

THE SUMMER SINGERS

hope

Dr. Russell Adrian, Artistic Director
25th Season | 2021

A NOTE FROM THE DIRECTOR

Welcome to *Hope*, presented by The Summer Singers as our 25th season!

The Summer Singers was founded in 1986 under the direction of Grant Norum with a group of 12 singers who prepared a concert given to family and friends. In the early years the group sang every other summer due to the time and expense it took Grant to organize the ensemble. After not meeting last summer due to COVID-19, I know how exciting and important it must have felt to the singers to get back together and make music again. Therefore, it is not surprising that it was the singers who carried on The Summer Singers tradition following Grant's passing in 2002. While almost everything has changed within our organization since our first season, the spirit cultivated around the joy of singing a cappella music at its finest remains at the heart of our mission.

It feels surreal to be making music together again in the wake of a world-wide pandemic. Technology has allowed our society to make and share music in creative ways during the past 16 months, but there is nothing that can replace the sheer joy of being engulfed by the lush harmonies and textures of a live performance. For many of you as audience members, this could be the first indoor concert that you have attended for more than a year! Therefore, I look forward to sharing the first half of music with you filled with optimism and joy.

We also acknowledge the grief that our communities have dealt with through this pandemic. The emotional burden has been as challenging as the loss of loved ones or ability to make ends meet financially. These struggles have brought to the surface underlying cultural and racial tension that created awareness for some but more division for others. The progression of music in the second half speaks to this struggle, mourning our loss and recognizing that real change starts from within ourselves. Together we can gain hope for the future of an unclouded day.

I am deeply thankful to the members of The Summer Singers and to those behind the scenes who work to bring a cappella music into our community by taking the music, but not ourselves, too seriously. Whether you are a first time listener or a seasoned sustaining member, I hope that our concert provides a refreshing dose of inspiring music to brighten your summer day.

Sincerely,

A handwritten signature in black ink that reads "Russell Adrian". The signature is written in a cursive, flowing style.

Russell Adrian, Artistic Director

hope

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Light

Enrico Miaroma (b. 1962)

Text: Rabindranatah Tagore (1861-1941)

Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!
Ah, the light dances, my darling, at the center of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.
The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.
The light is shattered into gold on every cloud, my darling, and it scatters gems in profusion.
Mirth spreads from leaf to leaf, my darling, and gladness without measure. The heaven's river has drowned its banks and the joy is abroad.

Enrico Miaroma notes that *Light* was composed in 2017 on the day after Easter, in a serene and peaceful atmosphere in his home in the Italian Alps. "The morning's golden light coming from the windows surrounded me while composing this piece." The text is by Rabindranath Tagore, a 19th-century native of Calcutta whose poetic songs were viewed as spiritual and mercurial. Tagore was a polymath not only in the arts as a poet, composer and painter, but was also a social reformer and philosopher. He won the Nobel Prize for Literature in 1913, the first time it was given to an Indian.

Miaroma was born in Trento, Italy. His focus has been on piano, choral music, conducting, pedagogy and composition. He has attended the Chigiana Academy, The Romanini Foundation and the Festival delle Nazioni, studying under notable composers Franco Donatoni, Salvatore Sciarrino and Ennio Morricone. When not composing, he can be found performing as a pianist or serving as a choral conductor. He has won multiple choral competitions throughout Italy. He currently teaches at the Conservatory of Trento.

Alleluia

Elaine Hagenberg

Text: St. Augustine (354-430)

All shall be Amen and Alleluia.
We shall rest and we shall see.
We shall see and we shall know.
We shall know and we shall love.
Behold our end which is no end.

This joyous and rhythmic a cappella setting of St. Augustine's text in a buoyant 7/8 meter is brimming with vitality and energy. The contrasting middle section offers expansive lines and lush harmonies which propel the music into exciting key changes and a climactic ending.

Augustine of Hippo, known more today as St. Augustine, was a bishop, theologian and philosopher. Considered one of the Early Church Fathers by Roman Catholic tradition, two of his major works were *The City of God* and *Confessions*, which are still studied and taught to this day.

Elaine Hagenberg has been composing for over two decades, with more than 50 commissioned works and a backlog of over a dozen pieces ahead of her this year (more than one commission is from Minnesota and Wisconsin). She has composed for the American Choral Directors Association, professional choirs, colleges and universities, community choirs, high schools, and churches. A graduate of Drake University, Hagenberg currently resides in Iowa with her family.

Sing, my Child

Kylen Glassmann, soprano
Peder Flaten, tenor
Brandon McKinnon, percussion

Sarah Quartel (b. 1982)

Sing for the promise in each new morning.
Sing for the hope in a new day dawning.
All around is beauty bright!
Wake in the morning and sing, my child.

Dance in the joy of the day unfolding.
Dance as you work and dance as you're learning.
All around is beauty bright!
Take in the day and dance, my child.

But when troubles come and worry is
all that can be found,
Gather your strength and hear your voice.
Sing, my child.

Laugh in the cool and the fresh of the evening.
Laugh in your triumph and laugh in succeeding.
All around is beauty bright!
Rest in the evening and laugh, my child.

Peace in the stillness and dark of the night.
Peace in the dreams of your silent delights.
All around is beauty bright!
Sleep in the night and peace my child.

But when troubles come and worry is
all that can be found,
Gather your strength and hear your voice.
Sing, my child. Dance, my child. Laugh, my child.
Peace, my child.

Sing, my Child sets a joyful text celebrating the beauty found all around us in everyday life. Characterized by tight harmonies and a dynamic percussion line, the buoyant 7/8 meter of the opening drives the piece forward. Lush harmonies color the hymn-like B section as the text evolves into a call for strength despite the troubles that may come. And that is a message which is appropriate for children of any age, and any gender.

Sarah Quartel, a Canadian composer and educator, is known for her fresh and exciting approach to choral music. Deeply inspired by the life-changing relationships that can occur while making choral music, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience. Her works are performed by choirs across the world, and she has been commissioned by groups including the American Choral Directors Association, the National Children's Chorus of the United States of America, and New Dublin Voices.

Heavenly Home

Jessi McKinnon, mezzo-soprano

Arr. Shawn Kirchner (b.1970)

I. Hallelujah

Music by William Walker (b.1835)
Text by Charles Wesley (b.1759)

And let this feeble body fail,
And let it faint, or die.
My soul shall quit this mournful vale,
And soar to worlds on high.

And I'll sing hallelujah and you'll sing hallelujah,
And we'll all sing hallelujah when we arrive at home.

O what are all my sufferings here,
If, Lord, thou count me meet,
With that enraptured host to appear.
And worship at thy feet!

Give joy or grief, give ease or pain,
Take life or friends away,
But let me find them all again,
In that eternal day.

II. Angel Band

Music by William Bradbury (b. 1862)
Text by Jefferson Hascall (b. 1860)

The latest sun is sinking fast,
My race is almost run;
My strongest trials now are past,
My triumph is begun.
Oh, come, angel band,

Come and around me stand;
Oh, bear me away on your snow white wings.
To my immortal home.
I know I'm near the holy ranks
Of friends and kindred dear—

I've brushed the dew on Jordan's banks,
The crossing must be near.
I've almost gained my heav'nly home,
My spirit loudly sings;
The holy ones, behold, they come!
I hear the noise of wings

III. Unclouded Day

Music and Text by Rev. J.K. Alwood (1828-1909)

Oh, they tell me of a home far beyond the skies,
Oh, they tell me of a home far away;
Oh, they tell me of a home where no storm clouds rise,
Oh, they tell me of an unclouded day.

Oh, the land of cloudless day,
Oh, the land of an unclouded sky,
Oh, they tell me of a home where no storm clouds rise,
Oh, they tell me of an unclouded day.
Oh, they tell me of a home where my friends have gone,
Oh, they tell me of that land far away,
Where the tree of life in eternal bloom,
Sheds its fragrance through the unclouded day.

Oh, they tell me of a King in His beauty there,
And they tell me that mine eyes shall behold,
Where He sits on the throne that is whiter than snow,
In the city that is made of gold.

Few composers and arrangers can render the breadth of American folk music the way Shawn Kirchner does in his 13-minute trilogy of songs that make up *Heavenly Home*. His ingenious weaving of newly composed material into traditional songs from the 19th century creates an exciting and refreshing glimpse into the American folk music tradition.

The first movement, *Hallelujah*, opens with a lilting, dance-like melody sung by the upper voices. This simple beginning quickly expands and takes off on a journey that effortlessly connects homophonic refrains with polyphonic verses. The music continually grows and expands, gaining momentum as dozens of “hallelujahs” dance, twist, and spin throughout the ever expanding texture, and gradually leading us all to arrive—exactly as the text says - at home.

Angel Band tells a story of finding peace after a long, arduous journey. Beginning with a single voice, the melody takes the lead throughout the piece and is joined by rich harmonies, countermelodies, and sparkling descants that culminate into a lush and emotional arrangement that encompasses a full four-octave range of the choir.

Exemplifying boundless joy and exuberance, *Unclouded Day* bursts out of the gate much like horses at the race track. Kirchner's adept ability to fuse text and melody truly shines as both the poetry and music work together to celebrate enduring the long, dark night and arriving at the joyous Unclouded Day. This movement pulls out all the stops by using expansive harmonies, bluegrass vocal style, counterpoint and fugue to create a fervent and bright final movement of the cycle.

INTERMISSION

Hymn to the Eternal Flame

Rachel Farhi, soprano

Stephen Paulus (1949-2014)

text: Michael Dennis Browne

Every face is in you, every voice, every sorrow in you.
Every pity, every love, every memory, woven into fire.
Every breath is in you, every cry, every longing in you.
Every singing, every hope, every healing, woven into fire.
Every heart is in you, every tongue, every trembling in you,
Every blessing, every soul, every shining, woven into fire.

We start the second half of our concert in a quiet, reflective space. The oratorio *To Be Certain of the Dawn* (2005), from which this piece is drawn, was commissioned by the rector of the Basilica of Saint Mary, Minneapolis, and was intended to be a gift to the Jewish community. It came as a commemoration of the 60th anniversary of the freeing of Holocaust survivors and to help teach an important lesson: The prevention of future genocide is in the hands of today's children. *Hymn to the Eternal Flame* specifically acts as a tribute to the approximately 1.5 million Jewish children who were murdered during the Holocaust and is based on the children's memorial at Yad Vashem in Jerusalem.

Stephen Paulus was an American composer of classical music who made his home in Minnesota. Paulus passed away in October 2014 from complications of a stroke, but his music continues to be frequently performed and his works are treasured by Minnesota musicians particularly. The Summer Singers have performed his *The Road Home* multiple times, most recently in 2013.

Eternal Hope

Stacey V. Gibbs and Richard Burchard (b. 1960)

text: Existimo enim (Romans: 18:21)

How Long? (Traditional spiritual)

Existimo enim quod non sunt condignae passiones hujus temporis ad futuram gloriam, quae revelabitur in nobis, quia et ipsa creatura liberabitur a servitute corruptionis in libertatem gloriae filiorum Dei.

For I consider that the sufferings of this present time are not worth comparing with the glory that is to be revealed to us, that the creation itself will be set free from its bondage to corruption and obtain the freedom of the glory of the children of God.

Oh how long? Lordy, won' you tell me how long?
How long, oh Lord, de clouds dey look like rain,
Oh how long, de sun draws water from my veins.
Yes Lord, I prayed an' prayed when my life was young,
How come my race so hard, yes, so hard to run?
Ease my despair, Lordy, I'm in your care. How long, how long?
Show me, tell me, how long?
Yes my Lord, when will I be free?
Oh Lord, my weary soul cries, "Oh Freedom!"
Lord, give me freedom, oh Lord, give me freedom,
Tell me Lord, how long?

Considered to be the reigning king of spiritual arrangers, Stacey Gibbs joined forces with Richard Burchard, who is known for his adroit writing of motet music, to create this double choir piece. It premiered at the 2017 ACDA National Conference in Minneapolis as a part of the Bruce Roger Series.

Thanks to this joint effort, the final product is one that seamlessly blends styles and traditions in a way that distinctively features beautiful melodies, poignant harmonies, and the power of a double choir. What starts with a serene motet sung in Latin soon turns a corner, unfolding into a lament that begs to know long we must endure the pain of the world. The music then opens into a dynamic double choir format, which masterfully blends the two traditions into one powerful sound in a profound polyphonic display. The double choirs reunite briefly in a glorious ending full of power and emotion.

Rest In Power

Joshua Shank (b. 1980)
Text: Thích Nhất Hạnh (b. 1926)

Promise me,
promise me this day,
promise me now,
while the sun is overhead exactly at the zenith,
promise me:

Even as they strike you down
with a mountain of hatred and violence;
even as they step on you and crush you like a worm,
remember, brother, remember: humanity is not our enemy.

The only thing worthy of you is compassion invincible, limitless, unconditional.
Hatred will never let you face the beast in humanity.

One day, when you face this beast alone,
with your courage intact, your eyes kind, untroubled
(even as no one sees them),
out of your smile will bloom a flower.
And those who love you
will behold you
across ten thousand worlds of birth and dying.

Alone again
I will go on with bent head,
knowing that love has become eternal.
On the long, rough road,
the sun and the moon
will continue to shine.

Joshua Shank composed *Rest In Power* in 2003 but it draws on a text that is even more powerful today. Thích Nhất Hạnh, a Vietnamese Buddhist monk who turns 95 this fall, was nominated by Martin Luther King Jr. for the Nobel Peace Prize in 1967.

Shank himself said, “In setting the text I tried to stay out of the way and create a piece of music that sounded as if the choir were just reading the poem itself, with the music manifesting in the air between them and the listener.” And the text, from Nhất Hạnh’s poem “Recommendation,” really does take center stage, with Shank making good use of unison singing to drive that home. In addition, the choir sings homophonically almost exclusively throughout the piece.

Shank is a favorite among members of The Summer Singers, having had more than one piece commissioned by the choir, including the centerpiece of the 20th season of TSS, “This is why we sing.” That piece is available on the CD of the same name.

Let My Love Be Heard

Jake Runestad (b. 1986)
Text: Alfred Noyes (1880-1958)

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.

Jake Runestad has said that he found the text for this piece in a poetry collection which his grandfather gave him, and that he has never seen it published elsewhere. This work was given a new life after the Paris terror attacks of 2015 when Cal State Long Beach student Nohemi Gonzalez was among those killed. Cal State conductor Jonathan Talberg led his singers in a performance of the piece during her memorial service and recorded it. Runestad's website notes that it was shared in her memory, 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 ... has helped to provide hope in the darkness of our world."

This piece was previously sung in 2019, and returns this year at a time where millions are grieving loved ones lost to the COVID-19 pandemic.

Originally from Rockford, Illinois, now based in Minneapolis, Runestad studied extensively with acclaimed composer Libby Larsen for his undergraduate work at Winona State. He also obtained a master's degree in composition from the Peabody Conservatory at Johns Hopkins, studying with Pulitzer Prize-winning composer Kevin Puts. Runestad's music has won numerous awards, and he has worked with choirs of all types around the world. The Summer Singers also performed Runestad's work in 2015 (*I Will Lift Mine Eyes*) and 2017 (*Alleluia*), while *We Can Mend the Sky*, performed in 2016, appears on The Summer Singers' most recent CD: *Stand In That River*.

Hope

Ysaÿe M. Barnwell

Molly Tengwall, soprano

If we want hope to survive in this world today,
then every day we've got to pray on.
... walk on, work on, move on, march on, teach on, sing on.

Hope can be a hard thing to hold on to, especially in trying times. What artists like Barnwell have done across the expanse of human history is to capture the ephemeral truths of our experience and embody them in those timeless forms that feel closest to impossible to express, like music. Comfort and yearning, loss and triumph, concepts that feel diametrically opposed yet are ones so many of us and our communities walked with every day over the past year. Hope has perhaps been the essential concept of our most recent time. Barnwell speaks to this in the gradual layering of this piece, eventually blossoming into a nine-part culmination.

A 34-year member of Sweet Honey in the Rock, the highly acclaimed ensemble, Dr. Ysaÿe Maria Barnwell has spent much of her time working as a master teacher and a choral clinician in African American cultural performance, when she is not performing herself. She is also an actress whose credits include voice-over narration for film, video and radio productions including the NPR documentary *W.C. Handy's Blues* and the film *Beloved*. She has been a commissioned composer for projects from *Sesame Street* to *The King's Singers*.

My Soul Is a River

Ben Allaway (b. 1958)
Text: based on Amos 5:24

My soul is a river windin' through a weary land.
"Let justice roll, roll down like waters, righteousness like a mighty stream."
Washin' o'er a thirsty land.
My soul is a river, your soul is a river,
Join up down the river, fill a mighty ocean with peace.

Written in honor of Martin Luther King Jr.'s 75th birthday, *My Soul Is a River* takes the text of King's favorite scripture and expands upon it to form a worthy tribute to the slain civil rights leader. Allaway has referenced the river as a metaphor for spiritual searching and for transformation, and the connection to the prophet Amos amplifies that. The piece itself reflects the dual contrast between the flowing feel of "My soul is a river" vs. the emphatic nature of "Let justice roll."

Allaway, a native of Santa Barbara, California, studied music education at St. Olaf and received his master's in choral conducting and composition from Westminster Choir College. He is composer in residence at First Christian Church in Des Moines, Iowa.

Create In Me A Clean Heart, O God

Grant Norum
Text: Psalm 51: 10-12

Create in me a clean heart, O God,
and renew a right spirit within me.
Cast me not away from Thy presence,
and take not Thy spirit from me.
Restore unto me the joy of Thy salvation,
and uphold me with Thy free spirit.

The Summer Singers began in 1986 as founder Grant Norum's vision of an ensemble of passionate amateurs, singing great a cappella literature, and offering free performances to the community. That original group embodied the true spirit of a group of people who sang for the pure joy of it, as there was little promotion of the concert, and no assurance at that time that the group would be anything but a one-time experiment.

Twenty-five seasons later, The Summer Singers pays tribute to its founder by performing his composition, *Create In Me A Clean Heart, O God*. Friends recall that Grant said the music came to him all at once, almost fully realized. This setting of Psalm 51 was originally composed in an unmetred setting, using a harmonic and melodic structure that echoes the Russian choral sound of the Eastern Orthodox church, yet on a scale accessible to a smaller ensemble.

Grant often sent letters to his singers that expressed his wit and passion for music: "I remember once a person saying to me that it must be nice to be musically talented. I, of course, glowed and said, 'Yes. Thank you very much.' Now, many years later, I know better. It is an affliction that may not even have anything to do with talent. I am now convinced that this need to make music is a genetic trait that causes a lifelong chronic condition requiring regular treatment, often at great expense and inconvenience."

We Are the Ones We Been Waiting For

Brandon McKinnon, percussion

Bernice Johnson Reagon

Text: June Jordan

We are the ones we been waitin' for.

The text is simple, yet poignant -- one line from a text by June Jordan, titled "Poem for South African Women." The poem comes to this conclusion:

... and who will join this standing up
and the ones who stood without sweet company
will sing and sing
back into the mountains and
if necessary
even under the sea:
we are the ones we have been waiting for.

Jordan's poem was written in the late 1970s as a tribute to the power of the women's protest movement in South Africa, which arose in the mid-1950s to counter a new law which required Black women in South Africa to present a pass to authorities on demand. These protests began in October 1955, in anticipation of the law's effective date of January 1956, and crescendoed in a mass demonstration on Aug. 9, 1956. That date is now designated as Women's Day in South Africa.

Reagon took this text and developed it for the group she founded in Washington, D.C., the highly acclaimed ensemble Sweet Honey in the Rock. Reagon's works draw from her experience, as she notes: "Born into the rich African American Southwest Georgia sacred congregational unaccompanied singing tradition, I developed a passionate love for the way in which melody and alternate melodies and harmony lines move."

This arrangement of her piece moves in 10 parts and, as performed, you can hear the various lines interlace as new thoughts, melodies and harmonies are added. We invite the audience to listen to the text and dwell upon how to add your own voices in support of the many already advocating for justice.



CELEBRATING OUR 25TH SEASON

We are so grateful for you—the sustainers, listeners, family and friends—who have supported The Summer Singers so that we can continue to bring high quality music to the Twin Cities community and beyond. You are the reason why we sing.

- **SEASON 1 – 1986:** The Summer Singers (TSS) was formed by Grant Norum and twelve friends, mostly from the Bach Society of MN Chorus, to sing the great a cappella choral literature— including two pieces for double choir!
- **SEASON 2 – 1989:** TSS meets again with 16 singers and agrees to gather every other summer.
- **SEASON 5 – 1995:** First performance of founder Grant Norum’s composition “Create In Me A Clean Heart, O God.” This is the most performed piece in TSS repertoire.
- **DECEMBER 29, 2002:** Members of TSS perform at Grant Norum’s memorial service. After the service, these singers agreed to meet the following spring to discuss the future of TSS, with the goal to keep singing.
- **SEASON 9 – 2003:** A core group meets to discuss the future of TSS and 24 singers perform the program planned by Grant Norum before his death, under the direction of Paul McKenzie, in Grant’s memory. The season is led by a “group of volunteers.”
- **2004:** With Grant gone, the group of volunteers determined to carry on; realizing that a more formal operation was warranted to take TSS to the next level as an official non-profit organization. These volunteers became the first TSS Board of Directors.
- **SEASON 10 – 2005:** “Something Old...Something New” is the first titled season and first concerts under direction of Vicki Peters. TSS changes to an every summer schedule.
- **SEASON 18 – 2013:** Russell Adrian selected as permanent Artistic Director after serving as Interim Director. Two TSS selections included on MPR’s “Taste of the Holidays Vol 4” and the TSS was chosen as one of The Best Classical performances of 2013 in St Paul Pioneer Press.
- **SEASON 20 – 2015:** The TSS Young Composers Competition was launched in honor of the 20th Season, featuring a piece by Mary Abigail Coleman. TSS also commissioned work by Joshua Shank.
- **SEASON 25 – 2021:** After taking off a year in light of the COVID-19 Pandemic, TSS celebrated their 25th season and commissioned a new logo.

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THANK YOU TO OUR DONORS!

The Summer Singers gratefully acknowledge contributions from our Sustaining Members and gifts received from corporations, the Board of Directors, the singers, generous friends and concert attendees. This listing covers donations received from July 1, 2019 to June 30, 2021.

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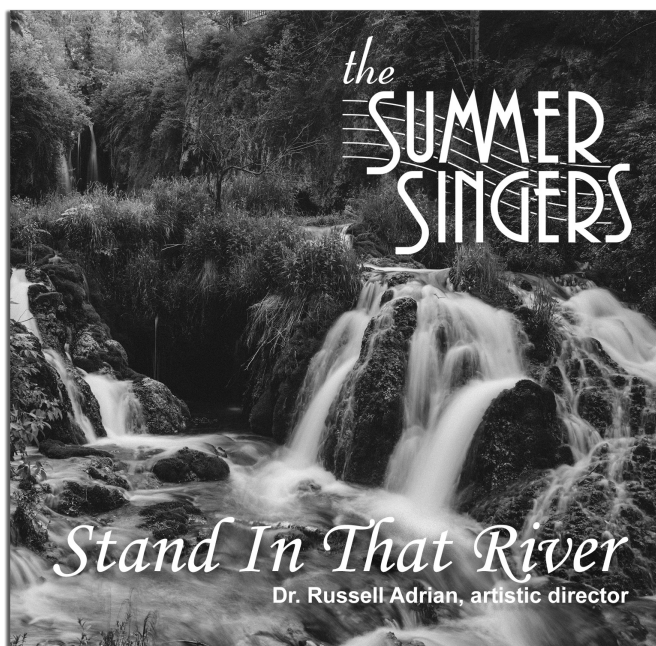
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LISTEN TO OUR MUSIC ALL YEAR ROUND



Our latest CD is available in the lobby, as well as classics such as *This is Why We Sing*, *Christmas with The Summer Singers* and *An Endless Summer*. You can enjoy a cappella music at its finest all winter, spring, summer and fall. Or, find CDs for sale online at summersingers.org.

Sale of CDs provides a significant amount of support to The Summer Singers and will help continue to bring music to the Twin Cities.

This release includes pieces by Paul Mealor, Jake Runestad, Ola Gjeilo and more.



DR. RUSSELL ADRIAN is in his eighth season as Artistic Director of The Summer Singers. Under his leadership, The Summer Singers were named among the top ten “Best Classical Performances of 2013” by the St. Paul Pioneer Press, and featured on a “Regional Spotlight” in 2015 by Minnesota Public Radio. Russell also serves as Director of Choral Activities at Hesston College, in Kansas. He holds a Doctor of Musical Arts degree in Conducting from the University of Minnesota, where he studied with Kathy Saltzman Romey and Matthew Mehaffey. He completed a Master of Music degree in Choral Conducting at the University of Wisconsin-Madison with Beverly Taylor and Bruce Gladstone. He currently resides in Hesston, Kansas, with his wife, Camille, and three children, Hannah, Micah and Elijah.

ACKNOWLEDGMENTS

We wish to thank the following for supporting our 2021 season:

Bethlehem Lutheran Church, Minneapolis

Sandra Anderson
 Ryan Currans, Church Administrator
 Audition Venue

St. John’s Lutheran Church, Minneapolis

Peder Flaten, organist
 Rehearsal Venue

Pilgrim Lutheran Church, St. Paul

Paul Stever, Music & Chancel Choir Director, Organist
 Rehearsal Venue

Lutheran Church of the Good Shepherd

Karl Jacobson, Senior Pastor
 Tor Johnson, Director of Children’s Ministries and
 Performing Arts
 Roger Krafve, Custodian
 July 24 & August 1 Concert Venue

The Church of the Annunciation

Nick Chalmers, Director of Music and Liturgy
 July 25 Concert Venue

Photography: Beautiful Era Photography
 Logo design: Jennie Geiger

Adam Irving, Jessi McKinnon, Patrick Coleman
 and TSS archives, concert notes

Britt Laeger, program design

Patrick Coleman, Cheryl Friedrichs,
 Sandra Anderson, editing

David Trembley, sound recording and editing

Mark Bilyeu and Paolo Debuque, Assistant Conductors

To all of our wonderful volunteers. Thank you!



The Summer Singers is a chamber-sized vocal ensemble, rehearsing for ten weeks each summer to prepare community concerts. Founded by Grant Norum in 1986, the ensemble is in its 25th season.

THE SUMMER SINGERS

Numbers indicate years in TSS

Soprano

Julia Brown 1
 Rachel Farhi 8
 Kylene Glassmann 3
 Lauren Piper 1
 June Petrie 1
 Molly Tengwall 1

Alto

Abigail Daum 2
 Kelsey Forman 3
 Chrissy Funk 1
 Shannon Hart 3
 Stephanie Litz 1
 Jessi McKinnon 5
 Becca Tobin 4

Tenor

Patrick Coleman 8
 Peder Flaten 3
 David Kozisek 1
 Paul Stever 1

Bass

Peder Bolstad 16
 Jim Bowen 2
 David Erickson 1
 Grady Klein 1
 Gerry Schmidt 2
 Dana Skoglund 6

YOUNG COMPOSER COMPETITION WINNERS

The Summer Singers began sponsoring a competition for young composers starting in 2015, our 20th season. Since then, the competition has grown to attract as many as 60 entries from around the world. Composers must be 25 or younger at the time of submission.

After a hiatus this year because of the uncertainty surrounding the COVID-19 pandemic, the Young Composer Competition is slated to return in 2022.

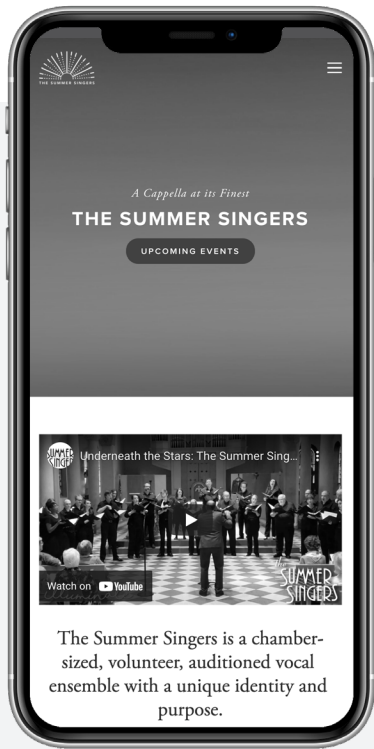
2015: Mary Abigail Coleman, Let's Just Sit and Swing

2016: Michael D. Atwood, Nunc Dimittis

2017: Brianna Drevlow, Eli, Eli

2018: Ilian Lundberg, The Lord is Risen

2019: Matthew Kimbley, Light of Life



CHECK OUT OUR NEW LOOK & LOGO!

As we approached our 25th season, The Summer Singers board of directors decided to celebrate the bright future of the choir with a new logo. We sought something that embodies the heart of this organization - community, joy, and, of course, music in the summer! We collaborated with local graphic designer, Jennie Geiger, who thoughtfully captured The Summer Singers with this welcoming design, including the ombré effect of a warm summer sunrise.

Each of us found something in this logo - a choir gathered around their conductor, an audience, a sunshine, and even a piano. And maybe you see something else! This is our hope: to create music that is meaningful and special to each person in our community. We are so excited for the future of The Summer Singers and believe this logo represents this nicely. Many thanks to Jennie for her incredible work!

USE YOUR PHONE'S CAMERA TO SCAN THE CODE & VISIT OUR NEW WEBSITE!



SUPPORT THE FUTURE OF TSS:

Become a Sustaining Member

The Summer Singers are committed to performing engaging, high-quality a cappella music in our community free of charge. In order to maintain this commitment, we rely on supporters and sustainers to fund operational costs. A financial gift of any size can make a tremendous difference to our organization!

Sustaining contributors are essential to ensure a stable fiscal budget each year. Sustainers pledge a minimum of \$50 per year for three years and receive the following benefits:

- Exclusive access to hear The Summer Singers first at an early-season rehearsal
- Recognition in our concert program
- Advance notice of upcoming events and news

Make your 3-year pledge today at the Sustaining Members' table in the lobby at today's concert, online at summersingers.org, or send it to:

THE SUMMER SINGERS – 4721 Aldrich Avenue South, Minneapolis, MN 55419

Thank you for supporting The Summer Singers!

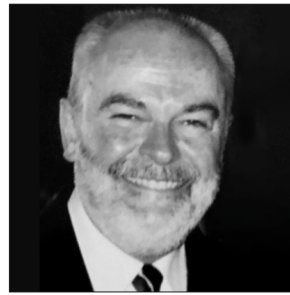
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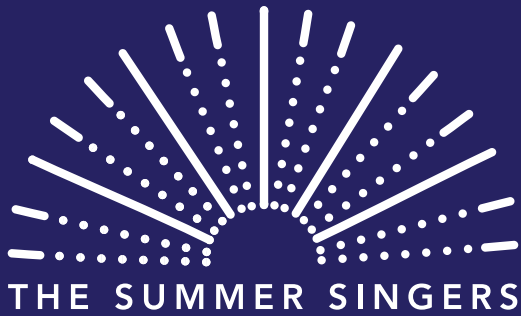


TAJI ONESIROSAN

MISSION STATEMENT

The Summer Singers is committed to providing our community with a variety of excellent a cappella music at the highest level of artistry. We aim to make our music accessible to all by providing concerts on a free-will donation basis.

We strive to inspire, uplift and educate the community in the history and art of choral music. Through our passion for music, we hope to bring to the greater community a similar passion and appreciation for choral music and the arts in general.



WHY WE SING A CAPPELLA MUSIC

Not because we all majored in music,
Not because we are professional, career singers,
Not because we think it's a relaxing way to have fun.

We sing a cappella music;
Because it makes us more human,
Because it is beautiful,
Because it makes us more sensitive,
Because it brings us closer to an infinite
beyond this world,
Because it gives us something to cling to,
Because it brings into our lives more love, more
compassion, more gentleness, more good, in short,
more life.

That is why we sing a cappella music.

These words were adapted by former TSS singer and board member, Cam Dehlin, from a poster which her father, a music educator, had hanging in his classroom.

SATURDAY, JULY 24, 7 P.M.

Lutheran Church of the Good Shepherd
4801 France Ave S, Minneapolis

SUNDAY, JULY 25, 2 P.M.

Annunciation Catholic Church
509 West 54th Street, Minneapolis

SUNDAY, AUGUST 1, 4 P.M.

Lutheran Church of the Good Shepherd
4801 France Ave S, Minneapolis

SUMMERSINGERS.ORG

Honoring 25 Seasons

The Legacy of The Summer Singers

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