

CAPITOL THEATER, OVERTURE CENTER FOR THE ARTS

GREEK TOME

A CHORAL EXTRAVAGANZA OF MYTHIC PROPORTIONS

JOURNEY INTO THE WORLD OF GREEK MYTHOLOGY WITH
MUSIC, PUPPETRY AND PAGEANTRY THROUGH THIS
FANCIFUL RE-TELLING OF THE STORY OF PERSEPHONE



SUNDAY, APRIL 27, 2008 - 1 & 4:30 PM

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LETTER FROM THE DIRECTORS

What is a "choral extravaganza" and how does it come to be? The planning process for this performance has been a longtime in the making. In fact, the idea for a multi-disciplinary production has been around longer than "Madison Youth Choirs"! As the story goes...

In the summer of 2000, Mike went to Ireland with the Madison Boychoir. While there, the boychoir went to the performance of Siamsa Tire, the national folk theatre of Ireland. It was an incredible performance, blending traditional Gaelic storytelling, song, dance, and music in a theatrical work that was interesting and quite moving. (Some current and recently graduated Ragazzi members were there, too!)

Since then, Mike has been looking for the right time to attempt something like that. As we (the entire MYC staff) started thinking about our 5th anniversary season two years ago, we knew that we wanted to create a "once-in-a-lifetime" event for our singers. We proposed some type of large concert celebration, which came into sharper focus in December 2006.

That December (on the morning following the first Sing-a-Thon!), Mike and Emily went to Boston to see a performance of the Revels. It was a Christmas show, celebrating the traditions surrounding the solstice from many countries. It was similar to the Irish show—blending choral music, dance, theater, etc... We left inspired, but unsure how to proceed: we didn't want to do a Christmas concert, and centering our "show" around spring (which seemed more logical) just didn't seem deep enough. We were concerned about the type of music we'd have to choose to make this project work.

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LETTER FROM THE DIRECTORS CONTINUED

Fast forward to spring 2007. At an artistic staff meeting (that's with all of the conductors), we were brainstorming ideas for the season when it all finally became clear. The center of our show would be Greek mythology.

Fast forwarding again: with the help of our directors Kelly Bremner and writer Patrick Fernan, we eventually narrowed our options down to the story of Persephone. Now, 10 months, 6 script drafts, countless meetings later; after hiring production staff, brainstorming show names show, long rehearsals and many sleepless nights, we're finally nearing the end of our journey. Thank you to all of our sponsors, singers, parents, and staff who have worked so tirelessly to make this show a reality. We can't wait for you to see how well it all turned out! We know it will be an experience our singers will never forget.

Michael Ross
Artistic Director

Emily Gruenewald
Executive Director



DIRECTOR'S NOTE

From the first moment I was approached to work on this show, I was excited. What an amazing project to be a part of. We began with a simple idea. To celebrate their 5th anniversary as an organization, Madison Youth Choirs wanted to stage a concert. From there, we decided to look towards Ancient Greece for inspiration, thinking the common origins of music and theatre in classic antiquity would inspire us to blend the two forms in an innovative fashion. What we ended up with is what you see today, something you have probably never seen the likes of before, and may never see again. Both a concert and a play at the same time, but not ever fully either, the kids, the conductors, the actors, the production team and I have created a spectacle for the ears and eyes, with a healthy dose of humor, that we are calling an extravaganza. Enjoy this unique afternoon of music and pageantry, and welcome to spring.

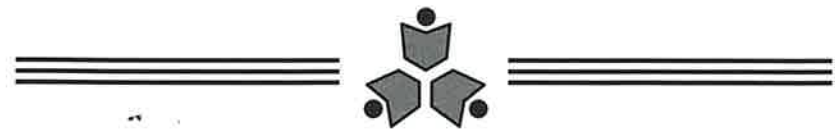
Kelly J.G. Bremner
Stage Director

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GREEK TO ME: A CHORAL EXTRAVAGANZA OF MYTHIC PROPORTIONS

Sunday, April 27, 2008
1:00 p.m. and 4:30 p.m.

Written by Patrick Fernan
Directed by Kelly Bremner
Music Direction by Michael Ross
Production Design by Lisa Leibering
Set Design by Lee Waldhart
Lighting Design by Paul Schaefer
Costume Coordination by Jenni Schwaner-Ladd
Sound Design by Steve Gotcher

THE SONGS

Invocation to the Muse	Combined Choirs
Rise Up, O Flame.	Choraliers, Con Gioia, Capriccio
Will There Really Be a "Morning"?.	Con Gioia
Metsa Telegram.	Con Gioia
Menagerie of Song.	Choraliers
1. Bandicoot	
2. Giraffe	
3. Penguin	
4. Sloth	
5. Whale	
6. Rhinoceros	
7. Panda	
Windsong	Capriccio



The Sun is a Luminous Shield	Capriccio
Salut Printemps	Cantilena
Psalm of the Solstice	Cantabile and Ragazzi
The Dark Around Us	Cantabile and Ragazzi
Ceann Dubh Da-Lis	Ragazzi
Tickle Cove Pond	Ragazzi
Kevadkillud (Spring Sketches)	Cantabile
1. Kevadtuul (Spring Wind)	
2. Lehtivad pungad (Flowering Blossoms)	
3. Ohtune taevas (Evening Sky)	
4. Toominga all (Under the Bird-cherry Tree)	
5. Kollane leek (Yellow Flame)	
6. Hillskevad (In Late Spring)	

From <i>Two Eastern Pictures</i>	Cantilena
1. Spring	
Hamisha Asar	Cantilena and Cantabile

INTERMISSION

O Music	Madison Boychoir
Sound the Trumpet	Britten
Orpheus with his Lute	Britten
Lobster Quadrille	Purcell
Simple Song	Purcell
Hamba Lulu	Holst
Niska Banja	Holst
Persephone's Spring	Combined Choirs



THE CAST (in order of appearance)

Male Narrator	Rich Novotney
Female Narrator	Amy Stantis
Zeus	Kolin Walker
Hades	Graham Stoddard
Persephone	Meghan Butler
Demeter	Rachel Chisman
Helios	Neal Javenkoski
Aphrodite	Stephanie Frank
Hermes	Hannah Postel
Rhea	Amy Rasmussen

ORCHESTRA

Piano	Scott Gendel, Michael Ross
Percussion	Jamie Ryan
Violin	Derek Powell
Cello	Maureen Kelly

COMBINED CHOIRS

Invocation to the Muse

Scott Gendel

This opening song, with text drawn from English poet Charles Camp Terelli's epic "Persephone", sets the stage for the drama to come. It functions literally as an invocation to the Greek gods, with singers in nine different ensembles asking the muse Melpomene (muse of tragedy) to "teach me and fill me" (asking for inspiration). It also describes Persephone's descent to the underworld with a wonderfully dark and mysterious change in the music.



CHORALIERS, CON GIOIA, CAPRICCIO

Rise Up, O Flame

Traditional

CON GIOIA

Heather Thorpe, conductor

Will There Really Be a "Morning"?

Craig Hella Johnson

This simple and sensitive setting of the Emily Dickinson poem is by Minnesota native Craig Hella Johnson. Johnson, formerly the musical director of the choral group Chanticleer, is known for his "collage" style, blending popular and classical music.

Metsa Telegram

Uno Naissoo (b. 1928)

sung in Estonian

*Tok, tok, tok, the woodpecker telegrams and knocks.
Tok, tok, tok don't break the trees' branches
Tok, tok, tok above the forest amidst the silence.
Tok, tok, tok, the woodpeckers' message everywhere is echoing
Preserve beauty and forest life
Your friend is already here with the trees
And let's protect the forest's beautiful garment.
Then the forest will murmur. Always protect the bird's nests so they
echo joyful birds' calls.*

This piece celebrates our growing world-wide concern for the environment. This "green" song was actually written first without words. Poet Ira Lember wrote the words to fit the music.



CHORALIERS

Lisa Kjentvet, conductor

A Menagerie of Songs

Carolyn Jennings (b. 1936)

Bandicoot
Giraffes
Penguin
Sloth
Whale (Aqua Blues)
Rhinoceros
Panda

A Menagerie of Songs is a set of seven songs by composer Carolyn Jennings, Professor Emerita of Music at St. Olaf College where she served as Chair of the Music Department and Associate Dean for the Fine Arts. These delightful pieces are settings of poems by Maryann Hoberman from her book entitled *The Raucous Auk: A Menagerie of Poems*. Hoberman is the critically acclaimed author of numerous books for children and recently marked the 50th anniversary of her first published work. She often captures fleeting moments of childhood in her writing and suggests that we "must never forget what it felt like to be new in the world."

CAPRICCIO

Lisa Kjentvet, conductor

Wind-Song

Richard Kidd (b. 1954)

Aura
Cacimbo
Dzahni

The text of *Wind-Song* is derived from the names for different types and characters of winds found all over the world. Each wind is presented in its own language and its mood is reflected in the music. The piece has three sections of contrasting moods. Aura (Greece) refers to the faintest breath of air at sunrise. Cacimbo (Angola) captures a cold wind and fierce squall from the southwest. Dzahni (North Africa) depicts a warm southerly wind and light evening breeze.



The Sun is a Luminous Shield

(from *Songs of the Lights*)

Imant Raminsh (b. 1943)

*The sun is a luminous shield,
borne up the blue path by a god.*

*The moon is the torch of an old man
who stumbles over stars.*

The Sun is a Luminous Shield, written by the Latvian-born Canadian composer Imant Raminsh, is the third song in a set entitled *Songs of the Lights*. The song cycle explores the natural lights of the world and the universe as seen through the eyes of Native American peoples. The essence of this piece is the clear distinction the composer makes between the contrasting ideas of the Navajo text. The imitative opening section is based on a motive developed in parallel and contrary motion with the tension of a dissonant major second being heard repeatedly. The tempo alteration in second part of the piece signals the changing character and leads to playful word painting on the word "stumbles". The tone quickly becomes reverent for the final word as we discover that the old man stumbles over stars.

CANTILENA

Marcia Russell, conductor

Salut Printemps

Heather Thorpe, soprano

Claude Debussy (1862–1918)

Claude Debussy (1862–1918) was a French composer, and one of the most important composers at the turn of the last century. He studied at the Paris Conservatoire with the hope of becoming a pianist, but later turned his focus to composition. Written in 1882, *Salut Printemps* (Hello Spring!) provides an aural picture of the sights and sounds of spring, and the piano is an integral part of this sound painting. The chorus enters greeting Spring with a fanfare, welcoming the life welling up from the center of the earth. The soprano solo in the second verse could well be Persephone herself, calling for "freshness, love and light" to return after suffering a bleak and harsh Winter.



Translation:

*Hello Spring, young season,
God gives the plains their crown back,
Bubbling sap boils over,
Pours itself out and breaks free from its prison:
Woods and fields are in flower.*

*An invisible world makes booming (grumbling) noises,
Water runs over the resounding gravel
Runs and tells its clear song.*

*Hello Spring, young season,
God gives the plains their crown back,
Bubbling sap boils over,
Pours itself out and breaks free from its prison:*

*The broom goldens the hill,
Onto the green lawn the hawthorn
Spills the snow of its white flowers
All is freshness, love, light;
And from earth's fertile bosom
Songs and scents rise.*

*Hello Spring, young season,
God gives the plains their crown back,
Bubbling sap boils over,
Pours itself out and breaks free from its prison:
Hello Spring!*

CANTABILE AND RAGAZZI

Michael Ross, conductor

from Hymnody of Earth

1. Psalm of Solstice
2. The Dark Around Us

Malcom Dalglish (b. 1952)



om hammered dulcimer player and composer Malcom
mnody of Earth combines various folk styles with the power-
ell Berry. The first movement opens with a secular Latin text
wed by the English translation. The second movement refer-
olstice through Berry's nature-inflected language.

RAGAZZI

Michael Ross, conductor

ilias Michael McGlynn
Gaelic

*red love, put your pale, soft hand around me now. Mouth
the smell of thyme, it is a man without heart that would not
s of this town that are furious pulling their hair and letting it
For me, the best man in the countryside, but I would dump
art's love. Lay your sweet head on me. Mouth of honey that
yme, it is a man without heart that would not love you.*

om the 18th century is set by contemporary Irish composer
, founder of the choral ensemble Anuna. Here, the sweet
contrasts with the heavy rhythmic feel of the arrangement.

nd Traditional, after Great Big Sea

Newfoundland tells the story of an incident where "a driv-
ush, tries to force his horse-drawn cart across unstable ice.
s through". But with the generosity of neighbors, the horse
arrangement is adapted from a recording by the modern
eat Big Sea.



CANTABILE

Michael Ross, conductor

Kevadkillud (Spring Sketches)

Veljo Tormis (b. 1930)

written in Estonian, sung here in English

Kevadtul (Spring Wind)
Lehtivad pungad (Flowering Blossoms)
Ohtune taevas (Evening Sky)
Toominga all (Under the Bird-cherry Tree)
Kollane leek (Yellow Flame)
Hilliskevad (In Late Spring)

Estonian composer Veljo Tormis is known for his large-scale choral composi-
tions and colorful, orchestral style of writing. Here, he sets six very short
vignettes describing natural scenes from Spring. Each short piece paints a
quaint musical picture of its subject.

CANTILENA

Marcia Russell, conductor

From Two Eastern Pictures

Gustav Holst (1874-1934)

Spring

Gustav Holst studied and later taught at the Royal College of Music in London.
The naming of one of the MYC boychoirs *Holst* pays homage to his greatness
as an English composer, but, arguably, some of his best choral works were
composed for female voices. In the early 1900s, Holst became intrigued by
India and set several Sanskrit texts, including Choral Hymns from the *Rig Veda*,
and *Two Eastern Pictures* The text for *Spring* is from a poem by Kalidasa, but
very little is known about his life. The translation set by Holst depicts Spring as
a warrior, armed with a "bowstring of bees and darts tipped with buds". The
unrelenting rising fifth in the accompaniment supports the choral, homophonic
structure of the voice parts, which may be the front line in the battle of Spring
emerging from Winter.



hither comes, bowstring formed by rows of bees
 ed with buds would our hearts with sweet love-longing.
 forth their flowers, on the lakes the lilies fair
 midst the waves, melting hearts with sweet love-longing.
 an vie with Spring?
 the cuckoo's song?
 e jasmine's hue?
 opening flowers?
 th blushing buds, flaming mango branches wave
 e breeze filling hearts with sweet love-longing.
 us flower dwells her love, the murm'ring bee
 d embrace satisfies her sweet love-longing.

CANTABLE AND CANTILENA

adino
 Flory Jagoda
 arranged by Nick Page

me to visit us, we will sing; the hostess awaits us with fifteen
 Blessed by his name Lord of the Universe, Fruit of Israel.
 me to visit us, let us dance; the hostess awaits us with bakla-

ination of Spanish and Hebrew, spoken by the Sephardic
 Europe. This song celebrates TuB'Shevat (Hamisha Asar is the
 spring holiday that celebrates when sap begins flowing in
 goda, the composer, remembers that "we children would go
 carrying a colorful bag made by our mothers, to gather the
 kinds of fruit and join in the festivities." —Notes adapted

INTERMISSION



MADISON BOYCHOIR

Music

Lowell Mason (1792-1872)
 arranged by Randal Swiggum

BRITTEN

Randal Swiggum, conductor

Sound the Trumpet

Henry Purcell (1658-1695)

This jubilant duet, originally written for two countertenors, is a typical "praise song" written for royalty. It comes from Purcell's birthday present for Queen Mary on April 30, 1694, the extravagant ode for chorus, soloists, and orchestra, "Come, Ye Sons of Art." Its many melismas (many fast notes on one syllable) mark this piece as typically Baroque: ornate, dramatic, and rhythmically lively.

Purcell's good humor is revealed in a little inside joke in the piece. The text "Sound the trumpet till around you make the listening shores rebound," is a wink at the principal trumpeter in Purcell's London orchestra—and a legendary trumpet player in English history—John Shore (1662-1753).

Orpheus With His Lute

Ralph Vaughan Williams (1872-1958)

The myth of Orpheus—whose music-making could charm and subdue all of nature—inspired Shakespeare, whose text appears as a song in *Henry VIII*. This rich and beautifully wrought little poem has been set by many composers since Shakespeare's day. Vaughan Williams' 1901 song—originally for solo voice—is simplicity itself, typically English and, as the boys remarked on first hearing, "like a hymn or folksong." On closer hearing, Vaughan Williams' craftsmanship is evident—the entire song is built on two adjacent melodic motifs: a third followed by a second. In an evening of musical detective puzzle solving, the Britten boys uncovered more than 15 examples of this melodic formula. Of course, one needn't hear this structure to appreciate the composer's gift for beautiful melody.



PURCELL

Margaret Jenks, conductor

The Lobster Quadrille (from *Join the Dance*) Carolyn Jennings (b. 1936)

*"You may not have lived much under the sea—" ("I haven't," said Alice)—"and perhaps you were never even introduced to a lobster—" (Alice began to say, "I once tasted—" but checked herself hastily, and said, "No, never")—"so you can have no idea what a delightful thing a Lobster-Quadrille is!" (Lewis Carroll: *Alice in Wonderland*)*

As the Mock Turtle and Gryphon explained to Alice in the tenth chapter of "Alice in Wonderland", the Lobster Quadrille is a dance song (the quadrille was a popular 19th century social dance) that involves the tossing of lobsters into the sea. No real lobsters were harmed in our preparation of this charming, whimsical tune.

Simple Song (from *Mass*) Leonard Bernstein (1918-1990)

With such diverse musical styles as musical theater, jazz, folk, opera, hymns, gospel, and blues, plus non-liturgical texts and a presentation that was more theatrical than a traditional Catholic mass, Bernstein's *Mass*, commissioned for the 1971 opening of the Kennedy Center for the Performing Arts was highly controversial and not critically acclaimed. In the last 35 years, however, many of its movements have become popular repertory for choirs and soloists.

A *Simple Song* borrows harmonic elements from jazz and has a very free, improvised sound. The text speaks of God's acceptance of simple, more personal expressions—not what one generally associates with a grand choral mass setting.

Purcell members contrasted the feeling of singing alone versus singing in a choir, and singing for an audience as opposed to for personal pleasure. Though we are singing this solo piece as a choir, our imaginations are going to transport us to our favorite places to sing joyfully alone and uninhibited.



HOLST

Margaret Jenks, Randal Swiggum, conductors

Hamba Lulu Traditional Zulu wedding song arr. Alexander L'Estrange

The gentle rocking rhythm of this traditional African song disguises the fact that it is actually in a very unconventional meter: five beats per measure. The words are encouraging the bride, Lulu, to stop fretting and remember all she has been told.

Niska Banja Serbian Gypsy Dance arranged by Nick Page

Loosely translated as, "Let's go to the baths of Nis where we shall kiss!", this energetic song is more about the infectious, driving 9/8 dance rhythm than a profound text. Niska Banja sonically paints a picture of celebration, wild dancing and joyful living.

COMBINED CHOIRS

Persephone's Spring Scott Gendel

Our afternoon concludes with another excerpt from Tarelli's epic "Persephone". All nine of our performing choirs combine to present a concluding commentary on the action. Four of our choirs (Choraliers, Con Gioia, Purcell, and Britten) sing in a quasi-canon a small portion of the text: "So is the fate of the Goddess..." and "Hope in our hearts will live", acting as bookends for both the piece and the performance itself.

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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 (ca-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 (grades nine to twelve). 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.

Wisconsin Youth Symphony Orchestras
"Providing Excellence in Musical Opportunities"

Eugenie Mayer Bobz Family Spring Concerts

Saturday, May 10, 2008
1:30 pm - Harp Ensemble, Sinfonietta and Concert Orchestra
4:00 pm - Percussion Ensemble and Philharmonia Orchestra
Featuring concerto competition winner Tony Oliva performing Concerto No. 1 in A minor by Jean Baptiste Accolay

Admission: \$8 adults, \$5 youth age 3-18
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455 N. Park Street, Madison
<http://wysomusic.wisc.edu>

Plus: A Special Spring Concert Saturday, May 17, 2008
2:30 pm - Youth Orchestra in a Side-by-Side Concert with the Wisconsin Chamber Orchestra
Capitol Theater, Overture Center for the Arts



YOUTH CHOIRS MEMBERS

Con Gioia

Katelyn Adzima
 Jazmin Anderson
 Avery Rice Arnesen
 Anna Bowman
 Sophia Canon
 Elizabeth Chen
 Serra Crawford
 Anna Mee DeLong
 Brooke Doll
 Courtney Dorn
 Maya Fabian
 Shawnte Feiler
 Grace Ferencek
 Fiorella Fernandez
 Eden Girma
 Kaitlyn Hamers
 Malia Hansen
 Zoe Hansen
 Emily Lawson
 Samara Lerner
 Isabella Lescay
 Abbie Levenick
 Octavia Lightning
 Tatiana Lyons
 Maren Madsen
 Wendy Martin
 Katherine Mary McCarthy
 Noelle Grace McNeill
 Tatum Miller
 Arielle Mitchell
 Shara Bassler Mortensen
 Savanna Murphy
 Emilee Oyamada
 Madeleine Pierce
 Alicia Pope
 Sloan Potter
 Carolyn Raihala

Bayer



MADISON YOUTH CHOIRS MEMBERS

Emily Schmidt
 Sarah Statz
 Emily Stephenson
 Alice Jankowski Sullivan
 Emma Traband
 Sara Triggs
 Claire Van Fossen
 Sydney Vandervest
 Margo Von Willey
 Vivian Washington
 Lauren Welton-Arndt
 Cora Wiese
 Sophie Wolbert
 Samantha Yaeger
 Angela Yu
 Carly Jo Ziegler

Capriccio

Luella Allen-Waller
 Cara Argus
 Kelsey Breen
 Meghan Butler
 Addison Clearwood
 Abigail Diamond
 Sophia Foldvari
 Abigail Frank-Taylor
 Nicole Green
 Emme Harms
 Kayla Huemer
 Berti Jan-McMahon
 Elizabeth Kaiser
 Olivia Klewin
 Katie Koza
 Elizabeth Larget
 Erica Larsen
 Heidi Lash
 Abby Lawrence
 Melanie Loppnow

Ally Marckesano
 Eleanor Nesimoglu
 Alicia Olander
 Anusha Ramaswami
 Madeline Reilly
 Kaya Rosenthal
 Ivy Sanderfoot
 Natalie Sarcona
 Alannah Spencer
 Sonia Urquidi
 Samantha Webster
 Kate Wellenstein
 Hailey Wendt

Cantilena

Glenna Andrews
 Abigail Cahill
 Katherine Canon
 Rachel Chisman
 Lily Cornwell
 Amy Dornier
 Phoebe Jan-McMahon
 Claire Kim
 Allison Kubek
 Elaine Luong
 Amy Oetzel
 Margie Ostby
 Megan Padley
 Hannah Rather
 Bailey R. Roberts
 Sasha Sigel
 Elan Simpson
 Dianna Soma
 Natalie Sorden
 Kelly Tauschek
 Monica Trevino
 Ilana Weber



YOUTH CHOIRS MEMBERS

Madeleine Young

Ragazzi

Aman Alem
Joey Borgwardt
Aaron Coleman
Stefan DeLong
Sam Factor
Daniel Girma
Neal Javenkoski
Douglas Kim
Jamie Kolden
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Max Read
Kristoffer Sladky
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Matthew Weiss
Sun Yu

Purcell

Theodore Anders
Noah Argus
Gillis Benson-Scollon
Dane Christensen
Sam Cibula
Scott Close
Joshua Falkoski
Anders Frank
Benjamin Hembel
Matthew Hembel
Barrett Karstens
Ben Killeen
Nathaniel Langlie
Caylan Landrie



MADISON YOUTH CHOIRS MEMBERS

Yulang Luo
Matthew Marsland
Ellis Mayne
Ben Nessler
Colman O'Connell
Daniel O'Connor
Ransom Rotering
Karlo Miguel Santos-Braceros
Noah Sauer
Jacob Paul Siegler
Will Sobol
Nathan Stockdale
John Joseph Unertl, 4th
Seth Weaver
Will Zoicher

Britten

Morgan Lee Alexander
Reid Annin
Noah Beavers
Oliver Cardona
Henry Elling
Adam Fischer
Benjamin Gellman
Joshua Allen Heimsoth
Nathan Hemming
Noah Holland
Adam Jiumaleh
Matthew Kaiser
Mitchell Lattis
Andrew Liu
Nicholas Miller
Nate Nessler
Mason Rather
Kellen Rice
Derek Rott
William Glen Sandvold
Abe Tapia
Andrew Turner

Simon Weaver
Jeremiah Webster
Ethan White

Holst

Chaitannya Agni
Gabriel Benton
Kyle Connors
Tristan Frank
Emory Hagemeyer
Thomas Heiner
Simon Henriques
Ross McElroy
Aza Altion Muzorewa
Frankie Pobar Lay
Erik Queoff
Reinhard Josiah Santos-Braceros
Anthony Olusina Schleicher
Dane Skaar
Karsten Sladky
Stephen Stockdale
Justin P. Woodworth
Roy Yaroch

Tallis

William Altaweel
Logan Beilke-Skoug
Brandon Jin
William Johnson
Francesco Schiro
Salvatore Schiro
Kelvin Wang
Solomon Wankerl
Jonathon Williamson
Matthew Williamson

Colla Voce

Zaynab Abdullah



YOUTH CHOIRS MEMBERS

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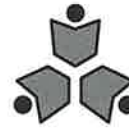
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XXIV



BIOGRAPHIES

Kelly J. Bremner, director, is a dissertator in hot pursuit of her Ph.D. in the theatre department at the University of Wisconsin-Madison.

In addition to her research, Kelly works as both a director and a performer, particularly in opera and devised performance. Kelly holds advanced degrees in both music and theatre and her performance training mutually includes traditional and experimental theatre techniques.

Recent directorial credits include Humperdinck's *Hansel and Gretel* for the University Opera's outreach program in Edgerton, Sophocles's *Electra* for Pauline Oliveros's *Deep Listening Space* in New York and the world premiere of her very talented husband's opera, Scott Gendel's *Iphigenia at Aulis* here in Madison.

She spent this past summer at Opera North where she worked as an Assistant Director for Puccini's *Turandot*, and as a director in their scenes program. Recent devising credits include being a member of Richard Gough's devising team for his performance of *The Last Supper* with the Arts Institute, *The Fruit of All Evil* for the University Theatre's Open Stage program, and she is currently in rehearsal for a new devised project tentatively titled *The Space Between* with local performing artists Julia Faulkner, Robert Schliefer and Scott Gendel. She also just happens to adore working with choral music and with children.

Patrick Fernan, writer, is a veteran of the Madison-area theater scene, having acted with Madison Repertory Theater, UW Summer Theater and nearly every community group around.

Patrick has also directed for Madison Theatre Guild, Strollers, Middleton Players, Stoughton Village Players, Millennium Theater and Madison West High School.

As a playwright, Patrick has had shows produced in Madison, Milwaukee, Superior and Chicago. Patrick is the happy husband of Lisa and the proud father of Sean and Kylie.

Lisa Leiberling, production designer, has been working professionally in the theatre for over 15 years. She has designed costumes, props and puppets for a variety of venues from community theatres to cruise ships to corporate events, with notable clients including Opera Carolina, North Carolina Dance, Showtime Network, Royal Caribbean Cruise Lines, and the NFL's Carolina Panthers. Her recent credits in Madison include the design of the puppets for *The*

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BIOGRAPHIES

2007 production of *The Long Christmas Ride Home*. She of Fine Arts in Theatre and Puppetry from West Virginia Masters in Arts in Theatre for Young Audiences from University of Wisconsin. She is currently working on her PhD in Theatre at the University of Wisconsin.

Composer, is currently living in Madison, Wisconsin, where she is a freelance composer and arranger, a vocal coach for local theatre director and pianist for theatrical productions, and conductor. His compositions have a wide-ranging scope, but Scott is particularly interested in all things vocal, having written eleven song cycles, twelve duets, three pieces for voices and orchestra, seventeen 45-minute Mass for choir and chamber ensemble, and two

has awarded first prize in the 2005 ASCAP / Lotte Lehmann Song Cycle Competition, a juried national award in its inaugural cycle. Competition teachers have included Stephen Dembski, Daron Acemoglu, and in 2005, he received his DMA in Composition from the University of Wisconsin-Madison, with a minor in Opera Accompanying. Scott has received commissions from New Music New York and William Smith Colleges Cantori, soprano Julia Faulkner, and the University of Wisconsin-Madison choral department, and numerous other commissions. Other music for young musicians includes "Dynamo" for high school band, and *Love Song*, commissioned by the Madison Youth Choirs in 2001. Scott would like to thank his wife Kelly and his daughter Lotte for endless inspiration, and a life of exhausted bliss.

Sound designer, is an audio producer/engineer and conductor for the Arts Studios in Madison. His recording credits include the University of Wisconsin Symphony Orchestra, Bach Dancing and Dynamite Society, Yiddish Quartet Ensemble of Chicago and the Caravan Gypsy Swing Ensemble. Theatre sound designer Steve's credits include *The Nerd*, *Pumpkin*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *West Side Story*. He is currently producer/director for the *Onion Radio News* and has produced ethnic and classical studio recording projects. For fun Steve has been invited to perform at the Memorial Union Terrace on Thursday evenings to run sound for the Cork and Bottle Bluegrass Band. He is very happy to be a part of the Madison Youth Choirs.



BIOGRAPHIES

Rich Novotney, male narrator, has done extensive work in community theatre on both sides of the footlights, from acting to directing to slapping paint on sets. Considering the fact that he can't hold a tune to save his life, he's delighted to have found a way to participate with MYC. Rich is especially excited to be part of this concert because his step-daughter, Eva, sings in *Cantabile*. "Thank you to Mike, Kelly, and Vicky for the chance to share the stage with Eva. And the best of my love to my line coach, Mary."

Amy Stantis, female narrator, is ecstatic to be part of such an awesome production, working with such great people. She has had an absolute blast hanging out with all these talented kids. Amy can be found around town playing with various theatre companies. Her most recent shows include *Reefer Madness* and *Revenge of the Mini Musicals* with Mercury Players Theatre, *Queer Shorts 2* with Stage Q, and *Guys and Dolls* with St. Bernard Players. She had her film debut this year playing Carmella in the comedy *Massacre the Musical*. You'll be able to find her in the upcoming Madcap production of *Alexander and The Terrible Horrible No Good Very Bad Day* playing the Mother and Mrs. Dickenson. Amy would like to thank all her friends and family for their support. Love you RDG!

Jenni Schwanner-Ladd, costume coordinator, has designed, constructed, rented, altered, maintained or otherwise wrangled costumes for the Reduced Shakespeare Company, Lookingglass Theatre, Irish Repertory of Chicago, the Madison Opera, CTM, and the resident companies of Madison's Bartell Theatre, to name a few. She holds an MFA in Costume Design and an MA in Theatre History from the University of Illinois-Urbana.

Paul Schaefer, Lighting Designer, has recent lighting design credits that include *Walmartopia* at the NYC Fringe Festival, *Beauty and the Beast* with the YMCA, *Savoyards Patience* and *Pirates of Penzance*, Four Seasons Theatres *Aspects of Love* and *The Last Five Years*, CTM's *Stuart Little*, *Christmas Carol*, *School House Rock, Live!*, *Loose Lips Sink Ships*, and *Cheaper by the Dozen*, West High School's *Fiddler on the Roof*, *The Laramie Project*, *Pippen*, *Bye, Bye, Birdie*, *Joseph and the Amazing Technicolor Dreamcoat*, *Noises Off* and *I Hate Hamlet*, Edgewood High School's *Merrily We Roll Along*, and *Noises Off*, and The Arts Ball 2005. As a theatrical electrician, his credits include the 1996 Olympic Games in Atlanta, Georgia, Norwegian Cruise Lines M.S. *Dreamward*, and two Broadway pre-productions at The Alley Theater in Houston, Texas. Locally he has also worked with APT, Madison REP, Madison Opera, Madison Ballet,



BIOGRAPHIES

ny, and at The Overture Center for various other groups. al Theatrical Master Electrician and a member of the union 251.

set designer, is an avid supporter of community theater on over 150 stage productions under his belt. He has been for the last 7 years, acting, directing, and teaching adult act West High School, Lee designs and directs the stage crew stage sets and continues to work with local theater groups. as Sir Charles Sedley in the Mercury Theatre production of *Beauty*, area audiences may remember him as Luther Billis in *zar Wolf* in *Fiddler on the Roof*, Fezziwig in *A Christmas in Man of La Mancha*, and the comical King Pelinore in s directed CTM's productions of *Bambi* and *Charlotte's Web*. designs include *Jekyll and Hyde*, *Oklahoma*, *Rumors*, and *asa*. He thanks his wife for her support and inspiration.

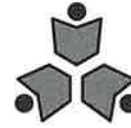
Artistic Staff

) Ross, Artistic Director and Conductor of Ragazzi

ives as the Music Director for this production. Michael is hoirs first full-time Artistic Director and conducts the Cantabile rs. He was previously the Music Department Chair and Vocal Madison West High School. Michael was the Tallis (Training or the former Madison Boychoir for ten years. He has both Master's degrees in Music Education from UW-Madison, with Robert Fountain, Beverly Taylor, Julia Koza, and Anthony has also taught at the University of Wisconsin-Madison Clinic, conducted the University Chorus at the University of on, and led the former Basso Continuo choir of the Madison

nsive accompanying and music directing experience, includ- accompanist for both the Madison Boychoir and Madison department accompanist for the University of Wisconsin- program, and music director for several University of on Summer Theatre productions.

n active in state music organizations, having been the choral



BIOGRAPHIES

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".

Margaret Jenks, Colla Voce, Tallis, Purcell and Holst 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 has also directed 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.

Lisa Kjenvet, Choraliers and Capriccio Conductor

Lisa conducted the Capriccio Choir of the Madison Children's Choir for three years and served as artistic director of MCC for two years. This year, she conducts the Choraliers choir and again is conductor of the Capriccio choir. 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.

Marcia Russell, Cantilena Conductor

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 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.



BIOGRAPHIES

Randal Swiggum, Britten and Holst Conductor

Besides conducting Britten and Holst, Randal Swiggum is in his ninth season as Music Director of the Elgin Youth Symphony Orchestra. He is also Associate Conductor for the Elgin Symphony Orchestra, creating and conducting their education 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 most recently conducted the first ever Pennsylvania All-State Junior High Choir, as well as the Singapore American Schools Choral Festival, MENC All-Northwest Honor Choir in Portland, American Mennonite Schools Orchestra Festival, Northern Arizona Honors Orchestra, and both the Wisconsin Middle Level Honors Choir and Orchestra. Next month, he will conduct the Mansfield (PA) University Choral Festival and the New York City Interscholar Choral Festival.

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, Maryland MENC, the ACDA North Central Division, the Texas Orchestra Directors Association, and MENC National Conventions in Phoenix and Kansas City.

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. 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.

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 the 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,



BIOGRAPHIES

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, VoiceCare 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* in an article entitled "A Standing Ovation for Music Teachers". In the spring of 2004 she won the 2004 Herb Kohl Fellowship for excellence in education. Heather and her husband Scott live in Madison with their children, Emily, Benjamin and Daniel.

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 direc-



BIOGRAPHIES

er Music Institute in the Elgin Youth Symphony Orchestra. He
culty at Beloit College where he teaches private and class
panies the Chamber Singers. He is also an active freelance
e Southern Wisconsin area.

native of St. Paul, Minnesota. She received music degrees
iversity and the University of Wisconsin-Madison, where she
ony Padilla and Catherine Kautsky.

e piano teacher and accompanist in the Madison area. She
er at the Arboretum Music School since 2005 and is the
ompanist for Crossroads United Methodist Church in

ved the Bachelor of Music in piano performance from the
rgia in 2004, where she studied with Dr. Martha Thomas.
a Master of Music in piano performance from the University
dison in 2006 after piano studies under Dr. Catherine
the recital winner of Georgia Music Educators Association
on in 2003. In the summer of 2005, she participated
er Piano School in France to study with French piano music
erts. In addition, she worked with other prominent pianists as
in master classes with Anne Schein, Gilbert Kalish, Jeffrey
la Hewitt. While pursuing piano performance degrees, she
sichord, organ and choral conducting.

gh school and undergraduate years, she was an active choir
to section leader, a piano accompanist and a student direc-
gh school senior year, she was invited as a piano accompa-
and County's All County Middle School Choral Festival in
She was also an official accompanist for MTNA Regional
005.

a piano teacher around the Madison area and serves as a
at Lakeview Moravian Church in Madison.



BIOGRAPHIES

Administrative Staff

Emily Gruenewald, Executive Director

Emily Gruenewald attended the University of Minnesota-Twin Cities where she received her Bachelor of Arts degree *cum laude* in Theatre Arts with a Business Administration minor. Emily began her career in arts administration with the newly formed University of Minnesota Guthrie Theater Bachelors of Fine Arts Actor Training Program and in 2002 returned to Madison to work with CTM Madison Family Theatre Company as Education and Community Involvement Director.

Emily joined the MYC staff in July 2004 as Executive Director and although she sings poorly herself, she is proud to be a part of an organization that provides exceptional music education for area youth from beginning singers to the accomplished.

Emily is a board member of the Association of Fundraising Professionals and lives outside of Edgerton with her husband Dan and their two cats.

Dan Lyons, Membership Director

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 Alexander.



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Randal Swiggum, *conductor*
Heather Thorpe, *conductor*

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Rachel Bittner, *accompanist*
April Kang, *accompanist*

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Daniel Lyons, *membership director*

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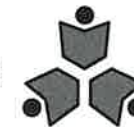
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In December 2007 MYC singers participated in their second annual Sing-a-Thon campaign—a fun evening at Hilldale Mall where all of the choirs performed. Singers collected donations from family and friends to help keep costs affordable and to support singer scholarships. This concert spreads community awareness of our organization while earning money to support our mission. We gratefully thank the many donors who supported this special event.

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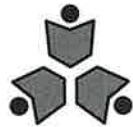
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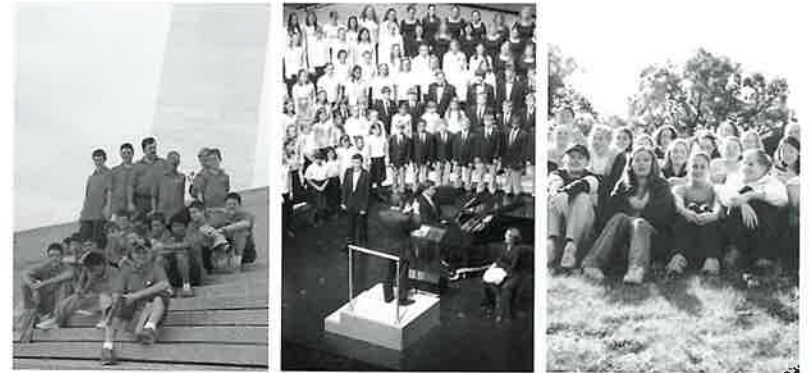
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