



BRAHMS: EIN DEUTSCHES REQUIEM

Saturday, March 9, 2013 @ 8:00 PM

Sunday, March 10, 2013 @ 3:00 PM

ST. FRANCIS OF ASSISI

26th and K Streets, Sacramento, CA

DR. RALPH HUGHES | artistic director & conductor

TINA HARRIS | assistant conductor

HEIDI VAN REGENMORTER | accompanist

JOSEPH SILMARO | guest accompanist

JESSICA SIENA | guest soprano

**Earth Song**

FRANK TICHELI

**i thank You God for most
this amazing day**

ERIC WHITACRE

Eva, Cranstoun, Pat Pagendarm,
Mia Watts, soloists**How Can I Keep From Singing?**

ARR. LARRY SHACKLEY

Justin Vaughn, soloist

**The Road Home, Prospect Tune
from Southern Harmony, 1835**

STEPHEN PAULUS

Pat Pagendarm, soloist

Non Nobis, Domine

ROSEPHANYE POWELL

Laudamus Te from Mass in C minor

WOLFGANG AMADEUS MOZART

Jessica Siena, guest soprano

Ein Deutesches Requiem**(German Requiem, Op 45)**

JOHANNES BRAHMS

- I. Selig sind, die da Leid tragen
- II. Denn alles Fleisch, es ist wie Gras
- III. Herr, lehre doch mich
Justin Vaughn, soloist

INTERMISSION

Ein Deutesches Requiem (continued)

- IV. Wie lieblich sind Deine Wohnungen
- V. Ihr habt nun Traurigkeit
Jessica Siena, soprano
- VI. Denn wir haben hie keine bleibende Statt
Thomas Voigt, soloist
- VII. Selig sind die Toten

I Will Sing Hallelujah

KEN MEDEMA

Thomas Voigt, soloist

Perla Warren

This concert is dedicated to the memory of Perla Warren. Mrs. Warren was graduated from the University of the Philippines Conservatory of Music in 1957 with highest honors and a degree in Piano Performance. In the United States she earned degrees in Music History and Literature, and in Choral Conducting from the Jordan Conservatory of Music, Butler University.

In 1974, she entered the faculty of American River College as a choral conductor, voice teacher and piano instructor. She was the conductor of both the American River College Chamber Singers (a classical repertoire ensemble) and the American River College Jazz Choir. In addition to her college choirs she acted as the interim Chorus Master of the Sacramento Symphony Orchestra from 1992 to 1993. She was actively sought as a conductor, clinician and adjudicator in jazz, chamber, and concert choir festivals, music conferences and workshops throughout the United States. She conducted all-state honor choirs in local, state, and national arenas. She managed choral workshops at several universities and music conferences throughout the United States and the Philippines. Mrs. Warren debuted at Carnegie Hall in May of 1994, conducting massed choirs and the Annapolis Chamber Orchestra in a performance of Gabriel Fauré's *Requiem*.

Over the years, Perla received innumerable honors. In 1984, the students and faculty at American River College bestowed upon Mrs. Warren the prestigious Instructor of the Year Award. In 1989, she was chosen for the college's most prestigious faculty award — the American River College Patron's Chair. In 1991, the Music Educator's National Convention honored her with the Eunice Skinner Award as Outstanding Choral Director of California. The California Music Educator's Association Capitol Section chose her as one of the outstanding music educators in 1994. In 2001 Perla Warren was selected by past presidents of the California American Choral Director's Association to receive the Howard S. Swan Award for her lifetime achievement as a conductor.



*Perla Warren and beloved husband
of 51 years, Dr. Jean Warren*

Mrs. Warren involved herself in community organizations as varied as the Junior Music Sponsors, the American Association of University Women, Mu Phi Epsilon (a professional music sorority), the Sacramento Catholic Organizations, the Sacramento Symphony League, the Sacramento Community Concert Association, and the Sacramento Medical Auxiliary. She served in many different roles such as lecturer, guest conductor, music advisor, pianist, committee woman, and chairwoman.

Perla Warren, you touched us, you transformed us, and you are missed in a profound way.





soprano

Emily Burr
 Eva Cranstoun
 Jenny Guemmer*
 Tina Harrist
 Jennifer Helm
 Debbie Hill
 Suzanna Hoye
 Julie Jenness
 Elizabeth Johnston
 Amber Lidskin
 Pat Pagendarm
 Nancy Sheperd
 Mia Watts

alto

Nancy Balenzano*
 Celia Buckley
 Lucy Bunch
 Katharine Hall
 Laurie Hanschu
 Carol Horner*
 Elizabeth Johnson
 Debra Kahan
 Laura Lofgren
 Carol McCormick
 Mary Patt
 Haruko Sakakibara

tenor

Jon Eric Hill
 Steve Hill
 Byron Jackson
 Kurtis Kroon
 David Manea
 Paul Miller
 Kevin Mirsepassi
 Justin Pratt
 Dave Segura
 Joseph Silmaro
 Andrew Smith
 David Temme*
 Justin Vaughn
 Chris Webster

bass

David Aagaard
 Keith Atwater
 Chris Dainard
 Derek Giovanni
 Chris Goff
 David Kasperik
 Jeff Schulz
 Jon Sorensen
 Mark Thomas
 Thomas Voigt
 Mark Watkins
 William Zinn*

† Assistant Conductor * Section Leader



artistic director

Dr. Ralph Hughes

assistant conductor

Tina Harris

accompanist

Heidi Van Regenmorter

guest accompanist

Joseph Silmaro

arranger

Clifford Shockney

board of directors

William Zinn, president

Elizabeth Johnston,
 vice president

Katharine Hall,
 secretary

Stephen Hill, treasurer

Carol Horner,
 choral liaison

business manager

Julie Jenness

Heidi Van Regenmorter

Heidi Van Regenmorter has been active as an accompanist, solo performer, and educator for over thirty years. Heidi studied piano with Phyllis Tieck, Dr. Richard Carpenter at California State University Sacramento. She



earned her Bachelor of Arts Degree in music (piano performance) in 1984 from CSU Stanislaus where she studied piano and harpsichord with Sylvia Ghiglieri, and organ with Steven C. Grubb. Wind instruments are another of Heidi's talents, and she played clarinet in the CSU Stanislaus Symphonic Band and alto saxophone in the CSU Stanislaus Jazz Band.

After teaching piano lessons privately for many years, Heidi began teaching all levels of piano classes as an adjunct music professor at American River College in 1996. She has worked with Dr. Ralph Hughes as the ARC Choir accompanist since 1991. Heidi has served as an organist for many churches and ensembles in Sacramento and Modesto. She has been the organist/pianist at Northminster Presbyterian Church since 1987 and is a member of the American Guild of Organists.

Accompanying is Heidi's passion. She enjoys the challenge of reading the minds of conductors and soloists and the requisite non-verbal communication that yields a good performance. She has worked with countless soloists and ensembles in the Sacramento region including the CSU Stanislaus Concert Chorale, the Camellia Symphony, and the River City Chorale. And now she enjoys playing piano and organ as the accompanist for the Sacramento Master Singers.

Joseph Silmaro

Joseph received his Bachelor of Music in Piano Performance in June 2010 from California State University Stanislaus where he studied with Dr. Stephen Thomas. He now serves as Director of Music and Worship Arts at First United Methodist Church and is Cantor/Organist at Holy Rosary Church in Woodland.



Joseph does freelance accompanying for local high schools and for both the CSU Sacramento and UC Davis music departments. Some of his latest gigs include the CSUS Opera Studio's performances of Mozart's *La Finta Giardiniera* and Yuba City College's performances of *Sweeney Todd: The Demon Barber of Fleet Street*.

Joseph previously worked as the Performing Arts Assistant for Antelope High School, Accompanist for the University Choir at CSUS under Dr. Donald Kendrick, and tenor section leader for the Blessed Sacrament Cathedral Choir under Rex Rallanka. He currently studies organ with Mr. Rallanka.

Joseph lives with his wife in Davis, and swims with the Davis Aquatic Masters. He is currently taking prerequisite courses for Nursing.

Jessica Siena

The Los Angeles Times hailed Jessica Siena as "...extravagantly gifted..." Her portrayal of *Marie* in New York City Opera's National tour of Donizetti's *La Fille du Régiment* earned her critical acclaim throughout the country. At the Brubeck Festival Dave Brubeck accompanied Ms. Siena as she sang the role of *Dora* in Mr. Brubeck's operatic suite, *Cannery Row*. Ms. Siena was a national finalist in the Metropolitan Opera National Council Auditions, a finalist in the Loren Zachary Vocal Competition, and the first place winner in the Palm Springs Opera Guild Vocal Competition.

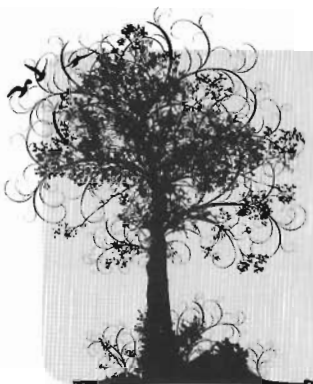
Ms. Siena has performed as a soloist with the Sacramento Choral Society, the Fresno Philharmonic, at Music in the Mountains, with University of the Pacific's Symphony Orchestra, at the Bear Valley Music Festival, and with the Stockton Symphony. Her other engagements were as the soprano soloist in Mendelssohn's *Elijah*, Bach's *Magnificat* and Schubert's *Mass* with the Stockton Chorale, and Shostakovich's *Seven Songs for Soprano, Violin, Cello and Piano* with the New Pacific Trio.

Since debuting with Stockton Opera Association as *Rosina* in *The Barber of Seville*, Ms. Siena has gone on to sing the roles of *Donna Anna*, *Musetta*, and *Nedda* with that company. She is looking forward to making her debut with the Modesto Symphony Orchestra this May as the soprano soloist in Carl Orff's *Carmina Burana*.

Ms. Siena lives in Stockton with her husband, Daniel Ebbers, Associate Professor of Voice at University of the Pacific, and their nine-year-old son, Nicholas. She is thrilled to be making her debut with the Sacramento Master Singers.



GUEST ARTIST



BE SURE TO JOIN THE SACRAMENTO MASTER SINGERS
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Sondheim!

A CHORAL CELEBRATION

Saturday, May 18, 8:00 PM | Sunday, May 19, 3:00 PM
First United Methodist Church | 21st & J Streets

Earth Song

FRANK TICHELI

Frank Ticheli serves as Professor of Music Composition at University of Southern California. His music has been described by the Los Angeles Times critic as "optimistic and thoughtful," and so it seems a fitting start to our program focusing on songs of comfort.

Sing, Be, Live, See...

This dark stormy hour,
The wind, it stirs.
The scorched earth
cries out in vain:

O war and power,
You blind and blur.
The torn heart
cries out in pain.

But music and singing
Have been my refuge,
And music and singing
Shall be my light.

A light of song
Shining strong: Alleluia!
Through darkness, pain and strife, I'll
Sing, Be, Live, See...

Peace.

**i thank You God for most
this amazing day**

ERIC WHITACRE

Eric Whitacre is one of the most prominent names in choral music today, with a distinctive and immediately recognizable musical language built on tonal clusters and unconventional chord progressions (a style he has referred to with self-deprecating humor as his "oven mitt technique," as if playing the white keys of the piano with mitts on). Whitacre discovered e. e. cummings' i thank You God for most this amazing day and was instantly and profoundly moved, and he has maintained a very special relationship with the poem ever since: "I say this poem to myself every morning before I wake up, actually before I open my eyes, I have a little ritual that I've done since I learned it..." —from the Polyphony Cloudburst liner notes

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any-lifted from the no
of all nothing-human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

How Can I Keep From Singing?

ARR. LARRY SHACKLEY

For the Master Singers' 20th anniversary a few years ago I invited Larry Shackley (who was a fellow student of mine during my doctoral studies at the University of South Carolina) to arrange this beloved tune. Originally composed by American hymn writer and professor of literature Robert Wadsworth Lowry (1826-1899), I feel that Shackley's arrangement will become a well-loved interpretation, as it intertwines the piano and voices, beautifully capturing both the joy and the power of the poem. —Ralph Hughes

My life flows on in endless song
Above earth's lamentations.
I hear the sweet, though far-off hymn
That hails a new creation.
Above the tumult and the strife
I hear the music ringing!
It sounds an echo to 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 that rock I'm clinging.
Since God is Lord of heav'n and earth,
How can I keep from singing?

When tyrants tremble, sick with fear,
And hear their death-knell ringing,
When friends rejoice both far and near,
How can I keep from singing?
In prison cell and dungeon vile,
Our thoughts to them are winging;
When friends by shame are undefiled,
How can I keep from singing?

I lift my eyes, the cloud grows thin;
I see the blue above it;
And day by day this pathway smooths
Since first I learned to loved it.
A heav'nly peace restores my soul,
A fountain ever springing,
All things are mine since I am loved,
How can I keep from singing?

The Road Home, *Prospect Tune* from *Southern Harmony, 1835*

STEPHEN PAULUS

The words for Paulus' adaptation of this early-American hymn tune were written by the distinguished English professor and poet, Michael Dennis Browne. We hope the message of the poem is meaningful to both young and old—"There is no such beauty as where you belong."

Tell me, where is the road
I can call my own,
That I left, that I lost
So long ago?
All these years I have wandered,
Oh when will I know
There's a way, there's a road
That will lead me home?

After wind, after rain,
When the dark is done,
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home.

Rise up, follow me,
Come away, is the call,
With the love in your heart
As the only song;
There is no such beauty
As where you belong;
Rise up, follow me,
I will lead you home.

Non Nobis Domine

ROSEPHANYE POWELL

Dr. Rosephanye Powell serves as a professor of voice at Auburn University, Alabama. She is hailed as one of America's finest choral composers. The brief Latin text of Non Nobis originates from Psalm 115, and Dr. Powell infuses that text with driving rhythms and an exhilarating interplay between the voices.

Non nobis, non nobis, Domine
Sed nomini tuo da gloriam.

*Not to us, not to us, O Lord,
But to thy name give glory.*

Laudamus Te from *Mass in C minor*

WOLFGANG AMADEUS MOZART

There were two works by Mozart that remained only partially completed at the time of his death—the Mass in C Minor and Requiem. We can be thankful that Mozart had completed the Gloria of the Mass, including the Laudamus Te section which will feature our guest soloist, Jessica Siena.

Laudámus te,
benedícimus te,
adorámus te,
glorificámus te.

*We praise you,
we bless you,
we adore you,
we glorify you.*

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STEINWAY & SONS

Ein Deutes Requiem (German Requiem, Op 45)

JOHANNES BRAHMS (1833-1897)

The Brahms German Requiem is often referred to as a "human" requiem because it is concerned with comforting the living rather than the spiritual destiny of the dead. Brahms chose his texts carefully to achieve this message. Unlike other familiar requiems such as those by Mozart and Faure, Brahms does not base his text on the Catholic mass. As a Lutheran, Brahms was expected to find his own truth and meaning in the biblical texts – and indeed he has. He draws from more than 10 different books of both the Hebrew and Christian scriptures, often using multiple sources in the same movement, or editing particular verses to achieve his purpose.

Brahms focuses on four primary themes: the bleak reality of the transience of human life; the need for comfort; the hope of ultimate happy resolution; and the reward for effort. He addresses both the individual process of grief, and the shared human experience of death and loss. Throughout the movements he contrasts the sadness and loss of death with the ultimate joy of God's love and promise.

The first movement addresses the grieved: blessed are ("selig sind") those who mourn. He alternates themes of sadness with joy; "those who go out weeping in tears reap shouts of joy." Brahms reminds us that the time of grieving does pass and that ultimately joy shall return.

In the second movement the texts considers the transient nature of our existence: In a dirge – like melody the singers tell us "All flesh is like the grass ... The grass withers..." The mood then shifts to a glorious fugue expressing the hope of everlasting joy and gladness when "sorrow and sighing shall flee away."

Brahms uses the voice of a solo baritone in the third movement to express the personal sense of the transient nature of life "Lord let me know my end... let me know how fleeting my life is." He shifts again to comforting message, "but the souls of the righteous are in the hand of God, and no torment will ever touch them."



In movement four, Brahms moves away from alternating between sadness and joy with the comfort of a lilting waltz: "how lovely is your dwelling place, O Lord of hosts!" This movement is familiar for many church choirs.

The fifth movement represents a very personal connection to Brahms' mother who died about three years before the publication of the requiem. The solo soprano offers a mother's love and support to those who grieve when she sings "as a mother comforts her child, so I will comfort you".

The solo baritone returns for the sixth movement where we hear the familiar text from 1st Corinthians also used by Handel in the Messiah "where O death is your victory? Where O death is your sting?" Again Brahms uses a fugue to express God's glory and power.

Finally we return to familiar words from the first movement "selig sind" (blessed are) but here Brahms focuses on the dead (die Toten) rather than "those who mourn". Using the words from the book of Revelation he closes by recognizing that in a life well led, the memory goes on: "blessed are the dead, they will rest from their labors for their deeds follow them."

Brahms' carefully crafted text and beautifully composed music come together in a powerful expression of the sorrow and the joy of human existence. For audience members who share his belief in a loving God, the requiem can be a reassuring and comforting work. But Brahms did not conceive of this work as offering a religious message, and the message is accessible to all who listen. In this work he achieves musical expression of the power of the life force to overcome death, and the possibility for each of us to work through our grief and loss, to accept our transience and live life to its fullness. [Lucy Bunch] (reference: Musgrave, Michael. Brahms: A German Requiem; Cambridge Music Handbooks: 1976)

I.*Matthäus 5,4*

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Psalm 126,5,6

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

II.*1. Petrus 1, 24*

Denn alles Fleisch, es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

Jakobus 5, 7

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfangen den Morgenregen und Abendregen.
So seid geduldig.

1. Petrus 1, 24. 25

Denn alles Fleisch, es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
Aber des Herren Wort bleibt in Ewigkeit.

Jesaja 35, 10

Die Erlöseten des Herrn werden wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude,
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

I.*Matthew 5:4*

Blessed are those who mourn
for they will be comforted.

Psalm 126 5:6

May those who sow in tears
reap with shouts of joy.
Those who go out weeping,
bearing the seed for sowing,
shall come home with shouts of joys,
carrying their sheaves.

II.*1 Peter 1:24*

All flesh is like grass
and all its glory
like the flower of grass.
The grass withers
and the flower falls.

James 5:7

Be patient, therefore beloved,
until the coming of the Lord.
The farmer waits
for the precious crop from the earth,
being patient with it
until it receives the early and late rains.
Be ye patient.

1 Peter 1:24-25

All flesh is like grass
and all its glory
like the flower of grass.
The grass withers
and the flower falls.
But the word of the Lord endures forever.

Isaiah 35:10

And the ransomed of the Lord shall return,
and come to Zion with singing;
everlasting joy
shall be upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

III.*Psalm 39, 5-8*

Herr, lehre doch mich,
 daß ein Ende mit mir haben muß.
 und mein Leben ein Ziel hat,
 und ich davon muß.
 Siehe, meine Tage sind
 einer Hand breit vor Dir,
 und mein Leben ist wie nichts vor Dir.
 Ach wie gar nichts sind alle Menschen,
 die doch so sicher leben.
 Sie gehen daher wie ein Schemen
 und machen ihnen viel vergebliche Unruhe;
 sie sammeln und wissen nicht,
 wer es kriegen wird.
 Nun Herr, wes soll ich mich trösten?
 Ich hoffe auf Dich.

Weisheit Salomos 3, 1

Der Gerechten Seelen sind in Gottes Hand
 und keine Qual rühret sie an.

IV.*Psalm 84, 2.3.5*

Wie lieblich sind Deine Wohnungen,
 Herr Zebaoth!
 Meine Seele verlanget und sehnet sich
 nach den Vorhöfen des Herrn;
 Mein Leib und Seele freuen sich
 in dem lebendigen Gott.
 Wohl denen, die in Deinem Hause wohnen,
 die loben Dich immerdar.

V.*Johannes 16, 22*

Ihr habt nun Traurigkeit;
 aber ich will euch wiedersehen,
 und euer Herz soll sich freuen,
 und eure Freude soll niemand von euch nehmen.

Jesaja 66, 13

Ich will euch trösten,
 wie einen seine Mutter tröstet.

Jesus Sirach 51, 35

Sehet mich an: Ich habe eine kleine Zeit
 Mühe und Arbeit gehabt
 und habe großen Trost gefunden.

III.*Psalm 39:4-7*

Lord, let me know my end
 and what is the measure of my days;
 let me know how fleeting my life is.

You have made my days a few handbreadths,
 and my lifetime is as nothing in your sight.

Surely everyone stands as a mere breath.
 Surely everyone goes about like a shadow.
 Surely for nothing they are in turmoil;
 they heap up and do not know
 who will gather.

And now, O Lord, what do I wait for?
 My hope is with you.

Wisdom of Solomon 3:1

But the souls of the righteous are in the hand of God,
 and no torment will ever touch them.

IV.*Psalm 84: 1, 2, 4*

How lovely is Your dwelling place,
 O Lord of hosts!
 My soul longs, indeed it faints
 for the courts of the Lord;
 my heart and my soul sing for joy
 to the living God.
 Happy are those who live in Your house,
 ever singing Your praise.

V.*John 16:22*

So you have pain now;
 but I will see you again,
 and your hearts will rejoice,
 and no one will take your joy from you.

Isaiah 66: 13

As a mother comforts her child,
 so I will comfort you.

Ecclesiasticus (Sirach) 51:27

See with your own eyes
 that I have labored but little
 and found for myself much serenity.

VI.*Hebräer 13, 14*

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

1 Korinther 15, 51.52.54.55

Siehe, ich sage Euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen unverweslich;
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort,
das geschrieben steht.
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Offenbarung Johannis 4, 11

Herr, Du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn Du hast alle Dinge erschaffen,
und durch Deinen Willen haben sie das Wesen
und sind geschaffen.

VII.*Offenbarung Johannis 14, 13*

Selig sind die Toten,
die in dem Herrn sterben, von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

VI.*Hebrews 13:14*

For here we have no lasting city,
but we are looking for the city that is to come.

1st Corinthians 15: 51, 52, 54, 55

Listen, I will tell you a mystery!
We will not all die,
but we will all be changed,
in a moment, in the twinkling of any eye
at the last trumpet.
For the trumpet will sound
and the dead will be raised imperishable,
and we will be changed.
Then the saying that is written
will be fulfilled.
Death has been swallowed up in victory.
Where, O death, is your sting?
Where, O Hell, is your victory?

Revelation 4:11

You are worthy, our Lord and God,
to receive glory and honor and power
for you created all things,
and by your will they existed
and were created.

VII.*Revelation 14:13*

Blessed are the dead
who from now on die in the Lord.
Yes, says the Spirit,
they will rest from their labors
for their deeds follow them.



I Will Sing Hallelujah

KEN MEDEMA

Ken Medema is a composer and singer who has been performing for more than thirty years. His lyrics provide social commentary on a range of themes such as justice, hunger, poverty, and charity. "When my mind grows weary and my flesh grows old, I will sing hallelujah, I will sing" seems a fitting conclusion to our program. We will keep on singin' 'til our story's told.

When the days grow tedious and nights grow cold,
I will sing hallelujah, I will sing;
When my mind grown weary and my flesh grows old,
I will sing hallelujah, I will sing.
I will sing, I will sing, like a bird upon the wing,
I will keep on singin' 'till my story's told,
I will sing hallelujah, I will sing!

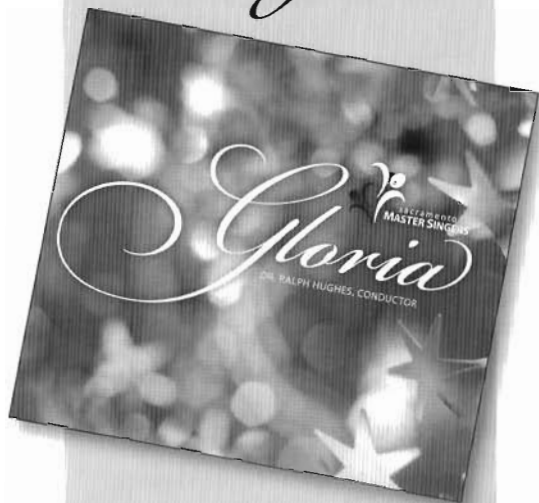
When the road is rugged and I'm far from home,
I will sing hallelujah, I will sing.
When I look for answers and they will not come,
I will sing hallelujah, I will sing.
I will sing, I will sing, until death has lost it's sting;
I will keep on singing' in the darkness and the gloom,
I will sing hallelujah, 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, 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.

When the days grow tedious and nights grow cold,
I will sing hallelujah, I will sing;
When my mind grown weary and my flesh grows old,
I will sing hallelujah, I will sing.
I will sing, I will sing, like a bird upon the wing,
I will keep on singin' 'till my storie's told,
I will sing hallelujah, I will sing glory, glory,
I will sing hallelujah, I will sing all the story,
I will sing hallelujah, I will sing.

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Tonight's performance is greatly enhanced by the use of the two Steinway 7' grand pianos. We are indebted to **Chris Hepp, Thomas Masi, and Sherman Clay, Roseville** (Steinway's dealer for the greater-Sacramento region).



We are indebted to **Rod Gideons** and **Sacramento Opera** for the use of equipment for supertitles. You can find them on the web at www.sacopera.org.



Special thanks to **St. Francis of Assisi Church** and **Joe Prassa** for the use of their beautiful sanctuary and facilities.

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