



Madison Youth Choirs

Anthems For Our Time

Sunday, May 22, 2005 3:00pm

High Point Church

Major support for this concert was provided by the Wisconsin Arts Board with funds from the State of Wisconsin, American Family Insurance, Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation, the Overture Foundation, and the American Girl's Fund for Children.

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LETTER FROM EXECUTIVE DIRECTOR

Today you will hear anthems. You will hear national anthems from the United States, Israel, England, and South Africa. You will hear anthems depicting 16th century battles and 16th century relationship trouble. You will listen to anthems about working conditions in Scotland, about Harriet Tubman, anthems about death, hope, power, and faith. All of our singers have been learning, singing, discussing, and working to bring you this concert of anthems. These songs, these powerful messages of life, and most of all, these singers...These are truly "Anthems for our Time."

Please join us in thanking our wonderful sponsors who have made today's concert possible, including American Family Insurance, the Wisconsin Arts Board, the Dane County Cultural Affairs Commission, and our program advertisers. We are also grateful to our singers, parents, volunteers, and donors whose invaluable dedication and support help MYC realize it's musical mission throughout the year. We would also like thank you, our audience, for supporting our young musicians through your attendance today. We hope you enjoy "Anthems for Our Time."

Mike Ross
Artistic Director

A handwritten signature in black ink, appearing to read 'Mike Ross'.

Emily Gruenewald
Executive Director

A handwritten signature in black ink, appearing to read 'Emily Gruenewald'.

FUNDED IN
PART BY





ANTHEMS FOR OUR TIME

Sunday, May 22rd, 2005, 3:00 p.m.

I. THE MADISON YOUTH CHOIRS AND AUDIENCE

The Star Spangled Banner

Francis Scott Key/John Stafford Smith

We begin our concert of anthems with our national anthem, penned by Francis Scott Key during the War of 1812. It became the national anthem of the United States in 1931.

II. THE MADISON BOYCHOIR

Jamie Pitt, conductor

William Whitney, piano

Shenandoah

Folk song

arranged by Margaret Vance

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman. (Program notes by Frank Ticheli)

Psalm 100

René Clausen (1953)

René Clausen has been the conductor of the Concordia Choir of Concordia College, Minnesota, since 1986. He is in demand internationally as a composer, conductor, clinician, and lecturer. This setting of Psalm 100 was written for the Kansas City Boys Choir.



Oseh Shalom

Traditional Hebrew
arranged by Michael Ross

Translation: *May he who makes peace in the high places make peace for us and for all Israel. And let us say: Amen.*

This setting from the traditional liturgy was originally written for the Wisconsin Children's Choir in 2001.

III. CHORALIERS

Lisa Kjentvet, conductor

William Whitney, piano

Jubilate Deo

Michael Praetorius (1571-1621)

Translation: *Rejoice in the Lord, Alleluia!*

Jubilate Deo is a song of rejoicing. The melody is first sung in unison and then in canon, creating the rich, polyphonic, "cathedral quality" of a Renaissance motet. Expressive unison singing and success in singing canons prepare the singers for the greater challenge of part singing.

Al Shlosha D'varim

Allan E. Naplan

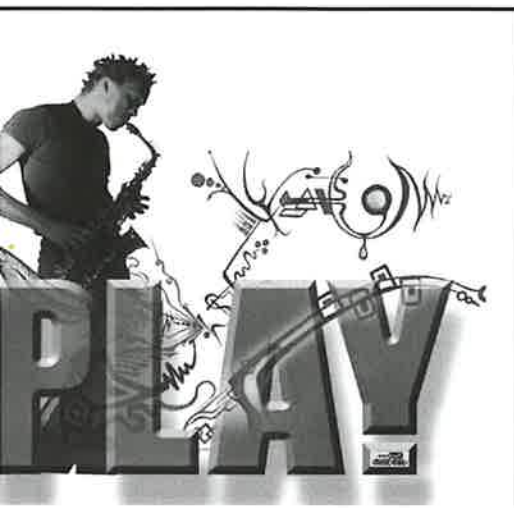
Al Shlosha D'varim is written in the form of a partner song. The text is a lyrical setting of the popular maxim from the Pirkei Avot (Jewish morality laws) which translated means: *The world is sustained by three things: by truth, by justice, and by peace.* Using the universal language of music, *Al Shlosha D'varim* conveys this important and universal theme through its beautiful simplicity.

(Allan E. Naplan, an award-winning choral composer, was just named the general director of the Madison Opera.)

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IV. CON GIOIA

Heather Thorpe, conductor
William Whitney, piano

Fire

Mary Goetze

This piece was inspired by a poem written by a thirteen-year-old girl. In it she expresses the power of fire, of its life-giving and life-consuming potential, in simple and clear form. The music attempts to reflect these images through the intense drive of the "A" theme, and through the changes in the mood and texture in the short contrasting sections. The "A" theme returns several times, sometimes slightly altered.

Pavane

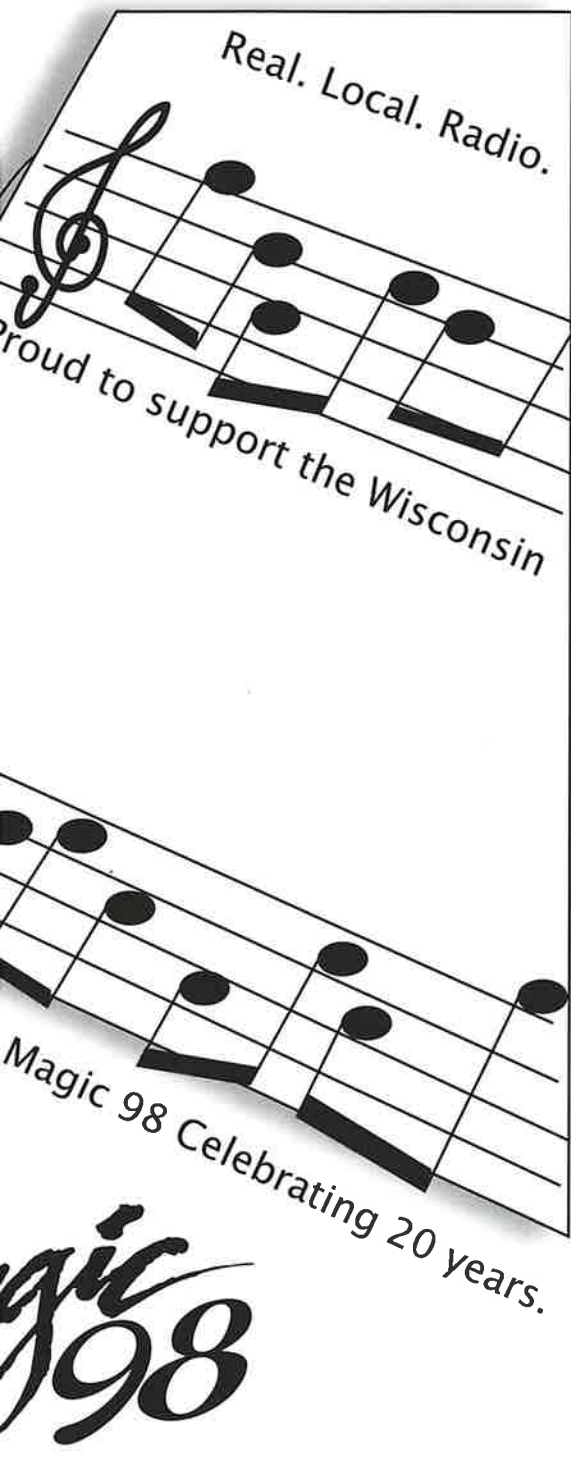
Gabriel Fauré (1845-1924)
arranged by Doreen Rao

Fauré's *Pavane* embodies the clarity, balance, and serenity of the Renaissance dance form as well as the subtle color and shading of the French music at the end of the nineteenth century. In the spirit of an elegant Renaissance processional, Fauré composed his *Pavane* during the summer of 1887 for Countess Greffulhe, a Parisian lady who was known for commissioning salon music. Although the piece was originally scored for cello and orchestra, the countess later realized Fauré's dream of including miming, dancing, as well as an invisible choir at an evening soiree performance in 1891. The *Pavane* subsequently formed part of the 'ancient dances' display at the Paris Opera in 1895 and was also choreographed and performed by the Ballet Russes.

Harriet Tubman

Walter Robinson
arranged by John Coates, Jr.

Who was Harriet Tubman? This was the question that was posed to the choir as they learned this piece. Tubman was a great woman who helped many slaves to freedom. She was a slave herself, and as a young girl she was accidentally hit by a heavy weight in the head. The weight, thrown by her owner and intended for another slave, caused severe brain disease for many years. Even this couldn't stop her from doing what she wanted. After earning her own freedom her bravery led hundreds of slaves to freedom. This song honors Harriet Tubman or "Black Moses" and all of the others who helped save lives through the Underground Railroad.



PROGRAM NOTES

Jerusalem
(sung with Cantabile)

Charles H.H. Parry (1848-1918)

A kind of second "national anthem" in England, it rarely fails to inspire its singers. Its text by William Blake refers to an old legend in Cornwall and Somerset that Christ visited these countries in his youth with his uncle, Joseph of Arimathea, who was engaged in the tin trade, which then existed between Cornwall and Phoenicia. The song was used in the 1978 film "Chariots of Fire" which borrowed one of Blake's rich images for its title.

INTERMISSION

V. CANTILENA

Lisa Kjentvet, conductor
William Whitney, piano

Deep River

Traditional spiritual
arranged by Donald Patriquin

Deep River is one of many African-American spirituals that are based on the theme of deliverance and salvation. The deep river symbolizes life and the campground represents heaven. In this plea for deliverance out of oppression and sorrow, freedom lies over the Jordan River or in the next life. The biblical allusion might describe the struggles we all face on earth, with heaven as the counterbalance to the injustice of this world.

Can You Hear

James Papoulis

Can You Hear is from a project called *Sounds of a Better World*, a series of songs focusing on children, which examines their world and the small steps that can be made to improve it. The composer states, "What I have come to understand is that we must send the best part of ourselves into the future through our children." This up-beat song calls out to the world to listen to small voices. James Papoulis's work combines the classical and jazz music of his roots with the rhythms and influences of worldbeat, folk and multi-ethnic sounds.

PROGRAM NOTES

VI. BRITTEN & RAGAZZI

Michael Ross, conductor

The Agincourt Carol

Anonymous

Sung in Middle English and Latin

Translation: *Give thanks to God, England, for the victory.*

One of the earliest and most famous English battle songs, *The Agincourt Carol* was composed shortly after Henry's victory in October 1415. Henry had ordered that "no ditties should be made or sung by minstrels or others [because] he would wholly have the praise and thanks altogether given to God." (This accounts for the "Give thanks to God" Latin refrain of the carol. Although the English eventually lost the Hundred Year's War, the victory at Agincourt was spectacular: a tiny English army, weakened by sickness and mainly comprising lightly armed bowmen defeated a force six times its size. The French, relying on heavily armed cavalry, which bunched together, got stuck in the mud and were picked off easily. The entire carol is narrative and follows Henry's expedition to Normandy, the capture of Harfleur, the losses of the French, and the triumphal return to London. It uses a typical verse/refrain structure with a vigorous, pulsing style and a lively syncopation to round off each verse. (Notes by Randal Swiggum)


Ah, Robyn

William Cornysh (d. 1523)

Sung in Middle English

Translation: *Ah Robyn, gentle, Robyn, tell me how thy woman is and I will tell you of mine. My lady is unkind, I believe. Alack, why is she so? She loves someone else better than me, and yet she denies it. I cannot imagine such doubleness, for I find women true. To be sure, my lady loves me well. She will not change for someone new.*

William Cornysh was court composer and poet for King Henry VIII, where he composed music for chapel, conducted the Boychoir, and staged musical spectacles for the King. *Ah Robyn* is a setting of a poem by Sir Thomas Wyatt and is referred to a century later in Shakespeare's *Twelfth Night* (Act IV, sc. 2). Faithfulness of lovers was a common theme in Renaissance poetry and song, and this ironic dialogue between two men is made all the more interesting when one realizes they are talking about the same woman. (Notes by Randal Swiggum)



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PROGRAM NOTES

VIII. BRITTEN

Michael Ross, conductor

Wayfaring Stranger

Traditional Sacred Harp
arranged by Robert DeCormier

In the early 1800's, makers of hymnals in the U.S. turned to the "shaped note" system of notations (notes had shapes to help singers with sight-reading). One famous collection of hymns was *The Sacred Harp* (which also became the accepted name of the movement). *Wayfaring Stranger* is from this collection. In the 1940's, Burl Ives' recording of the song brought it to a wider audience. It is one of the most recognizable songs of the shape note or Sacred Harp tradition.

Hatikvah

Traditional Hebrew melody
Lyrics by N.H. Imber
Arranged by John Leavitt

Translation: *In the Jewish heart a Jewish spirit still sings, and the eyes look east toward Zion. Our hope is not lost, our hope of two thousand years, to be a free nation in our land, in the land of Zion and Jerusalem.*

This song is the Israeli national anthem, a song of hope and faith.

IX. RAGAZZI

Michael Ross, conductor

The Chemical Worker's Song

Great Big Sea

Alan Ng, bodhrán

This song, popularized by the Canadian Celtic band Great Big Sea, speaks of working conditions in pre-World War I Scottish chemical factories, where twelve-hour days and seven-day weeks were common. Workers endured harsh conditions (internal injuries due to exposure to fumes, cartilage in their noses burned) for low pay. The bodhrán, a traditional Celtic drum, joins us to add rhythmic intensity to the piece.



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PROGRAM NOTES

Byker Hill

Traditional Scottish song
arranged by Mitchell Sandler

Scottish coal miners endured harsh working and living conditions. This song refers to two especially successful Scottish mines—Byker Hill and Walker Shore. In the song, the miners (*collier lads*) unwind after a day of unenviable conditions by drinking (bumble—a mixture of gin and beer) and becoming increasingly absurd (talk of hitting a pig with a shovel and dancing a jig is clearly not to be taken literally). This arrangement is based on the version by the San Francisco-based men's choir Chanticleer.

Vive L'Amour

Traditional
arranged Alice Parker/Robert Shaw

This song comes from the college glee club tradition in the United States. These all-male a cappella groups began in colleges across the country in the early part of the 20th century.

X. CANTABILE AND RAGAZZI

Mike Ross, conductor

N'kosi Sikeleli Africa

Translation: *God bless Africa. Let her glory be held up high. Please listen to and answer our prayers. Go bless we, her children. Spirit please come down and bless her children. God protect our nation. Please bring an end to wars and suffering. Protect our nation, Africa. Amen, so be it forever and ever.*

The song, sung in the Zulu and Lesotho languages, is one of South Africa's national anthems. Composed in 1897, it became popular in South Africa during the horrible time of apartheid and was adopted by the African National Congress (an anti-apartheid group) as their anthem. It was banned by the South African government, but still often sung at meetings and rallies as a sign of protest. The version we sing today follows most closely that sung by Ladysmith Black Mambazo on Paul Simon's Graceland tour.

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PROGRAM NOTES

XI. CANTABILE

Run Children, Run

Traditional Field Holler
arranged Stephen Hatfield

Field hollers or yells were used by slaves working in the fields. The repetitive nature and code-like lyrics ("Run children, Run" seems to have a clear double meaning) are typical characteristics.

Ave Maria

John Harbison (1938)

Translation: *Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women. And blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.*

John Harbison is one of America's most distinguished artistic figures. Among his principal compositions are four string quartets, three symphonies, the cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987, and three operas including *The Great Gatsby*, commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999.

His *Ave Maria* was composed in 1959. It wavers from moments of extreme dissonance to the use of jazz harmonic language to instances of beautiful tranquility.

No Time

Traditional Camp Meeting Songs
arranged by Susan Brumfield

An important influence on the development of gospel hymns was the camp meeting song. These were (musically) simple songs associated with the camp meetings, which took place on the frontiers of Kentucky and the Carolinas in the early and middle 1800's. An outgrowth of 19th century American Revivalism, these outdoor gatherings drew people from a radius of a hundred miles (or more) to a camp area, usually in the wilderness, where people of both sexes and all races mixed and sang and socialized and worshiped together.

The words speak of an acceptance of death and a concern for those left behind. In our rehearsals we have had many discussions about our personal connections to this piece; it holds great personal meaning for many of our singers.

R CHOIRS

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Willa Cullen
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Madeline Franz-Bawden
Eden Girma
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Taylor Nibbe
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Ivy Sanderfoot
Emily Schmidt
Erika Shepard
Elizabeth Snellings
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Shelby Wagner
Bridget Walker
Brooke Wallace
Samantha Webster
Kate Wellenstein
Angela Yu

Con Gioia

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Maggie Cahill
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Music Staff

Lisa Kjentvet, Cantilena and Choraliers Conductor

Lisa conducted the Capriccio Choir of Madison Children's Choir for 3 years and served as artistic director of MCC for 2 years. She holds a Bachelor's degree in General and Choral Music Education from UW-Madison. As a teacher, Lisa has served as choral director at Kettle Moraine Middle School and Madison's Memorial High School, among other Madison schools, and has worked with community groups such as Children's Theater of Madison and Madison Theater Guild, as well as maintaining a private studio as a piano and voice instructor. Lisa has sung professionally with the Milwaukee Symphony Chorus and as a freelance musician.

Jamie Pitt, Boychoir Conductor

With a Bachelor's degree in Music Education from UW - Madison, Ms. Pitt currently teaches vocal and general music at James Madison Memorial High School. She has also directed youth choirs at Bashford United Methodist Church and Bethel Lutheran Church, and has taught at the UW - Madison Summer Music Clinic. Ms. Pitt has sung with the Wisconsin Singers and UW Madrigal Singers, and has performed in and directed various musical theater productions in the Madison area.

BIOGRAPHIES

Michael (Mike) Ross, Artistic Director and Conductor of Cantabile, Ragazzi, and Britten

Michael Ross is the first full-time Artistic Director of the Madison Youth Choirs. He has previously been 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, and Anthony Barresi. Michael has also taught at the UW-Madison Summer Music Clinic, conducted the University Chorus at UW-Madison, and led the former Basso Continuo choir of the Madison Boychoir. He also 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 UW-Madison choral program, and music director for several UW-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 twice been named to "Who's Who Among America's Teachers".

Heather Thorpe, Con Gioia Conductor

Heather has been the choral director at Badger Ridge Middle School since 1997 where she is responsible for all choral activities and is the Cultural Arts Activities Chair. In addition to her duties in Verona, she directs two children's choirs and High School Youth Choir and is a featured singer and soloist at the First Unitarian Society of Madison. Ms. Thorpe has worked with the Madison Children's Choir and Madison Boychoir since 1996 as conductor, voice coach and clinician. Her intermediate treble and advanced women's choirs with MCC toured throughout Wisconsin, Chicago, and New York State.

Ms. Thorpe is a member of ACDA, MENC, Voice Care Network, is a member of WMEA's *Comprehensive Musicianship Through Performance* committee, has served as WCDA Exhibits Choir, and the College Fair Chair of *NextDirection: The National Conference for High School Students Considering Careers in Choral Music*. Ms. Thorpe has been a guest conductor, clinician and teacher at many honors festivals, workshops and camps throughout Wisconsin.

A 1996 graduate of the University of Wisconsin-Madison, Ms. Thorpe was recognized as an outstanding teacher in the October 2000, National Publication, of *Teaching Music* magazine in an article entitled "A Standing Ovation for Music Teachers". In the spring of 2004 she won the 2004 Herb Kohl Fellowship for excel-

🎵 MADISON YOUTH CHOIRS

lence in education. Heather and her husband Scott live in Madison with their baby girl, Emily.

Margaret Jenks, Colla Voce and Tallis conductor

Margaret Jenks graduated Magna Cum Laude from Lawrence University Conservatory of Music with degrees in Music Education and Vocal Performance. She has performed extensively as a choir member and soloist in the Milwaukee area. She has taught in Freiburg, Germany; Eagan, Minnesota, and most recently in Waukesha, Wisconsin. In 2001, she received the WCDA "Young Choral Director of the Year" award. Her teaching has ranged from young children through college students. She also directs the adult and children's choirs at Good Shepherd Lutheran Church in Waukesha. Ms. Jenks has two young boys and is having fun exploring Madison with them after moving here in November 2004.

Staff

Lisa Kjentvet, *conductor*
Margaret Jenks, *conductor*
Jamie Pitt, *conductor*
Mike Ross, *artistic director, conductor*
Heather Thorpe, *conductor*
William Whitney, *accompanist*

Emily Gruenewald, *executive director*
Corey Benton, *office assistant*

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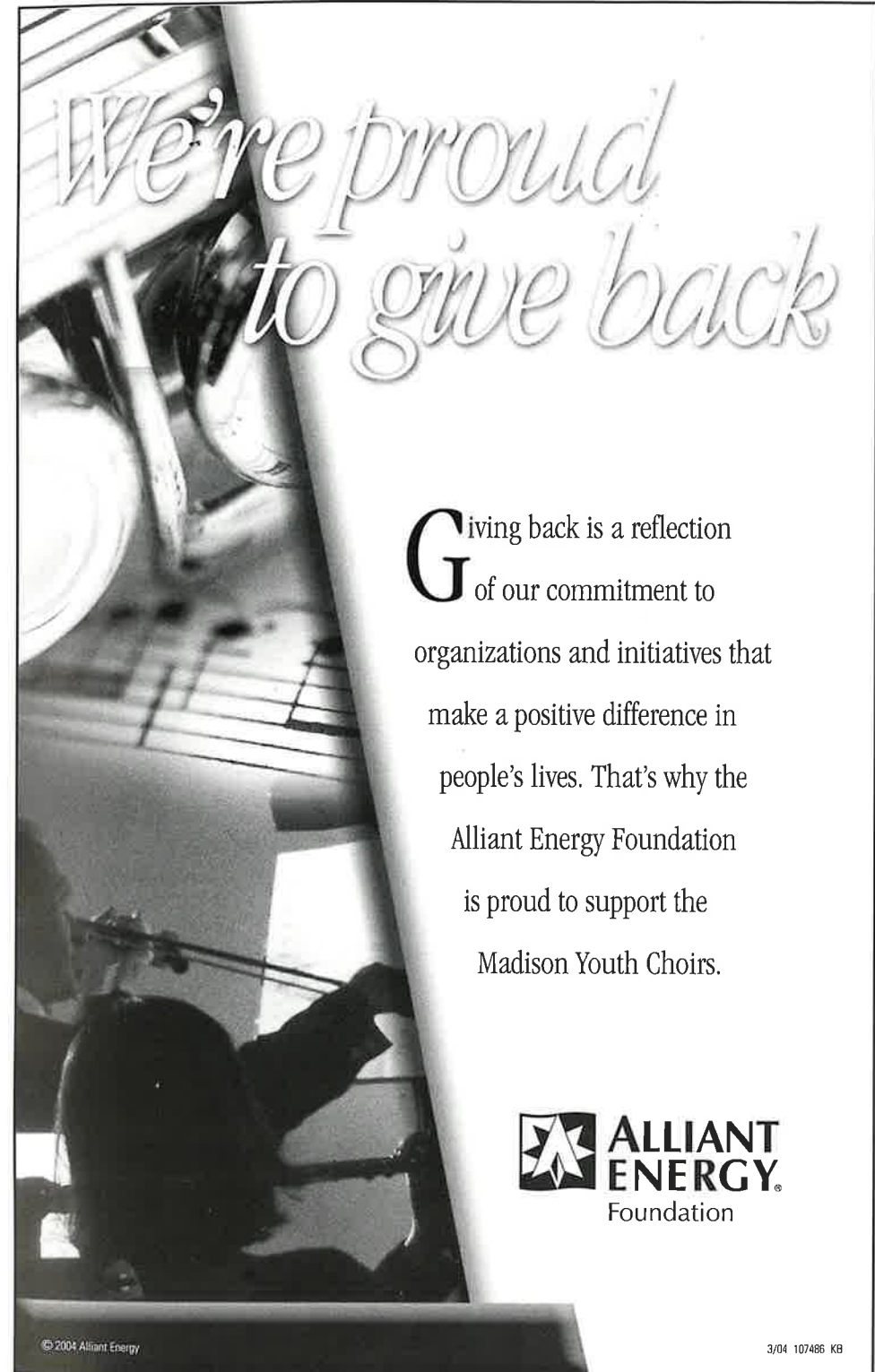
(A) = Alumni
(P) = Parent

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