rain.

I dreamed a dream,
A silent dream of a land so filled with pride
that ev'ry song, both weak and strong,
withered and died.

I dreamed a dream,
No alleluia, not one hosanna,
no song of love, no lullaby.
And no choir sang to change the world.

I dreamed a dream,
No pipers played; no dancers twirled.
A silent dream.
Silent.

Awake! Awake!
Awake, awake, my soul, and sing!
The time for praise has come.
The silence of the night has passed;
a new day has begun.

Let music never die in me!
Forever let my spirit sing!
Wherever emptiness is found,
let there be joy and glorious sound.

Let all our voices join as one to praise
the Giver of the song.
Awake! Awake!
Let music live!

"How wonderful is the human voice! It is indeed the organ of the soul. The intellect of man is enthroned visibly on his forehead and in his eye. and the heart of man is written on his countenance, but the soul, the soul reveals itself in the voice only." -- Henry Wadsworth Longfellow



Bling to Sing!

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Contact **Sheri Williams** for more information:
sheri.williams@singersinaccord.org

Costume jewelry
Silver necklaces & bracelets
Sterling silver
trinkets/utensils
Earrings
(gold/silver/gemstone)
Watches (nonworking OK)
Rings & brooches

Donated items are taken to consignment or salvaged for cash to support the mission of Singers in Accord.

Cufflinks
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Broken or tarnished chains
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Donations received in last 24 months



Singers in Accord welcomes guest conductor, Shekela Wanyama

May 6 & 7, 2023



Join us in May for a joyful springtime celebration of music! The centerpiece of these performances will be *Serenade to Music*, by Ralph Vaughan Williams and include a variety of selections around the theme, including jazz, non-western music and psalm settings.



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