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Sunday, April 15, 2012, 3:00 PM

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Tuesday, April 16, 2012, 7:00 PM

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Connie Shover, *If My Friends Could See Me Now*

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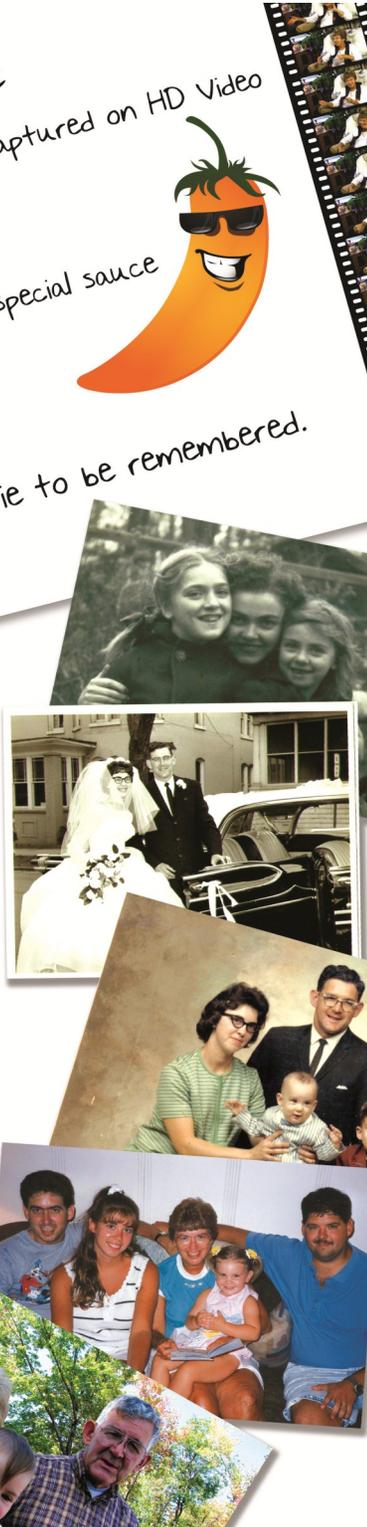
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If you are interested in joining us for our Fall season, look no further!

The Cumberland Singers meet each week on Tuesday evening at 7:00 PM at the Mechanicsburg Middle School. Our first rehearsal will be September 11th.

Alternatively, we welcome you to join us at our concerts. Mark your calendar for December 14th, 15th, 16th, and 18th. Locations and other details will be available closer to these dates on our website at:

www.cumberlandsingers.org.

The Cumberland Singers

Sopranos

Julie Beam
Annetta Bean
Amy Braun
Carol Fogg
Adeline Gaydosh
Kim Hollich
Steph Hoot
Margaret Hope
Laura Huggins
Mandy Marcozzi
Emily Matthews
Lori McClelan
Miriam McMechen
Lennie Nyman
Marla Peters
Jenna Raniowski
Emily Reed
Janée Robinson
Karen Steinmeier
LaDonna Tarpley
Karen Vittone
Judy Wiley

Altos

Kat Anderson
Lydia Clelan
Kaila Evans
Susan Gilius
Sharon Heiner
Anmarie Jezorski
Kathie Kline
CJ Longenecker
Sandra Loyer
Paulette Matthews
Andrea McKenna
Tina Moyer
Amy Pavlik
Linda Schlosser
Connie Shover
Kathy Shreffler
CJ Longenecker, President
Becky Noll, Vice President
Kaila Evans, Secretary
Karen Steinmeier, Treasurer
Emily Reed, Fundraising
Glenn Steager, Public Relations

Tenors

Bill Davis
Bob Fake
Frank Fisher
Ron Flory
Tom Longenecker
Russ Matthews
John Reitmeyer

Basses

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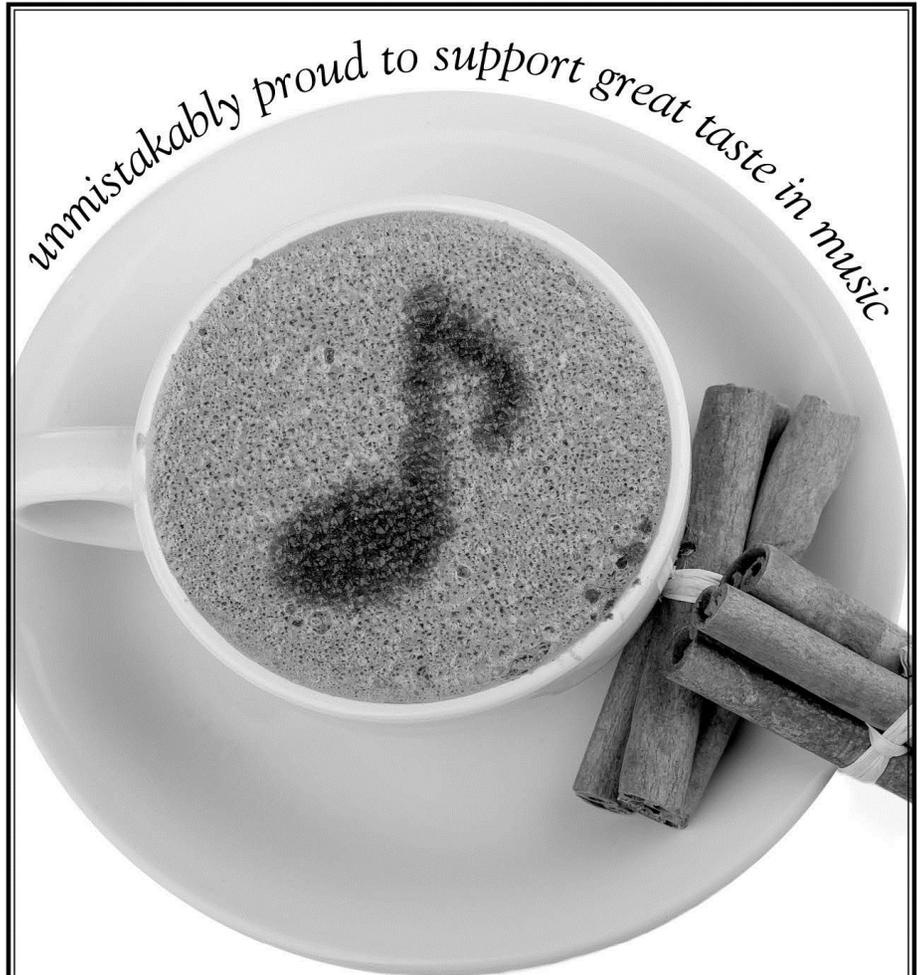
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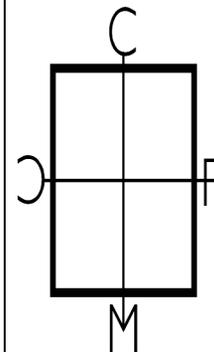
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Director

Alissa Plant has been performing and teaching music in the Central PA area for 16 years. She has her degree in elementary education from Messiah College, and she teaches private voice and piano lessons at her home studio in Elizabethtown. She has taught and directed singers of all ages, from young children to senior citizens. She also creates polymer clay jewelry and art to sell online and locally.



Accompanist

Harold (Skip) Plant has played piano, pipe organ and electronic keyboards professionally for more than forty years. He studied choral composition and vocal music at Utah State University, then pursued a career as a television producer/director with many nationally distributed performance specials, documentaries, and series on PBS. He is a composer, arranger and performer, and his work experience includes many years as a recording studio chief engineer.

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". . . very caring, compassionate and did not push unnecessary treatments, but were very clear on all options available. I have used Good Hope since moving to the area 8 years ago." - vivian.lopez16, Google Reviews

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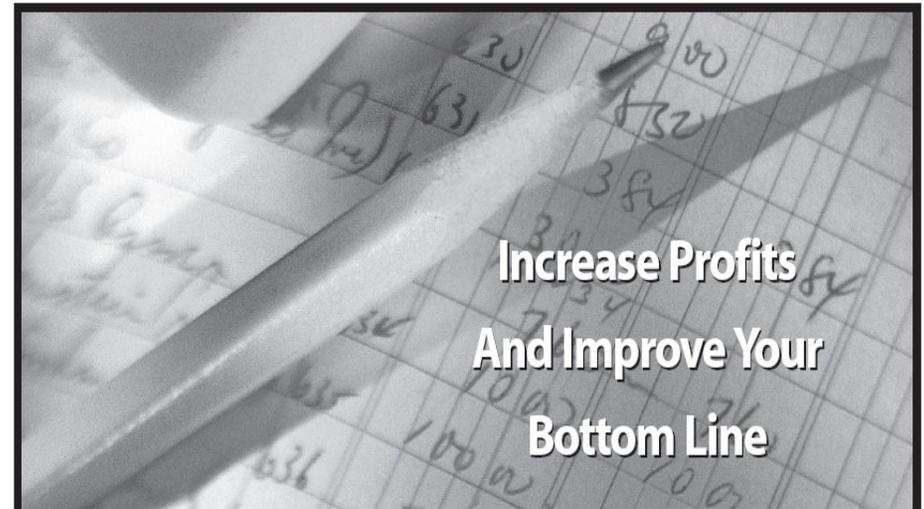
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About the Cumberland Singers

The Cumberland Singers are a non-auditioned community choir, performing each December and spring in various musical styles, including classical, popular, Broadway, jazz, folk, multi-cultural and holiday. We have been enjoying and celebrating music for over thirty years—our original 25 singers first performed on June 19, 1976.

We welcome all singers of any range and ability. The only requirements for joining us are a love of singing, ability to match pitch/carry a tune, willingness to practice and learn parts, and a time commitment to weekly rehearsals and seasonal concerts. The ability to read music is desirable but not required.

The choir rehearses for the holiday concerts from September to December and for the spring concerts from January to April. Rehearsals are on Tuesday nights from 7:00 to 9:15 PM at the Mechanicsburg Middle School.

To help cover our music, staffing and other expenses, singers pay dues at the beginning of each season and are also asked to participate in fundraising activities throughout the season.

We welcome your participation in the Cumberland Singers as a singer or volunteer. Speak with one of us today for more information, or contact us any time at cumberlandsingers@gmail.com.



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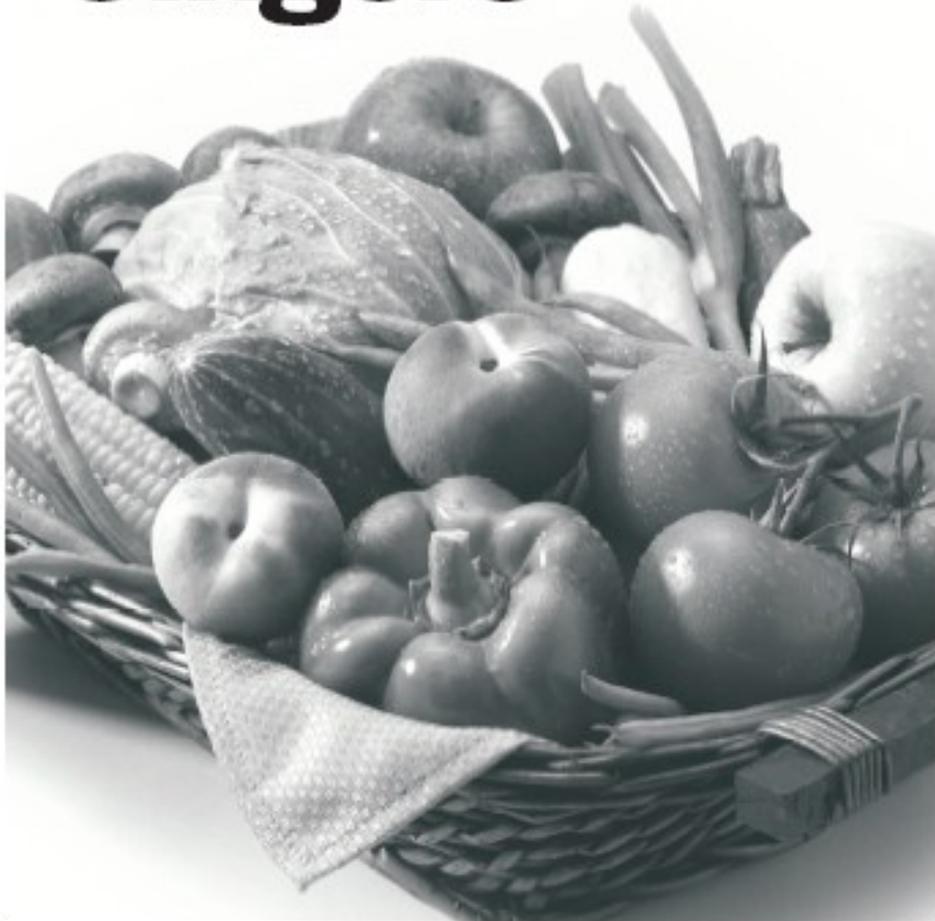
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Program

Tea for Two: No No Nanette, 1925

By Irving Caesar and Vincent Yarmans; Arranged by Greg Gilpin

Ensemble: Amy Braun, Karen Steinmeier, Stephanie Hoot, Sharon Heiner, Kat Anderson, Ron Flory, Tom Longenecker, Nate Crowther, Jim Morris, Ed Bittner

As the ward of a respectable New York family, Nanette wants to have some fun before she gets married to Tom. She runs off to Atlantic City with friends where confusion ensues when several parties have plans to stay at the same cottage. In the course of hijinks and misunderstandings, Nanette and Tom sing and make plans for a happy future.

Blow, Gabriel, Blow: Anything Goes, 1934

By Cole Porter; Arranged by Philip Kern

Soloist: Laura Huggins

Billy Crocker stows away with a nightclub singer, Reno Sweeney, and Moonface Martin, Public Enemy 13, on board an ocean liner bound for London from New York when he falls in love at first sight with Hope Harcourt. In the middle of the Atlantic Ocean, a love triangle, a mistaken identity, and a fake revival ends in Billy and Moonface Martin's arrest.

Oh What a Beautiful Morning: Oklahoma!, 1943

By Richard Rodgers and Oscar Hammerstein II; Arranged by William Stickle

As the show begins, cowboy Curly McLain wanders into Laurey Williams' yard to tease her on a gorgeous, sunny day. Following the mixed up romance from here to marriage, the story also encompasses fights over women and land usage, a box social, a death, and a trial, as Oklahoma reaches statehood.

Almost Like Being in Love: Brigadoon, 1947

By Alan Jay Lerner and Frederick Loewe; Arranged by Mac Huff

A remote Scottish village, visible to outsiders one day every 100 years, Brigadoon is frozen in time. Two vacationers from New York City stumble into the village just in time for a wedding. One of the vacationers, Tommy Albright, sings as he begins to fall in love with Fiona, who lives in the village.

Sit Down, You're Rockin' the Boat: Guys and Dolls, 1950

By Frank Loesser, Jo Swerling, and Abe Burrows; Arranged by Alissa Plant

When gamblers fall in love and try to hide their gambling, confusion runs amok. Nathan has been engaged to Adelaide for 14 years, Sky has just fallen in love with Sarah, and both must convince their sweethearts of their repentant ways. Nicely Johnson invents a dream that supposedly caused him to repent his sins during a prayer meeting he attends to help Sky win a bet.



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The Tuneful



Tenors

Wells Fargo Wagon: *The Music Man*, 1957

By Meredith Willson; Arranged by Roger Emerson

Professor Harold Hill rolls into River City selling band instruments and promising to provide music lessons. Marian, the town librarian and piano teacher, tries to expose him for a fraud but begins to fall in love instead. At the end of Act I, the town is excited over the arrival of the delivery wagon that contains, among other things, the band instruments they have ordered.

Try to Remember: *The Fantasticks*, 1960

By Harvey Schmidt and Tom Jones; Arranged by Jay Althouse

Soloist: Sharon Heiner

Ensemble: Margaret Hope, Sharon Heiner, Ron Flory, Ed Bittner

Two fathers invent a feud to get their children, Luisa and Matt, to fall in love with the help of El Gallo and two other hired crooks. When the plan backfires, Luisa and Matt go off into the world and find that maybe love is what they want after all. Sung by the narrator, El Gallo, at the opening of Act I, the song is as an allegory of love and hardship and creates the physical setting of the musical.

Sunrise, Sunset: *Fiddler on the Roof*, 1964

By Jerry Bock and Sheldon Harnick; Arranged by A. Harold Plant

Duet: Russ and Paulette Matthews

Tevye, Golde, their five daughters and fellow Jewish townspeople are poor Russian peasants trying to make the best of their lives. The three oldest daughters are of marriageable age, and Tevye struggles between the tradition of arranging marriages or allowing them to follow their hearts and marry for love. At the wedding of his eldest daughter, Tzeitel, to Motel the tailor, the cast sings invoking ceremony and the passage of time as children grow.

If My Friends Could See Me Now: *Sweet Charity*, 1966

By Cy Coleman and Dorothy Fields; Arranged by Russ Robinson

Charity Hope Valentine is a dance hall hostess seeking a way out of that life after her boyfriend breaks up with her by pushing her into the lake and stealing her purse. Actor Vittorio Vidal picks up Charity outside a night club after his longtime mistress spurns him. Charity is elated at her good luck, however short-lived.

Intermission

Everything's Alright: Jesus Christ Superstar, 1971

By Andrew Lloyd Webber and Tim Rice; Arranged by Neil Slater

This Broadway adaptation of Jesus' last days is a passion play set to music. In this scene, Mary Magdalene encourages a bitter Jesus while anointing him with oil. Judas points out that the money used could have been given to the poor, while Jesus responds that they don't have the resources to help poverty.

Not While I'm Around: Sweeney Todd, 1979

By Stephen Sondheim; Arranged by Teena Chinn

Soloists: Emily Matthews, Bob Fake

Sweeney Todd returns from exile seeking revenge on a corrupt judge for ruining his former life. His obsession leads to murder and the ruin of several other lives, including that of Mrs. Lovett, his accomplice. Toby, an assistant in Mrs. Lovett's pie shop, suspecting that Sweeney Todd is up to no good, offers to protect Mrs. Lovett, unaware that she is actually an accessory to Todd's barbershop murders.

Masquerade: Phantom of the Opera, 1986

By Andrew Lloyd Weber, Charles Hart and Richard Stilgoe; Arranged by Ed Lojeski
Ensemble: Paulette Matthews, Tina Moyer, Kat Anderson, Kathy Shreffler, Kaila Evans, Amy Pavlik, Ron Flory, Bill Davis, Tom Longenecker, Nate Crowther, Jim Morris, Ed Bittner

In the midst of a busy Parisian Opera house, a mysterious musical teacher enchants young vocal protégé Christine Daeé with his music while becoming enchanted with her beauty and voice. His obsession plays out as he tries to get her a larger role on the public stage through extortion, murder, and vandalism. The opening number of Act II explains the previous six months of relative peace and quiet, and alludes to the murders, scandals, and destruction caused by the Phantom before his six-month hiatus.

One Day More: Les Misérables, 1987

By Claude-Michel Schonberg and Herbert Kretzmer; Arranged by Mark Brymer

Soloists: Bob Fake, Jonathan Evans, Kat Anderson, Kim Hollich / Anmarie Jezorski

Jean Valjean, a released convict, tries to rehabilitate himself and create a new life as a gentleman and benefactor. He promises a former employees on her deathbed that he will find and care for her daughter, Cosette. In the process, Jean's story intertwines with that of students, corrupt innkeepers, and other inhabitants of the city. The story focuses on the trials and tribulations of the poor at the time of the 1832 Paris uprising. Just before the battle, the cast speculate about the coming fighting and what it will mean for their futures.

No One is Alone: Into the Woods, 1987

By Stephen Sondheim; Arranged by John Higgins

Cinderella, Jack, The Baker and his Wife, Little Red Riding Hood, and Rapunzel get their wishes and live happily ever after, despite the Giant, the Wolf, and the Witch – or do they? After a confusing sequence of cause and effects ending in broken marriage, death, and destruction, the Baker cannot tell Jack what is right and what is wrong – Jack must decide on his own.

Anthem: Chess, 1988

By Benny Andersson, Tim Rice, and Bjorn Ulvaeus; Arranged by John Purifoy

Ensemble: Janée Robinson, Kim Hollich, Tina Moyer, Paulette Matthews, Bob Fake, Russ Matthews, Jonathan Evans, Dave Feath

In the midst of the Cold War, US and Soviet chess champions meet for the world championship. The Soviet, Anatoly Sergievsky, walks away the winner in both chess and romance. Act I closes with Anatoly offering a defense of his defection to Great Britain by singing that he is still true to his country.

Finale B, No Day But Today: Rent, 1996

By Jonathan Larson; Arranged by Roger Emerson

Soloists: Mandy Marcozzi, Jonathan Evans

Set in the artistic community of New York's East Village, an aspiring filmmaker and his friends live through romance, political protests, drugs, and death complicated by HIV in an updated version of Giacomo Puccini's opera *La Bohème*. The final number of the show brings the cast together in an affirmation of life and love in the midst of potentially devastating disease and heartbreak.

Astonishing!: Little Women, 2005

By Mindi Dickstein and Jason Howland

Ensemble: Anmarie Jezorski, Kim Hollich, Jenna Raniowski

In an adaptation of Louisa May Alcott's famous novel, Jo March is an aspiring author living in a boarding house in New York City where she flashes back to happier times with her family and the beginnings of her dream to be an author. She ponders her future and her desire to someday make her mark on the world after turning down an offer of marriage from Laurie Lawrence.

Over the Rainbow: Wizard of Oz, 2011

Harold Arlen and E.Y. Harburg; Arranged by Mark Hayes

Soloists: Janée Robinson, Russ Matthews

In the most recent stage adaptation of Frank L. Baum's classic novel, Dorothy Gale sings of her desire to escape her Kansas home into a nicer, friendlier place, far away. The familiar story, features the Yellow Brick Road, Wicked Witch of the West, Good Witch Glinda and, of course, the Wizard of Oz.