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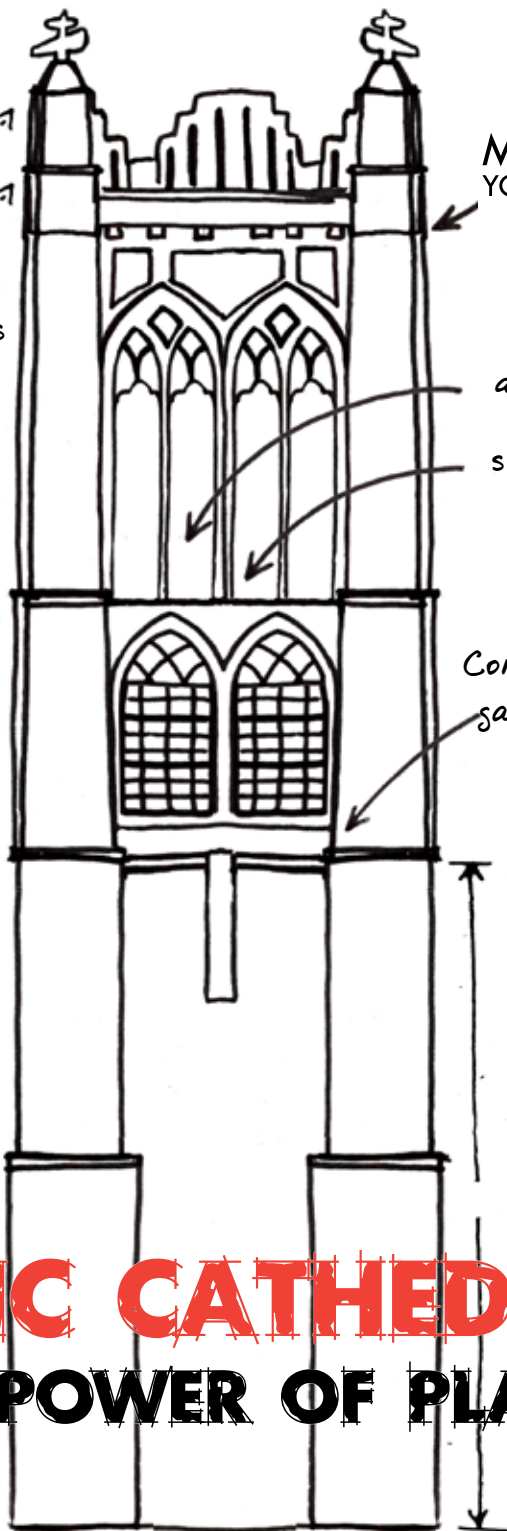
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SONIC CATHEDRAL

THE POWER OF PLACE





Barber
Medea's Meditation and Dance of Vengeance
Tchaikovsky
Violin Concerto
Schumann
Symphony No. 3 (Rhenish)

John DeMain
Conductor

Henning Kraggerud
Violin

"[Kraggerud's] tone was rich and incisive; his approach as characterful as the music itself. Enough! You can tell I'm still dancing on air!"

— *The Times*, London



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LETTER FROM THE ARTISTIC DIRECTOR

A word about the music our singers have been studying this semester. A lot of it is sacred music; in fact, there's a lot more sacred music than usual. Please know that throughout singers' years with MYC, we'll sing music from a wide variety of genres and choral traditions, both sacred AND secular. And know that I of all people understand the complexities of learning and teaching sacred (especially Christian) music: as a Jew who has chosen a profession where a large swath of the important repertoire is sacred Christian music, I take this challenge very seriously and personally.

And yet for me, and I hope also for our MYC singers, having a specific religious connection to the music isn't the point. We have singers who are Jewish, Christian, Muslim, and Buddhist, among other religions. Some of our singers are Atheists, while others don't identify with any religious movement. Our conductors strive to choose music of the highest quality from a wide range of sources and to help our students see the musical value as well as the universality of the texts they learn.

This semester we have been looking at important architectural spaces and what they inspired composers, poets, and artists to create. Many of those places that have inspired composers are religious in nature: Westminster Abbey, Notre Dame, and more. Our singers have been intrigued by the architecture of those buildings, but most importantly they have been excited by the music they have inspired. We present some of that music today. We hope you'll enjoy the incredible architecture of our concert venues and the music they inspire in us.

(And of course, special thanks to our donors, sponsors, staff, friends, parents, and singers for making our concert weekend happen!)

Mike Ross
Artistic Director



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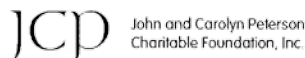
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SONIC CATHEDRAL THE POWER OF PLACE

SATURDAY, DECEMBER 11, 2010, 3:00 P.M.

LUTHER MEMORIAL CHURCH

CANTILENA

Lisa Shimon, conductor
Eric Cline, piano

RAGAZZI

Michael Ross, conductor
David Olson, choir intern

CANTABILE

Michael Ross, conductor
Hannah West, choir intern



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CANTABILE & RAGAZZI

Hodie Christus natus est

Antiphon, 13th century

(sung in Latin)

Today Christ is born. Today the Savior has appeared.

Today the angels sang on earth, the archangels rejoice.

Today good people exult, saying "Glory to God in the highest." Alleluia!

Verbum Patris humanatur

Anonymous, c. 13th century

(sung in Latin)

The word of the father is made man while a maiden is greeted...

Behold, new joys!

Two varied musical genres from the 13th century are represented here. The first comes from the Gregorian chant tradition: monophonic, modal music sung by religious orders and codified during the time of Pope Gregory I. The second comes from anonymous source material found in the monastery at St. Martial of Limoges, France. The original manuscript indicates a melody but no rhythm; we draw our performance decisions from a recording by the men's ensemble Sequentia. Both texts celebrate Christmas observances. In studying music from these intensely religious traditions we concentrated on the historical importance of the music and the universality of celebrating an exciting moment.

Bar'chu

Salamon Rossi (1570-c. 1630)

(sung in Hebrew)

Bless the Lord who is to be praised.

Bless the Lord who is to be praised, now and forever.

Rossi, an Italian-Jewish violinist and composer, served Isabelle d'Este at the court of Mantua (his employment records still survive). As a bridge between the late Renaissance and early Baroque, Rossi wrote and published a unique collection of Jewish liturgical music (of which Bar'chu is a part); unlike traditional synagogue music, it did not contain any Jewish chant material. The Bar'chu is the traditional Jewish call to worship.

CANTILENA

Lift Thine Eyes

Felix Mendelssohn (1809-1847)
from *Elijah*

In the biblical story, Elijah has fled to the desert and despairs over his failure to bring the people back to the Lord. The angels are sent to comfort him in his time of need. They tell him to lift his eyes to the mountains, where he will find his strength.

Mendelssohn wrote *Elijah* to be performed at the triennial Birmingham Music Festival in England. The festival was such an important event to the people in that area that a new town hall had to be constructed to hold the ever-growing audience. Luther Memorial is exactly the kind of wonderful space that this piece needs to complete the illusion of angels singing.



RAGAZZI

The Vagabond, from *Songs of Travel*

Ralph Vaughan Williams (1872-1958)
Text by Robert Louis Stevenson (1850-1894)

Along with Sir Edward Elgar and Benjamin Britten, Ralph Vaughan Williams was one of the composers most responsible for the reemergence of British classical music in the 20th Century. A notable contributor in virtually every field of composition, his *Songs of Travel*, written between 1901 and 1904, represent his first major foray into song-writing. Drawn from a volume of Robert Louis Stevenson poems of the same name, the cycle offers a rather different take on the wayfarer cycle. *The Vagabond*, the first song in the cycle, introduces the traveler, heavy chords in the piano depicting a rough journey through the English countryside. (Program notes by Ahmed Ismail)

ORGAN INTERLUDE

Bruce Bengtson, organ

CANTILENA

Laudate Pueri

Felix Mendelssohn

Bruce Bengtson, organ

(sung in Latin)

Children of Israel, praise the Lord.

Sing praises to his holy name.

The Lord's name is glorious, holy and blessed, for now and forever. (Psalm 112)

In Mendelssohn's time, one could sit at the top of the Spanish Steps in Rome and look across the river to see the sun setting over St. Peter's Basilica. As he performed this nightly ritual, he could hear the cloistered nuns from the convent behind him singing in harmony, and he was inspired to write his first piece for women's voices — a set of three motets, of which *Laudate Pueri* is the second.

COMBINED CHOIRS

Jerusalem

C. Hubert H. Parry (1848-1918)
Text by William Blake (1757-1827)

Bruce Bengtson, organ

A kind of second "national anthem" in England, *Jerusalem* is sung at countless events across the country. Its text by William Blake refers to an old legend in Cornwall and Somerset that Jesus visited these countries in his youth with his uncle, Joseph of Arimathea, who was engaged in the tin trade that existed between Cornwall and Phoenicia. The song was used in the 1978 film "Chariots of Fire," which borrowed one of Blake's rich images for its title.



CANTABILE AND RAGAZZI

Jingle Bells

James Pierpont (1822-1893)
Arranged by David Willcocks (b. 1919)

The most familiar of all Christmas songs, *Jingle Bells* was written in the 1850s by James Pierpont — a Unitarian minister, organist, photographer, and sometime songwriter who worked in Massachusetts, California, Georgia, and Florida. *Jingle Bells*, published in 1857, was not intended as a “Christmas song” at all, but rather a “sleighing song” — a popular genre at the time. It was in the later 19th century that it gained its exclusive association with the holiday season. The lively arrangement heard here is by the eminent English choral director and arranger David Willcocks. (Program note by Michael Allsen)

CANTABILE

For Elizabeth: Gold, Frank, Innocence and Mirth

Stephen Hatfield (b. 1956)

Commissioned by the Glen Ellyn Children’s Chorus to honor the memory of chorister Elizabeth Ball, Hatfield’s piece is not a typical memorial, but instead a playful homage to innocence. He deftly weaves the “musical equivalent” of Elizabeth’s first name into the piece, employing a compositional technique used by many composers throughout history.

ORGAN INTERLUDE

Bruce Bengtson, organ

CANTILENA

Sigh No More, Ladies

Ralph Vaughan Williams (1872-1958)
Text by William Shakespeare (1564-1616)

Eden Girma, Emily Peterson, duet

As we explored the “power of place” this season, we spent some time with Westminster Abbey. Here, some of the greatest composers and writers in the world have ties and are buried within its walls. In *Sigh No More, Ladies*, the words of William Shakespeare and the music of Ralph Vaughan Williams, both laid to rest in Westminster, come together beautifully. The song is from the opera *Sir John in Love* (with text originally from *Much Ado About Nothing*) and advises women to quit putting their hopes on men, as they will always be deceivers, with “one foot at sea, and one on shore.”



CANTABILE

Missa Brevis in D

Benjamin Britten (1913-1976)

Bruce Bengtson, organ

(sung in Latin)

I. Kyrie

Lord have mercy. Christ have mercy. Lord have mercy.

II. Gloria

Glory to God in the highest. And on earth peace to all those of good will.

We praise you. We bless you. We worship you. We glorify you.

We give thanks to you according to your great glory.

Lord God, King of heaven, God the almighty Father.

Lord Jesus Christ, the only begotten Son.

Lord God, Lamb of God, Son of the Father.

You who take away the sins of the world, have mercy on us.

You who take away the sins of the world, receive our prayer.

You who sits at the right hand of the Father, have mercy on us.

For you alone are holy. You alone are the Lord.

You alone are the most high, Jesus Christ.

With the Holy Spirit in the Glory of God the Father. Amen.

III. Sanctus-Benedictus

Kathleen Brown, soprano, and Sonia Urquidi, mezzo-soprano

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is He who comes in the name of the Lord.

Hosanna in the highest.

IV. Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

Composed in 1959 for the Westminster Abbey Cathedral Choir, this “modern” setting of the Missa Brevis text is an excellent example of Benjamin Britten’s compositional prowess in miniature. The opening Kyrie sets the three-part text with an opening motif centered around F#, a second motif (Christe eleison) that is a reverse of the opening melody, and a return to the opening motif. The Gloria is a fantasia of sorts based on the chant melody. The anthemic Sanctus pairs beautifully with the poly-tonal Benedictus (each soloist sings in a different key!). The final Agnus Dei is a dark plaintive appeal for mercy and peace.



CANTILENA

Danny Boy

Melody: Londonderry Air
Text: Weatherly, J. Knowles

This beautiful Irish song was a popular melody long before it met lyricist Fred Weatherly. He had written the lyrics for *Danny Boy* and put them with another tune, but it never caught on. When his sister-in-law shared the tune *Londonderry Air* with him in the early 1900s, he knew exactly which lyrics would fit it perfectly.

RAGAZZI

Vus Vet Zayn

Traditional Yiddish song
Arranged by Stephen Hatfield (b. 1956)

(sung in Yiddish)

From paper we will build a bridge and we'll roll along back to our land.

What will be when the Messiah comes?

We'll gather roasted doves from the side of the road.

Yiddish, a Germanic language that dates to the 10th century, is a combination of German dialects combined with Hebrew, Aramaic, and other languages. Hatfield's playful arrangement of this anonymous melody and text builds gradually to break-neck speed. Ragazzi singers enjoyed learning common Yiddish words and phrases during rehearsal — ask them to use some in a sentence!

ORGAN INTERLUDE

Bruce Bengtson, organ

CANTABILE AND RAGAZZI

Apple-Tree Wassail

Traditional British Carol
Arranged by Stephen Hatfield

Wassail comes from the Anglo-Saxon *wes hael* — to be healthy. Originally, wassails were taken seriously as blessings on farms and farmers that would help ensure the health of the coming year. *Apple-Tree Wassail* comes from the cider country of Devon and Somerset, where it might be sung in the orchards or at the farmer's door. The references to "lily white pins" and "lily white smocks" are meant to flatter the farmer's family by listing the fine clothes and ornaments they could supposedly afford to wear. (Program notes by the arranger.)



SONIC CATHEDRAL

THE POWER OF PLACE

SUNDAY, DECEMBER 12, 2010, 2:00 P.M.

FIRST CONGREGATIONAL UNITED CHURCH OF CHRIST

MADISON BOYCHOIRS

PURCELL

Margaret Jenks, conductor
Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors



MADISON BOYCHOIR (COMBINED CHOIRS)

Stella Splendens in Monte

Anonymous
from *Llibre Vermell de Montserrat*

Aaron Johnson, baritone

(sung in Latin)

*Stelle splendens in monte
Ut solis radium miraculis
Serrato exaudi populum.*

*Star wondrously shining on the serrated mountain
like a radiant sunbeam
Hear the people.*

*1. Concurrent universi gaudentes populi
divites et egeni grandes et parvuli
ipsum ingrediuntur ut cernunt oculi
et inde revertuntur gratijs repleti.*

*All the people come together, rejoicing:
rich and poor, young and old,
climb this mountain to see with their own eyes,
and return from it filled with grace.*

*3. Prelati et barones comites incliti
religiosi omnes atque presbyteri
milites mercatores cives marinari
burgenses piscatores praemiantur ibi.*

*Prelates and barons, counts and illustrious persons,
all religious men and also priests,
soldiers, merchants, citizens, sailors,
Townpeople and fishermen offering praise here.*

*4. Rustici aratores nec non notarii
advocati sculptores cuncti ligni
fabri sartores et sutores nec non lanifici
artifices et omnes gratulantur ibi.*

*Peasants, ploughmen and also scribes,
advocates, stone-masons and all carpenters,
tailors and shoemakers and also weavers,
All craftsmen give thanks here.*

*6. Coetus hic aggregantur hic ut exhibeant
vota regratiantur ut ipsa et reddant
aulam istam ditantes hoc cuncti videant
jocalibus ornantes soluti redeant.*

*The community is gathered here to present
offerings, to give thanks and gifts,
enriching this house, so that all many see
And return in joy, adorned with salvation.*

The medieval monastery high atop Montserrat mountain — and this 14th century song which originated there — are striking examples of the power of place. By the 12th century, Montserrat had become a popular destination for religious pilgrims, with its famous statue of the *Black Virgin and Child* to which were attributed miraculous powers. Around 1399, a collection of songs and dances from Montserrat were assembled, now called the *Red Book of Montserrat*. (Actually the red cover was added in the 19th century.) According to the book itself,

Because the pilgrims wish to sing and dance while they keep their watch at night in the church of the Blessed Mary of Montserrat, and also in the light of day; and in the church no songs should be sung unless they are chaste and pious, for that reason these songs that appear here have been written. And these should be used modestly, and take care that no one who keeps watch in prayer and contemplation is disturbed.

The text of this song, in medieval Latin, celebrates the diverse community that was formed as men and women, children, rich and poor, and people of all backgrounds and professions made the trek to the stunning Romanesque cathedral and shrine to pay homage (and, or course, also eat, drink, dance, sing, and “hang out” for days together).

Montserrat is still famous today, and especially so for Escolania, its esteemed boychoir that has sung continuously for services since the 12th century, making it one of the oldest boychoirs in the world.

Aaron Johnson, proud father of Noah in Purcell, was a professional singer and teacher of singing in the Chicago area for over a decade, where he sang regularly with the Chicago Symphony Chorus and Chicago a cappella and was on faculty at Elmhurst College. He is now pursuing a Ph.D. in speech-language pathology with a focus in voice science at UW-Madison.



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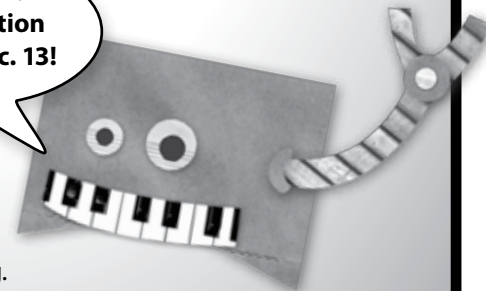
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PURCELL

Dormi, Dormi

Traditional Italian Carol
Arranged by Mary Goetze

(sung in Italian)

Sleep O sleep, my lovely child, King divine, King divine.

Close your eyes and sweetly slumber, King divine, King divine.

Close your eyes and sweetly slumber.

Fa, la, la, la...

O my dear treasure, do not cry! Sweetly sleep, sweetly sleep.

Close your eyes, my son, my dear one. Sweetly sleep, sweetly sleep.

Close your eyes, my son, my dear one.

Fa, la, la, la...

A piece of music can suggest spatial relationships through its form or unique construction. One of the most common examples is the "echo-effect," which composers have toyed with in many ways for centuries. The sound of "near" and then "far" has been exploited literally in some acoustical settings as well, especially large churches. The most famous example was the Basilica of St. Mark's in Venice, which became famous for its multiple balconies. A whole body of music was created in the "Venetian" polychoral style, as composers experimented with echo effects between choirs positioned in various balconies responding to each other. Although this simple, beautiful carol is not exactly from this tradition, Purcell enjoyed experimenting with its echo effect using the balcony at First Congregational Church.

Singt den Herrn

Michael Praetorius (1571-1621)

(sung in German)

Sing to the Lord, sing to Him and all rejoice!

Let us all come here together in this morning hour and give thanks to Him.

Another example of strict musical architecture is the canon or round (like *Are You Sleeping?*), which is usually associated with children's music but is actually quite difficult to compose. The rigor of writing a canon that both followed the rules (canon means "rule") and was pleasant to sing and hear seems to have appealed most strongly to German composers, and none more so than theologian and musician Michael Praetorius. Although he never traveled outside of his native Germany, he was heavily influenced by the new Venetian polychoral style, experimenting with creating a sense of space and distance in his music. *Singt dem Herrn*, probably written for instruction or for devotional music-making in the home, is a magnificent example of building a towering cathedral of sound with relatively few "bricks" — just a short melody sung in canon.

BRITTEN

Panis Angelicus

César Franck (1822-1890)

(sung in Latin)

The bread of angels becomes the bread of men.

The heavenly bread is an end to all imaging.

O miraculous thing!

That the body of the Lord nourishes even the poorest, the humblest of servants.

— St. Thomas Aquinas

Over a long career, many composers become associated with a particular building, often the church where they are employed. For Franck, it was the majestic basilica of St. Clotilde, completed in 1857 and famous for its neo-Gothic twin spires, where he worked as organist and choirmaster from 1858 until his death. Rarely is a composer influenced by "place" as much as Franck was by St. Clotilde, or



perhaps more accurately, by its magnificent pipe organ, which inspired Franck to create some of his most beloved sacred music. To his *Mass for Three Voices* (1859) he later added this communion anthem, *Panis Angelicus*, arguably his single most well-known composition today. The piece has been sung by famous tenors for over one hundred years, most notably Luciano Pavarotti, Richard Tucker (at the funeral of Robert Kennedy in 1968), and Plácido Domingo, accompanied by Yo Yo Ma, at the funeral of Edward Kennedy, televised nationally on Aug. 29, 2009.

HOLST & BRITTEN

From **Come, Ye Sons of Art**

I. Come, Ye Sons of Art

II. Sound the Trumpet

III. Strike the Viol

IV. Come, Ye Sons of Art

Henry Purcell (1659-1695)

Henry Purcell was associated with the great Westminster Abbey nearly his entire life. The house where he grew up was just a few hundred yards from the Abbey and his father was a musician there. The young Henry sang as a choirboy until his voice changed in 1673. He attended the Westminster boys school and was appointed music copyist when he was seventeen, and organist at twenty. His career was now established: writing sacred music for Westminster Abbey and ceremonial music for the royal court.

This elaborate multi-movement work for choir, soloists, and orchestra was written as a birthday ode for Queen Mary in 1694. It would be the last ceremonial piece for the queen Purcell would write — they both died the following year, Purcell at only age thirty-five. He is buried in the north aisle, adjacent to the organ at Westminster Abbey.

BRITTEN

Gloria ad modum tubae (Trumpet Gloria)

Guillaume Dufay (c. 1397-1474)

The soundscape of medieval Europe rang with churchbells, hoofbeats, and trumpets. The liturgy of the Catholic Church gave structure to the days and weeks, with the frequent celebration of the mass as its highest expression of worship and remembrance. The nobility cantered through their lives, frequently bringing the population into their wars. A growing urban middle class sought civic order and maintained trumpeters to give audible signals and to lend grand spectacle to their lives. Vestiges of all three pillars of medieval society, and their sonic manifestations, may be glimpsed together in a single, brief piece of music, Dufay's *Gloria*. Though the text is a timeless section of the Roman Catholic Mass, the piece's gimmick evokes the trumpets (*tubae* in Latin) of the burghers or nobility. Perhaps Dufay wrote the piece for the religious festivities associated with some great civic function, like his *Nuper rosarum flores* famously graced the dedication of Florence Cathedral.

This piece, not a typical sound for Dufay, gives to the lower pair of its four voices the relentless task of mimicking trumpet fanfares [today played by actual trumpets]. These two voices thus only sing notes of the major triad, the only pitches possible for the natural trumpets of Dufay's time. Furthermore, they continually alternate little snatches of fanfare melodies: two measures of one voice answered by two measures of the second, verbatim. The piece is two-thirds done before either even plays more than the same two notes (of architectural significance: the moment happens to be at the so-called "Golden Mean"). The length of their alternations, however, gradually shortens, so that by the time the voices are reaching the "amen," the trumpets are sometimes just blaring the same note at one another. The two vocal lines are also in canon with one another, and fly through the *Gloria* text in brisk syllabic declamation, designed to tickle the listeners' ears in a very overt manner. (note by Timothy Dickey)



HOLST

Alle Psallite Cum Luya

Anonymous
from *Montpellier Codex*, c. 1260

(sung in Latin)

Alle (sing with) luia!

Alle (resounding loudly sing with) luia!

Alle (with heart devoted fully to God, sing with) luia!

(Resounding loudly sing with a heart devoted fully to God. Alleluia!)

No body of music in Western history has been so closely associated with a work of architecture as that known today as the Notre Dame School — mostly anonymous composers who lived and worked in Paris during the construction of Notre Dame Cathedral. The cornerstone of the cathedral was laid in 1163, and by 1254 its massive Western façade was nearly complete. As this magnificent and imposing edifice began to dominate the medieval Paris skyline, so did a new kind of music begin to take shape: multiple parts in harmony, constructed on the foundation of a chant melody. This motet, in three parts, is built on a robust melody, based on fragments of a chant melody. The upper two parts, called duplum and triplum carry the text, also an interesting construction in itself, with the word "alleluia" playfully interrupted with another text, summoning forth praise to God.

With something as radical as the addition of a third (or even a fourth!) voice part, rhythm and harmony had to be considered together and organized carefully — just as the Cathedral's original arcade, gallery, triforium, and clerestory had to be carefully coordinated. And just as the new Gothic style inspired the citizens of Paris (and thousands of awed visitors) with its unimagined height, its thrilling flying buttresses, pointed arches, and vibrant stained glass windows, so too did this new sound provide an awe-inspiring "sonic cathedral."

Anima Mea

Michael Praetorius (1571-1621)

(sung in Latin)

My soul, which is so downcast; hope in the Lord, who will bring help.

Another example of Praetorius' skill at writing canons, in this case with three voices at the interval of the fifth, this piece sounds surprisingly modern and expressive, capturing the mood of longing in the text. Like the more jubilant *Singt dem Herrn*, this piece was also probably intended for devotional singing among Lutherans at home.

PURCELL & BRITTEN

From **The Just So Song Book**

Edward German (1862-1936)

I. Rolling Down to Rio

II. When the Cabin Portals

It is hard to overstate the place Westminster Abbey holds in the hearts and minds of the British nation. Probably no building anywhere bears such a symbolic weight. The site of every coronation since William the Conqueror in 1066, every royal wedding and funeral, and every important event of state, it has come to stand for all things British. Its "Poets Corner" has come to be a monumental shrine for artists, poets, composers, and statesmen, since Chaucer was interred there in 1400.

One of the many poets memorialized there is Rudyard Kipling (1865-1936), best known for *The Jungle Book* and *Just So Stories*. Kipling brought to life exotic, far away places and an idealized excitement for adventure, writing at the peak of British colonialism and expansion. Edward German, another British composer and exact contemporary of Kipling, set these texts in his *The Just So Song Book* of 1903. Every British schoolboy at the turn of the century would have known *Rolling Down to Rio* and it was arranged and rearranged many times. We were delighted to "rediscover" it and introduce it to another generation of boys.



MADISON BOYCHOIRS

Lullaby, from *Hodie*

Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams's *Hodie* (This Day), composed in 1953-54 and premiered at Worcester Cathedral, is among the most famous Christmas choral works of the 20th century. This sprawling cantata brings together texts from many sources: the *King James Bible*, the *Book of Common Prayer*, and poetry by Milton, Hardy, Herbert, and Vaughan Williams's daughter Ursula. The *Lullaby* is a setting of an anonymous 16th-century poem, in which a soprano soloist takes the role of Mary to the gentle accompaniment of boys' voices. (Michael Allsen)

*Sweet was the song the Virgin sung,
When she, when she to Bethlem Juda came,
And was deliver'd of a Son,
That blessed Jesus hath to name.
Lulla, lulla, lula, lullaby,
Lula, lula, lula, lullaby, sweet Babe, sung she,
My Son, and eke a Saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn;
Lalulaby, sweet babe, sang she,
And rockt Him sweetly on her knee. (Anonymous, c. 1600)*

Star Carol

John Rutter (b. 1945)

Stella Splendens in Monte (reprise)

Anonymous
from *Llibre Vermell de Montserrat*



SONIC CATHEDRAL

THE POWER OF PLACE

SUNDAY, DECEMBER 12, 2010, 5:00 P.M.

FIRST CONGREGATIONAL UNITED CHURCH OF CHRIST

CHORALIERS

Lisa Kjentvet and Margaret Jenks, conductors

Claire Mallory, piano

Don DeBruin, organ

CON GIOIA

Marcia Russell, conductor

Eric Cline, piano

Don DeBruin, organ

CAPRICCIO

Lisa Kjentvet, conductor

Claire Mallory, piano

Miles Comiskey, choir intern

Don DeBruin, organ



COMBINED CHOIRS

Stella Splendens in Monte

Anonymous
from *Llibre Vermell de Montserrat*

(sung in Latin)

*Stelle splendens in monte
Ut solis radium miraculis
Serrato exaudi populum.*

*Star wondrously shining on the serrated mountain
like a radiant sunbeam
Hear the people.*

*1. Concurrunt universi gaudentes populi
divites et egeni grandes et parvuli
ipsum ingrediuntur ut cernunt oculi
et inde revertuntur gratijis repleti.*

*All the people come together, rejoicing:
rich and poor, young and old,
climb this mountain to see with their own eyes,
and return from it filled with grace.*

*5. Reginae, comitissae, illustres dominae,
Potentes et ancillae juvenes parvulae,
Virgines et antiquae pariter viduae,
Conscendunt et hunc montem et religiosae.*

*Queens, countesses, illustrious ladies of
power and maidens, young girls,
virgins, old women and widows together,
climb the mountain and also the [female] religious.*

*6. Coetus hic aggregantur hic ut exhibeant
vota regrantur ut ipsa et reddant
aulam istam ditantes hoc cuncti videant
jocalibus ornantes soluti redeant.*

*The community is gathered here to present
offerings, to give thanks and gifts,
enriching this house, so that all many see
And return in joy, adorned with salvation.*

The medieval monastery high atop Montserrat mountain — and this 14th century song which originated there — are striking examples of the power of place. By the 12th century, Montserrat had become a popular destination for religious pilgrims, with its famous statue of the *Black Virgin and Child* to which were attributed miraculous powers. Around 1399, a collection of songs and dances from Montserrat were assembled, now called the *Red Book of Montserrat*. (Actually the red cover was added in the 19th century.) According to the book itself,

Because the pilgrims wish to sing and dance while they keep their watch at night in the church of the Blessed Mary of Montserrat, and also in the light of day; and in the church no songs should be sung unless they are chaste and pious, for that reason these songs that appear here have been written. And these should be used modestly, and take care that no one who keeps watch in prayer and contemplation is disturbed.

The text of this song, in medieval Latin, celebrates the diverse community that was formed as men and women, children, rich and poor, and people of all backgrounds and professions made the trek to the stunning Romanesque cathedral and shrine to pay homage (and, or course, also eat, drink, dance, sing, and “hang out” for days together).

CHORALIERS

O Let the Merry Bells Ring

George Frederic Handel (1685-1759)

Westminster Abbey, the inspiration for our theme and the focus of our discussions this season, is an artistic treasure house where many of the great English poets and composers are commemorated or buried, including George Frederic Handel and John Milton. *O Let the Merry Bells Ring* comes from *L'Allegro, il Penseroso ed il Moderato*, a pastoral ode by Handel based on the poetry of John Milton. A spirited song of joy and youth, the ringing bells heard in the descending scales, the sound of the jocund rebecks (merry fiddles) and the dancing dotted rhythms evoke a picture of young people dancing under the trees with sunlight peeking through the patches.

Orpheus with his Lute

Ralph Vaughan Williams (1872-1958)
Text by William Shakespeare (1564-1616)

Orpheus was the great musician in Greek mythology who could entrance all of nature, even wild beasts, with the beauty of his singing and lute playing. Choraliers has enjoyed reading and acting out the story of Orpheus, which led to engaging discussions about the impact that music can have on all who listen. Shakespeare's poem is based on this Greek myth and appeared as a song in *The Famous History of the Life of King Henry the Eighth*. Vaughan Williams, one of the most important English composers of the 20th century, later set the poem to this beautifully crafted melody that uses a simple three-note melodic motif: the interval of a third followed by a major second. Shakespeare and Vaughan Williams are both commemorated in Westminster Abbey, an architectural masterpiece of the British nation.

Ut Queant Laxis

Guido of Arezzo (991-1033)

As the investigation continues into the life of this remarkable monk, it is becoming more evident that he was not only a gifted music theorist and composer of early chant, but also one of the earliest documented choral pedagogues. His radical idea of writing down music, so that you could recall the melody later, got him kicked out of one monastery (music was seen as a direct link from God, so to write it down and claim ownership was deemed a sin of pride). The shaken young monk was sent to another monastery in Arezzo, where the bishop there listened to his ideas and had the insight to appoint him as the choirmaster at their music school. There, he taught his boys (no girls in the church choirs back then!) to read his system of written music and came up with this combination of words and melody to help them remember the note name for the scale. (The medieval version of *Do, a Deer!*) What seemed useless or odd to many performers of the time turned out to be the foundation for musical literacy the next millennium!

COMBINED CHOIRS

Alleluia

William Boyce (1711-1779)

Considered to be one of the greatest British composers of the 18th century, Boyce was a notable musician in the London area from an early age. He began as a choirboy at St. Paul's Cathedral and was one of their finest soloists until his voice changed. After a few different jobs as an organist, he became Master of the King's Music and the composer and later also the organist for the Chapel Royal. Later in his life, Boyce became completely deaf and could no longer perform, but he did continue working on a compilation called *Cathedral Music*, started by his teacher, Maurice Green. This compilation includes his own works, as well as those he edited and collected by other composers, like Henry Purcell and William Byrd. In Choraliers, we have imagined this Boyce melody in many different spaces, including the grand cathedrals where Boyce composed and played.

CON GIOIA

Personent Hodie

Anonymous, 14th century
Harmonized by Gustav Holst (1874-1934)

(sung in Latin)

*On this day youthful voices sing aloud,
Joyful praising Him who was born for us, given by God, born of a virgin.*

*Born into the world, wrapped in swaddling clothes,
laid in a manger in an animals' stable, the ruler of all, the prince of hell is robbed of his spoils.*





Three magi came and offered their gifts, they sought the child, following a star,
Offering gold, incense and myrrh in adoration.

All clerks and choristers sing with angels
"You have come into the world; all praise to you; Glory to God in the Highest."

The Latin text of *Personent Hodie* is from *Piae Cantiones* and dates to the 12th Century, but there is no evidence of a musical setting until the 14th Century. The melody is often linked to the Feast of Holy Innocents, held on December 28, to commemorate the young boys murdered by King Herod in his attempt to kill the baby Jesus. The service was rather unique because it was led by the boy choristers, rather than the traditional clergy.

In 1916, Gustav Holst arranged this dorian melody for a group of amateur singers to celebrate the Thaxted Festival in England, and the song was probably performed in St John's Church, famed for its flying-buttressed spire. Holst's arrangement features a unison choir with a majestic and somewhat martial organ accompaniment, which is often performed as a steady and regal processional.

Dancing and Springing

Hans Leo Hassler (1564-1623)
Arranged by Norman Greyson

Hans Leo Hassler was a German composer of the Baroque era and is considered one of Germany's most famous composers. He spent several years studying musical composition in Italy, and he was greatly influenced by the lifestyle, culture and yes, even the architecture. He was an accomplished organist and in addition to composing, he was a consultant to organ builders and designers upon his return to Germany. The influence of the Venetian school is evident in the melody, harmony, and musical form of *Dancing and Springing*.

The Poet's Song

Sir C. Hubert H. Parry (1848-1918)
Text by Alfred Lord Tennyson (1809-1892)

Inspired this season by Westminster Abbey, it seemed fitting to perform an art song featuring two of England's artistic treasures: Alfred Lord Tennyson and Sir Charles Hubert Hastings Parry. Tennyson was the Poet Laureate of England from 1850 until his death in 1892, and is buried in Poet's Corner of Westminster Abbey. Sir Hubert Parry is best known for the beloved English choral hymn *Jerusalem*. In *The Poet's Song*, Parry sets Tennyson's text for a solo voice and piano: the melodic vocal line ascends and descends in the form of an arch, while the piano lays a foundation of a single, repeated note.

O Filii et Filiae

Volckmar Leisring (1588-1637)

Margaret Jenks, Michael Ross, Lisa Shimon, Lisa Kjentvet, and Miles Comisky, echo choir
(sung in Latin)

Let all ye sons and daughters sing to the Lord. Alleluia!

Many composers have been inspired by the double choir lofts of famous cathedrals such as St. Mark's in Venice. The rich sonority and feeling of grandeur that results from filling such a large space with voices certainly illustrates the power of place. Originally scored for two SATB choirs, this arrangement features an SSA and an SATB choir. The choirs are not merely an echo of each other, but a continuation of the melodic phrase. There is an overlap between the choir's individual entrances, beginning and ending on the same sonorous chord, which helps to create a continuous blanket of sound.



CAPRICCIO

Non Nobis Domine

William Byrd (c. 1540-1623)

Non Nobis Domine is attribute to William Byrd, the celebrated English composer of the Renaissance, whose music has been sung in English Cathedrals for the past four centuries. The Latin text expresses humility and thanksgiving, and translates "Not to us, O Lord, but to your name give glory." Sung a cappella, *Non Nobis Domine* has three arching phrases that are sung in canon at the fifth, meaning that instead of all voices starting on tonic, the second voice begins on the fifth note of the scale. This piece has given Capriccio the opportunity to focus on singing with pure vowels and beautiful choral tone.

Pentatonic Alleluia

Ross Whitney (b. 1954)

As we have considered the power of place this semester, we have discovered that acoustics can transform the musical experience. Whitney wrote this piece with this transformational power in mind, stating "the optimum performance venue is one that has sufficient reverberance to achieve an ethereal, mesmerizing effect." The one word text, Alleluia, is sung in the manner of plainchant and treated aleatorically. Each of the seven vocal parts repeats its own pentatonic melody or cell and each singer is allowed to freely improvise, choosing rhythms at their own discretion.

O Lovely Peace, from *Judas Macabeus*

George Frederic Handel (1685-1759)

Our discussions of the theme, Sonic Cathedral: The Power of Place, have centered around Westminster Abbey, the place where the most significant people in British history are buried or commemorated, including composer George Frederic Handel. Handel composed *Judas Maccabeus*, one of his most popular oratorios, in 1746, five years after the great success of *Messiah*. *Judas Maccabeus* relates the story of the Maccabee rebellion and details the Jewish resistance to the Syrian conquest of Judea in 169 B.C. This story became the basis for the Festival of Hanukkah, or the Feast of Lights. Handel's oratorio describes the changing moods of the Jewish people as their fortunes vary, from despair to hope. *O Lovely Peace* is taken from Act III, when victory is at hand and the people are confident that peace will finally come to their country.

Homeland

Gustav Holst (1874-1934)
Arranged by Z. Randall Stroope (b. 1953)

Homeland is an arrangement of the British patriotic hymn *I Vow to thee, My Country*, which was created in 1921 when composer Gustav Holst set a poem by Sir Cecil Spring-Rice to *Jupiter's Theme* from his suite *The Planets*. The hymn was sung at the wedding of Prince Charles and Lady Diana Spencer and, tragically, also at Princess Diana's funeral at the request of her sons. The funeral was held at Westminster Abbey, the site of British coronations, weddings, and funerals for over a thousand years.

In this arrangement, the first stanza sets the original lyrics from Sir Cecil Spring-Rice, who served through World War I and truly knew what it meant to love and serve his homeland with unceasing sacrifice. The arranger wrote the second and third stanzas in honor of his father who, as a prisoner of war, walked the Bataan Death March in World War II so that his son, and the sons and daughters of others, might celebrate freedom and life to this day.



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
 Christopher Kjenvet Sunset Ridge Elementary 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

Cantabile

Alana Alderson James Madison Memorial High School
 Luella Allen-Waller 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
 Abigail Frank-Taylor Monona Grove High School
 Emmie 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
 Monica Trevino James Madison Memorial High School
 Sonia Urquidí Middleton High School
 Bayley Waters Edgewood High School
 Samantha Webster Robert M. LaFollette High School
 Kate Wellenstein West High School
 Mikaela Wilmoth Mount Horeb High School

Cantilena

Cara Argus Johnson Creek High School
 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
 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
 Natalie Callahan Edgewood Campus School
 Elizabeth Chen Velma Hamilton Middle School
 Claire Clough DeForest Middle School
 Eva Cornwell Thomas Jefferson Middle School
 Anna DeLong West High School
 Elizabeth Everitt Madison Country Day School
 Maya Fabian Stoughton High School
 Grace Ferencek Velma Hamilton Middle School
 Kaitlyn Hamers Eagle School
 Zoe Hansen Savanna Oaks Middle School
 Sophie Larson Marshall Middle School
 Alder Levin Savanna Oaks Middle School
 Katherine McCarthy E. G. Kromrey Middle School
 Noelle McNeill Ray F. Sennett Middle School
 Tatum Miller James Madison Memorial High School
 Liviana Myklebust Velma Hamilton Middle School
 Rebecca Perez Cherokee Heights Middle School
 Sloan Potter East High School
 Ariella Rader Middleton High School
 Emma Rankin-Utevsky East High School
 Avery Rice Arnesen Thomas Jefferson Middle School
 Natalie Riopelle James Madison Memorial High School
 Deana Schmidt Waunakee Middle School
 Madeleine Smith Saint James School
 Kenna Titus West High School
 Claire Van Fossen Savanna Oaks Middle School
 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

Choraliers

Ruhqayyah Abdullah Shorewood Hills Elementary
 Lola Abu Kennedy Elementary
 Elsa Ackerman Marquette Elementary School
 Melia Allan Randall Elementary School
 Halle Andersen Abraham Lincoln Elementary School
 Sophie Blumenstein Eagle School
 Hannah Boettger Kennedy Elementary

Maisy Brighthouse Glueck Randall Elementary School
 Daphne Buan Saint Maria Goretti School
 Julie Bull Prairie View Elementary School
 Victoria Chapman Waubesa Elementary School
 Erica Collin Sauk Trail Elementary School
 Emma Dias Arboretum Elementary School
 Alyse Fleurette Saint Maria Goretti School
 Laura Frasca Wingra School
 Victoria Harris Horizon Elementary
 Makenna Hausser Poynette Elementary School
 Jenna Holland Eagle School
 SophieRose Kangethe Herbert Schenk Elementary School
 Audrey Kleiss-Garcia Samuel Gompers Elementary School
 Angela Ma Glenn W. Stephens Elementary School
 Fiona MacCrimmon Randall Elementary School
 Alaina Martin Randall Elementary School
 Clare Mazack Marquette Elementary School
 Abby Miller Aldo Leopold Elementary School
 Alejandra Miranda-Naxi Nuestro Mundo Community School
 Esmeralda Miranda-Naxi Nuestro Mundo Community School
 Celia Nichols Conrad Elvehjem Elementary School
 Raia Ottenheimer Madison Central Montessori
 Samantha Rivas Postel Wingra School
 Lily Sandholm Henry David Thoreau Elementary School
 Stella Sanford Marquette Elementary School
 Genevieve Simpson Brooklyn Elementary School
 Hailey Thurston Conrad Elvehjem Elementary School
 Sarah Timbie Randall Elementary School
 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
 Marisa Williamson Marquette Elementary School

Con Gioia

Cailin Ahnen Akira Toki Middle School
 Natalie Barrett Akira Toki Middle School
 Lydia Bjordahl River Bluff Middle School
 Lauren Bobeck Waunakee Intermediate School
 Kendra Borcharding Velma Hamilton Middle School
 Katelyn Curtin Indian Mound 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



Molly Grindle E. G. Kromrey Middle School
 Elizabeth Jordan High Point Christian School
 Angela Kolb Sauk Prairie Middle School
 Greta Larget Eagle School
 Grace Little Velma Hamilton Middle School
 Natalie Long Verona Area Core Knowledge Charter School
 Breanna McClarey Randall Elementary School
 Melissa McDowell Spring Harbor Middle School
 Eliza McPike Spring Harbor Middle School
 Susan Mulhearn Wisconsin Virtual Academy
 Isabella Oehme DeForest Middle School
 Isabel Overman Thomas Jefferson Middle School
 Christina Perez Cherokee Heights Middle School
 Kylie Peters Saint Francis Xavier Grade School
 JaeLyn Potvin Prairie View Middle School
 Nicole Satterlund Glacier Creek Middle School
 Olivia Scott-Lantz Georgia O'Keeffe Middle School
 Lydia Shaw Northside Elementary School
 Lea Stevenson Georgia O'Keeffe Middle School
 Eleanor Taylor Elm Lawn Elementary School
 Grace Walton Blessed Sacrament Elementary School
 Jillian Ybanez Saint Maria Goretti School
 Tammy Zhong E. G. Kromrey Middle School

Holst

Chaitannya Agni James Madison Memorial High School
 Morgan Alexander West High School
 Reid Annin Velma Hamilton Middle School
 Kawika Atchison Lodi Middle School
 Gillis Benson-Scollon Spring Harbor Middle School
 Oliver Cardona Velma Hamilton Middle School
 Nicholas Friedman E. G. Kromrey Middle School
 Alexander Friedman E. G. Kromrey Middle School
 Benjamin Gellman James Madison Memorial High School
 Nathan Hemming Robert M. LaFollette High School
 Noah Holland West High School
 Adam Jiumaleh Velma Hamilton Middle School
 Matthew Kaiser James Madison Memorial High School
 Nathaniel Langlie Saint Mary's School
 Mitchell Lattis West High School
 Eli Lipasti Saint Paul's School
 YuLang Luo Velma Hamilton Middle School
 Victor Pinto Savanna Oaks Middle School
 Kellen Rice James Madison Memorial High School
 Jacob Schroeder, Jr. Glacier Creek Middle School
 Andrew Turner Thomas Jefferson Middle School
 Simon Weaver West High School
 Seth Weaver Velma Hamilton Middle School
 Ethan White Cherokee Heights Middle School
 Jonathon Williamson E. G. Kromrey Middle School
 Matthew Williamson E. G. Kromrey Middle School

Purcell

Kurt Borcharding Randall Elementary School
 Owen Busse Crestwood Elementary School
 Andrew Carran Cesar Chavez Elementary School
 Jasper Davis Midvale Elementary School
 Nathan Dimond Charles Van Hise Elementary School
 Ronan Doyle Shorewood Hills Elementary School
 Antonio Entsminger Homeschool
 Cole Feters Waunakee Heritage Elementary School
 Christian Jaeger Nuestro Mundo Community School
 Nathaniel Johnson Wingra School
 Noah Johnson Crestwood Elementary School
 Samuel Kessenich Verona Area Core Knowledge Charter School
 Jack Kjenvet Sunset Ridge Elementary School
 Thomas Knight Charles Van Hise Elementary School
 Grant Krueger Kegonsa Elementary School
 Matias Laurila Shorewood Hills Elementary School
 Leo Ma Glenn W. Stephens Elementary School
 William MacAlister Abraham Lincoln Elementary School
 Caleb McKinley Marquette Elementary School
 Isaac McNurlen Waubesa Elementary School
 Charlie Milliken Sunset Ridge Elementary School
 Andrew Mulhearn Wisconsin Virtual Academy
 Oliver Patterson Cesar Chavez Elementary School
 Eric Roman-Binhammer Eagle School
 Leo Rossmiller Sunset Ridge Elementary School
 Ransom Rotering. Verona Area Core Knowledge Charter School
 Nathan Shimon Sandhill Elementary
 Noel Tautges Eagle School
 Michael Verban Abraham Lincoln Elementary School
 Henry Zavos Abraham Lincoln Elementary School

Ragazzi

Kaneala Atchison-Keolanui Lodi High School
 Gabriel Benton West High School
 Colin Callahan Edgewood 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
 Mark Holaday Edgewood High School
 Kyle Kretschmann Verona Area High School
 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

Sutton Andersen
 Carolyn Xiao Qing Anderson
 Kiran Arora
 Katie Boucher
 Margaret Brackey
 Grace Carpenter
 Abigail Chase
 Audrey Ehrhardt
 Elly Encell
 Joy Farkas
 Leona Frinzi
 Isabel Garlough-Shah
 Sonia Harnish

Lynne Jiang
 Adeleine Keenan
 Kristin Kiley
 Mia Luz Sleeman
 Kylie Magnus
 Mollie Mockert
 Eva Osorio
 Lilyan Radick
 Isabel Scott-Lantz
 Lauren Sheets
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 Alexandra Torrez
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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 Kjenvet, 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.



SPECIAL GUESTS

Bruce Bengtson, organ

Bruce Bengtson is Director of Music at Luther Memorial Church in Madison, Wisconsin, a position he has held since 1978. Besides the duties of organist, he is responsible for the choral and instrumental program of the parish. He plays weekly Wednesday noon organ recitals at the church throughout the University's fall and spring semesters.

Mr. Bengtson's organ study was begun at the age of 11 with William Fawk of Salem, Oregon. Undergraduate work was in organ performance under Dr. Robert Anderson at Southern Methodist University in Dallas, Texas. Graduate work in organ and church music was done at Valparaiso University with Dr. Philip Gehring.

Besides concerts in the United States, Mr. Bengtson has been featured in concerts in Mexico, Canada, and Europe. The Lahti Organ Festival in Finland, Gävle Organ Week in Sweden, and the cathedrals of Paris, Salzburg, Copenhagen, Stockholm, Helsinki, and Uppsala are among the European concert sites. While in college he was awarded first place in the Texas organ playing competition at University Presbyterian, San Antonio, and first place in two national organ playing competitions: the Clarence Mader of Los Angeles, and First Presbyterian, Fort Wayne, Indiana. Recitals have been played for the National Convention of the Organ Historical Society and for National Conferences of the Association of Lutheran Church Musicians (ALCM). He has played hymn festivals throughout the Midwest. He has served as organist and clinician at national conferences of Chorister's Guild and the Hymn Society of the U. S. and Canada. Mr. Bengtson is active in the Association of Lutheran Church Musicians. Active as an accompanist for singers and instrumentalists, Mr. Bengtson has also been heard on Wisconsin Public Radio broadcasts. Two anthems for choir and organ are available from Augsburg Fortress.

Don DeBruin, organ

Don DeBruin is Director of Music Ministries at First Congregational Church in Madison. Previously Don was the Director of Music at the First Presbyterian Church, Freehold, New Jersey, where he directed five age-graded vocal choirs and four handbell choirs. He held similar positions in churches in California, Colorado, New Jersey, and New York. He is a past winner of the Arthur Poister National Organ Playing Competition sponsored by the Syracuse, New York, chapter of the American Guild of Organists.

Don DeBruin had his first professional, paid job as an organist at the age of nine, playing Christmas carols for civic functions in his hometown of Fair Lawn, New Jersey. At the age of sixteen he began the study of classical organ literature; his teachers have included Wayne Cohn, Will O. Headlee, Don A. Vollstedt, and the late Claire Coci. Don received a double bachelor's degree in music education and organ performance from Syracuse University, and a Master's degree in organ performance from the University of Colorado at Boulder. He has done additional graduate work at Westminster Choir College of Rider University. In addition, Don has a master's degree in architecture from the New Jersey Institute of Technology.



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.

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 Bohème*, 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, daylong 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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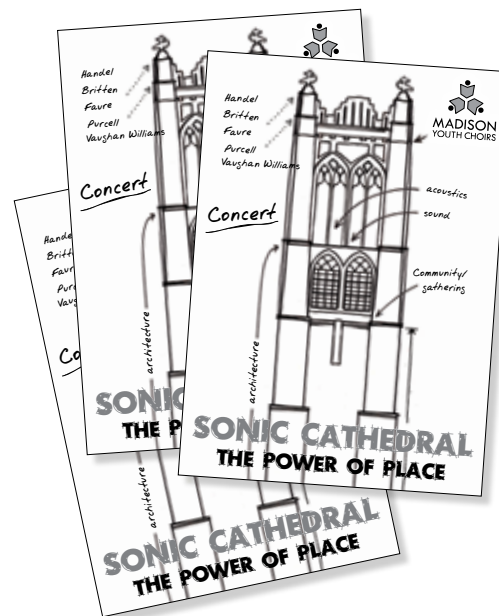
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