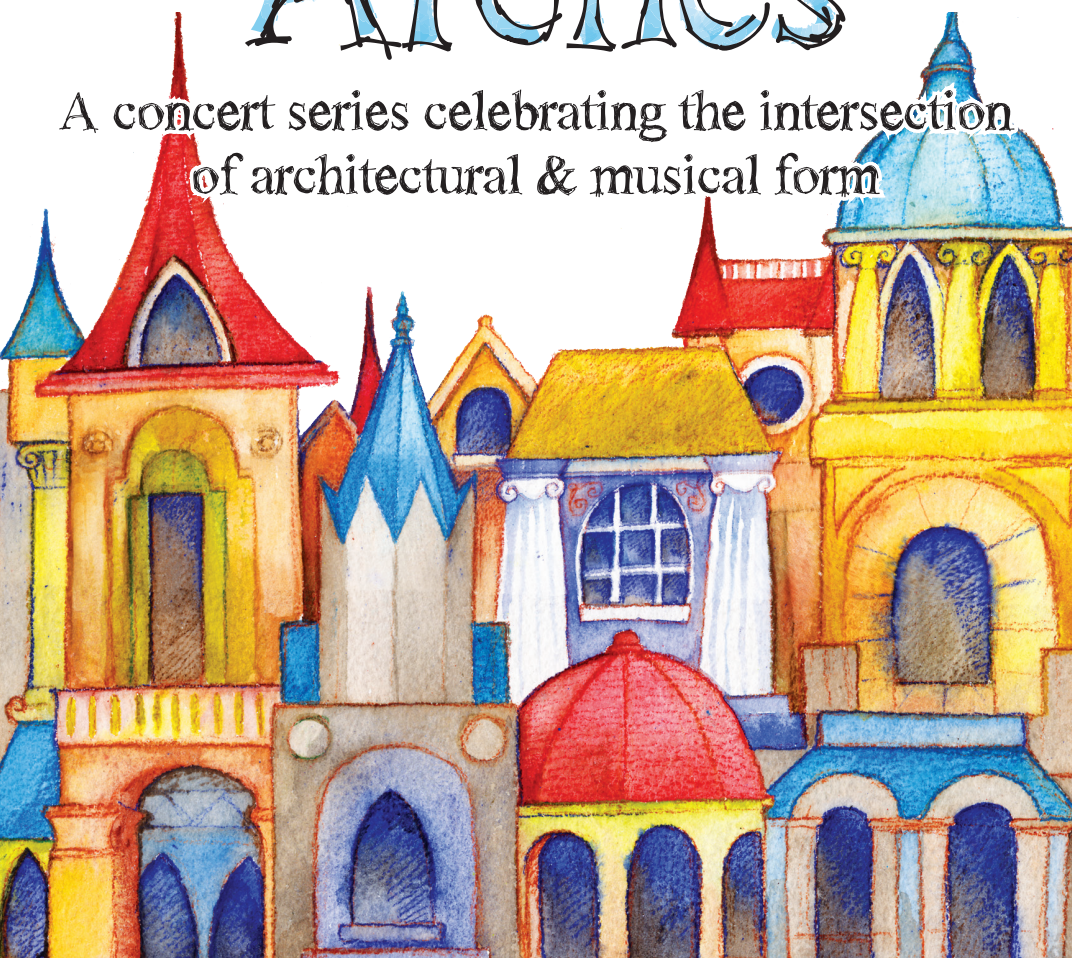


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OCTOBER 14 15 16

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LALO Cello Concerto in D minor

SIBELIUS Symphony No. 2



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Conductor
Lynn Harrell
Cello

NOVEMBER 11 12 13

HAYDN Symphony No. 104 (London)

RAVEL La Valse

SHOSTAKOVICH Violin Concerto No. 1



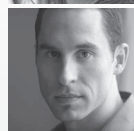
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Violin

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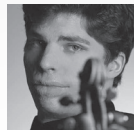


JANUARY 20 21 22

DEBUSSY Images No. 2: *Idéja*

PROKOFIEV Violin Concerto No. 2

TCHAIKOVSKY Symphony No. 2
(Little Russian)



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Augustin Hadelich
Violin

MARCH 9 10 11

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BEETHOVEN Piano Concerto No. 4

R. STRAUSS Ein Heldenleben



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Philippe Bianconi
Piano

MAY 11 12 13

GERSHWIN Cuban Overture

An American in Paris

Rhapsody in Blue

Excerpts from *Porgy and Bess*



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Martina Filjak Piano

Laquita
Mitchell
Soprano

Eric Greene
Baritone



Madison Symphony Chorus
Beverly Taylor, Director

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Letter from the Artistic Director

Welcome to the final concert series of our 2010-2011 season celebrating the intersection of music and architecture. This semester our singers focused on the many connections between musical and architectural forms and discovered that even though composers and architects work with vastly different materials, both use similar building blocks to create — balancing form, function, and inspiration.

To help our students truly experience the similarities between architecture and music, conductors planned many rehearsal activities:

- Singers demonstrated “theme and variations” with Play-Doh and Legos.
- With the help of MYC parent and architect Denise Clearwood, many choirs experienced what it “feels like” to be a building, using their limbs and bodies to understand the forces involved in both architectural and musical constructions.
- Many families took an architectural walking tour of the UW campus.
- Singers drew, discussed, and became expert “noticers.”

A hearty “thank you” to all of our concert sponsors and advertisers, our MYC singers, our staff, and our families. Special thanks to our resident architects: Sarah Canon, Denise and Mark Clearwood, and Ray White. Thanks to Kristen Sobol for her beautiful artwork. Thanks to Alan Sanderfoot for all of his graphic design expertise and work this season. Additional thanks to Karen Holland for her beautiful photos; Richard Russell, database guru; and our gracious hosts at the First Unitarian Society.

Mike Ross
Artistic Director

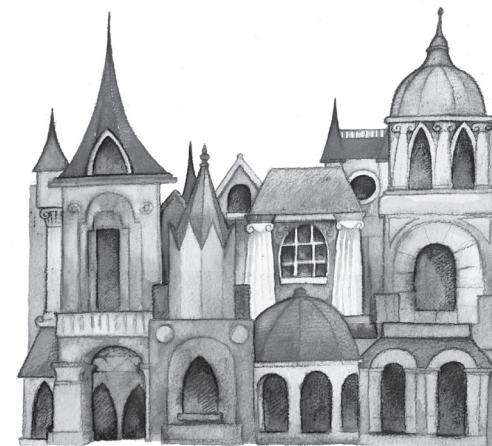


Illustration by Kristen Sobol



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Pillars, Spires & Arches

3:00 P.M. SUNDAY, MAY 15, 2011

FIRST UNITARIAN SOCIETY ATRIUM AUDITORIUM

PURCELL

Margaret Jenks, conductor
Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors



BRITTEN

Già il sole dal Gange

Alessandro Scarlatti (1660-1725)

(sung in Italian)

*Already, the sun over the Ganges sparkles more brightly,
And dries every drop of the dawn, which weeps.
With the gilded ray it adorns each blade of grass;
And the stars of the sky it paints in the field. (Anonymous)*

One of the most common forms in music and architecture is ABA — an idea, a contrast, and a return. Whether something as visually satisfying as our state capitol, with its side transepts and central dome, or a Baroque opera aria like this piece, the Britten boys have become “expert noticers” of ABA in many places. From Scarlatti’s opera, *L’honestà negli amori* of 1680, this piece reflects the splendor of Baroque art and architecture, with its repetition of small motifs, lavish ornamentation, and striking contrasts.

Old Abram Brown

Benjamin Britten (1913-1976)

Between the months of May 1933 and August 1934 Benjamin Britten composed a series of twelve songs for boys’ voices, published as *Friday Afternoons*. They were written for his brother’s preparatory school at Prestatyn, where the singing classes took place on Fridays. The songs are all short — less than two minutes — with the exception of “Old Abram Brown,” which is a striking example of grand musical architecture, using the simplest of materials. The boys have discovered that not only is the piece a canon, but the composer builds tension by using augmentation (the tune twice as slow), stretto (parts entering earlier and earlier), a piano part that seems to crash and careen wildly, and a pounding emphasis on the pitch “E” which, in their opinion, is what the “notes are about.”

PURCELL

One, Two, Three

Henry Purcell (1659-1695)

Purcell wrote a great number of catches (“rounds”), a very popular form of entertainment in his time. The pairing of two or more melodies sometimes included bits of verbal humor or witty musical jokes. Unfortunately, not all of Purcell’s humor is age-appropriate, but we are glad to have discovered a few catches that work well outside of the pub setting! In this one, the unison text tells of how wonderful it is to have all voices present, to sing away the worries and cares of the day. When it unfolds into two parts, listen for the pun of one part “counting” while another part sings “I cannot count.”

V and I

Henry Purcell (1659-1695)

In this whimsical catch, V and I are two friends that meet in different orders. The first time they cross paths, they “make up six,” while the second time they meet, they “make just four.” When V stays home, his poor friend, I, “alas can make but one.” The boys took a couple of hearings to figure out the musical/mathematical humor and have enjoyed acting out the clever musical story in rehearsal each week.



HOLST

Viva l’amicizia

Antonio Salieri (1750-1825)

(sung in Italian)

*Long live friendship! Long live happiness!
There is no greater company in the whole world than these!*

Although given a bad rap in the film *Amadeus*, Antonio Salieri was a renowned and skilled composer. This canon reveals his gift for charming, light-hearted occasional pieces for music-making among friends. Canons (or rounds) figured prominently in our study of musical architecture as the quintessential composer’s challenge: write a melody that is interesting in its own right, but can also combine with itself in multiple layers to create harmony and an interesting polyphonic texture.

The Bird

William Billings (1746-1800)

William Billings — tanner, politician, and friend of Revolutionary War hero Paul Revere — is considered America’s first “home-grown” composer. Although a contemporary of Mozart and Haydn, his music shows little of the refined elegance of European art music. Billings was completely self-taught, but his musical sense is always imaginative and bold, characteristic of the young American nation circa 1776. His writing shows a keen ear for the abilities and attitudes of the amateur American of the singing school tradition, yet the open harmonies, vigorous rhythms, and simple, direct expressions of the text give this music a strangely modern, fresh sound to our ears. The architecture of the piece is straightforward — four distinct sections that underscore the text, a rhymed setting of Psalm 11:1. In a special touch, Billings portrays the “tim’rous” (timid, fearful) bird with a nervous, flighty rhythm.

PURCELL

Ca’ The Yowes

Scottish folk song, text by Robert Burns
Arranged by Mary Goetze

This folk song setting uses, in both the recorder and piano parts, the interval of a fourth as a motif that imitates the mavis (thrush) song and helps create a scene of the Scottish meadow, flock of sheep, and shepherd. This melody portrays serenity, yet has a fair number of wild intervallic leaps that are unexpected. We looked at how it is constructed in a way that has just enough predictability to put the listener at ease, but enough spontaneity to be interesting and avoid sounding like a cliché. We looked at how some memorable architecture mirrors this idea of balancing the new and striking with the comfortable and familiar.

Old Joe Clark

American folk song
Arranged by Mary Goetze

Colin Baszali, banjo

There are many versions (and up to 90 verses) of this well-known southern fiddle tune. Depending on which song history you believe, Joe Clark was a “fine man,” a gambler, a preacher’s son, the victim of a crime, or the murderer himself! What we do know is that the piece was very popular with soldiers from eastern Kentucky during World War I, and that over time the song has become a bluegrass standard. In this arrangement, the three voice parts imitate a small band of bass, banjo, and fiddle. We used magnetic tiles, building blocks, Legos, Magnetix, and Play-Doh to show the architectural design equivalents to the texture of these three contrasting melodic lines. Purcell boys have decided that any song with the words “chick-chick-chicken pie” is just really fun to sing and that Colin is the most awesome banjo player that they have ever met.



BRITTEN

Rattlesnake Skipping Song

Derek Holman (b. 1931)

Dennis Lee, Canada's first poet laureate, published his collection of poems, *Alligator Pie*, in 1974. It not only became one of the best-selling Canadian children's books of all time, but poems like "Rattlesnake Skipping Song," with their tongue-tickling rhymes and rhythms, quickly became favorite playground and nursery chants. What seems like a silly children's poem, however, takes on a creepy, almost surreal quality with Derek Holman's musical setting — a canon which keeps expanding in number of parts, building to a macabre ending. An unnerving piano part contributes to the mayhem.

The Water is Wide

Traditional American folk song
Arranged by Luigi Zaninelli

Another great example of the possibilities for creating great musical architecture using a simple folksong, this classic arrangement employs several metaphors for the frustrations of friendship and love. Its arching melody has been a favorite of Britten, especially as we compared its shape — with its internal tension — with architectural arches. Even its overall form reflects an arch structure, as the melody is treated at first in unison, then in two-part harmony, then in a climactic canon, and finally rounded off with a gentle coda.

HOLST

Tres Cantos Nativos (Three Native Songs)

Arranged by Marcos Leite (b. 1953)

Holst's first task in learning this piece was to determine its architecture just by listening to a recording. Although at first it seemed amorphous and random, they learned that the piece is actually a tightly constructed "medley" of three melodies sung by the Kraó tribe, a group of native Indians who live in the Xingú River area of the Amazonônia forest in northwestern Brazil. Marcos Leite, a famous Brazilian composer and conductor, created the arrangement in 1982 after hearing the chants in the rainforest. The meaning of the text is not known; the composer treats the sounds as phonemes.

Dans les chantiers (In the shanties)

(sung in French)

Traditional, arranged by Mark Sirett

Winter has arrived! The rivers are frozen.

Now is the time to go into the woods, and eat lard and peas.

Refrain: In lumber camp shanties we'll spend the winter!

"I wish to be paid in full for the time I've worked."

When the wealthy owner claims he's broke, he sends you back to eat crusts.

When you return to your father's house, and see your mother once more,

The jolly man greets you at the door, the jolly woman piles food on your plate.

"Ah, hello then, my dear child! Did you bring lots of money for us?"

"To the devil with those camps! Never in my life will I return there!"

This lively lumberjack song comes from Québec, Canada, and tells the story of a young man who heads off to the "chantiers" in the woods to work for the winter. Conditions are bad (as is the food). He finally goes home to his mother and father, still penniless, swearing never to return. The piece is another great example of an imaginative arranger taking a simple verse and refrain folksong and building a marvelous piece of architecture, by varying the harmony and voice parts of each verse and creating a piano part that imitates a fiddle and the drone of an accordion.



MADISON BOYCHOIRS

Banaha

Congolese folk song

Possible translation: *At the foot of the pineapple tree, Yaku ladles a banana into his aunt's red hat.*

Almost everything about this traditional song is unknown — what it was originally used for, what it means, or even what language it once was (of the 61 languages in the Congo). It seems like the end result of a game of "Telephone." We do know that it has a sound and feel of great celebration and that it is often used for that purpose in the Congo. It is even sometimes used for wedding processions! The song begins with three different sections of melodic material, which we will introduce with a solo "tribal leader" and then repeat with the whole choir. These three melodies layer together to form an interlocking three-part structure — much like a Lego creation. As we talked about in rehearsal, "the three parts seem rather different, but when they are put together, they create a brand new, exciting design."

Feste's Song

Traditional, 17th century
Arranged by Randal Swiggum

Shakespeare's *Twelfth Night*, a play with many musical numbers, ends with this haunting song sung by the fool Feste, the jester and truth-teller of the story. Although the play is a comedy — *Twelfth Night* is a joyful feast — the song suggests that festive days must come to an end and give way to the "wind and rain" of life. In the character of a folk song, with verses and a refrain, its melody comes from Shakespeare's day, but this arrangement was created for the Madison Boychoir Festival in January. The song traces Aristotle's "four ages of a man" — boy, young man, husband, old man — and is a melancholy reflection on the passing joys of boyhood.

MADISON BOYCHOIRS AND A.M.I.L.K. CHOIR

Turn the World Around

Harry Belafonte
Arranged by Roger Emerson

Long associated with Harry Belafonte, the singer/songwriter who wrote it, this song was released on an album of the same title in 1977. The song rocketed to fame after being featured on an episode of *The Muppet Show* later that year, in which Belafonte explained the theme and inspiration for the song, and then performed it with Muppets in specially designed African masks. Jim Henson, creator of the Muppets, always considered this episode the finest of the series and referred to it frequently throughout his career. In fact, Henson requested the song for his own memorial service, where Belafonte delivered a moving eulogy followed by a spirited performance.

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Pillars, Spires & Arches

7:00 P.M. SUNDAY, MAY 15, 2011

FIRST UNITARIAN SOCIETY ATRIUM AUDITORIUM

RAGAZZI

Michael Ross, conductor
Daniel Lyons, piano
David Olson, choir intern

CANTABILE

Michael Ross, conductor
Daniel Lyons, piano
Hannah West, choir intern



RAGAZZI

"The god who gave us life" from Testament of Freedom

Randall Thompson (1899-1984)

The god who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

— Thomas Jefferson, from *A Summary View of the Rights of British America* (1774)

This movement from a larger work uses writings by Thomas Jefferson. Here, Thompson's typical block chordal style is used to emphasize the strength and resolve behind Jefferson's words.

Regina Coeli

Gregorian chant

Giovanni Pierluigi da Palestrina (1525-1544)

(sung in Latin)

Queen of Heaven, rejoice. alleluia.

For He whom you did merit to bear, alleluia.

Has risen, as He said, alleluia.

Pray for us to God, alleluia.

Palestrina's compositional output was extraordinary, including 105 masses and more than 300 motets. To many, his work is seen as the height of Renaissance polyphony. Here, he sets melodic excerpts from the regina coeli chant throughout all of the voices. In performance practice typical of Palestrina's time, the men of Ragazzi sing all four vocal parts: Cantus (modern soprano), Altus, Tenor, and Bassus.

dominic has a doll

Vincent Persichetti (1915-1987)

dominic has

*a doll wired to the radiator of his
ZOOM DOOM*

icecoalwood truck a

*wistful little
clown
whom somebody buried*

upside down in an ashbarrel so

*of course dominic
took him
home*

& mrs dominic washed his sweet

*dirty
face & mended
his bright torn trousers (quite*

*as if he were really her &
she but) & so
that*

's how dominic has a doll

*& every now & then my
wonderful
friend dominic depaola
gives me a most tremendous hug*

*knowing
i feel
that*

we & worlds

*are
less alive
than dolls &*

dream

— e.e. cummings

Persichetti's setting of e.e. cummings's poem about the wistful memory of childhood is based on several small music ideas, or motifs: one focused on the intervals of the perfect fifth and major third and a recurring rhythmic motif that refers to the poem's namesake, Dominic.



She Moved Through the Fair

Irish ballad
Arranged by Timothy T. Takach

This arrangement of a beautiful Irish ballad was recorded by the men's choir Cantus and arranged by one of their members, Timothy Takach.

CANTABILE

Ich weiß nicht (Op. 113, No. 11)

Johannes Brahms (1833-1897)

(sung in German)

I know not why the dove coos in the grave.

Does she lament, like my soul, waiting for the friend who has strayed away from her?

— Friedrich Rückert

What begins as a simple tune becomes a complex four-part composition in the hands of an accomplished musical architect. Brahms crafts a complex canon (round) out of his unison melody.

No, di voi non vo' fidarmi

George Frederick Handel (1685-1759)

Daniel Lyons, harpsichord; Alison Rowe, cello

(sung in Italian)

No, I will never trust you, blind Love, you cruel man!

You are too much a liar and a flattering god!

Handel originally composed this lively duet in 1741, scoring it as a piece of light chamber music for two sopranos and continuo. A year later he "stole" it from himself and reworked it as a four-part chorus for his new oratorio Messiah. You may recognize its distinctive melodies as the more familiar "For Unto Us a Child is Born." (Program notes by Randal Swiggum)

Come farò cuor mio

Claudio Monteverdi (1567-1643)

Daniel Lyons, harpsichord; Alison Rowe, cello

(sung in Italian)

How will I be, my heart, when I leave?

Alone, thinking of the cruel game, I feel my soul and my life weakening.

Monteverdi's short three-part work is mostly homophonic but uses short polyphonic sections to emphasize the "weakening."

Utopia

Moira Smiley

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

In the South, Sacred Harp (the title of one collection of these new American compositions) singing found a permanent cultural home. Singers learned to read music by using a four-note system of shapes. This shape-note tradition continues today, with singing groups still active throughout the country (including Madison!). Utopia is a newer composition (1994) written in this style by Moira Smiley, a member of the amazing women's a capella group Voco.



Cúnnla

(sung in Gaelic)

Michael McGlynn

Joe Bernstein, bodhrán

This playful and flirtatious Gaelic song composed by Michael McGlynn, leader of the Irish choir Anuna, is quite a whirlwind of a piece! We'll meet you at the end...

Vocalise (Op. 34, No. 14)

Sergei Rachmaninoff (1873-1943)

From the Russian composer's set of fourteen songs written between 1910 and 1912, Vocalise is a beloved work. Its sublime and haunting melody, written with no text for solo voice, conjures up images of a vast and cold Russian winter.

RAGAZZI

House at Pooh Corner

Kenny Loggins/Jim Messina
Arranged by Randal Swiggum

This song, by 1970s duo Loggins and Messina, brings back memories of Winnie the Pooh and A.A. Milne's beloved stories.

CANTABILE

Chinese

Lily Allen
Arranged by Rachel Santesso
Adapted by Michael Ross

The British pop singer Lily Allen wrote this song for her mother describing the feeling of heading home after a tour, just hoping to order some take-out Chinese food and watch TV with her. It is a simple and stirring testament to love and support. This arrangement is by Lily Allen's former music teacher, Rachel Santesso, who heads the Capital Children's Choir.

CANTABILE AND RAGAZZI

Töne, lindernder Klang

Johannes Brahms

(sung in German)

Sound, soothing melody, you cannot take away my griefs, but your sounds may perhaps allay the pain in my breast. — Karl Ludwig von Knebel

For this canon, Brahms sets the rather complex tune in all four voices. The melody ends with the interval of a descending tritone — an unfinished sound that seems to support the idea in the text that true grief cannot be resolved easily.

Alleluia

Randall Thompson

Commissioned in 1940 for the opening of the Tanglewood Music Festival in Boston, the piece was not delivered to the performing chorus until 45 minutes before the premiere! Despite the last-minute preparations, the work was an immediate success and has become a staple of the choral repertoire. Unlike a typical "alleluia," Thompson's text is anything but merely joyous, starting slowly, building to an explosion of sound, and returning to a slow tempo to add the "amen" text.

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Pillars, Spires & Arches

3:00 P.M. SUNDAY, MAY 22, 2011

FIRST UNITARIAN SOCIETY ATRIUM AUDITORIUM

CHORALERS

Lisa Kjentvet and Margaret Jenks, conductors
Claire Mallory, piano

CAPRICCIO

Lisa Kjentet, conductor
Claire Mallory, piano
Miles Comiskey, choir intern



CHORALIERS

One, Two, Three

Henry Purcell (1659-1695)

Purcell wrote a great number of catches (“rounds”), a very popular form of entertainment in his time. The pairing of two or more melodies sometimes included bits of verbal humor or witty musical jokes. Unfortunately, not all of Purcell’s humor is age-appropriate, but we are glad to have discovered a few catches that work well outside of the pub setting! In this one, the unison text tells of how wonderful it is to have all voices present, to sing away the worries and cares of the day. When it unfolds into two parts, listen for the pun of one part “counting,” while another part sings “I cannot count.”

Excerpts from Nursery Rhyme Cantata

Nick Page (b. 1952)

I. London Bridge

VII. Fairest Lady

London Bridge, the first movement of Page’s extended work, is written in theme and variations form. The composer wrote variations in major, minor, and lydian modalities to exemplify the contrasts he sees in this simple song: the happy innocence of a delightful and very old children’s song and the sadness of what some people believe to be its historical roots – the prison built on top of London Bridge. Choraliers enjoyed creating their own variations of pillars, spires, and arches using Play-Doh, Legos, and other building materials.

Each movement of the *Nursery Rhyme Cantata* quotes the theme “London Bridge,” sometimes in subtle ways and sometimes in quite obvious ways. In Fairest Lady, “London Bridge” first appears in retrograde inversion (upside down and backwards) to create the opening theme and then in retrograde (backwards) for a second theme that also quotes the words of an old English lullaby, “Golden Slumbers.” The melody “London Bridge” later appears in a more obvious way in a descant part that is paired with the opening melody.

Banaha

Congolese folk song

Possible translation: *At the foot of the pineapple tree, Yaku ladles a banana into his aunt’s red hat.*

Almost everything about this traditional song is unknown — what it was originally used for, what it means, or even what language it once was (of the 61 languages in the Congo). It seems like the end result of a game of “Telephone.” We do know that it has a sound and feel of great celebration and that it is often used for that purpose in the Congo. It is even sometimes used for wedding processions! The song begins with three different sections of melodic material, which we will introduce with a solo “tribal leader” and then repeat with the whole choir. These three melodies layer together to form an interlocking three-part structure — much like a Lego creation. As we talked about in rehearsal, “the three parts seem rather different, but when they are put together, they create a brand new, exciting design.”

CAPRICCIO

Esurientes from Magnificat in G minor

Antonio Vivaldi (1678-1741)

(sung in Latin)

He has filled the hungry with good things and sent the rich away empty.

Antonio Vivaldi was known as the “Red Priest” for his hair color and the fact that he was an ordained priest. His only career, however, was that of a musician. Most of his sacred music, including this duet, was written during his time as the maestro di violino at the Ospedale della Pietà—an orphanage for girls which trained the musically gifted. Written in typical Baroque style, the florid melismas and constant three-note motive in the bass line of the accompaniment can be



compared to the ornate detail and repeated patterns found in Baroque architecture, such as the Palace of Versailles. The Baroque period saw the development of functional tonality. The singers learned this piece entirely in solfège.

maggie and milly and molly and may

Vincent Persichetti (1915-1987)

Text by e.e. cummings (1894-1962)

*maggie and milly and molly and may
went down to the beach (to play one day)*

*and maggie discovered a shell that sang
so sweetly she couldn’t remember her troubles, and*

*milly befriended a stranded star
whose rays five languid fingers were;*

*and molly was chased by a horrible thing
which raced sideways while blowing bubbles: and*

*may came home with a smooth round stone
as small as a world and as large as alone.*

*for whatever we lose (like a you or a me)
it’s always ourselves we find in the sea*

Twentieth-century American composer Vincent Persichetti composed six choral settings of e. e. cummings poems over the course of his career, setting twenty-three in all. Persichetti’s music was not limited to functional tonality and was often sharp and intensely rhythmic. This piece is built around several repeated intervals, including a six-note motive of thirds, first heard in the piano accompaniment, that signals the introduction of each character. The text recounts the story of four young girls’ eventful trip to the beach. After finding shells, starfish, crabs, and stones, the piece ends as the four find themselves in the beauty of the sea.

Gartan Mother’s Lullaby from Three Celtic Folk Songs

Celtic folk song

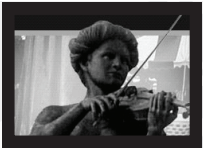
Arranged by Wayland Rogers (b. 1941)

This haunting lullaby, with its arching phrases, comes from the parish of Gartan in County Donegal, Ireland. Like much of the literature and music of that country, it is imbued with images of natural beauty. As the mother sings her child to sleep she conjures up soothing stories of fairyland. The song refers to a number of figures in Irish mythology including the Green Man, an image commonly used as a decorative architectural ornament.

Camino, Caminante

Stephen Hatfield (b. 1956)

Originally written for the Miami Choral Society and inspired by the swirling demographics of Miami, Canadian composer Stephen Hatfield builds this composition with four distinct themes. When the parts are superimposed on each other, a sense of polyrhythm is created. The interconnection of duple and triple time suggests the independent, interlocking movements of peoples and cultures in a big city. The fast pace of society — where different paths are opening and closing before anybody can keep track — is reflected in the main text, an adaptation from the Spanish poet Antonio Machado (1875-1939): *Caminante, no hay camino. Se hace camino al andar.* (Traveler, there is no path. Paths are made by walking.) The text is a mixture of English and Spanish with the name “Miami” broken down into syllables.



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Photo credit: Lloyd Schultz

Pillars, Spires & Arches

5:30 P.M. SUNDAY, MAY 22, 2011

FIRST UNITARIAN SOCIETY ATRIUM AUDITORIUM

CON GIOIA

Marcia Russell, conductor
Eric Cline, piano

CANTILENA

Lisa Shimon, conductor
Eric Cline, piano



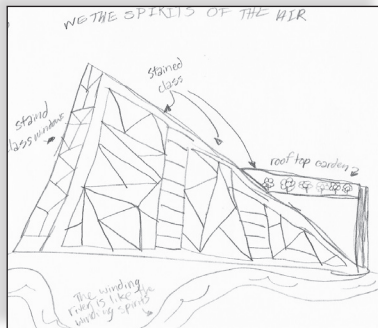
CON GIOIA

We, the Spirits of the Air from *The Indian Queen*

Henry Purcell (1659-1695)

Eric Cline, harpsichord; Geri Toole, cello

This duet is taken from the third act of Purcell's opera *The Indian Queen* and is sung by "aerial spirits" to warn humans of the perils of love. The form of the song is ABACA, or a *rondo*, in which the main melody is repeated with contrasting sections in between. The singers of Con Gioia were asked to find a connection between this musical form and the architecture of the First Unitarian Society, and some of their responses are included here:



"We, the Spirits of the Air is sung by Air Spirits in the opera. They are powerful, influential, and all-seeing; the windows in our concert room remind me of this with their size and openness."

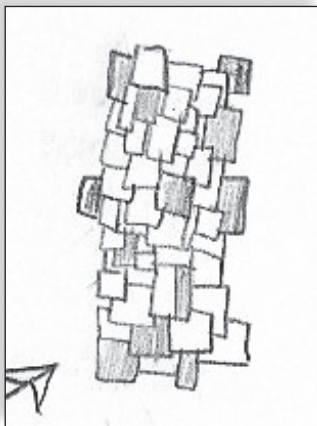
"There is a sculpture/fountain outside that reminds me of the song. There are different parts sticking out and it is very unique and different from everything around it."

Velvet Shoes

Randall Thompson (1899-1984)

Text by Elinor Wylie

The melodic and rhythmic construction of this song by American composer Randall Thompson is simple, yet profound, mirroring the poetry of American poet Elinor Wylie. The music and poem offer a juxtaposition of contrasts revealed in form (ABABAB), melody (major/minor), rhythm (dotted/even eighth notes), texture (piano/voice), and text (innocence/knowledge). The members of Con Gioia discovered similarities to the song and the architecture of this space in the following ways:



"alternating wood and concrete behind the choir"

"glass/frame/glass/frame"

"cobblestone path outside"

"simplicity and decoration, like in the walls and light fixtures"



The Dove and the Maple Tree

Antonín Dvorák (1841-1904)

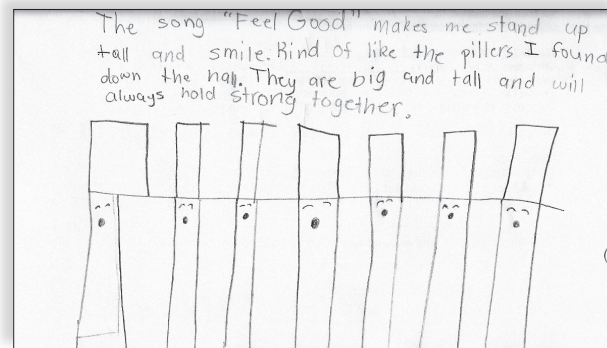
This duet is one of 23 songs composed by Czech composer Antonín Dvorák known as the *Moravian Duets*. The text of the song is a simple poem set in a strophic form, meaning the same melody is repeated for each stanza of the song. This song form is found in many cultures, possibly because of its durability and stability. The accompaniment is rhythmically quick and intricate, which some of the singers thought represented the dove flying. There are sudden tempo changes and dynamic contrasts that add intensity to this short song. The concept of repetition and rhythm is revealed in many places in the First Unitarian Society. What have you discovered?

Feel Good

L. Craig Tyson and Leonard Scott

Arranged by Barbara Baker and David J. Elliott

Feel Good is a contemporary song written in the gospel style. The composers encourage the singers to perform "with joy, exuberance and enthusiasm." We hope that this is evident in Con Gioia's performance today. The foundation for this song is laid in the accompaniment, and we are happy to feature our accompanist, Eric Cline, who is able to add some improvisation and embellishment to the "feelin' good" melody. Perhaps it is best described by one of Con Gioia's own:



CANTILENA

Three Elizabethan Songs

Stephen Chatman (b. 1950)

Geri Toole, cello

I. Cherry Ripe (text by Robert Herrick)

Arielle Mitchell, soprano

II. A-Maying, A-Playing (text by Thomas Nashe)

III. Three Ravens (anonymous text, c. 1600)

Grace Yeager and Angela Yu, sopranos

Chatman composed this set to give us a glimpse into life in Elizabethan times: the fruit vendors on the street calling out their wares, the May festival, and the sad but noble tale of a knight slain in battle. The opening and closing pieces are accompanied by drum, but a cello ostinato grounds the latter. The festive, almost frantic *A-Maying, A-Playing* captures the jubilant dance of the maypole with fast, rhythmic repeated notes in the piano and building melodic motifs. You may even be able to pick out the use of Dorian and Phrygian modes in the construction of the middle section of the piece.



Ich jauchze mit Schall (from BWV 15)

Johann Sebastian Bach (1685-1750)

Eric Cline, harpsichord

(sung in German)

*I sing for joy, I laugh. I sing resoundingly for joy.
You mourn with sighs; you weep over the same cause,
the sudden destruction of your power distresses you.
To me, such ruin has brought great joy,
since in the future, death, devil, and sin will be mocked.*

This duet from Bach's Cantata BWV 15 is a lesson in Baroque polyphony. Bach has masterfully constructed two very singable, melodic lines that weave together to create both logical chordal progression and interesting rhythmic counterpoint. The melodies also paint a vivid picture of the speaker describing one person's mourning in contrast with her own laughing at Death.

Ave Maria

Gabriel Fauré (1845-1924)

(sung in Latin)

This beautiful setting of an important Catholic text starts in a very predictable way. Then, like a building that is made very traditionally but adds interesting details, it surprises us with chords borrowed from outside the tonality. The room in which we perform today is perfectly suited to this gorgeous melody.

Five Haiku on Rain

David Evans

New Year: The Flag

*In snow-white mist where sea and sky are one
a single disc of red: the rising sun.*

Spring: The Will of Man

*Stepping outside: a sudden shower of rain.
Running indoors; the sky clears up again.*

Summer: Industrious

*Even in summer rain, cicadas spin
their little silvery reels, with ceaseless din.*

Autumn: Retribution

*How much more heavily the rain is shed
on this old hat — filched from a scarecrow's head!*

Winter: The Will of Heaven

*Forgetting my umbrella, drizzle fell
upon my newly shaven head. Ah, well...*

The text comes from poems from the collection *A Chime of Windbells (A Year of Japanese Haiku in English Verse)*, translated in Tokyo, Japan, in 1969. One poem is drawn from each of the categories in the collection. The textures and shapes in this composition are artfully suggestive of different experiences of rain that it would be nearly as effective with no text at all.

Rise Up, My Love

Eleanor Daley (b. 1955)

The text for this piece is from Song of Solomon and is often used in wedding celebrations. As a choir, we agreed on interpretation of the piece that allowed us to play with the meter in ways that give shape to the phrases. Cantilena members drew architectural representations of these phrases that included arches, spires, and sweeping walkways.



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 Velma Hamilton Middle School
 Noah Argus Johnson Creek Elementary
 Joshua Blumenstein Eagle School
 Peter Dimond Savanna Oaks Middle School
 Benjamin Drummond Blessed Sacrament Elementary School
 Liam Forrest Charles Van Hise Elementary School
 Anders Frank Mount Horeb Middle School
 Benjamin Hembel Homeschool
 Barrett Karstens Georgia O'Keeffe Middle School
 Randy Kessenich Verona Area Core Knowledge Charter School
 Michael Kjenvet Glacier Creek Middle School
 Max Luke Savanna Oaks Middle School
 Henry Malueg Waubesa Elementary School
 Ethan Seidenberg Velma Hamilton Middle School
 Albert Shoshany Glosser Annie Greencrow Whitehorse Middle School
 Jacob Siegler Ray F. Sennett Middle School
 William Sobol Glacial Drumlin School
 John Unertl Rome Corners Intermediate School
 Eli Wilson Velma Hamilton Middle School
 Grant Witynski Cherokee Heights Middle School
 Peter Woods Eagle School

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 Luella Allen-Waller West High School
 Icelle Anderson West High School
 Alecia Bauman Albany High School
 Kathleen Brown Oregon High School
 Abigail Cahill West High School
 Rachel Chisman Oregon High School
 Addison Clearwood James Madison Memorial High School
 Lily Cornwell James Madison Memorial High School
 Caroline Dillon Middleton High School
 Greer DuBois Monroe Virtual High School
 Avery Erb Monroe High School
 Sophia Foldvari West High School
 Emme Harms Oregon High School
 Elizabeth Kaiser James Madison Memorial High School
 Katherine Koza Verona Area High School
 Allison Kubek Middleton High School
 Claire Lamberty Waunakee High School

Elizabeth Larget James Madison Memorial High School
 Isabella Livorni West High School
 Melanie Loppnow Robert M. LaFollette High School
 Elaine Luong James Madison Memorial High School
 Wendy Martin Robert M. LaFollette High School
 Alicia Olander Sun Prairie High School
 Megan Padley James Madison Memorial High School
 Anusha Ramaswami Middleton High School
 Ivy Sanderfoot East High School
 Natalie Sorden Edgewood High School
 Alannah Spencer Verona Area High School
 Kelly Tauschek Middleton High School
 Nhien Tran West High School
 Monica Trevino James Madison Memorial High School
 Sonia Urquidi Middleton High School
 Bayley Waters Edgewood High School
 Maya Webne-Behrman West High School
 Samantha Webster Robert M. LaFollette High School
 Kate Wellenstein West High School
 Mikaela Wilmoth Mount Horeb High School

Cantilena

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 Ku'uipoaloha Atchison Lodi High School
 Ana Bautista-Ruiz Saint Ambrose Academy
 Sophia Canon West High School
 Kira Dohrn Jones Edgewood High School
 Eden Girma Middleton High School
 Azalea Gordon Lodi High School
 Nadia Grundgeiger West High School
 Malia Hansen Verona Area High School
 Kaia Hansen Rubin East High School
 Alice Sullivan James Madison Memorial High School
 Maya Kaspar West High School
 Clara Katz-Andrade East High School
 Zoe Kjos East High School
 Emily Lawson West High School
 Samara Lerner West High School
 Emma Lipasti Lakeside Lutheran High School
 Tatiana Lyons West High School
 Arielle Mitchell Portage High School
 Emily Peterson Stoughton High School
 Alicia Pope East High School
 Claire Rossmiller Middleton High School
 Emily Schmidt Middleton High School
 Sarah Statz DeForest High School
 Emily Stephenson James Madison Memorial High School

Amelie von Below West High School
 Lauren Welton-Arndt Middleton High School
 Cora Wiese Moore East High School
 Sophie Wolbert West High School
 Grace Yeager Homeschool
 Angela Yu James Madison Memorial High School

Capriccio

Madeline Anders West High School
 Ariel Annen Stoughton High School
 Allison Bell Thomas Jefferson Middle School
 Mara Blumenstein Eagle School
 Nora Cahill Velma Hamilton Middle School
 Elizabeth Chen Velma Hamilton Middle School
 Claire Clough DeForest Middle School
 Eva Cornwell Thomas Jefferson Middle School
 Anna DeLong West High School
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 Rebecca Perez Cherokee Heights Middle School
 Sloan Potter East High School
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 Emma Rankin-Utevsy East High School
 Avery Rice Arnesen Thomas Jefferson Middle School
 Natalie Riopelle James Madison Memorial High School
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 Anna Welton-Arndt E. G. Kromrey Middle School
 Brooke Wenzel East High School
 Elizabeth Whalen Cardinal Heights Upper Middle School
 Julia Woodruff Fritz Glacial Drumlin School
 Jenine Ybanez Saint Maria Goretti School

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 Elsa Ackerman Marquette Elementary School
 Melia Allan Randall Elementary School
 Halle Andersen Abraham Lincoln Elementary School
 Sophie Blumenstein Eagle School
 Hannah Boettger Kennedy Elementary

Daphne Buan Saint Maria Goretti School
 Julie Bull Prairie View Elementary School
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 Alaina Martin Randall Elementary School
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 Lily Sandholm Henry David Thoreau Elementary School
 Stella Sanford Marquette Elementary School
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 Genevieve Simpson Brooklyn Elementary School
 Hailey Thurston Conrad Elvehjem Elementary School
 Sarah Timbie Randall Elementary School
 Alexandra Torrez Madison Central Montessori
 Annika Vaaler Abraham Lincoln Elementary School
 Meaghan Wang Abraham Lincoln Elementary School
 Jessica Wang Verona Area Core Knowledge Charter School
 Lucy Wendt Abraham Lincoln Elementary School
 Julia White Henry David Thoreau Elementary School
 Neva White Abraham Lincoln Elementary School
 Maeve Wilder Homeschool
 Marisa Williamson Marquette Elementary School

Con Gioia

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 Natalie Barrett Akira Toki Middle School
 Sallie Bestul Kromrey Middle School
 Lydia Bjordahl River Bluff Middle School



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 Kendra Borcharding..... Velma Hamilton Middle School
 Elizabeth DiTullio..... E. G. Kromrey Middle School
 Grace Drummond..... Blessed Sacrament Elementary School
 Emma Everitt..... Madison Country Day School
 Camille Ford Velma..... Hamilton Middle School
 MacKenzie Ginther..... Spring Harbor Middle School
 Molly Grindle..... E. G. Kromrey Middle School
 Elizabeth Jordan..... High Point Christian School
 Angela Kolb..... Sauk Prairie Middle School
 Ruby Ladd..... Homeschool
 Greta Larget..... Eagle School
 Grace Little..... Velma Hamilton Middle School
 Cereatha Lofton..... Cherokee Middle School
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 Jillian Ybanez..... Saint Maria Goretti School
 Tammy Zhong..... E. G. Kromrey Middle School

Holst

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 Morgan Alexander..... West High School
 Reid Annin..... Velma Hamilton Middle School
 Kawika Atchison..... Lodi Middle School
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 Mills Botham..... Eagle School
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 Leo Rossmiller..... Sunset Ridge Elementary School
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Ragazzi


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 Gabriel Benton..... West High School
 Alex Chen..... West High School
 Kyle Connors..... Waunakee High School
 Stefan DeLong..... West High School
 Henry Elling..... Columbus High School
 Joshua Falkos..... James Madison Memorial High School
 Nevin Gordon-Keolanui..... Lodi High School
 Charles Hartlaub..... Homeschool
 Thomas Heiner..... West High School
 Simon Henriques..... West High School
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 Nicholas Miller..... Oregon High School
 Conor Murphy..... Edgewood High School
 Frankie Pobar Lay..... West High School
 Mason Rather..... James Madison Memorial High School
 McKenzie Read..... West High School
 Derek Rott..... University School of Milwaukee
 Paul Rowley..... James Madison Memorial High School
 Dane Skaar..... East High School
 Karsten Sladky..... West High School
 Alex Weldy..... West High School
 Roy Yaroch..... Waunakee High School

Colla Voce

Lucia Durst
 Audrey Ehrhardt
 Elly Encell
 Piper Eriksson
 Sydney Eriksson
 Joy Farkas
 Leona Frinzi
 Isabel Garlough-Shah
 Anneka Haglund
 Annika Hallquist
 Sonia Harnish
 Alice House
 Lynne Jiang
 Amanda Johnson
 Adeleine Keenan
 Kristin Kiley
 Oksana Kindiuk
 Stephanie Kittleson
 Heejee Lee
 Mia Luz Sleeman
 Kylie Magnus
 Mollie Mockert
 Virginia Morgan
 Emma Nathanson
 Ivory Nordeng
 Eva Osorio
 Nika Parisi
 Tatiana Predko
 Lilyian Radick
 Antonia Reich
 Isabel Scott-Lantz
 Lauren Sheets
 Lily Sheets
 Isabel Smith
 Alexandra Torrez
 Grace Tritle
 Scarlett Wankerl
 Maeve Wilder
 Neva Wilder
 Abigail Winterburn
 Carolyn Xiao Qing
 Anderson
 Kate Yehle

Tallis


Miles Bauer
 Duncan Beilke
 Kevin Chang, Jr.
 Noah Clark
 Matt Gartland
 Mateo Guiao
 Felix Kalscheur
 Johannes Laurila
 Jayden Lee
 James Mack
 Henry Merrell-Van Sickle
 Logan Mosling
 Austin Peterson
 Nathaniel Ryan
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Artistic Staff

Michael Ross, Artistic Director and Conductor of Cantabile and Ragazzi

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



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

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



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

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

While at Butler, Margaret created the Bridge Ensemble, an innovative choir 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

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.

Andrew Johnson

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

Daniel Lyons, piano

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

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*.

Steve Radtke

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



Administrative Staff



Tracy Marks-Geib

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

Tracy received her Masters degree in business from the Bolz Center for Arts Administration at University of Wisconsin-Madison (2005) and earned her BFA in Arts Administration from Viterbo University (2002). Her career began at the Chicago Botanic Garden where she oversaw several volunteer boards and planned multiple fundraising events, raising more than one million dollars. Prior to joining MYC,

Tracy managed the membership and volunteer programs for the Madison Museum of Contemporary Art. She has also held positions with the Guthrie Theater and the Santa Fe Opera.

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



Lynn Hembel

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

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



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SING-A-THON DONORS — 2010

On November 13, 2010, MYC singers participated in the fifth-annual Sing-A-Thon — a fun, day-long concert at Hilldale Mall. All nine of MYC's performing choirs sang throughout the day, offering friends, supporters, and shoppers a preview of their fall repertoire. Singers collected pledges from family and friends, and these donations help to keep MYC costs down and to support singer scholarships. MYC expresses thanks and appreciation to the following 2010 Sing-A-Thon donors:

| | | | |
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Our Graduating Seniors

Some of our singers have been with the Madison Youth Choirs for almost half of their lives! Here just a few of their favorite MYC memories:

Frankie Pobar Lay (5 years): being in *Tosca* (sword-fighting with paintbrushes!) and hearing Ragazzi sing *House at Pooh Corner* his first year in MYC.

Monica Treviño (10 years): the overnight retreat with terrible storms and tornado sirens, singing *The Parting Glass* at the end of the year, and singing the incredibly powerful *Strange Fruit*.

Abigail Cahill (8 years): the beautiful and meaningful *Angel Band* (and singing that with her sister Fiona), the reading of Mike Ross quotes that Martha Ferris compiled two years ago ... all the awesome memories on one poster.

Greer DuBois (1 year): singing *Apple-Tree Wassail* spontaneously in the Overture Center hallway, singing Benjamin Britten in a cathedral, and hearing our voices bounce around the gigantic space!

Izzy Livorni (2 years): Sophie's sass and MSO every year!

Mark Holaday (1 year): jamming backstage to the Mt. Zion gospel tunes and singing *Apple-Tree Wassail* at the MSO concerts.

Elaine Luong (6 years): her favorite memories include dancing around with the soloist backstage at the MSO Christmas Spectacular and singing *Wanting Memories* with all of the other choirs.

Natalie Sorden (4.5 years): also remembers the backstage dancing, and loved singing *Ise Oluwa* and other songs at the Overture Center caroling "gig".

Tyler Hohlstein (.5 years) really enjoyed singing at the Capitol for the Martin Luther King, Jr. celebration this year. Although he hasn't had that much time to make memories, he has really enjoyed every rehearsal!

Kyle Kretschmann (9.5 years): fondly remembers boychoir retreats, singing *Ceremony of Carols* at the Kanopy Dance performance, and *The Chemical Worker's Song*.

Rosy Bauman (2 years): the time when Mike wanted us to bring in props to use for our excerpt from *Macbeth* and El asked her if she thought Mike would let her bring her cat as a prop...



Rosy said "yes," hoping she wasn't serious, only to have El's cat appear the next rehearsal! Mike was not amused. Rosy also remembers the last day of choir last year singing *The Song of Purple Summer*.

Megan Padley (4 years): the MSO week, all the bonds she made with people that week and over the years, and singing *We Shall Overcome* and seeing how "our voices and the song brought so many people to tears."

Claire Lamberty (2.5 years): dancing backstage at MSO this year with the guest soloist ... also singing *Sisters*. She loves how it's different every time.

Kelly Tauschek (10 years): Too many memories! Favorites include singing in the bathroom during tornado warnings, hanging with the choir family, singing *Strange Fruit*, and learning *Time Held Me* just as her grandfather had passed away.

Lily Cornwell (8 years): pouring rain at each choir retreat, *Will the Circle Be Unbroken*, *Apple-Tree Wassail*.

Nhien Tran (.5 years): Dancing to the music played by violinists at the MLK Celebration, and the first time we spread out in the room to sing *Ich weiss nicht* in a round.

Bayley Waters (3 years): performing in all the churches we have been lucky enough to perform in ("Church acoustics are the best!"), and singing around the campfire at her first retreat.

Conor Murphy (5 years): dancing backstage at MSO, retreat at Camp Chi, "choir family," *Frostiana*, *Greek to Me*, and the concert at Luther Memorial.

Allie Kubek (7 years): "When I was in Con Gioia, I got really homesick during camp. We were having a campfire and I was sitting all alone being sad. One of the older girls came over to me and brought me into her group of friends. This really sums up the love that everyone in the MYC family has for each other."

Simon Henriques (5 years): his first Christmas Spectacular — at age 14 being absolutely "blown away" by how cool the symphony was! And of course, Mike in the Chanukah hat: simply irresistible.

Stefan DeLong (10 years): being nervous at his first summer camp but learning to love the fun rehearsals and games, and singing *Ceremony of Carols*.

Other graduating seniors:

Rachel Chisman, Paul Rowley, and Max Read

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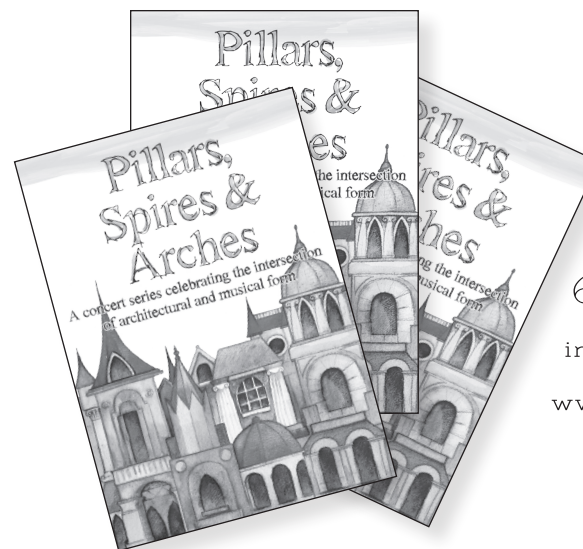
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