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Letter from the Artistic Director

Truly, it's hard to believe this is already our tenth season since the merger of the Madison Boychoir and the Madison Children's Choir. As someone who worked for and supported both previous organizations, seeing the success of our new MYC community has been incredible to watch. It's due to the sincere commitment of our MYC singers and families; the generous support of our board, donors, grantors and advertisers; and the tireless enthusiasm and skill of our staff that has led us to this place.

To put this success in specific terms:

In 2003 we served 220 singers; this season we will serve over 500.

But it's not just that our enrollment has increased. We've often been asked by those in other youth choir organizations about our success. They ask, "How do you attract new singers and families to your program?" We tell them, "We do everything ... and nothing." Yes, we do whatever we can to help people find out about MYC. But what we concentrate on most is working very, very hard to develop a successful program that serves kids and families, focuses on a high quality thoughtful music education and is both supportive of the commitment involved and responsive to individual families' needs and concerns.

And we've gotten to this place because of **you**—our MYC singers, families, and supporters.

When I look back at our past nine seasons, many highlights come to mind: rich thematic experiences like our work last year with Tony Memmel and our semester-long focus on *The Little Prince*; incredible musical experiences collaborating with the Madison Symphony Orchestra, Madison Opera, Wisconsin Chamber Orchestra, Opera for the Young and others; hosting guest choirs from Denmark, Norway, Czech Republic, and many from around the U.S.; and much, much, more.

For me, though, it's the look on the faces of MYC graduating seniors at their last concert that really sums up what we've accomplished together. If you're the parent of a graduating senior, talk to your singer about what MYC means to them. Parents of younger singers: seek out families of long-time singers and ask them about what it's been like. I think you'll hear incredible stories about what these past 5, 6, 7, 8, 9, or even 10 years have meant to them.

Special thanks to Diane Ballweg, a long-time MYC donor, for helping to underwrite these winter concerts for the past three years. We have treasured your support.

Mike Ross
Artistic Director



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10th ANNIVERSARY WINTER CONCERTS

1:30 p.m. Sunday, Dec. 16, 2012

First Congregational Church

CANTABILE

Michael Ross, conductor

RAGAZZI

Michael Ross, conductor
David Olson, choir intern

CANTILENA

Lisa Shimon, conductor
Steve Radtke, piano



RAGAZZI

Zion's Walls

setting by Aaron Copland (1900-1990)
Arranged by Glen Koponen

Daniel Lyons, piano

This revivalist song is adapted from a set of American folk songs Copland arranged for solo voice and orchestra in 1950. In many ways the father of modern American composers, Copland balanced the influences of 20th century American "classical" music with American folk music. Many of his compositions draw on open harmonies—with the pitches of chords "spread out"—said to evoke the spirit of the American landscape. Copland was an influential teacher, conductor, and lecturer. His well-known compositions include *Fanfare for the Common Man*, *Appalachian Spring* (with its famous setting of the folk melody "Simple Gifts") and the ballet score *Rodeo* with its familiar "Hoedown".

Seigneur, je vous un prie

(sung in French)

Francis Poulenc (1899-1963)
from *Quatre Petites Prières de Saint François d'Assise*

Lord, I beseech you, may the sweet and burning strength of your love absorb my soul and move it from everything terrestrial, so that I might die from the love of your love, since you deigned to die because of the love of my love. (St. Francis of Assisi)

This piece, from a set of four short gems set to brief prayers of St. Francis of Assisi, paints a picture of intense devotion. The unexpected harmonic turns at the conclusion are especially effective.

I Will Howl

Eric Miller, cello

Timothy Takach (b. 1978)

*Nymph, nymph, what are your beads?
Green glass, goblin. Why do you stare at them?*

*Give them me.
No.*

*Give them me. Give them me.
No.*

*Then I will howl all night in the reeds,
Lie in the mud and howl for them.*

Goblin, why do you love them so?

*They are better than stars or water,
Better than voices of winds that sing,
Better than any man's fair daughter,
Your green glass beads on a silver ring.*

*Hush, I stole them out of the moon.
No.*

*I will howl in a deep lagoon
For your green glass beads, I love them so.
Give them me. Give them.*

No.

— Harold Monro (1879-1932)

Composer Timothy Takach, a member of the men's choir Cantus, sets this intriguing poem, called *Overheard on a Salt Marsh*, in an equally intriguing musical fashion. Takach uses ever-changing meter to keep the listener "on edge," emphasizing conflict between goblin and nymph. The text "Give them me" is set in a particularly insistent rhythmic style, matching the insistent tone of the text. The poem itself was a staple of children's nighttime reading in early 20th century England. The fantastical world conjured by Monro is easily understood but hides larger themes of desire and greed.



Lukey

Traditional, after Great Big Sea

Featuring Off the Porch:

Mary Helmke, banjo; Stephanie Ramer, guitar; Catherine Rhyner, mandolin; Brad Wolbert, bass and special guest Amber Dolphin, violin

Lukey is a rollicking Newfoundland folk song praising the title character's boat. Special thanks to local Bluegrass band Off the Porch for "sitting in" with us!

CANTABILE AND RAGAZZI

Der Herr denket an uns (BWV 196)
(sung in German)

Johann Sebastian Bach (1685-1750)

I. Sinfonia

III. Aria

He blesses those who fear the Lord, both small and great.

IV. Duetto

May the Lord bless you more and more, you and your children.

Maynie Bradley, Rory Loo, David Cao, Mae Leigh Patchin, Seth Lesondak, violin

Julia Tibbetts, Luke Valmadrid, viola

Emily Schmidt, Isaac Bershady, cello

Trevor Stephenson, harpsichord

Karl Levine, WYSO chamber music director and rehearsal coach

Likely composed in 1707 or 1708, this work may have been written for a wedding, perhaps that of a local pastor and his bride (a relative of Bach's). The text comes from Psalm 133.

CANTILENA

Gia Il Sole Dal Gange

(sung in Italian)

Alessandro Scarlatti (1660-1725)

*Already, from over the Ganges,
the sun more clearly sparkles
And dries every drop of the dawn, which weeps.
With the gilded ray
It adorns each blade of grass;
And the stars of the sky
Paint in the field.*

Composing two operas before he turned the age of twenty, it was clear that Alessandro Scarlatti had chosen a career composing in that medium. For two decades over half of the new operas performed in Naples were by Scarlatti, making him a forefather of the Neapolitan operatic style. He produced some of the most sing-able repertoire of the Baroque era including cantatas, oratorios and opera. This particular work has become a standard of Italian art song.



Though Philomela Lost Her Love

Thomas Morley (1557?-1602)

A collection of madrigals called *Musica Transalpina*, published in 1588, caused a bit of a mania in England for its collection of Italian-style madrigals sung in English. This charming piece by Thomas Morley was evidence of that popular style that was modeled after the Italian composers. The poem tells us that even after having lost her true love, Philomela continues to sing.

Schlof Main Kind

(sung in Hebrew and Yiddish)

Traditional Yiddish melody
Arranged by Allan Naplan
Hebrew text by David Einhorn

Eric Miller, cello

*Sleep my child and rest,
happy is the child with a mother
and a cradle to be rocked in.
All can be found, and all can be bought,
but without a mother you have nothing in this world.
Let your troubles not be great,
For you can always be cradled in your mother's arms.*

Schlof Main Kind is a Yiddish lullaby which was composed in connection with the observance of the Holocaust Memorial Remembrance in 1994. The text comes from Yiddish poet David Einhorn, who settled in America in 1940 after escaping Nazi-occupied France.

We Are

Ysaye M. Barnwell (b. 1946)

Eric Miller, cello; Mike Ross, shaker

For 38 years the women's cappella group Sweet Honey in the Rock has been performing for audiences around the world. The text of the song explores the way that our parents, grandparents and other ancestors all influence what we become – are we Makers of Peace? Seekers of Truth? How about the Wisdom of Ages? But above all, we are One.

Savory, Sage, Rosemary and Thyme

Canadian folk song
Arranged by Donald Patriquin

Donald Patriquin is a Canadian composer, performer, teacher and conductor in Quebec. This folksong arrangement comes from an early folksong called "Petticoat Lane," in which Patriquin portrays a flirtatious couple trading clever lines. Each one is an impossible task, like when the man asks her to make him "a fine cambric shirt without any seams and all needlework" in a somewhat condescending tone. But she replies saying that she would like to ask of him three things in return. She says "can you buy me an acre or more, between the wide ocean and sea shore?" and asks him to plow it with one ram's horn and reap it with a sickle of leather. Each line ends with "and then you can be a true lover of mine."

CANTABILE

Alarcón Madrigals

Roger Bourland (b.1952)
Texts by Francisco X. Alarcón (b. 1954)

I. In a neighborhood in Los Angeles

II. Un beso is not a kiss

*A kiss is a door that opens a shared secret; a mystery with wings.
A kiss doesn't let in witnesses... (continues in English)*



V. A small but fateful victory

With text by famous contemporary Mexican poet Francisco X. Alarcón and music by composer Roger Bourland (who received his undergraduate music degree from UW-Madison), these deceptively complex settings of simple memories evoke a variety of vivid images. From a larger set of five movements, the three pieces presented here present different ideas from Alarcón's childhood. The first paints a picture of a young boy and a short collage of memories of his grandmother. The second movement asks (in both Spanish and English) the listener to ponder: "When is a kiss not just a kiss?" The final movement depicts a pivotal moment in the poet's family history.

You Fair and Pretty Ladies

Traditional Ozark folksong,
As sung by Mrs. Linnie Bullard (1926)
Arranged by Michael Ross

This folksong comes to us from a collection of regional songs researched and recorded by Vance George in the late 1940's. It was sung to Mr. George by Mrs. Linnie Bullard in 1926, and may be related to a Scottish ballad from the early 18th century. Our arrangement is based on a performance by the group Anonymous Four.

Wanting Memories

Ysaye M. Barnwell (b. 1946)

This is a long-time favorite of ours, dating back to the early days of the Madison Children's Choir. It speaks of the importance of memory and the lessons memories can teach us. Ysaye Barnwell is a founding member of the famed a cappella group Sweet Honey in the Rock.

River

Joni Mitchell (b. 1943)
Arranged by Michael Ross

Joni Mitchell is a marvel. Her honesty, incredible imagination, and comfort in a wide variety of genres (witness her version of jazz great Charles Mingus' *Goodbye Pork Pie Hat*, for example) have made her what *Rolling Stone* called "one of the greatest songwriters ever." Herbie Hancock's album of her music (*River: The Joni Letters*) even won the Grammy for Album of the Year in 2008!

And honestly, Mike is obsessed with this song. Aren't you?

CANTABILE AND RAGAZZI

Idumea

Traditional shape-note
Arranged by Richard Bjella

Amber Dolphin, Carol Carlson, violins

In the United States in the 19th century, singing schools, led by itinerant music instructors, concentrated on improving congregational singing. Instead of concentrating on European composers, these amateur musicians learned the music of early American composers like Williams Billings, who used English parish church models combined with free counterpoint and loose harmonic rules.

In the Southern United States, *Sacred Harp* (the title of a collection of these songs) singing found a permanent cultural home. Singers learned to read music by using a four-note system of shapes. This shape-note tradition continues today, with shape-note singing groups still active throughout the country (including in Madison!)

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Margaret Jenks, conductor
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BRITTEN

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Steve Radtke, piano

HOLST

Margaret Jenks, conductor
Randal Swiggum, conductor

RAGAZZI

Michael Ross, conductor
David Olson, choir intern



MADISON BOYCHOIR AND RAGAZZI

With guest musicians Eric Miller, cello; Ansa Seppalainen, oboe;
Jocelyn Carr, horn; David Grindrod, recorder; bluegrass band Off the Porch; Amber Dolphin, violin

Cuncti simus Anonymous 14th c. from Llibre Vermell de Montserrat
(sung in Latin)

Refrain: *Let us all sing: Hail Mary!*

The virgin was alone when the Angel appeared. He was called Gabriel, and was sent from heaven.

With radiant face he declared (Listen, dear ones): you shall conceive, Mary. Hail Mary.

You shall conceive, Mary, (Listen, dear ones) and will bear a son. Hail Mary.

You will bear a son (Listen, dear ones) and shall call him Jesus Christ. Hail Mary.

The medieval monastery high atop Montserrat mountain—and this 14th century song which originated there—are striking examples of the power of a place and its music to shape a community. By the 12th century, Montserrat had become a popular destination for religious pilgrims, with its famous statue of the Black Virgin and Child to which were attributed miraculous powers. Around 1399, a collection of songs and dances from Montserrat were assembled, now known as “Red Book of Montserrat.” (Actually the red cover was added in the 19th century.) In 2010, the Boychoir sang *Stella Splendens*, also from the Red Book.

According to a rubric in the book itself:

Because the pilgrims wish to sing and dance while they keep their watch at night in the church of the Blessed Mary of Montserrat, and also in the light of day; and in the church no songs should be sung unless they are chaste and pious, for that reason these songs that appear here have been written. And these should be used modestly, and take care that no one who keeps watch in prayer and contemplation is disturbed.

The text of this song, in medieval Latin, is a musical retelling of the Annunciation, the story of the angel Gabriel visiting the teenage Mary, and hailing her as the mother of a Savior. The narrative of the text is interrupted with the poignant words “Audite, karissimi” (Listen, dear ones), a glimpse of the communal origins of these songs, where men and women, children, rich and poor, and people of all backgrounds and professions made the trek to the stunning Romanesque cathedral and shrine to pay homage, pray, and worship (and, of course, also eat, drink, dance, sing, and just hang out together for many days and nights).

Montserrat is still a famous destination today, both for tourists and religious pilgrims. It is especially renowned for its esteemed boychoir *Escolania*, which has sung for services continually since the 12th century, making it one of the oldest boychoirs in world.

PURCELL

The Coasts of High Barbary

Traditional
Arranged by Jeanne Julseth-Heinrich

In the last few years, the Boychoir has pushed back against the common notion that male voice choirs traditionally sing cowboy songs, coal miner songs, and sea shanties, and intentionally enlarged our repertoire to include every genre and historical period. But for this special anniversary season we set about the challenge of finding a truly worthy sea chanty to celebrate the long history of traditional boychoir repertoire.

Although it sometimes sounds like a Disney-esque pirate song, “The Coasts of High Barbary” is actually one of the oldest and most authentic English sailor songs, with versions dating back to 1595. It is even quoted in Shakespeare. The story of a merchant vessel which encounters a pirate ship, in its original extended version the pirates are defeated and left to drown. This version, created by a distinguished Wisconsin music teacher, has arguably become the most famous arrangement of the piece. Studying it gave us a chance to learn sailing terms like “windward” and “lee.”



“High Barbary” refers to the Barbary (Berber) Coast of western Africa, infamous for its long history of piracy, culminating in the Barbary Wars of 1801-05.

Funiculi-Funicula
(sung in Italian and English)

Luigi Denza (1846-1922)

Let's go from the earth to the mountain top, without walking!

We can see France, Procida, and Spain---and I can see you!

Pulled by a cable-- no sooner said than done--we're in the sky!

It goes like the wind, and suddenly....we're already there!

Let's go, let's go, to the top of the mountain! Funiculi, funicula!

What better way to mark the anniversary season of MYC than with a song composed to celebrate a grand opening! On June 10, 1880, the new funicular railway up the side of Mount Vesuvius was finally opened to the public and each day three hundred lucky tourists made the thrilling ascent to the summit of the volcano, with a view of France, Spain, and the beautiful sea. It seemed the whole world was fascinated by the idea of the funicular, and this song, written the same year, captured this excitement, with its rollicking rhythms and soaring melody. An English version became immediately popular and the song is still alive in popular culture around the world, with many recordings, parodies, and even Sesame Street versions. Today's performance features the original text, tune, and harmonies.

BRITTEN

Bel piacere
(sung in Italian)

George Friderich Handel (1685-1759)

What a genuine pleasure it is to enjoy a faithful love!

Beauty cannot be appreciated unless it comes from a true heart.

Handel, best known today for his oratorio *Messiah*, first achieved success as an Italian opera composer, and it was his opera *Agrippina*, premiering in 1709, which made him an international sensation. This aria, from Act III, shows off Handel's flair for melodic invention. Cast in the typical Baroque da capo form (ABA), its lilting, buoyant rhythms ride along over unusual meter changes—quite a novelty in the 18th century!

This Little Babe (from *A Ceremony of Carols*)

Benjamin Britten (1916-1976)

What good fortune that back in 1971, when Carrel Pray named the choirs in the newly-formed Madison Boychoir, she chose Benjamin Britten as one of the composers to be so honored, for it would be hard to find a British composer—or any composer—who wrote so consistently and well for the unique sound of boys' voices.

Among his many pieces which celebrate this sound is *A Ceremony of Carols*, written on shipboard in 1942, as Britten was returning to England from America, drawn home by his patriotism and British identity in the dark days of World War II. For this work, Britten chose texts from medieval English carols, Elizabethan poetry, and Gregorian chant. The thrilling high point of the work is this rapid-fire piece, based on a text by Robert Southwell (1561-1595), a Jesuit poet who defied Queen Elizabeth's ban on Catholic priests in England and was eventually captured and executed. The text is allegorical and ironic, with the helpless infant Jesus fighting Satan and the gates of hell. With a martial accompaniment, the piece grows in intensity from a single melody, to two-part and then three-part canon, driving toward a dazzling climax.



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HOLST & BRITTEN

Stadt und Land in stille Ruh

(sung in German)

Traditional German canon
Arranged by Randal Swiggum

Town and countryside in quiet peace, quiet peace.

One of the wonderful distinctives of MYC is a commitment to not merely wonderful or entertaining concerts, but rather, music as a way of thinking, a “lens” through which to understand how the world is put together, a way of sharpening our eye (and ear) for detail, and thinking more creatively and critically.

This simple but beautiful old canon of unknown origin was a provocative example. Each week we probed a different aspect of it. One of our favorite discoveries was that each phrase is five measures long, as opposed to the typical four or eight. We deduced that the “extra” measure is actually an internal one, a tiny “echo” in the middle of each phrase which has the effect (in the words of the boys) of “slowing the piece down” or “creating calm by quiet repetition, the way a mother sings a lullaby.” In fact, all the steady, repetitive elements of the piece do create a gentle, almost hypnotic effect, like rocking a baby to sleep. Even the text, with its understated repetition proved enigmatic: is the scene simply the natural world at the calm of twilight or sunrise? Or is it a picture of concord and peace between two groups of people?

HOLST

Verbum patris humanatur

(sung in Latin)

Anonymous, from 12th c. Cambridge manuscript

Verbum patris humanatur, O, O!
dum puella salutatur, O, O!
salutata fecundatur
viri nescia.
Eya, eya, nova gaudia!

*The word of the Father is made man,
while a maiden is greeted;
Greeted, she is fruitful
without a man.
Hei! Hei! Behold, new joys!*

Novus modus geniture, O, O!
sed excedens vim nature, O, O!
dum unitur creature
creans omnia.
Eya, eya, nova gaudia!

*A new manner of birth,
but exceeding the law of nature,
when He, the creator of all things
is made creature.
Hei! Hei! Behold, new joys!*

Audi partem preter morem, O, O!
virgo parit salvatorem, O, O!
creatura creatorem,
patrem filia.
Eya, eya, nova gaudia!

*Hear of a birth beyond precedent:
a virgin hath given birth to the savior,
the creature bears the Creator,
the daughter, the Father.
Hei! Hei! Behold, new joys!*

In parente salvatoris, O, O!
non est parens nostri moris, O, O!
virgo parit, nec pudoris
marcent lilia.
Eya, eya, nova gaudia!

*In the parent of the Savior
Birth is not according to our custom.
A maiden gives birth,
but the lilies of her chastity do not wither.
Hei! Hei! Behold, new joys!*

Homo Deus nobis datur, O, O!
datus nobis demonstratur, O, O!
dum pax terris nuntiatur,
celis gloria.
Eya, eya, nova gaudia!

*The God-Man is given us,
the given one is shown to us,
while peace is announced to the nations
and “Gloria” of heaven.
Hei! Hei! Behold, new joys!*



"Imagine a few leaves of parchment folded together, poorly written, decayed by damp, marred by stains and the ravages of time. Probably copied around 1200, it was discarded within a generation or so and used as flyleaves for another book. This was fortunate, for by neglecting to throw the pages away some unknown benefactor accidentally preserved for us a wealth of music and poetry, which remained hidden for some six hundred years." (Christopher Page, on *The Earliest Songbook in England*, the source of this piece).

Holst boys often express their excitement for singing very old music, and the kind of "time travel" that it affords. While most history classes must rely on books or videos, we actually get to experience the past directly by singing the very same notes as one would have heard in, say, a medieval monastery or castle. By immersing ourselves in this "sound world" we embrace the past in a profound way.

This piece reminds us of several things about medieval Europe. First, it harkens back to a time when the very idea of harmony had not really been invented yet. This piece is the oldest music in three parts from England and the earliest example of experimenting with several lines of melody simultaneously creating what must have seemed like a wildly rich texture of pleasing chords (and a few clanging dissonances, which we have enjoyed). It also reminds us that, for most of Western history, artists and musicians have poured out much of their creative energies on a single topic: the mystery of the Incarnation. In fact, the period of Advent and Christmas, though in the darkest, coldest days of winter, was always unusually festive with music and celebration, in every era.

Pastime with Good Company

King Henry VIII (1491-1547)

Although Henry VIII is often caricatured as a fat old man, a glutton and a womanizer, in his younger years he was respected as a talented, charismatic, and handsome young king who spoke four languages fluently and was an accomplished musician, athlete, and outdoorsman. In 1509, when he ascended the throne as an eighteen-year old, England was enjoying a peace and prosperity which made possible an extravagant courtly life of entertainment and leisure.

Of the many pieces of music composed by the young king, this song is by far the most famous and its catchy melody made it an instant "pop hit" throughout the realm, sung in court and at fairs, tournaments, and pubs. Its spirited style reflects its exuberant take on typical pastimes of the period—hunting, singing, dancing, jousting, archery, playing cards, and making music. Its more serious moral, though, is that pleasant pastimes in the company of friends do more than provide diversion—they actually safeguard against idleness, which leads to vice and all sorts of trouble. The song is still quite popular and not just with early music aficionados; rock bands like Jethro Tull and Gryphon have performed it, and it appeared prominently in the Showtime series "The Tudors."

Bonse Aba

(sung in Chibemba)

Traditional song from Zambia

Arranged by Andrew Fischer

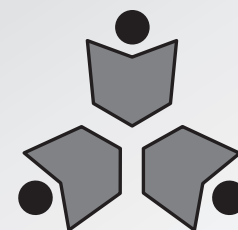
All that sing have the right to be called children of God.

(Translating the Bemba language is difficult because of its poetic, fluid character where individual words have multiple meanings. This translation, from the arranger, is based on a paraphrase of a few words from the Gospel of John. Not a word for word translation, it does convey the broad sentiment of the piece).

In 2004, as a junior in high school, Andrew Fischer spent his summer digging wells and helping build irrigation systems in rural Zambia, miles from any city, electricity, running water, or paved roads. One day a woman taught him this song while they both were riding in the back of a truck. Andrew had come to know well the style of worship music sung in Zambian churches, which combined elements of traditional Zambian style, colonial influences, and pop music. When he returned to Colorado, he arranged the piece for singers in his high school choir, imitating the

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kinds of harmonies and rhythms as well as the call and response feature of the Zambian music he had grown to love.

In an especially insightful commentary on singing African music in a Western setting, the young composer wrote:

So much effort is given to reproducing the aural experience of Zambians singing the song. While that is important in its own right, I feel that a much more worthwhile goal is to attempt replication of WHY the Zambians sing the way they do, and not necessarily HOW it sounds when they do it. They sing for community, expression, freedom, worship, and release. They sing at the tops of their lungs or from the bottoms of their hearts, and it is never an isolated activity.

You can see them singing even when their mouths are silent as they walk from the well with the buckets on their heads or as they sit alone in the dust in front of their hut. They sing for no audience but themselves, and I think it is important for western choirs to achieve that mentality during this song, even if they are letting people sit and watch as they do it. Studying and replicating only the sound will render Bonse Aba devoid of all it has to teach us in the west about the hearts of the Zambian people.

MADISON BOYCHOIR

Good King Wenceslas

John Mason Neale
Arranged by Reginald Jacques

Based on the legend of Saint Wenceslaus I of Bohemia (907-935), this narrative carol combines a 13th century melody—the spring carol *Tempus adest floridum*—with Victorian era lyrics penned by hymn writer John Mason Neale. The real Wenceslaus was famed for his generosity and kindness, and his story was a popular medieval tale which fit the theme of *Rex Justus*, the “just king” whose strength comes from his strong character and moral goodness. Neale was an Anglican priest with a fascination for ancient church music. He is also known for arranging, translating, and popularizing the medieval chants *O Come, O Come, Emmanuel* and *Of the Father's Love Begotten*. In our version today, Holst sings the part of the King, and Purcell and Britten play the loyal (but distressed and cold) page boy.

RAGAZZI

Zion's Walls

setting by Aaron Copland (1900-1990)
Arranged by Glen Koponen

This revivalist song is adapted from a set of American folk songs Copland arranged for solo voice and orchestra in 1950. In many ways the father of modern American composers, Copland balanced the influences of 20th century American “classical” music with American folk music. Many of his compositions draw on open harmonies—with the pitches of chords “spread out”—said to evoke the spirit of the American landscape. Copland was an influential teacher, conductor, and lecturer. His well-known compositions include *Fanfare for the Common Man*, *Appalachian Spring* (with its famous setting of the folk melody “Simple Gifts”) and the ballet score *Rodeo* with its familiar “Hoedown”.

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Seigneur, je vous un prie
 (sung in French)

Francis Poulenc (1899-1963)
 from Quatre Petites Prières de Saint François d' Assise

Lord, I beseech you, may the sweet and burning strength of your love absorb my soul and move it from everything terrestrial, so that I might die from the love of your love, since you deigned to die because of the love of my love. (St. Francis of Assisi)

This piece, from a set of four short gems set to brief prayers of St. Francis of Assisi, paints a picture of intense devotion. The unexpected harmonic turns at the conclusion are especially effective.

I Will Howl

Timothy Takach (b. 1978)

Eric Miller, cello

*Nymph, nymph, what are your beads?
 Green glass, goblin. Why do you stare at
 them?
 Give them me.*

No.

Give them me. Give them me.

No.

*Then I will howl all night in the reeds,
 Lie in the mud and howl for them.*

Goblin, why do you love them so?

*They are better than stars or water,
 Better than voices of winds that sing,
 Better than any man's fair daughter,
 Your green glass beads on a silver ring.*

Hush, I stole them out of the moon.

No.

*I will howl in a deep lagoon
 For your green glass beads, I love them so.
 Give them me. Give them.*

No.

— Harold Monro (1879-1932)

Composer Timothy Takach, a member of the men's choir Cantus, sets this intriguing poem, called *Overheard on a Salt Marsh*, in an equally intriguing musical fashion. Takach uses ever-changing meter to keep the listener "on edge", emphasizing conflict between goblin and nymph. The text "Give them me" is set in a particularly insistent rhythmic style, matching the insistent tone of the text. The poem itself was a staple of children's nighttime reading in early 20th century England. The fantastical world conjured by Monro is easily understood but hides larger themes of desire and greed.

Lukey

Traditional, after Great Big Sea

*featuring Off the Porch: Mary Helmke, banjo; Stephanie Ramer, guitar; Catherine Rhyner, mandolin;
 Brad Wolbert, bass and special guest Amber Dolphin, violin*

Lukey is a rollicking Newfoundland folk song praising the title character's boat. Special thanks to local Bluegrass band Off the Porch for "sitting in" with us!



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Natalie DeMaoribus, choir intern
Steve Radtke, piano

CON GIOIA

Marcia Russell, conductor
Jess Salek, piano

CAPRICCIO

Lisa Kjenvet, conductor
Steve Radke, piano



CHORALIERS, CON GIOIA, and CAPRICCIO

Welcome, Every Guest

Traditional shape-note

From a collection of songs called *The Sacred Harp*, this canon is an example of a uniquely American tradition called shape-note singing. These songs used a four-note system of shapes that were designed to help singers learn to read music and facilitated congregational and community singing. This system of notation was introduced in the early 19th century and became a popular teaching device in American singing schools, particularly in the southern region of the United States. Shape-note singing continues throughout America today, including here in Madison, where a group of local singers meets twice a month to sing selections from this tradition.

CHORALIERS

To Music

Traditional German
Arranged by Betty Bertaux

Amber Dolphin, violin

This well-known 16th century German chorale melody has been set to numerous texts. The one offered by the arranger offers a perspective in praise of music, appropriate as we celebrate the 10th anniversary of the Madison Youth Choirs.

The Wind

B. Wayne Bisbee (b. 1934)

Singers in our Choraliers choir like to imagine they are telling a scary story to a little brother or sister as they sing this song. Of course, they are only pretending to be scared so they can tease their listeners. The story unfolds and soon reveals that the sounds were all caused by a little puff of wind!

Will There Really Be a "Morning"?

Craig Hella Johnson (b. 1962)
Text by Emily Dickinson (1830-1886)

*Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as a tall as they?
Morning, Morning,
Where does Morning lie?*

*Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?
Morning, Morning,
Where does Morning lie?*

*Oh, some Scholar, oh, some Sailor,
Oh, some Wisemen from the sky,
Please to tell a little Pilgrim
Where the place called "Morning" lies?
Morning, Morning,
Where does Morning lie?*



This sensitive setting of Emily Dickinson's poem has a beautiful melody that perfectly matches the childlike simplicity of an innocently questioning text. Craig Hella Johnson was born in Minnesota, studied at St. Olaf, Juilliard, and Yale, and has since become widely known as the founder and conductor of the Austin-based professional choir, Conspirare.

Gospel Train

Traditional spiritual
Arranged by Shirley W. McRae

African-American spirituals were more than simple hymns of endurance and testaments to belief in the afterlife. Spirituals also allowed slaves to communicate secret messages and the "gospel train" became a code name for the Underground Railroad. When slaves heard this song, they knew that a group was preparing to escape and travel north to freedom. *Gospel Train*, arranged here in three-part harmony, has a vigorous and captivating melody that invites all of us to "get on board".

CON GIOIA

An die Musik

(sung in German)

Franz Schubert (1797-1828)

*O, wond'rous art, --- in countless gray and darkened hours,
When life's most bitter taste - of loneliness was mine --
Have you transported my heart - To warm and happy meadows,
And so, you've offered me joy - and fierce endurance,
Your magic beauty, --- your love, and peace .*

*Sometimes your harp - pours forth a sigh of passion,
So sweet a blessed chord --- in melodies of old,
Then heaven's doors --- with hours of love does open.
Oh, gracious art, for these I thank you so!
Oh, gracious music, I thank you so! (English translation by Shula Kelle)*

This season, we happily celebrate 10 years of making music with the Madison Youth Choirs. It is important to note that most members of Con Gioia are just over 10 years old themselves! To make this season meaningful, we first studied the art of music itself. The poem *An Die Musik* by Franz Adolf Friedrich von Schober (1796-1882) is an ode to music, thanking art for the powerful impact it has on our lives. The singers of Con Gioia studied the German text and created their own poetic ode to music.

Home on the Range

Mark Hierholzer

Amber Dolphin, violin

One of the most recognizable "cowboy songs" is *Home On The Range*. But don't be alarmed when you do not recognize the melody in this arrangement! The text is the same, but the melody is based on a less familiar folk tune. The addition of the violin is fitting because it captures the essence of the prairie, and it plays the traditional tune. This song is about history, and we celebrate the long singing traditions established by years of the Madison Children's Choir and the Madison Boychoir, which 10 years ago merged to become MYC.



Gloria Tibi, from *Mass*
(sung in Latin)

Leonard Bernstein (1918-1990)

*Glory to Thee, Glory to the Father, Glory to the Son, and to the Holy Spirit.
We praise Thee, we adore Thee, we glorify Thee, we bless Thee.
Glory to the Father and the Son and to the Holy Spirit. Glory!*

Gloria Tibi is taken from a larger work called *Mass* composed in the tumultuous 1970s by American composer Leonard Bernstein. Traditionally performed with a soloist in the role of Celebrant, today Con Gioia will sing the piece in two equal parts. The meter is 5/8, which creates a vivacious rhythmic pulse.

Birdsong

Paul Read

*He doesn't know the world at all
Who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.*

*When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.*

*Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is
To be alive.*

— Anonymous (1941)

The author of the poem in this piece is unknown; the text comes from a collection of poems written by children in the Terezin concentration camp in Czechoslovakia during WWII. The text is surprisingly optimistic and uplifting, and the singers in Con Gioia have enjoyed the intellectual challenge involved with bringing this song to life. *How can something so wonderful emerge from something so utterly unspeakable?* It is through the study of such works in the Madison Youth Choirs that the singers can connect with a child from 80 years ago, and we celebrate their life through a shared art.

CAPRICCIO

Sound the Trumpet

Henry Purcell (1659-1695)

"Sound the Trumpet" is taken from *Come Ye Sons of Art*, a musical ode composed by Purcell in 1694 in honor of Queen Mary's birthday. Instead of using actual trumpets, Purcell chose to incorporate a lively two-bar modulating ground bass, a favorite device of English composers, as the singers demonstrate their virtuosity and imitate the sound of trumpets. The line "you make the listening shores rebound" is a play on words. Two of the instrumentalists in the orchestra would have been the famous trumpeters Matthias and William Shore.



Ich will den Herrn loben alle Zeit
(sung in German)

Georg Philipp Telemann (1681-1767)

I will praise the Lord at all times; his praise shall be in my mouth continually.

The canon was an extremely versatile genre in the 17th and 18th centuries and could be used to satisfy a wide variety of musical demands. Many formal portraits of composers included a canon, both as an insignia of the composer's craft, and as a demonstration of his learning. Canons could serve the social function of house gifts, and were scribbled into family albums, often quite quickly, as a souvenir of a musician's visit. They served an educational function as well. Young students could be taught to sing in parts quite easily by the use of canons, a practice that continues to this day. Finally, church musicians with heavy compositional, conducting and performance responsibilities could use canons as a quick means of providing a great deal of music requiring very little rehearsal.

Telemann composed twelve canons in 1735, using texts of various Psalm verses. The seventh of the twelve canons, this piece was written for three voices and has as its text the first verse of Psalm 34. (program note by Vincent Corrigan)

Mi'kmaq Honour Song

Lydia Adams (b.1953)

The *Mi'kmaq Honour Song* is an invocation and a chant dedicated to the Creator. The employment of nature sounds and the call of the human voice honors this tradition of the Mi'kmaq people, an indigenous people of eastern Canada. The chant is not in any particular language, but perhaps a derivation of a text handed down through the ages. The drum represents the heartbeat of Mother Earth and reinforces the unique relationship between humans and nature, promoting love and respect for all living things.

How Can I Keep from Singing?

Traditional Quaker hymn
Arranged by Gwyneth Walker (b. 1947)

The exact origins of this melody are obscure, but it is frequently cited as a traditional Quaker hymn dating back to the 1800s. The text is powerful, with a sense of internal strength and hope pervading throughout. This arrangement emphasizes the celebratory aspects of the song, reminding us that we will rise above the sorrows of this earth and that faith and courage will prevail.

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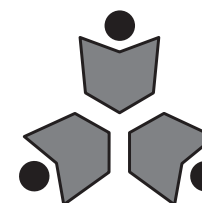
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**MADISON
YOUTH CHOIRS**



Our Choirs

Choraliers is our youngest performing choir, for girls in grades two to five. It focuses on unison singing skills, beginning two-part singing, note reading and rehearsal techniques.

Con Gioia (kawn-JOY-ah) means “with joy” in Italian and includes girls in grades five to eight. It further develops part-singing, vocal techniques and sight-reading.

Capriccio (kah-PREE-chee-oh) offers girls in grades seven to nine a more advanced choir experience. Music from a variety of choral traditions is studied; girls perform challenging two and three part literature in a variety of languages. Their name refers to a free-flowing and lively piece of music.

Cantilena (kahn-tih-LAY-nah) is an Italian term referring to a smooth flowing melody or vocal style. Girls in this choir are in grades nine to twelve and study and perform challenging three to four part literature in a variety of languages.

Cantabile (kahn-TAH-bee-lay) literally means “in a singing style” and is our most advanced treble choir, with girls in grades 10 to 12. Singers focus on advanced literature and vocal technique.

The Madison Boychoir for boys with unchanged voices maintains the centuries-old tradition of a treble boychoir through the study of a wide range of repertoire. It includes three performing choirs, all named after famous British composers:

Purcell (boys, grades 2-7)

Britten (boys, grades 5-8)

Holst (boys, grades 7-10) have unchanged, changing and newly changed voices. The literature they sing varies with their vocal needs but they often sing SATB music.

Ragazzi (rah-GAH-tsee) literally means “guys” in Italian and is our choir for boys with changed voices. Singers explore a variety of musical styles and occasionally combine with Cantabile to present SATB literature.

And also ...

Tallis (TA-lihs) and **Colla Voce** (KO-la VO-chay) are our two introductory choirs; you might see some of those singers here today.



Music Educators

Madison Youth Choirs wishes to recognize, honor and thank the music educators who teach and inspire our singers in their classrooms. Thank you for your dedication to the art of teaching young people!

Eric Anderson	Andrew Estervig	Cassie Krueger	Patty Schlafer
Holly Atkinson	Theresa Felton	Sara Krueger	Brad Schneider
Carrie Backman	Christopher Forbes	James Kyle	Frederick Schrank
Brandon Bautz	Abby Frederick	Amy Lenard	Pam Schroeder
Janice Baylor	Judy Georgeson	Melissa Lentz	Jane Schutt
John Becker	Vicky Gleason	Melissa Ludois	Ann Sederquist
Brooksy Beilke-Skoug	Pat Greven	Claire Ma	Erin Selbee
Judy Bennett	Tim Gruber	Dennis McKinley	Tom Shaver
Cheryl Bentley	Kristeen Hanson	Tim Meinholz	Lisa Shimon
Kay Black	Darlene Harper	Erika Meyer	James Skaleski
Raelynn Bodell	Mark Harrod	Tom Mielke	Pam Smith
Peggy Boettger	Ellen Hartford	Lynn Najem	Rodger Solie
Jeff Burkel	Janet Heineman	Mindy Nelson-	Ken Stancer
Jennifer Bussan	Jeffrey Horney	Bergman	Margaret Stansfield
Anthony Cao	James Huschka	Anne Nichols	Lee Stovall
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Kellen Dörner	Aviv Kammay	Heather Rattmann	Jennifer Yancey
Candie Douglas	Elizabeth Kiser	Angela Roberts	Cindy Zblewski
Scott Eckel	Lisa Kjenvet	Sam Robinson	
Thomas Elmer	Thomas Krabbe	Aggie Salter	
Ashley Erickson	Allyssa Kroes	Sussanah Sasman	

Many of our members study voice privately. We wish to publicly thank the following private voice teachers who work with our members and inspire them every week to accomplish great things:

Caitlyn Cisler	Marylin Fisher	Gail Koppa	Angela Roberts
Lisa Cole	Jesse Hoffmeister	Kathy Otterson	Cheryl Rowe
Jane Ferris	Ruth Horrall	Jeanne Plots	Jessica Timman

This list reflects information shared by our current members and is not intended to be a comprehensive list of area music teachers. If your singer's teacher is not listed and you wish for them to be recognized in our next program book, please contact the MYC office. Thank you!



MYC Members

Britten

Samuel Anderson..... St. James School
Kurt Borcharding..... Randall Elementary School
Owen Busse..... Jefferson Middle School
Andrew Carran..... Toki Middle School
Simon Fordyce..... Home School
Liam Forrest..... Hamilton Middle School
Marcus Graham..... O'Keeffe Middle School
Patrick Hill..... Hamilton Middle School
Nathaniel Johnson..... Hamilton Middle School
Jack Kjenvet..... Sunset Ridge Elementary School
Clayton Kruse..... Spring Harbor Middle School
Jacob Larget..... Eagle School
Matias Laurila..... Hamilton Middle School
William MacAlister..... Hamilton Middle School
Liam Nelson..... Spring Harbor Middle School
Andrew Rollo..... Randall Elementary School
Eric Roman-Binhammer..... Eagle School
Leo Rossmiller..... Glacier Creek Middle School
Jameson Rotering..... Verona Area Core Knowledge
Isaiah Rowley..... Fox Prairie Elementary School
Connor Smith..... Hamilton Middle School
Noel Tautges..... Eagle School
Michael Verban..... Hamilton Middle School
Walker Voichick..... Edgewood Campus School
Christopher Waller..... Hamilton Middle School
Henry Zavos..... Hamilton Middle School

Cantabile

Alana Alderson..... Madison Memorial High School
Luella Allen-Waller..... West High School
Ku'uipoaloha Atchison..... Lodi High School
Catherine Bartz..... Madison Memorial High School
Mara Blumenstein..... Madison Memorial High School
Sophia Canon..... West High School
Addison Clearwood..... Madison Memorial High School
Eva Cornwell..... Madison Memorial High School
Anna DeLong..... West High School
Caroline Dillon..... Middleton High School

Maya Fabian..... Stoughton High School
Sophia Foldvari..... West High School
Madeline Franz-Bawden..... Madison Memorial High School
Eden Girma..... Middleton High School
Azalea Gordon..... Portage High School
Kaitlyn Hamers..... Madison Memorial High School
Malia Hansen..... Verona Area High School
Zoe Hansen..... Verona Area High School
Faith Hatch..... Lodi High School
Kyla Johnson..... Verona Area High School
Maya Kaspar..... West High School
Clara Katz-Andrade..... East High School
Zoe Kjos..... East High School
Clariel Kramer..... Verona Area High School
Tessa Larson..... Evansville High School
Emily Lawson..... West High School
Samara Lerner..... West High School
Caroline Liu..... Middleton High School
Elena Livorni..... West High School
Melanie Loppnow..... LaFollette High School
Tatiana Lyons..... West High School
Wendy Martin..... LaFollette High School
Katherine McCarthy..... Middleton High School
Noelle McNeill..... LaFollette High School
Tatum Miller..... Madison Memorial High School
Arielle Mitchell..... Portage High School
Alicia Olander..... Sun Prairie High School
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Sonia Urquidi..... Middleton High School



Claire Van Fossen..... Verona Area High School
Lauren Welton-Arndt..... Middleton High School
Cora Wiese Moore..... East High School
Sophie Wolbert..... West High School
Jenine Ybanez..... Verona Area High School
Grace Yeager..... Home School
Angela Yu..... Madison Memorial High School

Cantilena

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Sallie Bestul..... Middleton High School
Jena Bliss..... Madison Memorial High School
Natalie Callahan..... Monroe Virtual School
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Anna Welton-Arndt..... Middleton High School
Hannah Wollack..... LaFollette High School
Julia Woodruff Fritz..... Monona Grove High School

Capriccio

Erin Alban..... Hamilton Middle School
Hannah Boettger..... O'Keeffe Middle School
Elizabeth Bogen..... Hamilton Middle School
Kendra Borcharding..... Hamilton Middle School
Dorothy Cai..... Jefferson Middle School
Juliana Castillo..... St. John Vianney School
Morgan Centanni..... Our Lady Queen of Peace School
Leah Coyne..... Kromrey Middle School
Jane Ellsworth..... Hamilton Middle School
Emma Everitt..... Madison Country Day School
Cloe Franklin..... DeForest Middle School
Laura Frasca..... Hamilton Middle School
Molly Grindle..... Kromrey Middle School
Mariah Hulsether-Brugge..... Jefferson Middle School
Anna Jordahl..... Middleton High School
Elizabeth Jordan..... High Point Christian School
Greta Larget..... Eagle School
Grace Little..... Hamilton Middle School
Breanna McClarey..... Hamilton Middle School
Cara McElroy..... Holy Cross Lutheran School

Eliza McPike..... Spring Harbor Middle School
Isabel Overman..... DeForest Middle School
Kylie Peters..... St. Francis Xavier Grade School
Jaelyn Potvin..... Cardinal Heights Upper Middle School
Madelyn Smith..... DeForest Middle School
Jane Song..... Jefferson Middle School
Ellie Taylor..... Kromrey Middle School
Lea Van Hook..... Savanna Oaks Middle School
Susan Vanderbloemen..... Whitehorse Middle School
Jessica Wang..... Verona Area Core Knowledge
Grace Welton..... Edgewood High School
Julia White..... Cherokee Heights Middle School
Megan Wolfe..... Waunakee Middle School
Jillian Ybanez..... St. Maria Goretti School

Choraliens

Sutton Andersen..... Lincoln Elementary School
Carolyn Anderson..... Van Hise Elementary School
Sequoia Anderson..... Forest Lane Elementary
Lauren Armstrong..... Arboretum Elementary School
Madeline Arpac-Dusseau..... Shorewood Hills Elementary School
Miriam Bloom..... Lapham Elementary School
Maya Borowski..... Emerson Elementary School
Evelyn Busse..... Crestwood Elementary School
Copper Pearl Daniel..... Crestwood Elementary School
Lucy Doherty..... Lincoln Elementary School
Piper Eriksson..... Randall Elementary School
Sydney Eriksson..... Randall Elementary School
Emily Friedlander..... Lincoln Elementary School
Catherine Gorman..... St. Maria Goretti School
Riley Herrick..... Yahara Elementary School
Rosemary Herringa..... Van Hise Elementary School
Acacia Holmquist..... Winnequah Elementary School
Karra Howles..... West Side Christian School
Carissa Hui..... John Muir Elementary School
Jasmine Li..... Stephens Elementary School
Jessica Liu..... Van Hise Elementary School
Morgan Merckx..... Our Lady Queen of Peace School
Kara Nichols..... Elvehjem Elementary School
Emilia Nicometo..... Van Hise Elementary School
Alexia Normington..... St. Maria Goretti School
Raia Ottenheimer..... Madison Central Montessori
Catrina Preston..... Home School
Claire Rasmussen..... Lincoln Elementary School
Annisa Richardson..... Deerfield Elementary
Erin Roseboom..... Our Lady Queen of Peace School
Izabella Schab..... Huegel Elementary School
Natalie Schick..... Lincoln Elementary School
Elizabeth Shampo..... Our Lady Queen of Peace School
Sophie Smith..... Randall Elementary School



Abigail Sperger ... West Middleton Elementary School
 Mariana Valenzuela St. John Vianney School
 Jacqueline Wang Crestwood Elementary School
 Madelyn Winterburn ... Belleville Intermediate School
 Julia Zhang Stephens Elementary School

Con Gioia

Lola Abu Immaculate Heart of Mary Grade School
 Melia Allan Hamilton Middle School
 Halle Andersen Hamilton Middle School
 Juniper Anderson Forest Lane Elementary
 Simone Asen-Klaskin Randall Elementary School
 Emma Auby Glacial Drumlin School
 Elizabeth Beslic O'Keeffe Middle School
 Sophie Blumenstein Eagle School
 Erica Collin Sauk Trail Elementary School
 Emma Dias Waunakee Intermediate School
 Maya Edgoose Walbridge School
 Taylor Eslick Spring Harbor Middle School
 Taylor Fabian Cherokee Heights Middle School
 Joy Farkas Home School
 Parnassus Funk Randall Elementary School
 Victoria Harris Prairie View Middle School
 Alice House Crestwood Elementary School
 Lilith Johnson Glacier Creek Middle School
 Cecilia League Whitehorse Middle School
 Cassidy Long Kromrey Middle School
 Sara Joy Lovell Van Hise Elementary School
 Fiona MacCrimmon Hamilton Middle School
 Lydia Marszal O'Keeffe Middle School
 Claire Matsumura Glacier Creek Middle School
 Clare Mazack O'Keeffe Middle School
 Dominique McClinton Lincoln Elementary School
 Eva Osorio Wingra School
 Annie Reiter Waunakee Intermediate School
 Kayla Riek Toki Middle School
 Samantha Rivas Postel Wingra School
 Elizabeth Roby Toki Middle School
 Destiny Rodgers Black Hawk Middle School
 Lily Sandholm Cherokee Heights Middle School
 Stella Sanford O'Keeffe Middle School
 Kirsten Schoff Hamilton Middle School
 Isabel F.E. Smith Wright Middle School
 Hailey Thurston Sennett Middle School
 Rose Torti Madison Country Day School
 Maddie Wakeen Jefferson Middle School
 Meaghan Wang Lincoln Elementary School
 Scarlett Wankerl St. Francis Xavier Grade School
 Lucy Wendt Hamilton Middle School
 Kirsten Wingate Indian Mound Middle School

Holst

James Alexander-Young East High School
 William Altaweel Hamilton Middle School
 Noah Argus Johnson Creek Junior High School
 Joshua Blumenstein Madison Memorial High School
 Kyle Burger St. Paul's School
 Noah Clark Madison Memorial High School
 Peter Dimond Savanna Oaks Middle School
 Anders Frank Mt. Horeb Middle School
 Michael Kjenvet Middleton High School
 Nathaniel Langlie Edgewood High School
 Eli Lipasti Lakeside Lutheran High School
 Henry Malueg Indian Mound Middle School
 Ransom Rotering Badger Ridge Middle School
 Ethan Seidenberg Hamilton Middle School
 Albert Shoshany Glosser ... Whitehorse Middle School
 Jacob Siegler Sennett Middle School
 William Sobol Glacial Drumlin School
 John Unertl Oregon Middle School
 Eli Wilson West High School
 Peter Woods Eagle School
 Jonathan Zhu West High School

Purcell

Kai Andersson ... Shorewood Hills Elementary School
 Benjamin Auby Winnequah Elementary School
 Sammy Coleman Marquette Elementary School
 Bruno Crump West Middleton Elementary School
 Jasper Davis Lincoln Elementary School
 Enzo DeRosa Winnequah Elementary School
 Soren Faulhaber Randall Elementary School
 Isaah Foges Lake View Elementary School
 Kieran Gopal Sauk Trail Elementary School
 Charlie Grabois Randall Elementary School
 Christian Jaeger Nuestro Mundo Community School
 Simon Johnson Van Hise Elementary School
 William Kelly Home School
 Eli Kuzma Winnequah Elementary School
 Johannes Laurila Shorewood Hills Elementary School
 Espen Lyshek Lincoln Elementary School
 Henry Merrell-Van Sickle Wingra School
 Ian Morrison-Miess Eagle School
 Logan Mosling Wingra School
 Jonah Nieves-Cutler Nuestro Mundo Community School
 Vaughn Pfaff Van Hise Elementary School
 Israel Ramos Rome Corners Intermediate School
 Nathaniel Ryan Randall Elementary School
 Ezekiel Sacaridiz Marquette Elementary School
 Daniel Shimon Sandhill Elementary School



Introductory Choirs

Tallis

Felix Berkelman
 Levi Callahan
 Aiden Currie
 Jack Fortney
 Miles Garcia
 Alexander Goff
 Elias Hui
 Ben Miller-Grande
 Corey Olson
 Wenchang Richardson
 Richard Song
 Blare Wood
 Youngyan Zhang

Ragazzi

Chaitannya Agni Madison Memorial High School
 Morgan Alexander West High School
 Gillis Benson-Scollon West High School
 Gabriel Benton West High School
 Colin Callahan Monroe Virtual School
 Oliver Cardona West High School
 Alex Chen Madison Country Day School
 Kyle Connors Waunakee High School
 Henry Elling Columbus High School
 Joshua Falkos Madison Memorial High School
 Benjamin Gellman ... Madison Memorial High School
 Nathan Hemming LaFollette High School
 Noah Holland West High School
 Adam Jiumaleh West High School
 Matthew Kaiser Madison Memorial High School
 Barrett Karstens East High School
 Mitchell Lattis West High School
 Nicholas Miller Oregon High School
 Colin Pitman Madison Memorial High School
 Ari Pollack West High School
 Alex Quackenbush Sun Prairie High School
 Mason Rather Madison Memorial High School
 Kellen Rice Madison Memorial High School
 Derek Rott University School of Milwaukee
 Reinhard Santos-Braceros Belleville High School
 Dane Skaar East High School
 Alex Swadley Madison Memorial High School
 James Tautges Madison Memorial High School
 Andrew Turner Madison Memorial High School
 Henry Vander Hill Home School
 Simon Weaver West High School
 Alex Weldy West High School
 Ethan White West High School
 Jonathon Williamson Middleton High School
 Matthew Williamson Middleton High School

Colla Voce

Chloe Allan
 Sarah Bennett
 Susannah Bennett
 Hana Bohling
 Megan Carolan
 Baylee Crooks
 Maggie Di Sanza
 Davida Diaz
 Lauren Duhr
 Camille DuVernois
 Ingrid Alice Ebeling
 Lola Elke
 Anne Ellsworth
 Lauren Engle
 Yebin Heo
 Natalia Ivashko
 Anna Jordan-Vazquez
 Kinsley Kahl
 Andi Marks
 Clio Maya-Johnson
 Mila Pekarek Krohn
 Izzy Pelletier
 Cecelia Quandt
 Omani Reed
 Grace Rosholt
 Julia Wang



Special Guests

Trevor Stephenson

Harpsichordist Trevor Stephenson is the founder and artistic director of the Madison Bach Musicians (madisonbachmusicians.org). He holds degrees in piano performance from the University of Missouri and the University of Illinois. In 1990 he completed a Doctor of Musical Arts in Historical Performance of 18th-Century Music from Cornell University where he studied fortepiano performance with Malcolm Bilson. Trevor Stephenson and his colleague Norman Sheppard have collaborated in making and restoring a series of seven historical keyboard instruments ranging from Italian Renaissance harpsichords to Victorian pianos. These instruments are featured in a series of fourteen CD recordings on the Light & Shadow label. Trevor tours throughout the United States as performer and lecturer. Tour schedule, instruments, and CD information are at his website: trevorstephenson.com. The harpsichord in today's concert was made in 1999 by Norman Sheppard of Madison, Wisconsin. It is modeled on a late 17th-century Flemish single-manual instrument by Couchet.

Wisconsin Youth Symphony Orchestras (WYSO)

WYSO was established in 1966 by Professor Marvin Rabin of the University of Wisconsin-Extension Music Department. More than 5000 young musicians from more than 100 communities in southern Wisconsin have participated in WYSO during its 46 years of enriching lives by providing transformational musical experiences and opportunities. WYSO, currently under the artistic direction of James Smith, includes three full orchestras and a string orchestra, a chamber music program, a harp program, a percussion ensemble, and a brass choir program.

The orchestras rehearse on Saturday mornings during the academic year, perform three to four public concerts per season, and tour regionally, nationally and internationally. The Youth Orchestra toured to Eastern Europe in July 2012 and has toured to Canada, Japan, Scotland, Spain, France, Colorado, Iowa, and Washington, D.C. in the past.

Eric Miller

A gambist and cellist, Eric Miller plays viola da gamba and baroque cello with the Wisconsin Baroque Ensemble and Eliza's Toytes, and has appeared with the Madison Bach Musicians, and Ensemble Musical Offering. During the 2010 and 2011 seasons, Eric performed on cello with American Play-ers Theater in the production of The Gift of the Magi. Also an accomplished trumpeter and able improviser, Eric collaborates with musicians from all walks of life in numerous musical settings. With degrees from Northern Illinois University and the University of Wisconsin-Madison, his primary cello studies have been with Marc Johnson of the Vermeer Quartet and Parry Karp of the Pro Arte Quartet. A passionate educator trained in the Suzuki approach, Eric maintains a large cello and trumpet studio in central Madison alongside his wife, Sue Ellen Dubbert, a dedicated piano teacher. Eric has also served as an orchestra teacher for the Madison Metropolitan School District since 2009.

Amber Dolphin

A freelance musician in the Madison area, Ms. Dolphin loves all styles of music especially classical, fiddle, jazz and Latin. She has been teaching privately for the last 14 years and currently teaches privately from her home, as adjunct faculty for Beloit College, for Music con Brio (a non-profit she co-founded with Carol Carlson) and Pizzicato (Edgewood High School string program). Ms. Dolphin performs with Quinteto Yzafa (tango), Charanga Agozá (old-school Cuban salsa) and the Pecatonica String Quartet. She has previously taught at the University of Wisconsin-Platteville and Viterbo University and until recently performed regularly with area symphonies (Madison, Green Bay, LaCrosse and Dubuque as well as the Wisconsin Chamber Orchestra). She completed a Performer's Certificate in Violin Performance (jazz and classical) from Northern Illinois University in 2010, Masters of Music in Violin Performance from the University of Wisconsin - Madison in 2006 and Bachelor of Arts from Luther College in 2004.

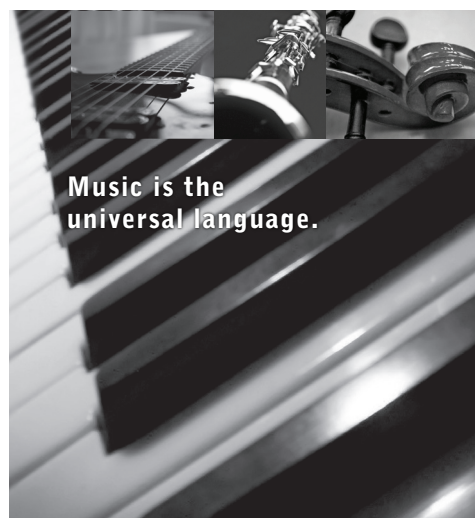


Carol Carlson

Boulder, Colorado, native Carol Carlson grew up playing violin in the Boulder Suzuki Strings program and the Denver Young Artist's Orchestra. Carol holds degrees from the University of Wisconsin-Madison; the International Center for Music at Park University in Kansas City, Missouri; and Truman State University in Kirksville, Missouri. She is currently pursuing a Doctor of Musical Arts degree in violin performance with a minor in dance at the University of Wisconsin-Madison. An avid proponent of music education, Carol is co-founder/co-director and instructor in the Madison nonprofit program Music con Brio, Inc, which provides after school, low-cost violin lessons and equipment at Emerson Elementary School to elementary and middle school students. She also maintains a private violin, voice and piano studio.

Off the Porch

Off The Porch plays a unique mixture of bluegrass, folk, blues and roots music that ranges from gorgeous to gritty and everything in between. Mary, Catherine and Stephanie formed the band in 2010 with a focus on a close harmonic blending of female vocals. Brad and violinist Jonathan Ivry joined the band in 2011, and today Off The Porch is a mainstay in the Madison acoustic music scene. Last year they collaborated with Sparetime Bluegrass Band and The Oak Street Ramblers to produce the Christmas CD compilation "Season's Greetings From Madison, WI." Recently the band has begun writing and performing its own original material to complement the traditional and modern classics in their repertoire. The name "Off The Porch" harkens back to a time in the history of country music when boys were often taught to play banjo or guitar by a grandmother, mother or aunt; as grownups, the men would leave home to play music while the women were left at home singing and playing tunes on the porch.



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Artistic Staff

Michael Ross, Artistic Director and Conductor of Cantabile and Ragazzi

Michael Ross is the first full-time Artistic Director of the Madison Youth Choirs. He was previously the Music Department Chair and Vocal Music Teacher at Madison West High School. Michael was the Tallis (training choir) instructor for the former Madison Boychoir for ten years. He has both Bachelor's and Master's degrees in Music Education from UW-Madison, where he studied with Robert Fountain, Beverly Taylor, Julia Koza, and Anthony Barresi. Michael has also taught at the University of Wisconsin-Madison Summer Music Clinic, conducted the University Chorus at the University of Wisconsin-Madison, and led the former Basso Continuo choir of the Madison Boychoir.



Michael has extensive accompanying and music directing experience, including having been accompanist for both the Madison Boychoir and Madison Children's Choir, department accompanist for the University of Wisconsin-Madison choral program, and music director for several University of Wisconsin-Madison Summer Theatre productions.

Michael has been active in state music organizations, having been the choral chair for the Wisconsin Music Educators Association, accompanist for the Wisconsin Choral Directors Association's Next Direction conference, and both section leader and accompanist for various WSMA and WCDA State Honors Choirs. Michael is a member of the Voice Care Network, and has been named several times to "Who's Who Among America's Teachers". He lives in Madison with his wife Kirsten and his children Ethan and Elliot.



Margaret Jenks, Conductor of Colla Voce, Tallis, Purcell, and Holst

Originally from Holland, Michigan, Margaret is a summa cum laude graduate of the Lawrence University Conservatory of Music, with degrees in Music Education and Vocal Performance. Her teaching and performing career has taken her from Freiburg, Germany to Eagan, Minnesota and to Waukesha, Wisconsin, where she taught at Butler Middle School and later at North High School. While at Butler, Margaret created the Bridge Ensemble, an innovative choir which

gained attention for its unique approach of pairing gifted and talented students with cognitively disabled students. The Bridge Ensemble appeared by invitation at the January 2001 Wisconsin Choral Directors State Convention, in a moving and memorable performance.

Margaret has performed extensively as soprano soloist in such works as the Bach Magnificat, Haydn's Creation, and Handel's Messiah. Presently, she designs and teaches the Introductory Choir programs of the Madison Youth Choirs, Tallis (for boys) and Colla Voce (for girls). Margaret's idea of a choir for boys before, during, and after voice change led to the founding of Holst, and has resulted in invitations to work with other boychoirs. In 2010, Margaret led the first ACDA Central Division Young Men's Honor Choir in Cincinnati, along with colleague Randy Swiggum. She and Randy also were invited to conduct the APAC Choral Festival in Seoul, Korea in 2009, and work with music teachers from across southeast Asia in a two-day conference focused on comprehensive musicianship.

Margaret serves as the WCDA Boychoir Repertoire & Standards Chairperson and especially enjoys the challenge of finding unexplored choral works for elementary and middle school boys. As a member of the Wisconsin CMP (Comprehensive Musicianship through Performance) Team, she helps teach a summer institute for teachers in Wisconsin and Iowa, focusing on a deeper rehearsal experience for young musicians. Since 2004, she has lived in Madison with her husband Andy, and their own lively boys, Nathaniel and Simon, who are planning to sing in the boychoirs until they are old enough to direct them. She loves to read, cook without recipes, and create scavenger hunt clues for boys.



Lisa Kjentvet, Conductor of Choraliers and Capriccio

Lisa is in her thirteenth season with the Madison Youth Choirs and the former Madison Children's Choir. Her history with the organization began as the conductor of Capriccio for the Madison Children's Choir where she subsequently served as artistic director for two years. After serving as co-artistic director of the Madison Youth Choirs during its inaugural season, she added to her conducting responsibilities and currently directs Choraliers and Capriccio.

Lisa graduated from the University of Wisconsin-Madison with a degree in General and Choral Music Education. She has previously served as choral director at Kettle Moraine Middle School in Dousman, Wisconsin and Jefferson Middle School and Memorial High School in Madison. She has worked with various community groups including the Madison Savoyards where she met her husband, John. Now the busy mom of three boys, Lisa teaches music at St. Francis Xavier in Cross Plains and is active as a conductor, clinician, performer and private piano and voice instructor.



Marcia Russell, Conductor of Con Gioia

Marcia Russell teaches Choral and General Music at Platteville Middle School. She graduated magna cum laude from Lawrence University with a Bachelor of Music Degree in Voice Performance and General/Choral Music Education, and is pursuing a Masters of Music in Music Education. Ms. Russell conducts Choristers, one of the three choirs in the Platteville Children's Choirs, and Con Gioia, one of the nine choirs in the Madison Youth Choirs.

Ms. Russell is an active member of ACDA and MENC, and has held many leadership roles. She has served as the WSMA Middle Level and High School Honors Choir Coordinator and Section Coach, and the Coordinator for the NC-ACDA Middle Level Boys Honor Choir. She is a member of the Wisconsin Comprehensive Musicianship through Performance (CMP) Project. As a performer, Ms. Russell finds herself at home on the musical theatre stage of UW-Platteville's Heartland Festival, having performed for over 10 seasons in such shows as The Music Man (Mrs. Paroo 2011 and Marian Paroo 2002), Beauty and The Beast (Mrs. Potts), Nunsense 2 (Mother Superior) and Annie (Miss Hannigan).

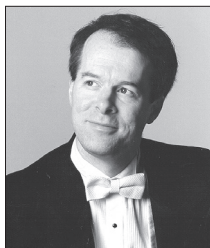
Margaret Stansfield, Instructor of Colla Voce

Maggie Stansfield is a magna cum laude graduate of Luther College with a Bachelor of Arts in Music and German Studies. She has been teaching voice privately and in the schools since 2006. She directed the high school choirs at Lakeland Union High School in Minocqua, WI and, most recently, instructs choir, voice, guitar and piano to 5-12th grade students at Madison Country Day School. "The Margarets" aligned when Maggie, a disciple of CMP, met Margaret Jenks and Randy Swiggum at the 2011 Wisconsin CMP workshop. When not teaching or singing, Maggie likes to do anything outside, but especially: gardening, walks, swimming and photography.



Randal Swiggum, Conductor of Britten and Holst

Besides conducting Britten and Holst, Randal Swiggum has served as Artistic Director of the Elgin Youth Symphony Orchestra since 1998. He is also Education Conductor for the award-winning Elgin Symphony Orchestra, creating and conducting a dozen youth and family concerts each season. He was Artistic Director of the Madison Children's Choir from 1996-2000, and has also taught at Whitefish Bay High School, UW-Milwaukee, and Lawrence University.



A frequent guest conductor of orchestral and choral festivals, he conducted the first ever Pennsylvania All-State Junior High Choir, as well as the MENC All-Northwest Honor Choir in Portland, New York City Interscholastic Choral Festival, Mansfield (PA) University Choral Festival, American Menonite Schools Orchestra Festival, Northern Arizona Honors Orchestra, and both the Wisconsin Middle Level Honors Choir and Orchestra. Recently he has conducted orchestra or choral festivals in Aberdeen, Scotland; Seoul, Korea, and Singapore, as well as The Boise Philharmonic Orchestra and The Florida Orchestra. In 2009, he conducted the Scottish National Youth Symphony and returned to Seoul for the APAC Choral Festival, which he co-conducted with colleague Margaret Jenks. He and Margaret also were invited to co-conduct ACDA Young Men's Honor Choirs in Cincinnati (2010) and Madison (2012). In 2013 they will conduct the NY-ACDA Young Men's Honor Choir in New York City.

A passionate advocate for a richer learning experience in the rehearsal, Randy serves on the Wisconsin CMP (Comprehensive Musicianship through Performance) Project. He has addressed the Pennsylvania MENC and ACDA, Minnesota ACDA, Iowa ACDA, Illinois ACDA, Maryland MENC, the ACDA North Central Division and Eastern Division, the Texas Orchestra Directors Association, and MENC National Conventions in Phoenix and Kansas City. He often works with music teachers in workshops and in-services across the U.S and recently taught a CMP workshop in Hong Kong for teachers across southeast Asia.

Swiggum has led concert tours throughout Europe, Canada, and the Americas including the first international tour for Ragazzi and Cantabile to Brazil in 1998. He has music directed over thirty stage works including the 1991 premiere of the Theatre X opera, *Liberace*. He created the music for celebrated director Eric Simonsen's new production of *Moby Dick* for the Milwaukee Repertory Theatre, named by TIME magazine as one of the 10 Best Theatrical Productions of 2002, was Music Director for the Milwaukee Repertory Theatre's beloved annual "A Christmas Carol" for thirteen years. He is author of *Strategies for Teaching High School Chorus* (MENC 1998), and co-author of *Shaping Sound Musicians* (GIA 2003). He is currently a Ph.D. candidate in musicology at UW-Madison.



Lisa Shimon, Conductor of Cantilena

Lisa has been with MYC since 2008. She is a teacher in Stoughton and holds a Bachelor's degree in Music Education from UW-Madison and a Master's in Music Education from UN-Kearney. Before moving to Stoughton with her husband and two boys, she taught at Nathan Hale High School and Pius XI High School in Milwaukee, where her choral ensembles were recognized for their excellence.

A talented singer and pianist as well, Lisa has performed with the Bel Canto Chorus, Bach Chamber Choir, and other ensembles in Milwaukee, and in various venues in Stoughton and Madison. She has also provided music

for many churches and has worked as clinician for area high schools, and maintains a private voice studio. In addition to her experience with traditional choirs, Lisa has done extensive work with vocal jazz programs throughout the state and has trained many educators to work in that idiom.



Administrative Staff



Boris Frank, Executive Director

Over the past 30-years, Boris Frank has served as a fundraising and management consultant to nonprofits throughout the Midwest. He also teaches nonprofit management and fundraising courses and seminars for University of Wisconsin Extension and Continuing Education in Madison, Milwaukee, Superior and Oshkosh. He recently joined the faculty of Madison Area Technical College where he teaches a 16-week, 3-credit course in Nonprofit Management.

Boris was a Producer-Director and Administrator for WHA-TV from 1964 to 1982. Prior to that he was a Producer-Director in New York City, working as Executive Assistant to David Susskind, and as CEO of the International Broadcast Division of Screen Gems. From 1959 to 1962 he spent 3-years in the Caribbean, establishing and managing the TV stations in Curacao and Haiti for Bartell Broadcasting. He served 2-years in the Army where he headed up the TV-Radio-Film Division of the U.S. Army Recruiting Service.

Boris currently serves on the Boards of Capital K-9s, Leadership Wisconsin, the Wisconsin Planned Giving Council and Bear's Place — an animal rescue and hospice he and his wife established at their home near Paoli. He is Past President of the Friends of WHA-TV, the Combat Blindness Foundation and Big Brothers/Big Sisters of Dane County. Past Board service has also included the YMCA, United Cerebral Palsy, the Perinatal Foundation, the Wisconsin Library Association Foundation, the Association of Fundraising Professionals and the Rotary Club of Madison. He served a two-year term as Executive Director of the Friends of the Zoo.

Lynn Hembel, Managing Director

Taking her cue from the Handbook of How to Succeed in Business with a Liberal Arts Degree (English and Art History), Lynn paid attention in class and learned how to type. This led to a myriad of opportunities, mostly beginning with the word "temporary." Knowing that temporary is never permanent, she persevered and landed a career directing human resources for a global investment management firm in San Francisco. This she loved very much, almost as much as art history.



Raising two boys, educating them at home, and renovating an ancient house along with her talented husband has kept her very busy since moving back to Wisconsin. When MYC succeeded in teaching her whistling boys how to sing, she became the organization's biggest fan and considers it a privilege to be working for her favorite non-profit. Outside the office you can find her checking homework, pulling weeds, or sifting through her paint chip collection looking for the perfect shade of green.



Mackenzie Pitterle, Membership and Operations Coordinator

Mackenzie Pitterle is a Verona native who has always loved and been involved in music. She is a graduate from the University of Wisconsin-Stevens Point where she studied arts management as well as business and music. There she was an active member of the horn studio. Within Madison she has worked with Four Seasons Theatre, Arts Wisconsin, and Wisconsin Foundation for School Music at the Wisconsin Center for Music Education. In her spare time she plays

horn with the Verona Area Concert Band and Oregon Straw Hat Theatres in the pit. She also enjoys coffee, the Green Bay Packers, and a good book!



Accompanists

Andrew Johnson

Andrew Johnson holds degrees in mathematics and piano performance from Lawrence University, where he was a student of Catherine Kautsky and winner of several competitions and prizes. His master's degree from Marquette and The Medical College of Wisconsin is in bioinformatics. Andrew's career has included work in both the math and science fields and as a freelance musician, and he has performed extensively as both a classical and jazz pianist, a choral and instrumental accompanist, and musical theatre arranger and conductor. Nowadays he is kept busy at Epic Systems, but during bits of free time Andrew can be spotted behind a drum set, djembe, dumbek, or keyboard. Andrew has long time connections to MYC as the father of two singing boys and husband of conductor Margaret Jenks.

Daniel Lyons

Holding piano performance degrees from DePaul University and a doctoral performance degree from UW-Madison, Daniel Lyons has performed in solo, chamber, and concerto performances throughout the Midwest. His teachers include Dmitry Paperno, Howard Karp, and Mary Sauer. He is the principal pianist with Madison Symphony Orchestra and also serves as accompanist and manager of the Madison Symphony Chorus. He is a member of Con Vivo chamber group, performing throughout the Madison area. He serves on the faculty of the UW-Whitewater Summer Piano Clinic and continues to perform as a soloist and accompanist. Dan lives in Madison with his wife, Monica and their three children.

Steve Radtke

Steve Radtke is a native of Shawano, Wisconsin. A 2007 graduate of UW-Stevens Point, Steve has a degree in piano performance, having studied with Dr. Molly Roseman. He has also had the opportunity to study composition in London with Dr. Charles Rochester Young and piano performance with Douglas Weeks at Brevard Music Festival. Steve is currently amidst his 4th tour with Opera for the Young and has worked as a freelance accompanist for more than eight years with vocalists and instrumentalists alike. In the past, he has collaborated with small ensembles such as the UWSP Opera Workshop in their productions of *Gianni Schicchi*, *La Boheme*, and *The Tenderland*, and UWSP Danstage in their production of Philip Glass' *Mad Rush*. Steve also enjoys dabbling in composition, improvisation, and electronic music.

Jess Salek

Jess has degrees in piano performance from Lawrence University and from State University of New York, Stony Brook, and is completing doctoral studies at the University of Wisconsin, Madison. He has served on the teaching faculty of both Interlochen Arts Academy and Prairie Music Academy, and also as adjudicator at music festivals and concerto competitions throughout the state. Mr. Salek proudly teaches a diverse studio of 40 students. An active performer, he was a featured soloist at the 2008 Syttende Mai festival in Viroqua, WI, and also has performed a solo recital at Farley's House of Pianos. A passionate chamber musician, Mr. Salek has performed chamber concerts at Unitarian Society of Madison, and, most recently, performed with Jane Peckham in a piano duo recital at Farley's. He also performs as assistant keyboardist in the Madison Symphony Orchestra and the Wisconsin Chamber Orchestra for Concerts on the Square.



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Mt. Horeb Music Parents
Northside Elementary School
Jim & Carol Ross *in honor of*
Michael Ross
Eric Salisbury
Ruth Skaar *in honor of Tucker*
Skaar
Bette Theisen
Willard & Jeanne Warzyn

Friend (up to \$99)

Emy Andrew
Anonymous (2)
Nancy Becknell
Teresa Bull
Country View PTA
Bea and Gene Dewey
William & Gretchen Dresen
Stacy Eslick (P)
Karen P. Falkner
Janice Fullenwider & Richard Amasino
Mimmi Fulmer
Mike & Mary Kaiser (P)
Madison Women's Health

Conrad and Linda Marks
Alan R. Orenberg
Ernest & Barbara Pellegrino
Marvin Rabin
Kathryn Ramberg
Karen E Chelcun Schreiber
Sigma Alpha Iota Alumnae
Prudence Stewart
Shirley Sundquist
Georgene Vitense
Julie Waner *in honor of Rachel*
& Nicole Waner
Paul Wertsch and Kay Heggstad
Ms. Elyn L. Williams

In Kind

Audio for the Arts
Culvers on Todd Drive
Falbo Brothers Pizza (Parmenter Street)
Linda Gerke
Great Big Pictures
Hy-Vee
Lake Edge Lutheran Church
Richard Russell
Jessica Timman

Note: This list reflects donations received between January 1 and November 19, 2012, our print deadline. We regret any errors or omissions. Please contact the MYC office at 238.7464 with your corrected information. Thank you.

Special thanks to:

Karl Levine
WYSO
Richard Russell
Brad Wolbert
Dan Argus
Dan Lyons



We acknowledge the generosity of the following individuals who participated in our on-line Power2Give campaign this past fall to support our on-going elementary school choir programs in the Madison Metropolitan School District. Thank you!

John & Hilary Bauman
Cheryl Rowe
Susannah Brooks
Kay Cahill
Brad and Joanie Crump (P)
Jill Dutcher
Robert Factor & Kris Rasmussen
Jessica Frame
Boris Frank
Lynn Harmet
Amy S. Harr

Nori Heikkinen (A)
Margaret Jenks (P)
Mary Kaiser (P)
Andrew Karlson (A)
Annette Lempkowski
Alexis London
Dani Luckett
Eva Marley (A)
Mark Morris
Elizabeth Odders-White (P)
Joshua Orton

Elissa Pollack (P)
David Ross
Leah Sandholm (P)
Orange Schroeder
Heidi Skaar (P)
Anne Spurgeon (P)
Kim Stalker-Herron
Mary Stoffel
Randal Swiggum
Emilie Walgenbach (A)
Nick White



We gratefully acknowledge the following individuals and businesses who have donated directly to a singer's fundraising account through the It's My Choir campaign. Thank you for helping your singer reach a goal and for encouraging us with your support!

Anonymous (3)
Anonymous in honor of Maya Borowski
Allison Arscot in honor of Zoe Kjos
Kathy Baolimassoud
Ingo Bensch
Kristina Casper-Denman
Sunki & Judy Choe
Arlen Christensen
Amy Miller & Timothy Coursen
Sarah Coyne
David Denman
Deb Drunasky
Marsha East
Joe Edgerton
Beth & Don Falkos
Joan Fox
Ellen & Jeffrey Gayton
Tom & Joan Gering
Patricia Gibeault
Carol Ziesemer & Mary Dianne Greenley
Julie Grogan

John & Mary Jane Harbour
Suzanne Hassell
Don & Cheryl Heiliger
Jeff Herringa
Joel Herringa in honor of Rosemary Herringa
Sam Herringa
William & Mary Herringa *in honor of Julie Herringa*
Judith Hokanson
James & Leonette Huffer
David & Janet Hyland
Pia Kinney James
Jacqueline Jugenheimer
A Kid
Suzanne La Fond
Renne Lassila
Ardith Bauch Lawson
Frankie Leisering
Shirley & Kenneth Lewis
Daniel & Sally Luck
Betty Chewning & Lawrence Lundy
Rona Malofsley

Jack & Bonnie Mitchell
Kenneth & Vive Morin
Cindy Neis
Mary Neis
Julie Overman
James & Patricia Palecek
Gary & Emily Peterson
Nancy Rasmussen
Sally Rasmussen
Lewis & Velma Ritcherson
Gary & Gabrielle Schwager
Frederick & Ann Seybold
Ray Sherman
Vernon Sorensen
Ella Stone
Beverly Thom
Brent Wheeler
Jeanne Williams

Note: This list reflects donations received through November 19, 2012, our print deadline.



Honor an MYC singer
with a donation to the
It's my choir campaign.

Because tuition alone covers roughly half the total cost of our program, each MYC family commits to raising an additional \$200 per year as part of their fundraising commitment. For our singers, the It's MY Choir campaign combines an education in philanthropy with the excitement of sharing their enthusiasm for MYC with people dear to them. Our goal is tremendous: \$30,000 by March 2013! If you would like to sponsor a singer or make a donation in their honor, please use the form below.

Please note, because the fundraising commitment is a required part of MYC membership, the IRS does not allow us to receipt donations made to the It's My Choir campaign. Rest assured, whether your donation is made to a singer's fundraising commitment or to the general fund, your gift is used to advance music education and support the ongoing work of Madison Youth Choirs.

Thank you for your generous support!

Please tell us how you would like your gift applied:

- ☐ MYC Singer's Fundraising Commitment (not tax deductible)
☐ MYC's General Fund (tax deductible)

I would like to receive:

- ☐ Concert/Event information
☐ MYC's Newsletter, *The Voice*

Name _____

Address _____

City, State, ZIP _____

Email Address _____

I would like to be listed in the program as: _____

This gift is in honor of _____

Please make your check payable to Madison Youth Choirs and mail to:
MYC, P.O. Box 5233, Madison, WI 53705



We proudly support
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