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EUGENE ONEGIN • AIDS/AMER NIGHT'S DREAM • AIDA • RODELINDA • IOLANTHE • THE MIKADO • MACBETH • THE FAIRY QUEEN



**MADISON**  
YOUTH CHOIRS

# A Night at the Opera

presented by Madison Youth Choirs

3 P.M. SATURDAY, DEC. 12, 2009 & 3 P.M. SUNDAY, JAN. 17, 2010

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# Letter From the Directors

Welcome to a "A Night at the Opera"!

Opera is the ultimate connective art form, combining music, theater, art, dance, literature, and more. Our "A Night at the Opera" concerts are the culmination of a semester spent creating connections: connections with our singers, our parents, and our community.

Our singers made instant connections to the opera genre, studying opera repertoire, learning about important opera librettos, focusing on the dramatic aspects of opera, and even singing a few songs partially-staged. Our parents made connections to MYC and opera this semester through parent E-mails, MYC's opera website, and a special opera night presented by Allan Naplan, general director of the Madison Opera. Further connections were made this semester with our community through a number of special performance opportunities: MYC singers participated in the *Elixir of Love* with Opera for the Young, and more than 30 MYC singers performed in Madison Opera's spectacular production of *Carmen*.

Many thanks to all of MYC's donors and friends who have generously supported today's concert. A very special thanks to MYC parents and singers for their commitment and enthusiasm. Enjoy!

**Mike Ross**  
Artistic Director

**Tracy Marks-Geib**  
Executive Director



**Madison Youth Choirs  
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fund-raiser.**



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## 2009-2010 SEASON CALENDAR

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### Evelyn Steenbock Fall Concerts 2009

Saturday, November 14

1:30pm - Sinfonietta and Concert Orchestra

4:00pm - Philharmonia Orchestra

Sunday, November 15

2:00pm - Youth Orchestra

### Winterfest Concerts 2010

Saturday, March 13

11:30pm - Sinfonietta

1:30pm - Concert Orchestra

4:00pm - Philharmonia Orchestra

Sunday, March 14

2:00pm - Youth Orchestra

### Eugenie Mayer Bolz Family Spring Concerts 2010

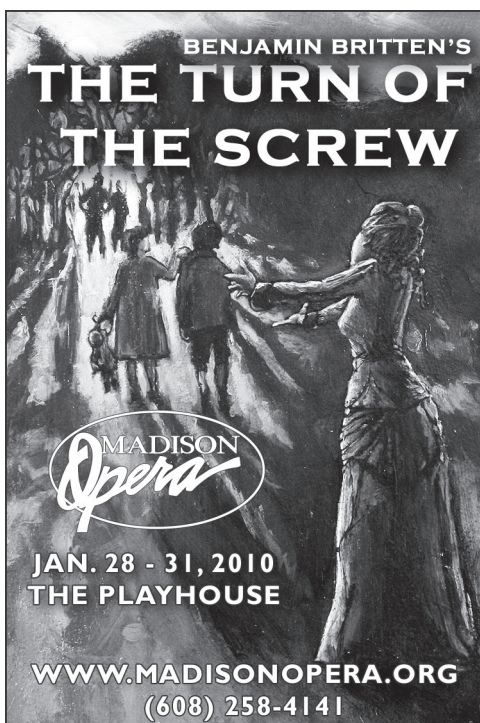
Sunday, May 23

1:30pm - Sinfonietta and Concert Orchestra

4:00pm - Youth Orchestra

7:00pm - Philharmonia Orchestra

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# A NIGHT AT THE OPERA

3:00 P.M. SATURDAY, DECEMBER 12, 2009  
MATC MITBY THEATRE

## THE MADISON BOYCHOIR

PURCELL, BRITTEN, and HOLST

Margaret Jenks, Randal Swiggum, *conductors*

David Anderson, Eric Cline, *piano*

## MADISON BOYCHOIR

"Avec la garde montante" from *Carmen*

Georges Bizet (1838-1875)

For many people, *Carmen* IS opera, and its fast-paced plot and rich score bursting with memorable tunes made it a perfect introduction to opera for MYC singers, especially the twenty boys who performed it with the Madison Opera in November. This scene, where a band of rowdy street urchins play-act the changing of the guard in their street in Seville, was a favorite of the boys. (Sung in French.)

## PURCELL

"I Have a Song to Sing, O!"

from *Yeomen of the Guard*

W.S. Gilbert (1836-1911) and Arthur Sullivan (1842-1900)

*Yeomen of the Guard* was one of Sullivan's larger and grander musical scores, but he complained that there was only one part of the libretto that was problematic to set to music: "I Have a Song to Sing, O!" Presented by two minstrels, this mini-story within the opera tells the tale of a love triangle—with a new line of the story added to each stanza and much of the tune and story repeated. Sullivan finally asked librettist Gilbert what he was imagining when he wrote the lyrics and Gilbert hummed a bit of an old sea shanty. After hearing the inspiration, Sullivan knew what to do musically. The lyrical shanty melody provides an energetic and entertaining way for the minstrels to share the tale of misery, loss, and love.

Opening Scene (in Hell's Nursery) from *Griffelkin*

Marcy Russell, *Grandmother Devil*

Lukas Foss (1922-2009)

Picture a table full of children all eagerly sharing highlights from their day with their grandmother. That is how this opera begins, only the children are all "little devils" and



their grandmother devil is doing the listening. It is like the children's game of opposite world; bad is good and terrible is wonderful. One of the little devils, Griffelkin, has failed to do anything bad all day. Grandmother is disgusted and appalled, but he reminds her that it is his tenth birthday, so she graciously permits him a second chance at showing his sinister side and sends him up to earth with magical powers to cause disruption and chaos.

*The New York Times* recently referred to *Griffelkin*, which was originally composed for an NBC broadcast in 1955, as an "unduly neglected and highly charming theater piece." With a mature subtext that appeals to children as well as adults, Foss's aim was to appeal to listeners eight to eighty. Purcell members mostly fall within this demographic and have definitely been drawn to the music and story. We have been delighted to discover this neglected musical gem and explore it in Purcell.

## BRITTEN

**"Where'er You Walk"** from *Semele*

George Friderich Handel (1685-1759)

One of opera's "greatest hits," this song has been in the repertory of solo singers since its premiere in 1744 in *Semele*. The opera concerns the antics of Jupiter, King of the Gods, and his wooing of Semele, daughter of the King of Thebes. In a rare moment of sincerity, Jupiter pledges his love to Semele in a magical landscape he has created for her.

**The Lesson** scene from *The Turn of the Screw*

Benjamin Britten (1913—1976)

Britten's compelling operatic setting of Henry James's 1898 ghost story, *The Turn of the Screw*, is one of the great theatrical masterworks of the 20th century. In this scene, the Governess, who is just becoming aware of the strange and sinister goings-on in the house, is teaching the young boy Miles his Latin lesson. Miles dutifully recites a list of masculine nouns and then, seemingly transfixed, sings the haunting "Malo." The poem is actually from an old Latin primer intended to help boys distinguish between the verb *malo* (I wish) from the nouns *males* (apple tree), *malum* (apple), and *malum* (evil, adversity) and the adjective *males* (wicked). Britten boys have been entranced by this weird and wonderful song since first hearing it.

**"Old Joe Has Gone Fishing"** from *Peter Grimes*

Benjamin Britten (1913-1976)

In another example of Britten inserting a catchy, clever tune in the midst of a jarring and painful narrative, "Old Joe Has Gone Fishing" is an unconventional round in a meter of seven. Rumors, gossip, and suspicion hover around Peter Grimes, ripping his small fishing village apart. In a tavern scene, several villagers break into song to quell the rough mood. This arrangement was created especially for this year's Britten choir.



## HOLST

**Psallite**

Michael Praetorius (1571-1621)

*Sing out! Jesus, only begotten son of God, our redeemer Lord appears in a manger.  
A little child lies in the manger. All the little angels serve the child and sing to him.*

Born Michael Schultheiss in the late Renaissance, this son of a Protestant pastor was an extremely prolific composer and especially significant in developing musical forms based on Protestant hymns. This particular song is sacred in text, but sounds much more like a secular dance. Praetorius purposely mixed the well-known Latin psalm text with a small verse in German. Macaronic texts (mixing of languages), which had been a feature of earlier secular songs, became more common post-Reformation in sacred music, as there was renewed interest in communicating in the vernacular. Though not from any opera, this short selection is a reminder of how there is a dramatic, story-telling component in all music—even if not written for the theater stage. (Sung in German and Latin.)

**"For Love Every Creature Was Formed"** from *King Arthur* Henry Purcell (1659-1695)

From the beginning of Act IV, this charming duet is sung by two sylvans, or magical tree creatures, that are meant to distract King Arthur from his mission to get through the forest to a castle where his love, Emmeline, is captive. As Arthur makes his way through the forest, he finds that the forest is enchanted and fears Emmeline has been turned into a tree. Later, he discovers that the sweet singing trees were a part of a plan to foil him from really finding her by an evil magician, Oswald. An interesting feature of the piece is its form, the passacaglia, based on a descending bass line that repeats over and over, while the melodies and harmony above it change.

**"I Am So Proud"** from *The Mikado*

Gilbert and Sullivan

Englishmen making fun of the way that the British ignorantly interpret "exotic" Asian cultural values—think of foreign proper names as nonsense words and the ever popular mockery of "duty above common sense"—this, of course, must be Gilbert and Sullivan. Famous for their comic explorations of social ironies, this number is vintage G & S (and vintage British humor) at its best—three stuffy, pompous men proclaiming that they would each very willingly face an executioner's chopping block because it would be the honorable thing to do. In this particular case, it may be time to take a stand against blindly following family pride.



## COMBINED BOYCHOIRS AND MADISON OPERA CHORUS

**"Les voici!"** from *Carmen*

Georges Bizet (1838-1875)

The grand finale before the final scene of *Carmen's* fateful murder, this march is a parade of the entertainers and bullfighters entering the bullfighting arena, including the cuadrilla, picadors, chulos, banderilleros, and, finally, the great matador himself, Escamillo. (Sung in French.)

### INTERMISSION

#### CHORALIERS

**Lisa Kjentvent, conductor**

**Ellen Bins, choir intern**

**Scott Gendel, piano**

**"Art Thou Troubled?"** from *Rodelinda*

George Frideric Handel (1685-1759)

*Rodelinda*, one of the great operas composed by George Frideric Handel, was premiered by London's Royal Academy of Music in 1725. "Art Thou Troubled" is an adaptation of the beloved aria "Dove Sei, amato bene." Cast in the conventional Baroque da capo mold (consisting of three sections in ABA form), the aria introduces us to Bertarido, King of Lombardy, who has been driven from his throne. He longs for comfort from his beloved wife, Rodelinda, who grieves for her husband whom she believes to be dead. This arrangement, with lyrics by W.C. Rothery, suggests that one seek comfort in music during troubled times. "Art thou troubled? Music will calm thee."

**"Der Vogelfänger bin ich ja"**

from *The Magic Flute*

Wolfgang Amadeus Mozart (1756-1791)

*The Magic Flute* was Mozart's final opera, first performed in a popular music theatre in Vienna in 1791. Filled with magical instruments, mythological characters, and set in the strangeness and wonder of ancient Egypt, the opera was composed not for nobility, but for the general public who immediately loved the work. As the universal theme of human quest for meaning is evoked, questioned, and fulfilled, the audience and performers experience the complex range of emotions, myth and magic conjured up by Mozart's artistry.

This playful song is an adaptation of an aria sung by Papageno, telling that he is a merry bird catcher who wishes he had a net for catching pretty girls so he can find a wife. This arrangement is not sung from the perspective of Papageno. Rather, the singers retell the story about Papageno's search for the perfect wife and contemplate making their own dreams come true. (Sung in English.)



**Two songs** from *Hansel and Gretel*

Engelbert Humperdinck (1854-1921)

**"Brother, Come and Dance With Me"**

**"Evening Prayer"**

Engelbert Humperdinck was a young composer when his sister, Adelheid Wette, wrote a libretto based on the Grimm fairy tale *Hansel and Gretel* and asked her brother to set it to music as Christmas entertainment for her children. Later, they turned this modest project into a full-scale opera. A student of composer Richard Wagner, Humperdinck managed to create captivating melodies that helped the opera gain instant success when it premiered on December 23, 1893.

As the opera begins, Hansel (part II) and Gretel (part I) have been left at home alone by their parents. Instead of doing chores, Gretel decides to teach Hansel to dance. Suddenly their mother comes home and scolds them for playing and neglecting their chores. When Hansel accidentally breaks the milk jug, she angrily sends the children into the forest to pick strawberries for dinner. As darkness falls, Hansel and Gretel realize they have lost their way. They decide to go to sleep for the night and say their prayers, asking fourteen guardian angels to guard their sleep.

#### CAPRICCIO

**Lisa Kjentvet, conductor**

**Scott Gendel, piano**

**"Hark! The Echoing Air"** from *The Fairy Queen*

Henry Purcell (1659-1695)

Purcell's *The Fairy Queen* was first performed in 1692 at the Dorset Garden Theater in London. The libretto is an anonymous adaptation of William Shakespeare's wedding comedy *A Midsummer Night's Dream*. Written as Purcell approached the end of his brief career, *The Fairy Queen* contains some of the composer's finest music, and several of its arias have become popular recital pieces.

"Hark! The Echoing Air" belongs to the elaborate Epithalamium, a wedding song or poem, that ends the work. It is an outstanding example of the fresh energetic quality that characterizes Purcell's melodies. The vocal line contains numerous sequences and melismas, with text painting in the melody and rhythm during "clap their wings."

**Papageno — Papagena Duet**

from *The Magic Flute*

Wolfgang Amadeus Mozart (1756-1791)

*Papageno: Pa-Pa-Papagena!*

*Papagena: Pa-Pa-Papageno!*

*Papageno: Have you to me only been given?*

*Papagena: Only to you have I been given.*

*Papageno: Then you will be my dear little wife!*

*Papagena: I will be your heart's little darling!*

*Papageno: My dear little wife!*

*Papageno and Papagena: What a joy it will be when the gods grace us, and bestow our love with children, such dear little children!*

*Papageno: First a little Papagena!*



*Papagena: Then a little Papagena!  
Papageno: Then another Papagena!  
Papagena: Then another Papagena...  
Papageno and Papagena: It is the greatest joy when parents are blessed with many Papagenos/  
Papagenas.*

In the Act II finale of *The Magic Flute*, Papageno (altos), having lost Papagena (sopranos) in the evil Sarastro's castle, sits alone in the garden and prepares to take his life to end his sorrows. Three spirits appear, urging him to once again play his magic bells and look around. Much to his surprise and joy, he sees his beloved Papagena. Joyfully united, the two sing of their eternal happiness, love, and their many future children. (Sung in German.)

---

**Two Songs** from *The Mikado* Gilbert and Sullivan  
**"Comes a Train of Little Ladies"**  
**"Three Little Maids from School"**

Fiorella Fernandez, *Yum-Yum*; Eden Girma, *Peep-Bo*; Alicia Pope, *Pitti-Sing*

The *Mikado* is a comic opera in two acts by composer Arthur Sullivan and librettist W.S. Gilbert, their ninth of fourteen operatic collaborations. Setting the opera in Japan allowed Gilbert to satirize British politics and institutions more freely by disguising them as Japanese. Premiering on March 14, 1885, in London, the opera ran at the Savoy Theatre for 672 performances, the second longest run for any work of musical theatre up to that time. Before the end of 1885, it was estimated that at least 150 companies were producing the opera. The *Mikado* remains the most frequently performed Savoy Opera.

As the opera begins, Nanki-Poo has fled the court of his father, the Mikado of Japan, to escape marriage with an elderly lady named Katisha. He has fallen in love with a fair maiden, Yum-Yum, but has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself. Yum-Yum, her sisters Peep-Bo and Pitti-Sing, and a chorus of school girls make their first act entrance singing "Comes a Train of Little Ladies" and "Three Little Maids from School".

**CANTILENA**  
**Lisa Shimon, conductor**  
**Scott Gendel, piano**

**"Braid the Raven Hair"** from *The Mikado* Gilbert and Sullivan

Sonia Urquidi, Ivy Sanderfoot, Sophia Foldvari, Anusha Ramaswami, *soloists*  
 Yum-Yum played by Wendy Martin

The comic opera *The Mikado* opened in 1885 in London. It follows the love story of Yum-Yum and Naki-Poo in Japan, with as many crazy twists and turns as one would expect of Gilbert and Sullivan. As Act Two begins, Yum-Yum is being prepared by her friends for her wedding ("Braid the raven hair"), after which she is left to muse on her own beauty.



**"Una Furtiva Lagrima"**  
 from *L'Elisir d'Amore* (*The Elixir of Love*)

Gaetano Donizetti (1797-1848)

*One furtive secret tear  
 from her eyes did spring:  
 as if those youths who can be playful  
 it ( or she ) seemed to be envious of.  
 What more searching do I want?  
 What more searching do I want?  
 She loves me! Yes, she loves me, I see it. I see it.  
 Just for an instant the beats  
 of her beautiful heart if I could feel!  
 My sighs if they were mingled  
 for a while with her sighs!  
 The beats, the beats of her heart if I could feel,  
 to fuse my sighs with hers...  
 Heavens! Yes, I could die!  
 I ask for nothing more, nothing.  
 Oh, heavens! Yes, I could, I could die!  
 I ask for nothing more, nothing.  
 Yes, I could die! Yes, I could die of love.*

This aria was made famous by Luciano Pavarotti. In the opera, Nemorino is in love with Adina, but she does not return his advances. He tries a magical elixir that is supposed to make him irresistible to the opposite sex. It is not successful. At the moment of this aria, he thinks he might see the smallest tear at the corner of Adina's eye—a possible sign that she is beginning to have feelings for him. (Sung in Italian.)

---

**"Dôme Épais" (The Flower Duet)** from *Lakmé* Léo Delibes (1836-1891)

Anusha Ramaswami, Ali Daniels, Heidi Lash, Haley Haerr-Hartmann, Avery Erb, Sonia Urquidi, Clara Katz-Andrade, *small group soloists*

*Under the dome of white jasmine,  
 Entwined with the rose together,  
 On the bank covered with flowers,  
 Laughing through the morning,  
 Let us descend together.  
 Gently floating on its charming swells  
 On the river's current:  
 On the shining waves  
 One hand reaches out to,  
 Reaching for the bank,  
 Where spring sleeps  
 And the birds, the birds sing.  
 Under the dome of jasmine,  
 Under the white jasmine,  
 Ah! calling us together!*

*But, I know subtle fear,  
 enfolds me, when my father goes alone  
 to that cursed town; I tremble, I tremble in fear!*

*For the god Ganessa protects him,  
 Let us venture to the joyous pool  
 The swans with wings of white are happy,  
 Let us go there and gather the blue lotus.*





*Yes, near the swans, with wings of white  
Let us go there and gather the blue lotus.*

You may recognize this melody from numerous advertisements. The opera *Lakmé* is set in a 19th century British Raj in India. In the duet, Lakmé and her female slave slip off to the waters' edge while singing about birds, lotuses, and the river's current. In the small group section of the piece, the women are expressing fear for Lakmé's father, who faces danger when he returns to the village. (Sung in French.)

#### **Act II Introduction, "Summ' und brumm'" (Spinning Chorus)**

from *Der Fliegende Holländer* (*The Flying Dutchman*) Richard Wagner (1813-1883)

Geri Toole, *violin*; Erin Ruppert, *violin*; Tracy Becker, *viola*; Karen Reese, *cello*

*Hum and thrum, my faithful spinning wheel,  
Turning, turning, round and round!  
Spin, spin your thread and fill the reel,  
Whirring with your merry sound!  
My love he sails the stormy sea,  
He thinks of home so longingly;  
My little wheel, turn merrily!  
Till he comes safely back to me!  
Spin, spin busy maiden!  
Hum, thrum, spinning wheel!  
My love he sails the stormy seas,  
Fine gold he'll win and rich he'll be;  
Ah! Little wheel, turn merrily!  
To her who spins, he'll give it free!*

Wagner's libretto is based upon the strangely picaresque legend of "The Flying Dutchman" (you might know this story from the recent *Pirates of the Caribbean* movies or even *Spongebob Squarepants*!). A Dutch sea-captain, who, we are told, tried to double the Cape of Good Hope in the teeth of a furious gale, swore that he would accomplish his purpose even if he kept on sailing forever. The devil, hearing the oath, condemned the captain to sail the sea until Judgment Day, without hope of release, unless he should find a woman who would love him faithfully unto death. Once in every seven years he is allowed to go ashore in search of a woman who will redeem him through her faithful love.

Senta is a romantic maiden upon whom the legend of "The Flying Dutchman" has made a deep impression, and the opening of the second act finds her spinning with the other maidens of the village and gazing dreamily on a painting of the Dutchman. They are sitting together working at their spinning wheels and speaking of the love that they hope will come to them. (Sung in German.)



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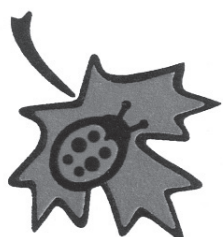
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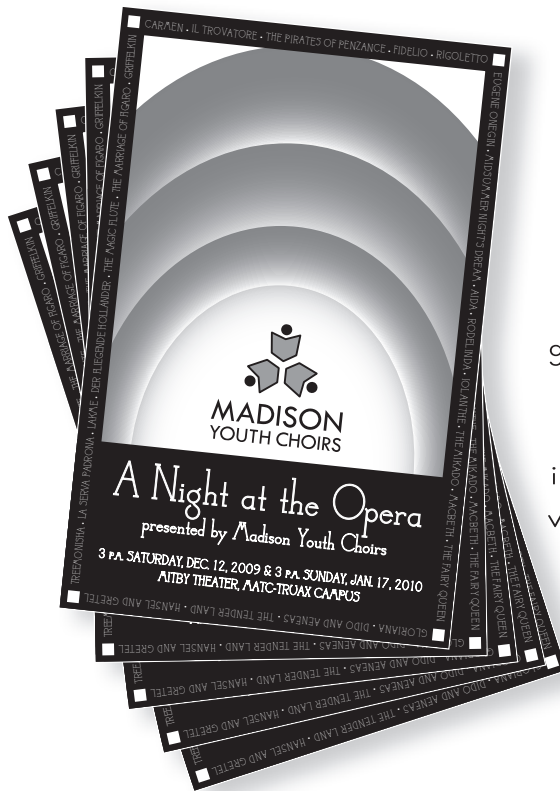
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# A NIGHT AT THE OPERA

**3:00 P.M. SUNDAY, JANUARY 17, 2010**  
**MATC MITBY THEATRE**

**CON GIOIA**  
Marcia Russell, *conductor*  
Claire Mallory, *piano*

**"Stizzoso, mio stizzoso"**  
from *La Serva Padrona*

Giovanni Battista Pergolesi (1710-1736)

*Irascible, my irascible  
You behave with arrogance.  
But no! It won't help your position.  
You must stay to my prohibitions  
and keep silent,  
and not talk!  
Shut up!...Shut up!...  
These are Serpina's commands.  
Shut up!...Shut up!...  
These are Serpina's commands.*

*Now, I think you have understood  
Yes, you have captured the message,  
Because it's already been a long time  
that I made acquaintance with you.*

*La Serva Padrona* (The Servant Mistress) is a one act opera buffa (comic opera) originally performed as an intermezzo between the acts of a larger opera. There are three characters in the story: Uberto, an elderly bachelor; Serpina, his tyrannical maid; and Vespone, his mute servant. Uberto has decided that he must find a himself a wife. Serpina, of course, thinks the best choice is herself. In "Stizzoso, mio stizzoso," Serpina tells Uberto to sit down, shape up and be quiet! Who is the real master in this household? (Sung in Italian.)

**"Tripping hither, tripping thither"** from *Iolanthe*

Gilbert and Sullivan

Never assume to know more about fairies, pixies, and other magical folk than a group of 5th, 6th, and 7th grade girls! They are well versed in the goings-on of forest nymphs and sprites from the different stories and novels they read. Needless to say, they related very quickly to this opening chorus of *Iolanthe*.



Iolanthe is the mistress of fairy revels, who has been banished from Fairyland for marrying a mortal. In this chorus, we witness the gathering of the fairies, singing about their never-ending need to dance and sing. "If you ask the special function of our never ceasing motion, We reply with some compunction that we haven't any notion!" They miss Iolanthe so much (she was the one who arranged all of the fairy dances and songs) that they convince the Fairy Queen to pardon Iolanthe and allow her to return from exile.

---

**"But Ere We This Perform"** from *Dido and Aeneas* Henry Purcell (1659-1695)

The tragic opera *Dido and Aeneas* is Henry Purcell's only opera, and it is a masterwork of famous arias, duets, and opera choruses. The Queen of Carthage is Dido, who has consented to be the wife of Aeneas, a Trojan Prince. But, alas, there is a Sorceress who desires to destroy them. "But Ere We This Perform" is sung by two witches, and Purcell's music depicts the witches casting a spell, conjuring a storm, bringing torrents of rain, and making the waves rise and fall. The use of cascading melismas and driving sequences reveal why Purcell's opera has withstood the test of time.

---

**"We're Goin' Around"** from *Treemonisha* Scott Joplin (1867-1917)

David Olson, *baritone*

Known as the "King of Ragtime," Scott Joplin was instrumental in the birth of jazz, but, opera? Joplin actually composed two operas, none of which were ever performed in his lifetime. After failed attempts to find financial support, Joplin used his own money to publish *Treemonisha*. But it wasn't until the ragtime revival of the 1970s, in Atlanta, Georgia, that a concert performance was staged by the Atlanta Symphony and the Morehouse College Music Department with Robert Shaw conducting.

*Treemonisha* is the main character, a young heroine who tries to convince the field workers that their own salvation is education: to learn to read and write, and to reject superstition. Because of this, she is kidnapped by a band of conjurors. When she is rescued, she shows complete forgiveness to them and brings a sense of peace to the people. The community asks Treemonisha to be its leader, and everyone joins in a dance to celebrate.

## RAGAZZI

**Michael Ross, conductor**  
**David Olson, choir intern**  
**Claire Mallory, piano**

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**"With Cat-like Tread"** from *The Pirates of Penzance* Gilbert and Sullivan

In typical G&S fashion, the pirates, intending to sneak quietly, "with cat-like tread," instead do quite the opposite!



## "Squilli, echeggi la tromba" (Soldier's Chorus)

from *Il Trovatore*

Giuseppe Verdi (1813-1901)

*Clarions blowing, bugles resounding, call us forth to the fight and to glory!  
 Yonder are laurels and treasures abounding; let us win and be famous in story!  
 On those ramparts our flag shall be waving, the darkness has melted into morning.  
 Grant, o fortune, the boon we are craving and adorn our helmets with our laurels!*

Verdi's opera, set in 15th century Spain, features this homage to the glory of battle. (Sung in Italian.)

---

## "O welch' Lust" from *Fidelio*

Ludwig Van Beethoven (1770-1827)

*O, what joy in open air,  
 freely to breathe again!  
 Only here is life—  
 the dungeon is a grave.*

Beethoven's opera, set in 18th century Spain (but sung in German!) features this famous chorus—an ode to freedom sung by prisoners just released.

---

## "Votre toast, je peux vous le rendre" (March of the Toreadors)

from *Carmen*

Georges Bizet (1838-1875)

Paul Rowe, *Escamillo*

*Your toast, I can give it to you sirs, for along with the solider, the Toreros can understand; for pleasure, they have combat!  
 The arena is full—it is the feast day! The arena is full from top to bottom;  
 the spectators, losing their heads, begin a big ruckus!  
 Cries and uproar grow to a furor because it is a celebration of courage!  
 It is the celebration of people with heart. Let's go—on guard!*

*Toreador, on guard!  
 Dream away, dream in combat that a black eye is watching you and that love awaits you!*

*All of a sudden, it is silent—ah, what is happening?  
 More cries; it is the moment. The bull charges, bounding out.  
 He throws himself out, he enters, he strikes. A horse rolls, dragging a Picador.  
 Ah, Bravo, bull—the crowd roars! The bull goes, then he comes and strikes again.  
 Shaking his banderillos, full of fury, he runs!  
 The arena is full of blood. They save themselves, the pass the gates.  
 It is you turn now—let's go. On guard, let's go!*

*Toreador, on guard! Dream away...*

One of the most recognizable opera melodies, this is Bizet's famous ode to bull-fighting and the Toreador. Escamillo paints a vivid picture of the bull-fight and the crowd sings its adoration of all of those involved in the fight. (Sung in French.)



## CANTABILE

Michael Ross, *conductor*  
Claire Mallory, *piano*

### “Che faceste?” (Witches’ chorus) from *Macbeth*

Guiseppi Verdi (1813-1901)

*What did you do? Say now! I’ve slaughtered a boar, and thou?  
To me fluttered in thought the wife of a sailor—she cast me out to the devil!  
But the husband who sailed with his ship, I’ll drown.  
I’ll give thee a north wind; the billows I will raise. I’ll drive him on to the shoals.*

*A drum! What will it be?  
Hail now, Macbeth!*

*The vagabond sisters go through air, go onto the waves.  
They know how to weave a circle that includes both land and sea.*

Verdi’s opening scene from his setting of Shakespeare’s *Macbeth* creates an atmosphere of both dread and excitement, with the witches celebrating their revenge on a woman that slighted them. (Sung in Italian.)

### “Turn Then Thine Eyes” from *The Fairy-Queen*

Henry Purcell (1659-1695)

Purcell’s adaptation of Shakespeare’s *A Midsummer Night’s Dream* ends with an extended wedding section. This duet from that section captures the breathlessness and passion of love.

### “Dyevitsyi, krassavitsyi” (Chorus of Peasant Girls) from *Eugene Onegin*

Piotr Tchaikovsky (1840-1893)

*(English translation by David Lloyd-Jones)*

*Dear companions, come this way,  
Join us in the games we play.  
Choose a happy melody suited to our revelry.  
Sing our favorite round-e-lay for the harvest holiday.  
If a handsome lad comes near  
Let us try to lure him here.  
When he’s seen us from afar,  
He’ll discover where we are.  
If he follows in pursuit, throw a handful of your fruit;  
All the berries you can find,  
Summer fruit of every kind!  
As the lad is chased away, see that he is teased, and say.  
“Never come again to spy on the girlish games we play!”*



### “O Pastorelle Addio” from *Andrea Chénier*

Umberto Giordano (1867-1948)

Margaret Mackenzie, *harp*

*O shepherds, farewell!  
We start toward unknown shores and strange lands.  
Ah! Run far from here; we abandon this location.  
Upon returning, the heart has no more joy!*

Both the Tchaikovsky and Giordano choruses are part of an opera tradition: the performance within a performance, or “play within a play”. *Eugene Onegin* (sung in Russian) is an adaptation of the famous Russian verse-novel. *Andrea Chénier* (sung in Italian) is loosely based on the life of the French poet of the same name who was executed during the French Revolution.

### Selections from *A Midsummer Night’s Dream*

Benjamin Britten (1913-1976)

#### “Come now a roundel”

#### “Through this house give glimmering light”

Kathleen Otterson, *mezzo-soprano*; Caitlin Cisler, *soprano*; Margaret Mackenzie, *harp*

Britten, one of 20th century England’s greatest composers, sets Shakespeare’s text almost word-for word. “Come now a roundel” is sung by Titania, queen of the fairies. “Through this house” begins with a duet between Titania and Oberon (king of the fairies; in typical opera fashion the male role is here sung by a mezzo-soprano). The chorus that follows is pure Britten genius: a hauntingly beautiful round that is sung first with the parts “spread out”—with entrances staggered over several measures—and then compressed, with entrances occurring every few beats. Beloved by the singers of Cantabile but less than two minutes long, the song begs to have its chorus repeated. We just might be moved to sing it twice today!

## CANTABILE AND RAGAZZI

Michael Ross, *conductor*  
Claire Mallory, Eric Cline, *pianists*

### Selections from *Dido and Aeneas*

Henry Purcell (1659-1695)

#### “When I am Laid in Earth”

#### “With Drooping Wings”

Kathleen Otterson, *mezzo-soprano*

Purcell’s setting of this mythical story ends with an aria sung by the (dying) title character Dido. It uses a ground bass—a repeated bass pattern—over which Purcell sets changing melodic and harmonic material. The final chorus uses text painting to create a picture of Dido’s final rest, with descending musical lines sung over “with drooping wings” and small half step motives that descend depicting the word “soft”.





## Choral Dances from *Gloriana*

Benjamin Britten (1913-1976)

- I. Time
- IV. Country Girls
- V. Rustics and Fishermen
- II. Concord

Although *Gloriana* was Britten's least successful opera, these "choral dances" have become a beloved part of the choral canon. Commissioned in 1953 for the coronation for Queen Elizabeth II, the opera is set in the time of Queen Elizabeth I, the "Gloriana" referenced in the title.

These pieces are pure Elizabethan allegory: in the opening movement which singers in Cantabile and Ragazzi studied but are not performing today, Time is literally portrayed by a virile young man, in sharp contrast with the typical image of time as a "bearded ancient with a scythe." The fourth movement, Country Girls, is a humorous "contest" of sorts between the sopranos and altos, each naming beautiful flowers they will give the queen in a one-upsmanship that becomes more and more dissonant until the simple homophonic ending. In Rustics and Fishermen, the men present a contrast with their portrayal of the gifts they will bring from their simple country lives; their excitement is intimately represented by the forward-leaning rhythm. In the second movement (sung last today), Time's partner, Concord (Peace), is revealed, and the romantic relationship between the two is noted.

**"The Promise of Living"** from *The Tender Land* Aaron Copland (1900-1990)  
Originally sung by a quintet at the end of the first act of Copland's opera about 1930s' Midwestern farm life, "The Promise of Living" has been adapted and performed countless times by large choruses. Copland forged a true "American" style of composition: in this final chorus you can almost literally hear the sounds of a Midwestern farm, from the open fields to the sound of labor to the final outpouring of hope.



**Madison Youth Choirs performs in *Carmen* with *Madison Opera*.**



# Our Choirs

**Choraliers** is our youngest performing choir, for girls in grades three 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 seven. 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 nine to twelve. 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 3-6)

**Britten** (boys, grades 5-8)

**Holst** (boys, grades 6-9), a select group of boys chosen for their skill and commitment. These boys 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 Britten or Cantabile to present SATB literature.

And...

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



# MYC Members (in order of appearance)

## Purcell

Noah Argus	Johnson Creek Elementary
Josh Blumenstein	Wingra School
Peter Dimond	Stoner Prairie Elementary School
Liam Forrest	Van Hise Elementary School
Antonio Garcia	Crestwood Elementary School
Albert Glosser	Wingra School
Frederic Hofmann	Mt. Horeb Middle Center
Nathaniel Johnson	Wingra School
Samuel Kessenich	Verona Area Core Knowledge School
Christopher Kjenvet	Sunset Ridge Elementary School
Jack Kjenvet	Sunset Ridge Elementary School
Matias Laurila	Shorewood Elementary School
Henry Malueg	Waubesa Intermediate School
Eric Roman-Binhammer	Eagle School
Ransom Rotering	Verona Area Core Knowledge School
Ethan Seidenberg	Shorewood Elementary School
Jonah Thompson	New Glarus Elementary School
John Unertl	Rome Corners Intermediate School
Michael Verban	Lincoln Elementary School
Peter Woods	Eagle School

## Britten

William Altaweel	Shorewood Elementary
Reid Annin	Hamilton Middle School
Kawika Atchison	Lodi Middle School
Scott Close	Sennett Middle School
Anders Frank	Mt. Horeb Intermediate Center
Alexander Friedman	Kromery Middle School
Nicholas Friedman	Kromery Middle School
Benjamin Hembel	Home Schooled
Matthew Hembel	Home Schooled
Barrett Karstens	O'Keeffe Middle School
Dante Katz-Andrade	O'Keeffe Middle School
Randy Kessenich	Verona Core Knowledge
Michael Kjenvet	Glacier Creek Middle School
Nathaniel Langlie	St. Mary's, Janesville
Eli Lipasti	West Side Christian School
Noah Sauer	Eagle School
Jacob Schroeder	Glacier Creek Middle School
Jacob Siegler	Wisconsin Virtual Learning
Will Sobol	Winnequa School
Noah Thompson	New Glarus Middle School
Seth Weaver	Hamilton Middle School



Jonathon Williamson	Kromery Middle School
Matthew Williamson	Kromery Middle School
Eli Wilson	Hamilton Middle School
Will Zocher	Kromery Middle School

## Holst

Chet Agni	Memorial High School
Morgan Alexander	Hamilton Middle School
Gillis Benson-Scollon	Spring Harbor Middle School
Colin Callahan	Monroe Middle School
Oliver Cardona	Hamilton Middle School
Kyle Connors	Waukegan High School
Henry Elling	Columbus High School
Joshua Falkos	Jefferson Middle School
Benjamin Gellman	Spring Harbor Middle School
Nathan Hemming	Whitehorse Middle School
Noah Holland	Hamilton Middle School
Adam Jiumaleh	Hamilton Middle School
Matthew Kaiser	Spring Harbor Middle School
Mitchell Lattis	Hamilton Middle School
Thomas Luo	Hamilton Middle School
Nicholas Miller	Oregon Middle School
Mason Rather	Jefferson Middle School
Kellen Rice	Jefferson Middle School
Derek Rott	University School (Milwaukee)
Dane Skaar	East High School
Andrew Turner	Jefferson Middle School
Simon Weaver	Hamilton Middle School
Ethan White	Cherokee Middle School
Roy Yaroch	Waukegan High School

## Choralliers

Cailin Ahnen	Orchard Ridge Elementary
Natalie Barrett	Orchard Ridge Elementary
Sophie Blumenstein	Wingra School
Kendra Borchering	Randall Elementary School
Julie Bull	Prairie View Middle School
Lillith Danner	Glendale Elementary School
Kathryn Forberger	Randall Elementary School
Camille Ford	Randall Elementary School
Laura Frasca	Wingra School
Victoria Harris	Horizon Elementary School
Kyra Hay-Chapman	Marquette Elementary School
Jenna Holland	Eagle School
Elizabeth Jordan	High Point Christian School
Alexis Kennedy	High Point Christian School
Breanna McClarey	Randall Elementary School
Sierra McNall	Prairie View Elementary School



Alejandra Miranda-Naxi	Nuestro Mundo Elementary School
Isabell Oehme	Morrisonville Elementary School
Katie Peterson	Sandhill Elementary School
JaeLyn Potvin	Westside Elementary School
Mateja Rogahn	Heritage Elementary School
Maia Sauer	Eagle School
Lea Stevenson	Marquette Elementary School
Eleanor Taylor	Elm Lawn Elementary School
Hailey Thurston	Elvehjem Elementary School
Sarah Timbie	Randall Elementary School
Jessica Wang	Core Knowledge Charter School
Julia White	Thoreau Elementary School

## Capriccio

Madeline Anders	Hamilton Middle School
Avery Arnesen	Jefferson Middle School
Aloha Atchison	Lodi High School
Ana BautistaRuiz	St. Ambrose Academy
Mara Blumenstein	Wingra School
Sophia Canon	Hamilton Middle School
Eva Cornwell	Jefferson Middle School
Anna DeLong	Hamilton Middle School
Maya Fabian	River Bluff Middle School
Grace Ferencek	Hamilton Middle School
Fiorella Fernandez	Madison Country Day School
Eden Girma	Kromery Middle School
Zoe Hansen	Savanna Oaks Middle School
Zoe Kjos	O'Keeffe Middle School
Nadia Laska	Hamilton Middle School
Emily Lawson	West High School
Chae Eun Lee	Jefferson Middle School
Samara Lerner	Hamilton Middle School
Tatiana Lyons	Hamilton Middle School
Katherine McCarthy	Kromery Middle School
Noelle McNeill	Sennett Middle School
Tatum Miller	Jefferson Middle School
Arielle Mitchell	St. Mary School, Portage
Emily Peterson	River Bluff Middle School
Alicia Pope	O'Keeffe Middle School
Sloan Potter	Sherman Middle School
Emmarose Rankin-Utevsy	O'Keeffe Middle School
Natalie Riopelle	Jefferson Middle School
Kaia Rubin	O'Keeffe Middle School
Ella Schmidt	Eagle School
Emily Schmidt	Glacier Creek Middle School
Sarah Statz	DeForest Area High School
Emily Stephenson	Spring Harbor Middle School
Sara Triggs	Hamilton Middle School
Claire Van Fossen	Savanna Oaks Middle School



Camille Vocolka	Hamilton Middle School
Lauren Welton-Arndt	Middleton High School
Elizabeth Whalen	Prairie View Middle School
Cora Wiese Moore	Blackhawk Middle School
Sophie Wolbert	Hamilton Middle School
Angela Yu	Spring Harbor Middle School

## Cantilena

Lulu Allen-Waller	West High School
Cara Argus	Johnson Creek High School
Ali Daniels	West High School
Caroline Dillon	Middleton High School
Avery Erb	Monroe High School
Sophia Foldvari	West High School
Sophia Gerdes	Memorial High School
Haley Haerr-Hartmann	Oregon High School
Malia Hansen	Verona High School
Emme Harms	Oregon High School
Elizabeth Kaiser	Memorial High School
Clara Katz-Andrade	East High School
Flora Katz-Andrade	East High School
Elizabeth Larget	Memorial High School
Heidi Lash	Mt. Horeb High School
Melanie Loppnow	La Follette High School
Wendy Martin	La Follette High School
Shara Mortensen	East High School
Alicia Olander	Sun Prairie High School
Anusha Ramaswami	Middleton High School
Ivy Sanderfoot	East High School
Alice Sullivan	Memorial High School
Sonia Urquidi	Middleton High School

## Con Giola

Zaynab Abdullah	Hamilton Middle School
Christina Alvarez	Toki Middle School
Ariel Annen	River Bluff Middle School
Allison Bell	Jefferson Middle School
Lauren Bobeck	Waunakee Intermediate School
Sodeyah Bray	Savanna Oaks Middle School
Nora Cahill	Hamilton Middle School
Anna Caldwell-Overdier	Glacial Drumlin Middle School
Natalie Callahan	Monroe Middle School
Elizabeth Chen	Hamilton Middle School
Claire Clough	DeForest Middle School
Elizabeth DiTullio	Kromery Middle School
Ashley Duncan	Home Schooled
Elizabeth Everitt	Madison Country Day School
Molly Grindle	Northside Elementary School



Serena Holland	Van Hise Elementary School
Talia Ivry	Randall Elementary School
Cecelia Jabs	Sennett Middle School
Kateri Klingele	Blessed Sacrament School
Angela Kolb	St. Aloysius School
Toni Kreutzer	Spring Harbor Middle School
Greta Larget	John Muir Elementary School
Grace Little	Randall Elementary School
Eliza McPike	Orchard Ridge Elementary
Livianna Myklebust	Hamilton Middle School
Kaamy Parthasarathy	Spring Harbor Middle School
Samantha Pickel	Glacial Drumlin Middle School
Nicole Satterlund	Glacier Creek Middle School
Deana Schmidt	Waunakee Middle School
Olivia Scott-Lantz	O'Keeffe Middle School
Madeleine Smith	St. James School
Anna Welton-Arndt	Kromery Middle School
Brooke Wenzel	O'Keeffe Middle School
Julia Woodruff Fritz	Glacial Drumlin Middle School
Jenine Ybanez	St. Maria Goretti School
Jillian Ybanez	St. Maria Goretti School
Kira Zimmerman	Hamilton Middle School

## Ragazzi

Kaneala Atchison	Lodi High School
Gabriel Benton	West High School
Charles Boardman	Home Schooled
Joey Borgwardt	West High School
Alex Chen	West High School
Phil Clevén	Middleton High School
Dewayne Covington	Sun Prairie High School
Stefan DeLong	West High School
Sam Factor	West High School
Daniel Girma	Middleton High School
Thomas Heiner	West High School
Simon Henriques	West High School
Neal Javenkoski	Middleton High School
Jamie Kolden	West High School
Kyle Kretschmann	Verona High School
Conor Murphy	Edgewood High School
Max Read	West High School
Jeffrey Seaton	Edgewood High School
Karsten Sladky	West High School
Kristoffer Sladky	West High School
Kolin Walker	McFarland High School
Matthew Weiss	Middleton High School
Jacob Wolbert	West High School
Justin Woodworth	La Follette High School
Sheng Bo Zhou	West High School



## Cantabile

Alecia Bauman	Albany High School
Alison Best	West High School
Katie Brown	Oregon High School
Abigail Cahill	West High School
Katherine Canon	West High School
Rachel Chisman	Oregon High School
Lily Cornwell	Memorial High School
Amy Dorner	Middleton High School
Stephanie Frank	Portage High School
Abigail Frank-Taylor	Monona Grove High School
Nora Hammer	West High School
Carolyn Juergens	Waunakee High School
Jacqueline Kolb	Sauk Prairie High School
Katie Koza	Verona High School
Sarah Kretschmann	Verona High School
Allison Kubek	Middleton High School
Claire Lamberty	Waunakee High School
Molly Lins	Edgewood High School
Isabella Livorni	West High School
Elaine Luong	Memorial High School
Eleanor Nesimoglu	Monroe High School
Amy Oetzel	Middleton High School
Natalie Sorden	Edgewood High School
Alannah Spencer	Verona High School
Amelia Stamsta	Waunakee High School
Kelly Tauschek	Middleton High School
Caitlin Timmins	Verona High School
Monica Trevino	Memorial High School
Bayley Waters	Edgewood High School
Samantha Webster	La Follette High School
Kate Wellenstein	West High School
Mikaela Wilmoth	Mt. Horeb High School

## Tallis

Antonio	Noah Johnson	Isaac McNurlen	Toby Sibert
Entsminger	Garrett Kennedy	Charlie Milliken	Ben Wanta

## Colla Voce

Melia Allan	Kanene Gilmer	Alaina Martin	Tara Sherchok
Sophia Auron	Makenna Jane	Lauren Nachreiner	Annika Vaaler
Daphne Buan	Hausser	Natalia Peterson	Meaghan Wang
Raven Decorah	Jane Hobson	Stella Sanford	Neva White
Meghan DeSpain	Sreeja Kandukuri	Sidney Schrage	Marisa Williamson
Emma Dias	Therese Klingele	Lydia Shaw	
Ayden Ehrhardt	Elizabeth Liu	Jewel Sherchok	





# 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 that 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 will co-conduct the first ACDA Central Division Young Men's Honor Choir in Cincinnati, along with colleague Randy Swiggum. She and Randy recently conducted APAC Choral Festival in Seoul, Korea, and worked 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, 8, and Simon, 5, 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 tenth 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 a busy mom of three boys, Lisa is active as a conductor, clinician, performer, and private piano and voice instructor.



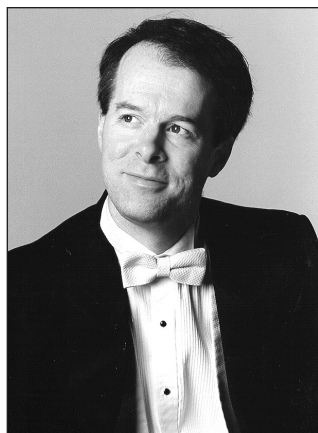
### **Marcia Russell, Conductor of Con Gioia**

Marcia Russell has taught choral music students in the Platteville School District since 1997, teaching seven years at Platteville High School before making the move to Platteville Middle School in 2004. She received a Bachelor of Music Degree in Voice Performance and Choral and General Music Education from Lawrence University in 1994. Marcy also directs the Choristers, a choir of 40 auditioned singers with the Platteville Children's Choir.

Marcia is an active member of ACDA and MENC, and has held many leadership roles. She is the current Wisconsin School Music Association Middle Level Honors Choir Alto Coach and has served the WSMA High School Honors Project as Treble Choir Soprano 1 Coach in 2000 and 2001, and again as Treble Choir Coordinator and Alto 2 Coach in 2002 and 2003. She is the past chair for NextDirection: The National Conference for High School Students Considering Careers in Choral Music, and has served two terms as the Southwest Representative to the Wisconsin Choral Directors Association. She is an active performer and soloist with the Platteville Chorale and the Heartland Singers, and has performed leading roles in numerous musical theatre productions with the UW-Platteville Heartland Festival, the Dubuque, Iowa, Grand Opera House and the Pop Factory Players. She is a WSMA certified adjudicator and a member of Sigma Alpha Iota, Pi Kappa Lambda, Mortar Board, and The VoiceCare Network.

### **Randal Swiggum, Conductor of Britten and Holst**

Besides conducting Britten and Holst, Randal Swiggum has served as Music Director of the Elgin Youth Symphony Orchestra since 1998. He is also Education Conductor for the Elgin Symphony Orchestra, creating and conducting their education concerts, as well as occasional subscription concerts. 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, the New York City Interscholar Choral Festival, Mansfield (PA) University Choral Festival, American Mennonite 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. This year, he returns to conduct the acclaimed Florida Orchestra in twenty performances of his original young people's concert, "Humor in Music." 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 have also been invited to co-conduct the 2010 ACDA



Central Division Young Men's Honor Choir in Cincinnati.

A passionate advocate for a richer learning experience in the rehearsal, Randy serves on the Wisconsin CMP (Comprehensive Musicianship through Performance) Project. He recently addressed the Pennsylvania MENC on "The Art of Rehearsing," as well as the 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.

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, and he continues to serve as Music Director for the Milwaukee Repertory Theatre's beloved annual *A Christmas Carol*. 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 the University of Wisconsin-Madison.

### **Lisa Shimon, Conductor of Cantilena**

Lisa was a choral conductor in the Milwaukee area for 15 years and now lives in Stoughton with her husband and two boys. She worked at Nathan Hale High School and Pius XI High School, where her choral ensembles were recognized for their excellence. A talented singer and pianist, Lisa has performed with the Bel Canto Chorus, Bach Chamber Choir, and other ensembles in Milwaukee. She has also provided music for many churches and has worked as clinician for area high schools. 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. Lisa holds a degree in Music Education from UW-Madison. Lisa currently works as a choir teacher at Whitehorse Middle School in Madison and teaches private voice lessons in Stoughton.





# Accompanists

## David Anderson

A native of Clovis, New Mexico, David Anderson received his initial musical instruction at the piano. He attended Baylor University, where he earned two degrees in piano performance (B.M., summa cum laude, and M.M., with distinction) studying with Krassimira Jordan. During his residence at Baylor, David performed extensively as a solo pianist and chamber musician, receiving numerous awards. He pursued additional study with Martin Canin at the Bowdoin Summer Music Festival in Brunswick, Maine, and Wolfgang Watzinger at the Bösendorfer International Piano Academy in Vienna. In his final years at Baylor, David began conducting studies under the guidance of Stephen Heyde.

At the University of Illinois, David earned an M.M. in orchestral conducting with Donald Schleicher; during his residence he served as ensemble manager for the University of Illinois orchestra program and as Assistant Conductor for the Quad City Symphony. He was awarded the Kate Neal Kinley Memorial Fellowship for the 2006-07 academic year, which funded travel throughout the country to study with master conducting teachers. In 2006, David was a finalist for the Conductor's Guild's prestigious Thelma A. Robinson award.

David is currently the conductor of the Philharmonia Orchestra and the director of the Chamber Music Institute in the Elgin Youth Symphony Orchestra. He is on the piano faculty at Beloit College where he teaches private and class piano, and accompanies the Chamber Singers. He is also an active freelance accompanist in the Southern Wisconsin area.

## Claire Mallory

Claire Mallory, a recent transplant to the Madison area, graduated from the University of Colorado-Boulder in May 2009 with a Master of Music degree in collaborative piano. While at CU, she studied with Anne Epperson, Margaret McDonald, and Alexandra Nguyen and worked extensively with both vocalists and instrumentalists.

Claire earned a B.M. in piano performance and a B.A. in art history (both magna cum laude) from Lawrence University in Appleton, Wisconsin. She has received fellowships for summer study in the collaborative piano program at the Music Academy of the West (Santa Barbara, California) and the Kent/Blossom chamber music festival (Kent, Ohio). In addition to her work with the Madison Youth Choirs, Claire is an active freelance pianist and will be touring with Opera for the Young during their 2010 production of *Rusalka*.

## Scott Gendel

Scott Gendel is a freelance composer and arranger, vocal coach and accompanist for professional opera companies, composition teacher, and music director / pianist for theatrical productions. His compositions have a wide-ranging scope, but Scott is particularly fond of all things vocal, having written eleven song cycles, thirteen stand-alone



songs and duets, three pieces for voices and orchestra, nineteen choral works, and two operas. In 2005, Scott was awarded first prize in the ASCAP / Lotte Lehmann Foundation Song Cycle Competition, a juried national award in its inaugural year. That same year, he received his Doctor of Musical Arts degree in Composition from the University of Wisconsin-Madison, with a minor in Opera Accompanying and Vocal Coaching. Scott is Composer-In-Residence with the Madison Festival Choir for their 2009-2010 concert season. His composition teachers have included Stephen Dembski, Daron Hagen, and Joan Tower. Scott has received commissions from the Hobart and William Smith Colleges Cantori, soprano Julia Faulkner, the University of Wisconsin-Madison choral department, and numerous other performers and grant organizations. As a collaborative pianist, he has worked professionally for Opera North and Madison Opera, and has performed a wide range of repertoire, including *Petrouchka* with the UW-Madison Symphony Orchestra.

## Eric Cline

Eric Cline is a Madison area pianist and is new to the Madison Youth Choirs this season. He graduated in 2006 from Lawrence University with a B.M. in Piano Performance. Eric is involved in as many musical endeavors as he can handle, whether it be accompanying MYC, playing jazz piano, or being part of his funk band, the Wah Wah Society. He has been performing across Wisconsin as a soloist and in small groups since 2001.

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# Administrative Staff



## Tracy Marks-Geib

Tracy Marks-Geib “returned” to Madison Youth Choirs in 2009 as Executive Director. A former member of the Madison Children’s Choir, Tracy sang with the group for seven years. She also served on the MYC board for two years, shortly following the MCC/MBC merger.

Tracy received her Masters degree in business from the Bolz Center for Arts Administration at University of Wisconsin-Madison (2005) and earned her BFA in Arts Administration from Viterbo University (2002). Her career began at the

Chicago Botanic Garden where she oversaw several volunteer boards and planned multiple fundraising events, raising more than one million dollars. Prior to joining MYC, Tracy managed the membership and volunteer programs for the Madison Museum of Contemporary Art. She has also held positions with the Guthrie Theater and the Santa Fe Opera.

In her spare time, Tracy still enjoys singing and has sung in a number of choirs including Choral Union with Beverly Taylor and the Edgewood Campus-Community Choir with Kathleen Otterson. She is a member of Edition MMoCA, a volunteer group of the Madison Museum of Contemporary Art, and enjoys spending free time with her husband and family.



## Dan Lyons

Holding piano performance degrees from DePaul University and a doctoral performance degree from the University of Wisconsin-Madison, Daniel Lyons has performed in solo, chamber and concerto performances throughout the Midwest. His teachers include Dmitry Paperno, Howard Karp, and Mary Sauer.

Dan is a member of Con Vivo Chamber Group, performing in and around Madison. He was also the founder of Madison Academy of Music, a private music studio in Madison that provides private instrumental instruction along with one of the country’s largest and most successful Kindermusik programs. He serves on the faculty of the University of Wisconsin-Whitewater Summer Piano Clinic and continues to perform as a soloist and accompanist.

In his spare time, he tries to brush up on his limited Mandarin Chinese and enjoys teaching his children and their friends how to play Chicago-style 16-inch softball — the kind without the mitt. He lives in Madison with his wife, Monica, and three children, Kenny, Tatiana, and Alex.



# Friends and Donors

Madison Youth Choirs expresses thanks and appreciation to the many foundations, businesses, and individuals that support our mission and programs. Thank you for your generous support of youth choral music in our community!

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## 2009 Sing-A-Thon Donors

On November 14, 2009 MYC singers participated in the fourth-annual Sing-A-Thon – a fun, day-long concert at Hilldale Mall. All nine of MYC's performing choirs sang throughout the day, offering friends, supporters, and shoppers a preview of their fall repertoire. Singers collected pledges from family and friends, and these donations help to keep MYC costs down and to support singer scholarships. MYC expresses thanks and appreciation to the following 2009 Sing-A-Thon donors

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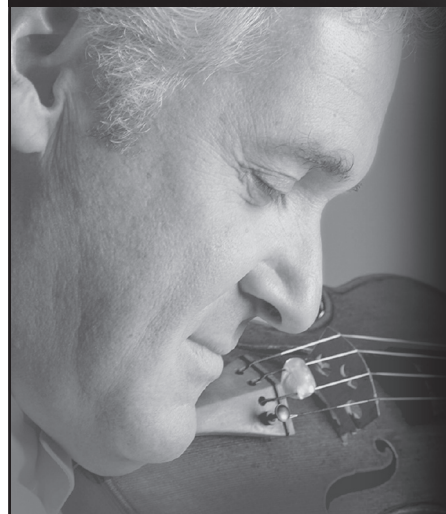
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