

IT LIGHTS THE Whole Sky



Adam Reinwald, Artistic Director
2023 CONCERT SEASON

A NOTE FROM THE DIRECTOR


Happy Summer! What a joyous and warm summer season it has been at The Summer Singers, making music with incredible humans. This is my first season with this fabulous ensemble and it has been such an uplifting experience already. The singers have given of themselves in crafting this program, and have jumped in with both feet as I've asked them to tackle a set of music that is putting the idea of a "summer fun" choir to the test.

Initially, I wanted to tell a story about the ideas of **ecstasy and realization** with this program. Heady subjects, to be sure. As it happens, Artistic Co-Lead Laura Clapp viewed the collection of music and texts and remarked "these are all pointing us to the sky...did you realize that?" I had not, but was thrilled to hear such a different take on this pool of choral music. Admittedly, the idea of music about the sky and the clouds is a much easier sell in the summer, so here it is: a program that encourages us all to find a hammock in the daytime, gaze at the big blue sky, and do a little pondering about what we might see...and feel.

As we indulge in fluffy "whipped cream clouds" on beautiful summer days, we also understand that they sometimes bring rain. Rain is needed, and rain changes us, and we and the Earth are different after. What do we then do in that different place? What does it show us about the next time we look up and see ourselves in the sky? Ultimately, that is for you to decide. May I venture, however, that change provides us a chance to remake ourselves, to a degree. Find a new path after the rain, one illuminated by the "lantern of your heart."

We at The Summer Singers are so thrilled you're with us today, taking in fine choral music on a lovely summer's afternoon or evening. We invite you to come and find a singer or myself or a Board member after the concert to say hello, or leave a note on Facebook or send us an email, and tell us what you thought of the program. Your support and feedback is greatly appreciated, and crucial to making the most out of any musical experience. Plus, it will give you great reason to come back and see us NEXT summer!

My best to you this summer and beyond.

A handwritten signature in black ink, appearing to read 'A.R.', with a long horizontal line extending to the right.

Adam Reinwald, Artistic Director

COVER ART:

Hanna Bergstrom | Instagram: @hannaberg_art
hannabergstrom.wixsite.com/designportfolio

IT LIGHTS THE Whole Sky

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|-------|---------------|
| Stars | George Walker |
| Today | Lucy Walker |

WITH THE WATER COMES CHANGE

| | |
|---|------------------|
| The Shower | Edward Elgar |
| "Come falda di neve," from <i>Lagrima di San Pietro</i> | Orlando di Lasso |
| Zikr | A.R. Rahman |
| Four Small Prayers of St. Francis of Assisi mvts. III & II | Francis Poulenc |
| Cry Out and Shout <i>conducted by Laura Clapp</i> | Knut Nystedt |
| Water Night | Eric Whitacre |
| Song of Sky and Sea | Paul John Rudoj |

IN THE SKY WE SEE OURSELVES

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|--|-----------------------------------|
| The Fountain | Edward Elgar |
| Love/Light from <i>This is How You Love</i> | Jocelyn Hagen & Timothy C. Takach |
| The Lantern of Your Heart | Jocelyn Hagen |
| Today (reprise) | Lucy Walker |
| Create in Me a Clean Heart | Grant Norum |

Stars

George Walker (1922-2018)

George Walker is the first African-American composer to win the Pulitzer Prize for Music (1996) for his work *Lilacs*, for piano. His music draws on a wide range of musical styles and techniques, incorporating the breadth of contemporary music from the avant garde (*Spatialis for Piano* is built on twelve-tone serial techniques) to the use of Black spiritual melodies in songs and even his Violin Sonata No. 2. Here, *Stars*, veering into a touch of atonal harmony, brings an intensity of thought to an uneasy poem of loss and scarring by contemporary poet Susan D. Keeny. The setting is sparse, but the opening imitative line is reminiscent of a fugue subject and answer. *What do you see in the stars? When we look up, we are seeing the past – is that past painful or hopeful?*

I cannot always stand upon the peak and touch the stars.
Sometimes the wind is thick with snow
And bleak,
And there are scars of sorrow that are long
Since past.
How long they last.

— Susan D. Keeny

Today

Lucy Walker (b. 1998)

Lucy Walker, currently a UK composition fellow at St. Martin-in-the-Fields and Pembroke College Cambridge, is writing fresh and emotive choral music with a keen sense of full choral sonority. Her music has been programmed by the BBC Singers, among other notable UK choirs, and is finding a footing with American choirs impart through innovative choral publishers like Graphite Publishing in MN. *Today* sets the last four lines of a longer poem by film producer and creator Ozioma Ogbaji, who tells human stories of Africa to the world. Seemingly built on hope and “grandeur,” the poet asks us to boldly step into today’s unknown and “rise in splendour.” But for some, today (and tomorrow) are less comfortable than the past. *Do you find comfort in the past, or in being present? Is your tomorrow more or less hopeful than your past?*

Today I rise, I soar in splendour
As the day keeps unveiling all her grandeur
Let the chains of yesterday break away!
Today is here, I will not cling to yesterday!

— Ozioma Ogbaji

The Shower (Op. 71, No. 1)

Edward Elgar (1857-1934)

Edward William Elgar was an English Romantic composer of major orchestral works (*The Enigma Variations*, *Pomp and Circumstance Marches*), and also wrote several dramatic works, chamber music, and instrumental concerti. His youthful habit of studying musical scores outside after a long bicycle ride fueled his self-guided musical education, and led to a deeply felt connection between music and nature. Further, in 1914, during a period of prolific composing, Elgar drew inspiration from the countryside north of Hampstead found on drives with his friends and family. *The Shower* (and *The Fountain*, sung later) borrow texts from 17th century Welsh mystic poet Henry Vaughan. These “choral songs” echo the intriguing melodies of Elgar’s solo songs, while finding a beautiful mix of homophonic choral harmony and almost fugal melodic passages. The implications in the marriage of text and music are clear: the singer invites the rain to bring change to the Earth, to soothe and open a “hard heart, that is bound up and asleep.”

Cloud, if as thou dost melt, and with thy train
Of drops make soft the Earth, my eyes could weep
O'er my hard heart, that's bound up and asleep;
Perhaps at last,
Some such showers past,
My God would give a sunshine after rain.

— Henry Vaughan

“Come falda di neve,” from *Lagrime di San Pietro*

Orlando di Lasso (1532-1594)

The Lagrime di San Pietro (Saint Peter’s Tears) is a cycle of 20 madrigals and a concluding motet by the late Renaissance composer Orlando di Lasso (Roland de Lassus). Written in 1594 for seven voices, it is structured as three sequences of seven compositions. The *Lagrime* sets poems by Luigi Tansillo depicting the stages of grief experienced by St. Peter after his denial of Christ, and his memory of Christ’s admonition. Musically, the *Lagrime* are a summation of Lassus’s style throughout his career, and he himself indicated in his dedication that they were recently composed. Within the cycle he uses techniques he learned early in his career as a composer of secular madrigals; and then the concise, refined, almost austere language he developed late in his career, related to the Palestrina style, in which no note is superfluous. “Come falda di neve” is representative of the earlier florid style, and the long running lines of each voice part paint the picture of Peter’s icy fear melting into tears as Christ turns his eye of forgiveness toward Peter.

Come falda di neve, ch’agghiacciata
il verno in chiusa valle ascosa giacque,
a primavera poi, dal sol scaldata (trovata),
tutta si sface e si discioglie in acque,
così la tema, ch’entro al cor gelata
sette di Pietro allor (mentre) che ’l vero tacque,
quando Cristo ver’ lui gli occhi rivolse
tutta si sface, e’un pianto si disciolse.

Like a snowbank which, having lain frozen
and hidden in the depth of the valley all winter,
and then in springtime, warmed by the sun,
falls apart and melts into streams,
such was the fear which had lain like ice
in Peter’s heart and made him repress the truth;
when Christ turned His eyes on him,
it melted and was changed into tears.

— Luigi Tansillo, translated by Campelli

Zikr

A.R. Rahman (b. 1967)

arr. Ethan Sperry

The idea of Zikr is to hold God in your thoughts and actions in every moment. The word itself, Zikr, translates as “remembrance” or “devotion.” Zikr also refers to the repetition of a short phrase or prayer so that one can have an encounter with God. It’s comparable to the rosary in Catholicism or the use of mantras in Hinduism and Buddhism.

This piece was written by Indian film composer A. R. Rahman as part of a soundtrack and is the only work he’s composed that reflects his faith. However, the text of this piece is not intended to be used for worship or prayer. The music is based on the style of music used in the ceremonies of the whirling dervishes, the Sufi Muslim musicians and dancers that spin in a circle ever faster in an effort to achieve a trance and commune with the divine.

Light of Muhammad, may peace be upon him, there is no other truth except God.
God is one. O, those of you who are thirsting, come, the Oneness of God calls you!
There is no action superior to Zikr, is the saying of the prophet of God.
Zikr is Peace, Zikr is victory, Zikr is Healing, Zikr is the Cure.
God is the only Eternal and Immortal – all else perishes and returns to Him.

In every flower, in every soul, in every creation there is the Light of God.
May God’s Zikr stay in every single heart and every single moment.
Zikr is better than hatred, Zikr is better than ignorance,
Zikr is better than desires, Zikr is better than reprisals.

O you the Amazing, O you the Eternal, O you the Beginning,
O you the End, O you the Forbearing, O you the Gracious,
O you the Greatest, O you the Merciful, O you the Beneficent,
O you the Great, O you who teaches us to read.

— translated by Ahmed Anzaldúa

Four Small Prayers of St. Francis of Assisi mvts. III & II

Francis Poulenc (1899-1963)

Poulenc wrote, in the dedication of this 1948 work to the Franciscan friars of Champfluey, “I worship St. Francis, but he intimidates me a little, too. In any case, I wanted to set a sign of humility with the setting of his wonderfully touching prayers.” The simple-looking melodies embedded in homophony represent a dedication to the work of Francis of Assisi, and they show Poulenc’s skillful unification of sacred and secular, ancient and modern sound worlds. Touching chromaticism, surprising harmony and the outpouring of emotion, however, asks us to find passion and intense feeling in the humble and transparent.

Seigneur, je vous en prie, que la
force brûlante et douce de votre
amour absorbe mon âme
et la retire de tout ce qui est sous le ciel,
afin que je meure par amour de votre amour
puisque vous avez daigné mourir par
amour de mon amour.

Tout puissant, très saint, très haut
et souverain Dieu; souverain bien,
bien universel, bien total;
toi qui seul est bon;
puissions nous te rendre
toute louange, toute gloire, toute
reconnaissance, tout honneur,
toute bénédiction;
puissions nous rapporter toujours
à toi tous les biens. Amen.

Lord, I beg Thee, let the
burning and gentle force of
Thy love pervade my soul
and withdraw it from all that is beneath Heaven,
that I might die through love of Thy love,
since Thou didst deign to die through
love of my love.

Almighty, most holy, most high
and sovereign God, sovereign,
universal and total good;
Thou who alone art good,
may we offer Thee all praise,
all glory, all gratitude, all honor,
all blessing; may we always bring
to Thee everything that is good. Amen.

— *St. Francis of Assisi*

Cry Out and Shout

Knut Nystedt (1915-2014)
arr. Tim Sarsany

The leading light in Norwegian choral music in the 1900s, Knut Nystedt built on the daily foundation of church hymn and classical music in his boyhood home to write music of astonishing clarity and fervor. A student of Aaron Copland, Nystedt showed a remarkable ability to adapt essential new compositional discoveries to his own, highly personal style, which is rich in colors and, at the same time, delicately nuanced. “Cry Out and Shout,” in this arrangement for treble voices, insists on an exaltation of joy in finding one’s calling and salvation. *Where or what is your ‘well of salvation?’*

Cry out!
And shout!
Ye people of God!
The Lord is strength and song!
Therefore with joy shall ye draw water from the wells of salvation.

— Text adapted from Isaiah 12 by Frank Pooler



GUSTAVUS ADOLPHUS MUSIC SERIES

The July 30th concert is presented in partnership with the GA Music Series of Gustavus Adolphus Lutheran Church!

In its original form, the GA Music series was designed to deliver high quality music to all people, both in the church’s membership and throughout the Twin Cities community. Today’s intention is no different. For more information on the GA Music Series or the music ministries of Gustavus Adolphus Lutheran Church, contact Director of Worship and Music Andrew Parr via email at andrewp@gachurch.org or phone at 651-774-5954.

Water Night

Eric Whitacre (b. 1970)

Octavio Paz, 1990 Nobel Prize winner for poetry, attempted to explain his emphasis on contrasting thoughts: “Plurality is Universality, and Universality is the acknowledging of the admirable diversity of man and his works. ... To acknowledge the variety of visions and sensibilities is to preserve the richness of life and thus to ensure its continuity.” Paz shares a depth of contrast with varied images of what water is and does: secret water, shadow-water, dream-water. Water is change-agent of the highest order in this exquisite setting of Paz’s lyric by Eric Whitacre from 1995.

Will you let water or rain or tears ‘fill you from within?’

Night with the eyes
Of a horse that trembles in the night
Night with eyes of water
In the field asleep is in your eyes
A horse that trembles is in
Your eyes of secret water.
Eyes of shadow-water,
Eyes of well-water,
Eyes of dream-water.
Silence and solitude,
Two little animals moon-led,
Drink in your eyes,
Drink in those waters.
If you open your eyes, night opens doors of musk,
The secret kingdom of the water opens
Flowing from the center of the night.
And if you close your eyes,
A river, a silent and beautiful current, fills you from within
Flows forward, darkens you
Night brings its wetness to beaches in your soul

— Octavio Paz, translated by Muriel Rukeyser

Song of Sky and Sea

Paul John Rudoi (b. 1985)

Twin Cities-based Paul John Rudoi found inspiration in a bit of technology. A 'looping system' allowed him to record small fragments of melody, harmonize those fragments at the push of a button, and then play them back either whole or in part. The end product is a dynamic narrative based on translations of mystic poets Hafiz, Kabir, and Rumi, beginning at the moment of death, moving toward and slowly becoming of like mind and form with the Divine, ultimately becoming one with Love. Originally written for Cantus, today's version is a world premier of the SATB voicing. As we have been changed, by water, by realization, we invite others to join this newest, best version of ourselves in the clouds.
We are going to sky, who wants to come with us?

I. At every instant - Rumi

At every instant and from every side,
resounds the call of Love:
We are going to sky,
who wants to come with us?
We have gone to heaven,
we have been the friends of the angels,
And now we will go back there,
for there is our country.

We are higher than heaven,
more noble than the angels:
Why not go beyond them?
Our goal is the Supreme Majesty.
What has the fine pearl to do with the world of dust?
Why have you come down here? Take your
baggage back. What is this place?
Luck is with us, to us is the sacrifice!

Like the birds of the sea, men come from the
ocean – the ocean of the soul. Like the birds of
the sea, men come from the ocean – the ocean
of the soul. How could this bird, born of that
sea, make his dwelling here?
No, we are the pearls from the bosom of the
sea, it is there that we dwell: Otherwise how
could the wave succeed to the wave that
comes from the soul?

II. THE INFINITE DWELLING - KABIR

The infinite dwelling of the Infinite Being is
everywhere: in earth, water, sky, and air.

III. Two falling stars - Hafiz

Let us be like
Two falling stars in the day sky.
Let no one know of our sublime beauty
As we hold hands with God
And burn Into a sacred existence that defies –
That surpasses
Every description of ecstasy
And love.

IV. The inward and the outward - Kabir

Oh my heart! Wake, oh wake!
The moon is within me, and so is the sun.
The inward and the outward are become as
one sky, the Infinite and the finite are united.
The hills and the sea and the earth.
The days and the nights.
The rising and the set-ting of the sun.
The oceans and the unnumbered stars.
The limit and the limitless.
The body and the mind.
The beginning, the middle, and the end.
The conscious and the unconscious.
Between the poles of the conscious and the
unconscious, there has the mind made a swing:
Thereon hang all beings and all worlds, and
that swing never ceases its sway. Millions of
beings are there:
The sun and the moon in their courses are there.
Millions of ages pass, and the swing goes on.
All swing!
The sky and the earth and the air and the water.
O brother! He who has seen that radiance of
love, he is saved: There the sky is filled with music
Day and night, the chorus of music fills the heavens:
The light of the sun, the moon, and the stars
shines bright. The melody of love swells forth.

The Fountain (Op. 71, No. 2)

Edward Elgar (1857-1934)

The unthrift sun shot vital gold,
A thousand, thousand pieces;
And heav'n its azure did unfold
Chequer'd with snowy fleeces;
The air was all in spice,
And ev'ry bush
A garland wore:
Thus fed my eyes,
But all the earth lay hush,
Only a little fountain lent
Some use for ears,
And on the dumb shades language spent,
The music of her tears.

— Henry Vaughan

Love/Light, from *This is How You Love*

Jocelyn Hagen & Timothy C. Takach

This is How You Love, co-composed by Minnesotans Jocelyn Hagen and Tim Takach, is a multi-movement work exploring the depths of relationship: infatuation, need, companionship, conflict, compromise, and love. The libretto is a mixture of different poets, threaded together with transcripts from couples' therapy sessions. Near the end of the cycle, the composers pair Hafiz, as we just heard in *Song of Sky and Sea*, with E.E. Cummings to create two choral textures at one time. Fully immersed in the clouds and one with Love, we come to realize that there is never jealousy or anger between the stars, between the Sun and Earth. Only light.

yours is the light by which my spirit's born:
yours is the darkness of my soul's return
you are my sun, my moon, and all my stars.

— E. E. Cummings

Even after all these years,
the Sun never says
to the Earth
"You owe Me."
Look what happens—
with a Love
like that,
it lights
the whole
sky.

— Hafiz, translated by Ladinsky

The Lantern of Your Heart

Jocelyn Hagen (b. 1980)

Jocelyn Hagen's music finds the kernel of truth in text by exploring rhythmic intricacies and elegiac vocal lines in both her large scale and small form choral works. A Midwest premier, *The Lantern of Your Heart*, distills the poetry of Tone Bianca Sparre Dahl (current conductor of Norway's Schola Cantorum, founded by Knut Nystedt) to its most essential elements: we wrap our love around people, who are created from dust and particles and tiny things, but who occupy so much more space in our hearts.

You descended from nothing
And became my all
Created from the outer edge
And into the eye of the hurricane
"What tremendous luck," you said
"That I got this fantastic, precious life!"
Brilliant interwoven myriads of condensed stardust
Gathered in you
Carefree conqueror crowned with love
Now you are drifting out
Along the abiding axis
And your paths are illuminated
By the lantern of your heart.

— Tone Bianca Sparre Dahl

Create in Me a Clean Heart, O God

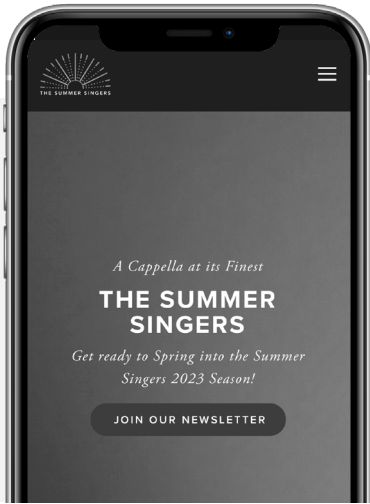
Grant Norum (1944-2002)

Written by The Summer Singers founder Grant Norum, this sublime setting of the most well-read lines of Psalm 51 closes our program as a benediction on the path to the sky illuminated by our hearts. *Will you find your heart in the sky? Will you join us in joy in the stars?*

Create in me a clean heart, O God,
and renew a right spirit within me;
Cast me not away from your presence,
And take not your Holy spirit from me.

Restore unto me the joy of thy salvation,
And uphold me with Thy free spirit.

— Psalm 51: 10-12



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VISIT [SUMMERSINGERS.ORG/#SIGNUP](https://summersingers.org/#signup) TO JOIN OUR MAILING LIST.

SUPPORT THE SUMMER SINGERS

The Summer Singers are committed to performing high-quality a cappella music in our community free of charge. In order to maintain this commitment, we rely on supporters to fund operational costs. Donations large and small allow us to not only present the concerts of the current season but are essential to ensure a stable fiscal budget for the next year. This support has been vital to fulfilling our mission from the very beginning, especially in the face of pandemic challenges over the past couple of years.

Whether you are a long-time sustainer or this is your first concert, consider making a donation to The Summer Singers today. Find the Sustaining Members' table in the lobby at today's concert, go to summersingers.org (or scan the below QR code), or send a check to: The Summer Singers — PO Box 19345, Minneapolis, MN 55419.

Thank you for supporting our organization.

Thank you for supporting us!

A financial gift of any size makes a tremendous difference to our organization!

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THANK YOU TO OUR SUSTAINERS AND DONORS!

The Summer Singers would not be able to bring you exceptional free a cappella concerts without the generosity of our Sustaining Members, who allow us to have financial consistency from year to year. The Summer Singers has evolved in how we view giving. We want to celebrate current active donors who have supported The Summer Singers over a number of years and highlight their lifetime monetary commitment to the quality and excellence of the ensemble. We want to recognize and thank everyone who has made our 2023 season possible.

If you are interested in supporting The Summer Singers, please: scan the QR code on page 11 of the program; find a Board Member after the concert, find a donation box in the Lobby; or email info@summersingers.org.

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|---------------------------|-------------------------------|------------------------------|
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Bold text denotes \$2,000 or greater of lifetime donations.

*Signifies Donors who have given \$500+ in support of the 2023 season.



ADAM REINWALD is a nationally recognized vocal chamber artist and conductor, and is in demand as a coach and strategist for small- to mid-size arts organizations, focusing on new media and virtual/digital branding. Adam combines artistic and administrative leadership from over two decades of experience in the nonprofit arts sector. Adam co-founded Cantus, the acclaimed artist-led male-vocal ensemble, in 2000, and oversaw programming and Board development during a 17 year tenure. Adam is the Artistic and Managing Director of Kantorei, a nonprofit chamber choir in Minneapolis/St. Paul. Adam is the owner of Beer Choir, a communal singing event organization with 35 active chapters nationwide, and the operator of Open Voices LLC, nurturing artists and building community.

ACKNOWLEDGMENTS

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St. Paul-Reformation Lutheran Church, St. Paul

Pastor Patrick Shebeck
Audition Venue

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Gustavus Adolphus Lutheran Church, St. Paul

Andrew Parr, Director of Worship and Music
Spring Into Summer Singers Event, Rehearsal and
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David Trembley, sound recording and editing

Laura Clapp, Artistic Co-Lead

Daniel Wanamaker, rehearsal pianist

The Summer Singers is excited to welcome Thomas McCarthy as our 2023 intern — he joins the team this summer to help with marketing & social media.

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 27th season.

THE ENSEMBLE

Soprano

Julia Brown
Laura Clapp*
Rachel Farhi
Kylan Glassman
Stefanie Kleven
Christine Sanderson
Meghan Shaw
Evelyn Way

Alto

Fabiola Aguilar
Nikki Frontz
Shannon Hart
Molly Kleist
Damara O'Malley
Sydney Rabata
Kristie Shaffer
Becca Tobin
Abs Trewin

Tenor

Jeff Anderson
Patrick Coleman
Peder Flaten
Curt Hopmann
Jordan Kleist
Thomas McCarthy
Jonathan Posthuma

Bass

Peder Bolstad
Eric Borchers
Brian DeYoung
David Erickson
Adam Irving
Taylor Quinn
Gerry Schmidt
Dana Skoglund

* Artistic Co-Lead

MISSION STATEMENT & CORE VALUES

The Summer Singers provides our community with a cappella music at the highest level of artistry. We make our music accessible by providing concerts on a free-will donation basis during the summer. We bring passion and appreciation for choral music to the greater community.

- High Artistic Quality
- Honoring Our Legacy
- Intentional Connection
- Accessible & Inclusive
- Sustainable Growth

BOARD OF DIRECTORS



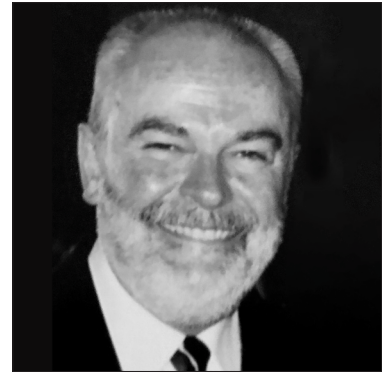
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Join our Volunteer Board

The Summer Singers is led and operated by our volunteer board. If you are passionate about bringing high-quality choral music to the Twin Cities, connect with a current board member or visit summersingers.org/contact.



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.

SUMMERSINGERS.ORG