

The Little Prince

Presented by Madison Youth Choirs
1:00 P.M. & 4:00 P.M. SUNDAY, MAY 16, 2010

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Letter from the Directors

Whether today's MYC concert is your first or one of many you've attended, you might be a little surprised by what you see and hear. Yes, today you'll experience beautiful choral performances, and we hope you'll enjoy hearing an "aural snapshot" of the work our singers have been rehearsing this semester. But MYC rehearsals are about so much more than just preparing for performances.

This spring, in a deep exploration of making connections between art forms, we read and discussed Antoine Saint-Exupéry's classic 1943 book *The Little Prince*. Weekly rehearsals were filled with reading chapters aloud, thoughtful discussions, and fun activities related to this incredible book. We treated the novel not like something "extra," but like something organic — as if it were an additional piece of music to study and rehearse every week.

The music we chose to study (and thus our concerts today) is organized into five "big idea" sections, all taken from our exploration of *The Little Prince*. Each of the pieces we studied is connected in some way to these themes. Today, we'll present our concerts in "collage" style, with pieces from different choirs happening concurrently, rather than the traditional choir "sets." Before each set, you'll hear a quote from *The Little Prince* read aloud that relates to the big idea of that section. These quotes are also printed in the program. We ask that you hold your applause until intermission or the end of each concert.

The "big ideas"

Learning Through Exploration — Throughout the book, the concept of exploring other worlds and places is beautifully interwoven with the concept of exploring feelings and ideas.

Perspective and the Dangers of Narrow-Minded Thinking — Key ideas and lessons from the book concern the danger of narrow-minded views; we explored the same idea in relationship to the music we studied.

Relationships and Responsibility — Investing oneself in a person or relationship can have a profound effect on one's world. It also can lead to a greater understanding and appreciation for one's responsibilities to the world in general.

Understanding What Is Valuable — This is one of the most important concepts from the book. The constant exploring, observing, and pondering throughout the story is centered around understanding what is worth caring for and what distracts us from this essential truth.

Learning About the Human Condition Through Art — In essence, this is a reason to study any art, and a strong concept throughout the book.

Special thanks to MYC conductor Margaret Jenks for her amazing study guide and incredible guidance and inspiration in developing our curriculum this semester. She made our journey rich and thoughtful; without her work this project would not have happened. Thanks to our many MYC parents who served as readers in rehearsals. Special thanks also to Ronnie Hess for her great encouragement and ideas about this project and to Ginny Moore Kruse for being a wonderful resource and for leading our MYC staff book club!

Mike Ross
Artistic Director

Tracy Marks-Geib
Executive Director

The Little Prince

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4:00pm - Percussion Ensemble and Youth Orchestra
7:00pm - Philharmonia Orchestra

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The Little Prince

1:00 P.M. SUNDAY, MAY 16, 2010
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Michael Ross, conductor

CANTILENA

Lisa Shimon, conductor

RAGAZZI

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

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Learning Through Exploration

"All men have the stars," he answered, "but they are not the same things for different people. For some, who are travelers, the stars are guides. For others they are no more than little lights in the sky. For others, who are scholars, they are problems. For my businessman they were wealth. But all the stars are silent. You—you alone—will have the stars as no one else has them."

CANTABILE AND RAGAZZI

Musick's Empire

Lloyd Pfautsch (1921-2003)

Text by Andrew Marvell (1621-1678)

This musical setting of poetry by English metaphysical poet Andrew Marvell weaves depictions of the early cosmos and the development of music with distinct text painting. Lloyd Pfautsch was an active college and church choir director from Dallas, Texas.

CANTILENA

Sambalelé

Brazilian folk song

(sung in Portuguese)

Arranged by Eduardo Lakschevitz

Music is an indigenous part of Brazilian culture; people sing and move as naturally as eating and sleeping. The two Brazilian folk songs used in this arrangement are partner songs sung by children all over Brazil. *Sambalelé* is often used with a children's game similar to "Duck, Duck, Goose".

The first song is about *Sambalelé*, who got sick and hurt his head, but is urged to dance with the girls anyway. The second song tells of a young woman who has no basket for her sewing. Like so many folk songs, the meaning is perhaps less important than the joy of singing the songs. We had a lot of fun exploring what it is like to see things from the perspective of another culture, and how that exploration leads us to see ourselves differently.

Our thanks to Cantilena singers Flora and Clara Katz-Andrade for teaching us the Portuguese text and the children's game.

RAGAZZI

The Stars Are With the Voyager

Eleanor Daley (b. 1955)

Text by Thomas Hood (1799-1845)

Daley's sensitive setting of Hood's poem of exploration and longing has become one of our favorite pieces this semester.

CANTABILE

Ave Maria

David MacIntyre (b. 1952)

Canadian composer David MacIntyre wrote this modern motet as a commission for the well-known women's ensemble Elektra to mark the 35th anniversary of the Canadian Music Center. It was inspired by the Black Virgin of Guadalupe of Mexico and uses only the first two words of the "Hail Mary" text, chanted over and over in a minimalist style that emphasizes repetition and simple musical materials. Its shimmering, hypnotic effect is heightened by its extended six-part harmonies, which, even with the limited treble range, sound rich and full. The modal harmonies and use of *hocket* (a medieval device where voices "hiccup" short notes in quick alternation) suggest antiquity — indeed, this devotional text has been sung in some form since the 8th century. (Program notes by Randal Swiggum)

Perspective and the Dangers of Narrow-Minded Thinking

Language is the source of misunderstandings.

RAGAZZI

Quam Pulchra Es

John Dunstable (c. 1390-1453)

(sung in Latin)

How beautiful and pleasant you are, O love, for delights!

Your stature is like a palm tree, and your breasts like clusters of grapes.

Your head is like Mount Carmel, your neck a tower of ivory.

Come, my beloved, let us go forth into the field ...

And see whether the tender grapes appear and the pomegranates bud forth:

There will I give thee my loves. Alleluia. (Song of Songs 7:6-12)

This motet shows the compositional splendor and harmonic and melodic gifts of the leading composer of the early English Renaissance. In an era when expressive text-setting was not common, Dunstable's setting reflects sensitivity to both the sound and rhythm of the words. Especially effective is the unison rhythm on "veni" (come) and the florid melisma on "alleluia". (Program note by Christopher Dietz)

CANTABILE

Mountain Nights

Zoltán Kodály (1882-1967)

(from *Five Songs Without Words for Women's Voices*)

Kodály is remembered for his outstanding contributions to music education and to 20th century choral music. This wordless song for unaccompanied women's voices was composed in 1923 and uses whole tone clusters and a Hungarian folk rhythm in the alto melody. The piece builds to an exciting climax and ends mysteriously — much like it begins. The title of the collection, *Hegyi Éjszakák* (Mountain Nights), and the music express the composer's deep love for mountains — in particular, the Tatry, Matra, and the Swiss Alps. "Mountains," Kodály told his biographer, "have their own songs." (Program notes by Rebecca Winnie)

Svatba

Traditional Bulgarian

(sung in Bulgarian)

Arranged by Hr. Todorov

This traditional Bulgarian wedding song, sung in a hard-voice style, is often performed by the amazing Bulgarian women's choir Le Mystère des Voix Bulgares.





Relationship and Responsibility

It is the time you have spent with your rose that makes your rose so important.

RAGAZZI

Ah, Robyn

William Cornysh (1465-1523)

(sung in Middle English)

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. (Program notes by Randal Swiggum)

The Bachelor's Dance

Jacques Brel (1929-1978)

English words by Eric Blau

Arranged by John Habash

This song comes from the 1968 musical *Jacques Brel is Alive and Well and Living in Paris*.

CANTILENA

In Remembrance from Requiem

Eleanor Daley (b. 1955)

Daley worked an inventive mix of texts into her *Requiem*. Sources include the Latin *Missa pro Defunctis*, Carolyn Smart's poetry, a Russian benediction, the Book of Common Prayer, and Psalm 130. This fourth movement is a graceful setting of Mary Elizabeth Frye's *In Remembrance*, a touching consolation on the loss of a loved one. The text, including phrases such as "do not stand at my grave and weep, I am not there," brings to mind Native American ideas of all things being connected, and the souls of people being intermingled with the sky, the sea, and other living things on earth. We discussed at length the meaning of relationships and what brings us to being important to other people.

CANTABILE AND RAGAZZI

When David Heard

Thomas Weelkes (1576-1623)

When David heard that Abasalom was slain, he went up to his chamber over the gate and wept.

And thus he said: "O, my son Absalom! Would God I had died for thee!" (2 Samuel 18, 33)

The biblical story of David and Absalom has been set to music by countless composers; its simple message of grief and conflict is timeless. Weelkes, a well-known composer from the English Renaissance, sets the tale with subtle text painting including an upwards motion on "he went up," rising intervals on "over the gate" and ever-increasing repetition to emphasize David's anguish, "Would God I had died for thee."



Understanding What Is Valuable

Here is my secret. It is very simple: It is only with the heart that one can see rightly; what is essential is invisible to the eye.

CANTILENA AND CANTABILE

Vier Gesänge (Op. 17)

Johannes Brahms (1833-1897)

(sung in German)

I. Es tönt ein voller Harfenklang

II. Lied von Shakespeare

III. Der Gärtner

IV. Gesang aus Fingal

Anne Aley, Allison Jaeger, horns • Margaret Mackenzie, harp

I. Es tönt en voller Harfenklang (A Full Harp Sound Rings)

A full harp sound rings forth, increasing love and longing;

it pierces deep into the frightened heart and makes the eye overflow.

O tears, flow on; O heart, throb and tremble!

Love and happiness sank into the grave; life is lost!

II. Lied von Shakespeare (Song by Shakespeare)

(from *Twelfth Night*)

Come away, come away death, and in sad cypress let me be laid.

Fly away, fly away, breath, I am slain by a fair cruel maid.

My shroud of white, stuck all with yew, O prepare it!

My part of death, no one so true did share it.

Not a flower, not a flower sweet on my black coffin let there be strown;

Not a friend, not a friend greet my poor corpse, where my bones shall be thrown.

A thousand thousand sighs to save, lay me O where

Sad true love never find my grave, to weep there.

III. Der Gärtner (The Gardner)

Wherever I go and look, in field and forest and valley,

from the mountain down to the meadow, most beautiful, noble lady,

I greet you a thousand times.

In my garden I find many lovely and delicate flowers;

indeed, I weave many garlands with them and I bind a thousand thoughts

and greetings into them.

To her I offer none of these; she is too noble and fair.

They must all wither and die; only love beyond compare

remains forever in the heart.

I seem to be in good spirits, and I work there and there,

and even if my heart bursts, I dig away and sing

and soon will dig my grave.

IV. Gesang aus Fingal (Song from Fingal)

Weep on the rocks of the raging winds, O maid of Inistore!

Bend thy fair head over the waves, thou lovelier than the ghost of the hills;





when it moves, in a sunbeam at noon over the silence of Morven!
He is fallen! Thy youth is low, pale beneath the sword of Cathullin!
No more shall valour raise thy love to match the blood of kings.
Trenar, graceful Trenar died, O maid of Inistore!
His gray dogs are howling at home! They see his passing ghost.
His bow is unstrung. No sound is in the hill of his hinds!

Unique in the choral repertory is this magical combination of instruments and voices. All four of these songs share a similar mood of angst and darkness, although in each song the instruments are used slightly differently. The first one, whose essence captures a pervasive theme of 19th century Romanticism — that of unexplainable longing and melancholy — uses both the harp and the horn to add not only their unique archetypal symbolism, but also an emotional resonance fitting the intensity of the poem. In the song from *Twelfth Night*, the horns provide a solemn funeral dirge rhythm. In *Der Gärtner*, the harp supports the story with weaving garlands of sound while the horns provide a pastoral color. Its apparent cheerfulness only underscores the bitter irony of the final verse; this is a poem that would have had a certain resonance with Brahms himself, a man unlucky in love. The extended and more elaborate fourth song is based on “translations” of poetry by the 3rd century bard Ossian. These poems were extremely popular throughout the Romantic era, as they conjured up visions of a misty, distant past, filled with slain warriors, weeping maidens, ghosts, and wild, stormy nights. The harp and the horns were associated with this ancient bardic tradition and perfectly evoke its mood and setting. (Program notes by Randal Swiggum)

Learning About the Human Condition Through Art

"Where are the people?" The little prince finally resumed the conversation. "It's a little lonely in the desert..."

"It's also lonely with people," said the snake.

CANTILENA

Visa Från Utanmyra (Quiet Solitude)

(sung in Swedish)

Swedish Folk Song

Arranged by Carl-Bertil Agnestic (b. 1924)

Oh quiet solitude that brings along sweet sadness
Passing the lonely time, recalling love and happiness.
Like stones hidden in the grass, my sorrow lives in me.
Our days pass so swiftly when there is no love.

There's a Swedish word, *vermod*, for which there is no easy English translation. It can best be described as a kind of melancholic longing: nothing as simple as “sad,” or “maudlin.” Our culture often tends towards the sentimental; perhaps it's because we don't experience eight months of winter and the midnight sun. You can hear *vermod*, however, when you listen to *Visa Från Utanmyra*.

In our reading of *The Little Prince*, we learned a lot about the Prince's feelings for his rose and the longing he felt when he discovered what he meant to her. This song perfectly resonated with those feelings for us. We especially enjoyed talking about the differences in the treatment of the first and second sections, with the second having a little more playful feeling while still keeping the sense of sadness and dissonance. It was interesting to discover the way the music perfectly described feelings that we had trouble putting into words.



RAGAZZI

The Chemical Worker's Song

Ron Angel

Arranged after Great Big Sea

Joe Bernstein, bodhrán

This song, popularized by the Newfoundland 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 Irish drum, joins us to add rhythmic intensity to the piece.

CANTILENA, CANTABILE AND RAGAZZI

The Song of Purple Summer

Music by Duncan Sheik (b. 1969)

Lyrics by Steven Sater

Arranged by Michael Ross

The 2007 musical *Spring Awakening*, adapted from the famous Wedekind play of 1891, won eight Tony awards, including the award for best musical. *The Song of Purple Summer* is the finale from that show, a tale of life, growth, and hope.

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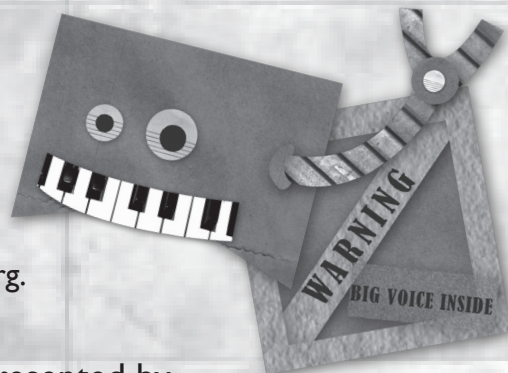


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Saturday, January 15, 2011
Edgewood College Campus

This amazing festival of learning and singing will feature three festival choirs (elementary, middle school and high school) led by Edgewood College conductor Albert Pinsonneault and MYC conductors Randal Swiggum, Margaret Jenks and Michael Ross. The day will culminate in a public concert.

Festival details, workshop schedule and registration information will be available online after September 15, 2010, at www.madisonyouthchoirs.org.



Presented by
**Madison Youth Choirs &
Edgewood College Department of Music**



The Little Prince

**4:00 P.M. SUNDAY, MAY 16, 2010
MATC MITBY THEATRE**

PURCELL

Margaret Jenks, conductor
David Anderson, piano

CHORALIERS

Lisa Kjenvet, conductor
Scott Gendel, piano

BRITTEN

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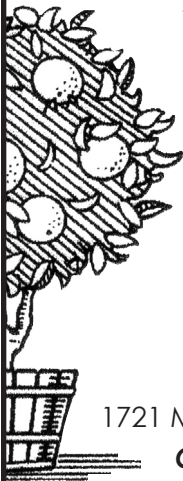
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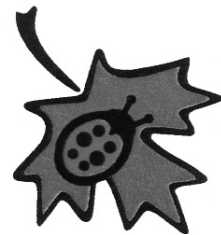


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Learning Through Exploration

I was surprised by suddenly understanding that mysterious radiance of the sands. When I was a little boy I lived in an old house, and there was a legend that a treasure was buried in it somewhere. Of course, no one was ever able to find the treasure, perhaps no one even searched. But it cast a spell over the whole house.

PURCELL

Shojjee

(sung in Japanese)

Japanese Song

Arranged by B. Wayne Bisbee

This pentatonic melody is paired with a text that tells a story of monks performing their traditional dances when one night a bunch of raccoons appear and seem to be hitting their bellies and dancing along. To tell the story, the singers get in raccoon costume and have large drums on their stomachs. The word "shojjee" is both the name of a Japanese temple and the name for the raccoon-like creature with a big stomach!

At first consideration, grown men in raccoon disguise singing and dancing seems strange. We discussed the many things that we do out of ritual, tradition, family, or local custom that might seem very odd to a foreigner. Interestingly, the longer we worked on *Shojjee* and shared our past "raccoon experiences," the song became more fun and less strange. The narrator's affection for the strange Little Prince and all of his quirks grew during the story in much the same way as our feelings for this song. As we have made a connection to this piece and can see the story in our minds, we have been "tamed" by this song. We'll never see raccoons the same way again!

HOLST

Toraji Tarjung

(sung in Korean)

Traditional Korean

Arranged by Kenneth Jennings (b. 1925)

Toraji! Toraji! White Toraji!
High on the hillside,
Even after digging only one or two roots,
My basket is overflowing!

Delight in the exquisite beauty of nature is common across cultures and eras. *Toraji Tarjung* is one of Korea's best-known traditional songs. While many older Korean songs have a tone of lament or regret, this is a cheerful dance tune that celebrates the finding and harvesting of the rare white toraji (bellflower) and its delicious roots. Seeing a field full of snow-white or purple toraji is an awe-inspiring sight. Holst's first experience with *Toraji* was not musical, but culinary — we sat in a circle and ate prepared toraji root as a way of "opening up" to a new culture.



Perspective and the Dangers of Narrow-Minded Thinking

They never say to you, "What does his voice sound like? What games does he love best? Does he collect butterflies?" Instead, they demand "How old is he? How many brothers has he? How much does he weigh? How much money does his father make?" Only from these figures do they think they have learned anything about him.

PURCELL

Wind on the Hill

Victoria Ebel Sabo (b. 1957)
Text by A.A. Milne (1882-1956)

There is a simplicity, lightness, and innocence to this text that poses one of those questions that a child might ask with sincerity and a busy adult might dismiss with a, "Hmm ... don't know," while getting on with "important matters." Noticing and pondering the origin of the wind is exactly the kind of thing that the Little Prince would have done. Purcell members noticed that the "wondering" in the song is very much from a human perspective (the wind has a place that it is from and a place to go) that, as one boy noted, "can get in the way of really understanding wind."

BRITTEN

sam was a man

Vincent Persichetti (1915-1987)

With a text by E.E. Cummings and jazz inspired melodies and harmonies, this piece is distinctly American in style. Although it seems to skitter forward haphazardly, it is actually a tightly-wrought miniature masterpiece entirely developed from a simple three-note motif, heard first from the piano. Britten has become expert observers of this motif, discovering it in nearly every measure of the piece. The richness of the text — an epitaph for sam — has also given us many opportunities to delve into the work of a great American poet. One of the great lessons of *The Little Prince* is being willing to look beyond first impressions and dig deeper to truly understand something or someone; this piece (not immediately understandable) provided us with a weekly opportunity to do that.

Understanding What Is Valuable

"What makes the desert beautiful," says the little prince, "is that somewhere it hides a well."



HOLST

Hallelujah, Amen

Georg Frederich Handel (1685-1759)

Handel's 1747 oratorio, *Judas Maccabeus*, is not as well-known as his famous *Messiah*, but is just as dramatic and musically compelling. It tells the story of Judah Maccabee who led the successful revolt in Jerusalem against Antiochus in the 2nd Century B.C.E., commemorated each year during Hannukah. One of the most famous of the many thrilling choruses from the oratorio, *Hallelujah, Amen* is the finale of the work, a chorus of rejoicing, which exhorts the Israelites to join with angel voices — cherubim and seraphim — in divine song.

BRITTEN

J'etends le Moulin

(sung in French)

Traditional Quebec Game Song
Arranged by Donald Patriquin (b. 1938)

Taking delight in seeing or hearing something that sparks imagination — a tree that looks like a person, a special stone, a flower that looks like a bell — is a special kind of "noticing." This lively song celebrates the joy of sound — of a watermill, of rhythm instruments, and of nonsense rhyming words. Although the "story" of the text only makes vague sense, every sentence rhymes with "maison." The end result is a poem that veers from the sound of the windmill to three carpenters, a house with many gables, three pigeons in a pie, and all the stones in the sea trembling.

Learning About the Human Condition Through Art

"Where are the people?" resumed the little prince at last. "It's a little lonely in the desert..."
"It is lonely when you're among people, too," said the snake.

PURCELL

The Old Carrion Crow

Nova Scotian Folksong
Arranged by Mary Goetze

This folksong, still popular in Nova Scotia and loved for its whimsical text and playful yet slightly unbalanced melody, is found in collections that date back to the time of Charles II of England. It is in the historical events of the mid 1600's that the song's allegory can be discovered. Just as the Little Prince visits a series of planets — each one marked by a character that represents a certain human personality type — so have stories, ideas on morality, and political commentary taken on artistic disguises for hundreds of years.

In this allegory, the carrion crow, a scavenger bird with a voracious appetite is Charles II. The tailor is a puritan, who in fighting Charles II, accidentally kills "Old England" (the sow). Even though the political drama is no longer current, the story and melody are compelling enough to still feel musically satisfying.



HOLST

The Sound of Silence

Paul Simon (b. 1964)

The subject of much literary analysis, these lyrics and melancholy tune have resonated with listeners for nearly 40 years. First released on Simon and Garfunkel's 1964 debut album, *Wednesday Morning 3 am* (which flopped), the song attracted attention again in 1965 and spent much of that year and the next as #1 on the charts. It is still ranked as one of the greatest songs of all time on many lists. Though interpretations vary, the piece seems to be about how people can fall into the trap of pursuing material wealth, technology and things that can be seen and measured, and in this busy quest, we lose connection with other humans, ultimately losing sight of what is truly valuable.

MADISON BOYCHOIRS

I'se the B'y

Traditional Newfoundland folk song

Arranged by Robert Swift

Although this lively dance song probably originated in one of the many Newfoundland fishing villages around 1870, this particular version is a witty and virtuosic arrangement, which enlarges the song's saucy spirit. "I'se the B'y," of course, is Newfoundland dialect for "I'm the Boy."

INTERMISSION

Learning Through Exploration

"All men have the stars," he answered, "but they are not the same things for different people.

For some, who are travelers, the stars are guides.

For others they are no more than little lights in the sky. For others, who are scholars, they are

problems. For my businessman they were wealth.

But all the stars are silent. You—you alone—will have the stars as no one else has them."

CHORALIERS

i shall imagine

Daniel Brewbaker (b. 1951)

*i shall imagine life
is not worth dying, if
(and when) roses complain
their beauties are in vain
but though mankind persuades
itself that every weed's
a rose, roses, (you feel
certain) will only smile*

i shall imagine exudes a joyous self-confidence in the miracle of being alive, unperturbed by the human perception of what is beautiful. The poet, E. E. Cummings, tells us that, like the rose, human

reason can talk itself into believing the opposite of what is naturally apparent to the pure of heart. However, that which is truly beautiful can feel content and happy with the very possession of its own beauty, whether or not it is apparent to others. We best appreciate the preciousness of life by celebrating its beauty, and our own, rather than finding reasons to be unhappy.

Moh lee hwah (Jasmine Flowers)

(sung in Chinese)

Chinese Folk Song

Arranged by B. Wayne Bisbee

How pretty the Jasmine flowers, lovely, fragrant and lavish.

Everyone loves how beautifully white and fragrant they are.

I will go pick some to share with my friends.

Jasmine flowers, Jasmine flowers.

In China, gardens are often in enclosed courtyards, secretly tucked away from an ill wind and the bustle of the street. Typically, a lily pond meanders through the carefully trimmed growth, a small arched bridge providing passage to the other side of the water. A black pebble path leads the way through the greenery and flowers bloom, the Jasmine blossom delighting both sight and scent.

This Chinese folk song has short two measure phrases with dynamics that arch and fall like the little bridge. The melody leads through the entire piece, much like the path. The piano takes a turn at the melody and brings the garden into full bloom with embellished ornamental turns. And the finger cymbals create a gentle sound, perfect for the serenity of the place.

CAPRICCIO

Wir eilen mit schwachen, doch emsigen Schritten Johann Sebastian Bach (1685-1750)

from Cantata No. 78, *Jesu der du meine Seele*

(sung in German)

Trevor Stephenson, harpsichord • Anton TenWolde, baroque cello

We hasten with weak, yet eager footsteps,

O Jesus, O Master, to seek your help.

Thou faithfully seekest the sick and erring.

Ah, hear us as we raise our voices to pray for help!

May your merciful countenance be gracious unto us!

This enchanting duet comes from the cantata *Jesu, der du meine Seele*, written by J. S. Bach in 1724 for services at the famous Thomaskirche in Leipzig. Characterized by its expressive vitality and florid vocal lines, it is a prime example of text painting where the composer takes a text and fashions the equivalent of it in sound. This is heard in a scurrying sequence of notes on *eilen* (hasten) and the dissonant intervals on *Kranken* and *Irrenden* (sick and erring).

CON GIOIA

When I Set Out for Lyonesse

Keith Bissel (1912-1992)

Text by Thomas Hardy (1840-1928)

Exploration. Enlightenment. Discovery. All are major themes in *The Little Prince*, and there is no shortage of poetry, music, art or literature that deal with these themes. *When I Set Out for Lyonesse* is structured in the quintessential return form: ABA. Bissel's setting of the poem is rich with text painting and imagination. The melody at first seems predictable, but takes twists and turns to represent the journey to the mythical place of Lyonesse. Once the singer reaches Lyonesse, what happens? And how have we been changed when we return? (This has fueled much discussion in Con Gioia rehearsals!) You will hear the singers move from unison, to two, then three parts, then back to unison with text declamation that does not fall into perfect meter and a vocal range that spans two octaves. Upon return of the A section, we hear the familiar melody, slightly altered.





"When I came back from Lyonesse with magic in my eyes." You must use your own imagination to discover what has transpired.

Perspective and the Dangers of Narrow-Minded Thinking

Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

CHORALIERS

She Shall Have Music

Nick Page (b. 1952)

She Shall Have Music tells the story of a young girl who is riding on her rocking horse when her mother tells her to go to bed. Ignoring her mother, little girl keeps riding, except now she is on a noble horse and she is a noble queen waving to her loyal subjects. As the piece grows in intensity, she begins to imagine that she is riding among the singing clouds and defending herself from strange creatures. At the peak of this hysteria, her mother interrupts her to the tune of *Rock-a-Bye Baby*, telling her she must go to bed. Reluctantly, the little girl crawls into bed, but in her mind she is still on her noble horse riding to Banbury Cross. As distant bells (piano) lull her to sleep, she sings her song of defiance, *London Bridge*.

CAPRICCIO

On Children

Ysaye M. Barnwell (b. 1946)

Dr. Ysaye Barnwell is best known as a member of the internationally acclaimed a cappella ensemble Sweet Honey in the Rock, with whom she has recorded and performed since 1979. As artists and cultural activists, the members of Sweet Honey in the Rock compose, arrange, and perform songs with strong messages about the world we live in, speaking against oppression of all types. *On Children* is an adaptation of a poem from Kahlil Gibran's *The Prophet*, a book of 26 poetic essays that discuss issues of life and the human condition. It explores parenthood, reminding us that the gift of life is precious to all of humanity and urging us to approach parenting with understanding and compassion.

Relationships and Responsibility

"Men have forgotten this truth," said the fox.
"But you must not forget it. You become responsible, forever, for what you have tamed."



CHORALIERS

Friendship Song

Czech Canon
Arranged by Doreen Rao

Sung as a four-part canon, the Friendship Song symbolizes the sentiment that children seem to know intuitively and without hesitation: singing and friendship are the key to peace and happiness.

CAPRICCIO

Friends

Bob Chilcott (b. 1955)

Friends is an exploration of friendship's many facets. The work has two distinct sections. The first is an exuberant setting of an Aztec verse in mixed meter that has a fiesta-like quality. The second is slower and more lyrical, setting the poem *Friendship* by Elizabeth Jennings. Bob Chilcott is a British composer and a former member of The King's Singers.

CON GIOIA

Cabbage-Tree Hat

from *The World Music Suite*

Australian Folk Song

Arranged by Donald Patriquin (b. 1938)

It is not uncommon for human beings to form attachments to inanimate objects. A hat, for instance, can be simply practical, or it can indicate stature or achievement. A hat can identify your occupation or allegiance to a sports team. (That yellow wedge of styrofoam at a Packer game is one example!) *Cabbage-Tree Hat* is a light-hearted cowboy song from the Outback of Australia, and it is the type of melody you will be humming in your head for a few days after you hear it. (Consider yourself warned!) The text itself has little intellectual depth, but paired with the themes explored in *The Little Prince*, we discover the tales of adventure embedded in every rip, tear and hole in the cowboy's hat: floods, fires, stampedes ... and on and on. This common, traditional, and seemingly ordinary hat is extraordinary to the person who wears it and loves it.

Understanding What Is Valuable

Here is my secret. It is very simple: It is only with the heart that one can see rightly; what is essential is invisible to the eye.

CAPRICCIO

Hungering Hearts

James Quitman Mulholland (b. 1935)

The Little Prince makes several profound observations about life and human nature. The key thematic message is contained in the secret that the fox reveals to the little prince: "It is only with the heart that one can see rightly. What is essential is invisible to the eye." *Hungering Hearts* sets an anonymous poem with a message that parallels this theme. Composer James Mulholland is professor of composition at Butler University and is known for his neo-romantic choral works.



CON GIOIA

Let's Imitate Her Notes (from *Alexander's Feast*) Georg Frederic Handel (1685-1759)
Arranged by Robert S. Hines

Handel's oratorio *Alexander's Feast* is a setting of John Dryden's ode called "The Power of Music" by librettist Newburgh Hamilton. "Let's imitate her notes above, and may this evening ever prove, sacred to Harmony and Love" is the only text for this duet, and you will hear how Handel paints each word with music through imitation of melodic and rhythmic motifs and long melismatic passages sung in thirds. The original poem was written to celebrate St. Cecelia's Day and described a banquet held by Alexander the Great in which the musician Timotheus uses his "breathing flute and sounding lyre (to) swell the soul to rage, or kindle soft desire." The singers in Con Gioia have been encouraged to discuss what makes music written 300 years ago valuable today and the effect this music has on their own lives.

Learning About the Human Condition Through Art

I do not much like to take the tone of a moralist.
But the danger of the baobabs is so little
understood, and such considerable risks would
be run by anyone who might get lost on an
asteroid, that for once I am breaking through my
reserve. "Children," I say plainly, "watch out for
the baobabs!"

CON GIOIA

The Raggle-Taggle Gypsies Scottish Folk Song
Arranged by Robert Hugh

Stories about relationships that cross social or cultural barriers abound throughout literature, poetry, music, theatre, and cinema. *The Raggle Taggle Gypsies* is the story of a Lady born to wealth and power, who falls in love with a gypsy. There is evidence that this folk song is based on Johnny Faa, a gypsy who refused to be exiled from Scotland in 1694. He fell in love with Lady Jean Hamilton and they ran away together, only to be captured. He was hanged, and she was banished for life in a tower in England. The melody itself is instantly appealing, set in a dorian mode with an accompaniment meant to imitate a guitar playing balladeer. The ending of this arrangement is slightly ambiguous, leading to some discussion among the singers of Con Gioia as to what happened to the Lady and her "Lord of the free lands all over."

COMBINED CHOIRS

This Pretty Planet Tom Chapin (b. 1945)
Tom Chapin is a Grammy award-winning songwriter, singer, and storyteller. This song originally appeared on his 1988 album *Family Tree*.

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

Britten

William Altaweel,,,,,Shorewood Elementary
Reid Annin,,,,,Hamilton Middle School
Kawika Atchison,,,,,Lodi Middle School
Adam James Benjamin,,,,,Savanna Oaks 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,,,,,O'Keeffe Middle School
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
Victor Pinto,,,,,Savanna Oaks Middle School
Noah Sauer,,,,,Eagle School
Jacob Schroeder,,,,,Glacier Creek Middle School
Jacob Siegler,,,,,Wisconsin Ritual Learning
Will Sobol,,,,,Winnequa School
Seth Weaver,,,,,Hamilton Middle School
Jonathon Williamson,,,,,Kromery Middle School
Matthew Williamson,,,,,Kromery Middle School
Eli Wilson,,,,,Hamilton Middle 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
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

cantilena

Alana Alderson,,,,,Memorial High School
Lulu Allen-Waller,,,,,West High School
Cara Argus,,,,,Johnson Creek High School
Caroline Dillon,,,,,Middleton High School
Avery Erb,,,,,Monroe High School
Sophia Foldvari,,,,,West High School
Sophie 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

capriccio

Madeline Anders,,,,,Hamilton Middle School
Avery Arnesen,,,,,Jefferson Middle School

Madison Youth Choirs



Ku'uipoaloha Atchison,,,,,Lodi High School
Ana Bautista-Ruiz,,,,,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
Melissa 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-Utevsky O'Keeffe Middle School
Natalie Riopelle,,,,,Jefferson Middle School
Claire Rossmiller,,,,,Glacier Creek 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 Vogelka,,,,,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

choraliers

Cailin Ahnen,,,,,Orchard Ridge Elementary
Melia Allan,,,,,Ranall Elementary School
Natalie Barrett,,,,,Orchard Ridge Elementary
Sophie Blumenstein,,,,,Wingra School
Kendra Borchering,,,,,Randall Elementary School
Daphne Buan,,,,,St. Maria Goretti School
Julie Bull,,,,,Prairie View Middle School
Lillith Danner,,,,,Glendale Elementary School
Emma Dias,,,,,Arboretum Elementary School
Elsa Forberger,,,,,Randall Elementary School
Camille Ford,,,,,Randall Elementary School

The Little Prince



Laura Frasca,,,,,Wingra School
Victoria Harris,,,,,Horizon Elementary School
Makenna Hausser,,,,,Poynette Elementary School
Kyra Hay-Chapman,,,,,Marquette Elementary School
Jane Hobson,,,,,Marquette Elementary School
Jenna Holland,,,,,Eagle School
Elizabeth Jordan,,,,,High Point Christian School
Celeste Kaspar,,,,,Van Hise Elementary School
Alexis Kennedy,,,,,High Point Christian School
Alaina Martin,,,,,Randall Elementary School
Breanna McClarey,,,,,Randall Elementary School
Sierra McNall,,,,,Prairie View Elementary School
Alejandra Miranda-Naxi,,,,,Nuestro Mundo Elementary School
Isabella Oehme,,,,,Morrisonville Elementary School
Katie Peterson,,,,,Sandhill Elementary School
JaeLyn Potvin,,,,,Westside Elementary School
Mateja Rogahn,,,,,Heritage Elementary School
Maia Sauer,,,,,Eagle School
Stella Sanford,,,,,Marquette Elementary 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
Marisa Williamson,,,,,Marquette Elementary School

con Gioia

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
Grace Drummond,,,,,Blessed Sacrament School
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
Stella Lehané,,,,,Spring Harbor Middle School
Grace Little,,,,,Randall Elementary School
Dana Maxwell,,,,,Savanna Oaks Middle School

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Melissa McDowell,,,,,Spring Harbor Middle School
Eliza McPike,,,,,Orchard Ridge Elementary
Susan Mulhearn,Immaculate Heart of Mary School
Livianna Myklebust,,,,,Hamilton Middle School
Kaamya Parthasarathy,,,,,Spring Harbor Middle School

Rebecca Perez,,,,,Cherokee Heights Middle School
Samantha Pickel,,,,,Glacial Drumlin Middle School
Ariella Rader,,,,,Kromery Middle School
Nicole Satterlund,,,,,Glacier Creek Middle School
Deana Schmidt,,,,,Waunakee Middle School
Olivia Scott-Lantz,,,,,O'Keefe Middle School
Madeleine Smith,,,,,St. James School
Lisa Syreini,,,,,Spring Harbor Middle School
Kenna Titus,,,,,Hamilton Middle School
Grace Welton,,,,,Blessed Sacrament School
Anna Welton-Arndt,,,,,Kromery Middle School
Brooke Wenzel,,,,,O'Keefe 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

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,,,,,Waunakee 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 Jumaleh,,,,,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 of Milwaukee
Dane Skaar,,,,,East High School
Andrew Turner,,,,,Jefferson Middle School
Simon Weaver,,,,,Hamilton Middle School
Ethan White,,,,,Cherokee Middle School
Roy Yaroch,,,,,Waunakee High School

Purcell

Noah Argus,,,,,Johnson Creek Elementary
Josh Blumenstein,,,,,Wingra School
Peter Dimond,,,,,Stoner Prairie Elementary School

Benjamin Drummond,,,,,Blessed Sacrament School
Kyle Elliott,,,,,Waubesa Intermediate School
Antonio Entsminger,,,,,Home Schooled
Liam Forrest,,,,,Van Hise Elementary School
Albert Glosser,,,,,Wingra School
Nathaniel Johnson,,,,,Wingra School
Noah Johnson,,,,,Crestwood Elementary 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
Isaac McNurlen,,,,,Waubesa Intermediate School
Charlie Milliken,,,,,Sunset Ridge Elementary 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
Grant Witynski,,,,,Cherokee Middle School
Peter Woods,,,,,Eagle School

Rabazzi

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 Clevon,,,,,Middleton High School
Dewayne Covington,,,,,Sun Prairie High School
Stefan DeLong,,,,,West High School
Sam Factor,,,,,West High School
Daniel Girma,,,,,Middleton High School
Charles Hartlaub,,,,,Home Schooled
Thomas Heiner,,,,,West High School
Simon Henriques,,,,,West High School
Neal Javenkoski,,,,,Middleton High School
Kyle Kretschmann,,,,,Verona High School
Conor Murphy,,,,,Edgewood High School
Jeffrey Seaton,,,,,Edgewood High School
Karsten Sladky,,,,,West High School
Kristoffer Sladky,,,,,West High School
Tim Thorn,,,,,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

Madison Youth Choirs

Tallis

Emery Bastian
Oakley Bastian
Kurt Borcharding
Isaac Casey
Noah John Casey
Noah Clark
Carter Foust
Edwin Jiang
Felix Jiang
Caleb McKinley
Andrew Mulhearn
Oliver Patterson
Emmanuel Rivas Postel
Leo Rossmiller
Simon Sharpswain
Ernst Stolzenburg

Noel Tautges
Alec Wanta
Ben Wanta
Henry Zavos

colla Voce

Ruhqayyah Abdullah
Lola Abu
Elsa Ackerman
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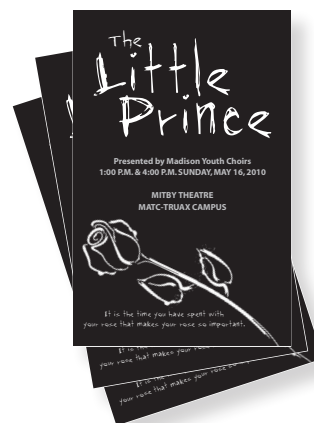
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The Little Prince



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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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.



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October 15th 16th 17th

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Rachmaninoff Piano Concerto No. 2

Bartók Concerto for Orchestra

John DeMain Conductor

Olga Kern Piano



February 18th 19th 20th

Elgar Pomp & Circumstance March

Beethoven Piano Concerto No. 4

Prokofiev Symphony No. 5

John DeMain Conductor

Simone Dinnerstein Piano



November 12th 13th 14th

John Harbison The Great Gatsby Suite

R. Strauss Till Eulenspiegel's Merry Pranks

Dvořák Cello Concerto

John DeMain Conductor

Alisa Weilerstein Cello



March 25th 26th 27th

Dvořák Carnival Overture

Barber Violin Concerto

Beethoven Symphony No. 3 (Eroica)

John DeMain Conductor

Robert McDuffie Violin



December 3rd 4th 5th

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John DeMain Conductor

Angela Brown Soprano

Madison Symphony Chorus

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Madison Youth Chorus

Michael Ross, Artistic Director

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Leatha Stanley, Director



April 15th 16th 17th

Stravinsky Symphony of Psalms

Schumann Piano Concerto in A minor

Vaughan Williams Fantasia on
a Theme by Thomas Tallis

Tchaikovsky Francesca da Rimini

John DeMain Conductor

Christopher Taylor Piano

Madison Symphony Chorus

Beverly Taylor, Director



January 14th 15th 16th

Barber Medea's Meditation and
Dance of Vengeance

Tchaikovsky Violin Concerto

Schumann Symphony No. 3 (Rhenish)

John DeMain Conductor

Henning Kraggerud Violin



May 6th 7th 8th

Mozart Concerto for Flute,
Harp and Orchestra

Mahler Symphony No. 2
(Resurrection)

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