



MADISON
YOUTH CHOIRS

MUSICA FICTA

imagining the past

Sunday, December 14, 2014



BUY TICKETS NOW!

madisonsymphony.org,
(608) 258-4141, or
Overture Box Office



FEB. 13, 14, 15 • OVERTURE HALL

Fliter Plays Chopin

JOHN DeMAIN, *Conductor*

INGRID FLITER, *Piano*

CHOPIN Concerto No. 2 for Piano
BRITTEN Variations on a
Theme of Frank Bridge
SCHUMANN Symphony No. 4

SPONSORS: NBC-15 • Stephen D. Morton
University Research Park • Fred and Mary Mohs
Madison Community Foundation
Cyrena and Lee Pondrom • Wisconsin Arts Board

MARCH 6, 7, 8 • OVERTURE HALL

Composers in Exile: *Creating the Hollywood Sound*

JOHN DeMAIN, *Conductor*

DANIEL HOPE, *Violin*

Escaping Nazi persecution in Europe, these classical composers re-invented themselves by writing award-winning music for Hollywood movies. Join us for a unique concert featuring classical works and film scores by:

FRANZ WAXMAN • MIKLÓS RÓZSA
ERICH WOLFGANG KORNGOLD

SPONSORS: Kenneth A. Lattman Foundation, Inc.
BMO Private Bank • Marvin J. Levy
Axley Brynerson LLP • J.H. Findorff & Son Inc.
Karen and Harry Roth • Frances Weinstein
Wisconsin Arts Board



CONTENTS



4 Musica Ficta Explained

6 MYC Staff and Board of Directors

6 Sponsors

Program Notes

7 1:30pm — Cantilena, Cantabile, and Ragazzi
15 4:00pm — Purcell, Britten, Holst and Ragazzi
27 7:00pm — Choraliers, Con Gioia, and Capriccio

34 Music Educators

35 MYC Members

40 Friends and Donors



If you are traveling within Wisconsin, the Wisco Hotel Group is the perfect fit for you. Our selection of convenient hotels in five unique destinations throughout Wisconsin offer comfortable and affordable accommodations.



Fox Cities Locations

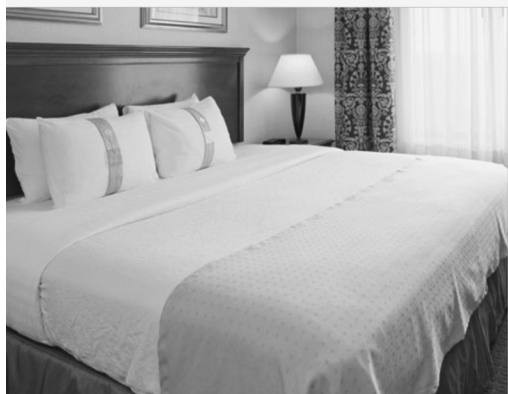
Comfort Suites Appleton, WI
Holiday Inn Express Oshkosh, WI
Holiday Inn Fond du Lac, WI

Madison, WI Locations

Holiday Inn Hotel & Suites
Comfort Suites
Baymont Inn & Suites

Milwaukee Airport Locations

Comfort Suites
Holiday Inn Express Hotel & Suites
Candlewood Suites
Fairfield Inn & Suites



Experience Wisco Hotel Groups broad selection of amenities offered at many of our locations.

- Complimentary wireless Internet throughout the hotel.
- Indoor swimming pool & whirlpool. Some locations offer indoor water park!
- Complimentary continental breakfast buffet.
- All guest rooms include microwave & refrigerator.
- Happy Hour with complimentary drinks.
- Fitness center & game room.
- Free parking.
- Free airport shuttle.
- Meeting & event facilities to accommodate up to 625 people.
- On-site Benvenuto's Italian Grill & Bar at Holiday Inn Fond du Lac & Madison locations.

Creating memories by exceeding expectations.



Feel at home with us!

www.wiscohoteles.com



Our Concert Title: *Musica Ficta* Explained

Our concert title plays on a medieval term, *musica ficta*, whose various meanings capture well the spirit of this concert (and MYC itself!). In the arcane and intricate puzzle that was medieval musical thought, *musica ficta* (“false music”) was the term for notes that stood outside the system—notes that didn’t fit within the medieval expectation for composition. (The “right notes” were known as *musica recta*.) Later it came to mean notes which should be altered in performance (moving them from “wrong notes” to “recta”) but which scribes copying the piece didn’t bother to indicate as such, knowing that the performers would know the rules, know how to interpret the notation, and make the necessary adjustments on the fly.

We like the sound of the term “*musica ficta*”. It feels ancient and even magical, like a spell in Harry Potter. It also

reminds us of a whole bunch of important things: that musical sophistication didn’t start in our era, that whenever there is a rule there is some creative type bending or breaking it, and that there is an interpretive element in music-making that goes far beyond just reproducing the correct notes.

This is an important part of MYC. We like that “ficta” sounds like “fictional” because it reminds us of the element of imagination and speculation in our work with young people. It reminds us that music is more than a skill to be learned—it’s a window into different ways of thinking, a different lens for seeing the world, even a “magic carpet” to take us to other places and eras. It is a way of imagining the past.

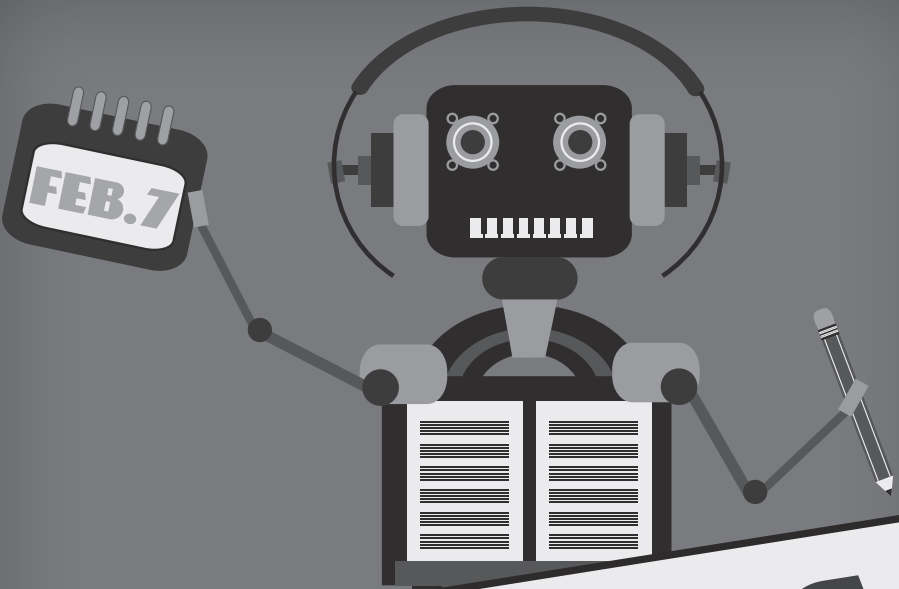


Special Thanks

Our winter concert series, now named the Diane Ballweg Winter Concerts, has been permanently endowed by Diane Ballweg. Her incredible gift supports the majority of winter concert series production costs (facility rental, guest musicians, music) each year in perpetuity. We are grateful to Diane for her long-time support of MYC. If you are interested in learning more about creating a concert endowment, please contact us.

We’d love to talk to you more about how an endowment gift can make a significant impact on the wonderful young musicians you will hear today.

Madison Youth Choirs • P.O. Box 5233 Madison, WI 53705
608-238-SING (7464) • madisonyouthchoirs.org



WARNING
BIG VOICE INSIDE

5th Annual
Madison **BOYCHOIR Festival**
FOR BOYS IN GRADES 2-12 • SATURDAY, FEB. 7, 2015
Madison West High School • 30 Ash Street, Madison, WI

300 boys singing! Do not miss the free Festival Concert featuring all of the festival choirs, the men of the Madison Choral Project and the boychoirs of the Madison Youth Choirs in a choral extravaganza!

12:30pm • Festival Concert (free and open to the public)

Visit madisonyouthchoirs.org for more information.

Hosted by Madison Youth Choirs, in close collaboration with
Madison Metropolitan School District, and with special support from Edgewood College.



Staff and Board of Directors



MYC Staff

Michael Ross.....	Artistic & Executive Director Conductor
Lynn Hembel.....	Managing Director
Nicole Sparacino.....	Development Director
Lisa Kjenvet.....	Education & Outreach Coordinator Conductor
Alyssa Gunsolus.....	Program Services Coordinator
Ian Disjardin.....	Rehearsal Coordinator
Lori Koeritzer.....	Artistic Administrative Assistant
Calli Ingebritsen.....	Instructor
Jingwen Fan.....	Accompanist
Margaret Jenks.....	Conductor
Andrew Johnson.....	Accompanist
Steve Radtke.....	Accompanist
Marcia Russell.....	Conductor
Jess Salek.....	Accompanist
Margaret Stansfield.....	Instructor
Randal Swiggum.....	Conductor

Board of Directors

Julie Verban,
President

Dan Sinclair,
Vice President

David Schmiedicke,
Treasurer

Laurie Fellenz
Elizabeth Odders-White
Penny Patterson
Albert Pinsonneault
Kris Rasmussen
Brian Tennant
Andrew Turner

Thank You to Our Sponsors.

This concert is generously endowed by the

Diane Ballweg Performance Fund.

Additional support for our 2014-2015 season comes from:



BMO Harris Bank

DANE
ARTS



GREEN BAY PACKERS
FOUNDATION

The Brittingham Fund

Kenneth A. Lattman Foundation

The Evjue Foundation

Theda and Tamblin Clark Smith Family Foundation

Please note

Every MYC concert is recorded, and each concert represents the extraordinary effort and hard work of our young musicians. We want them to remember their performance for its artistry, not its interruptions.

Please silence or turn off all electronic devices. And if you are attending with young children and they are having trouble enjoying the concert quietly, please consider stepping out into the lobby.

Thank you for your cooperation.



Diane Ballweg Winter Concerts

MUSICA FICTA

imagining the past

1:30pm, Sunday, December 14, 2014
First Congregational Church



CANTILENA

Marcia Russell, conductor
Jingwen Fan, piano

CANTABILE

Michael Ross, conductor
Jess Salek, piano

RAGAZZI

Michael Ross, conductor
Jess Salek, piano

with special guests

Cindy Cameron Fix, Marjie Marion, Gregory Higby, recorders
Jacquelyn Whisenant, harp
Andrew Johnson, percussion

CANTILENA



Caritas Abundat
(sung in Latin)

Hildegard von Bingen (1098–1179)

*Charity abounds in all things, from the depths to high above the highest stars,
And is most loving to all, for to the High King she has given the kiss of peace.*

Hildegard von Bingen was a Roman Catholic Abbess, visionary, mystic and composer. She was the first female composer from whom a large number of works have survived. In addition to music, she was a poet and a prolific writer on theology, science, art, music and the natural world. *Caritas abundant* is a chant, a single melodic line for prayer. The addition of a low and high drone (a sustained pitch), adds an ethereal harmony to the chant.

Gaudete
(sung in Latin)

Anonymous, from *Piae Cantiones* (1582)
Arranged by Michael Neaum

Kirsten Schoff, Breanna McClarey, Suzy Vanderbloemen, Cat Bayouth, soloists

*Rejoice! Rejoice! Christ is born of the Virgin Mary: rejoice!
The time of grace has come, This that we have desired;
Verses of joy, Let us devoutly return.
God has become man, Nature marveling;
The world has been renewed, By the reigning Christ.
The closed gate of Ezekiel is passed through;
Whence the light is born, Salvation is found.
Therefore let our gathering, Now sing in brightness.
Let it give praise to the Lord: Greeting to our King.*

In 1582, Theodoricus Petri, a Finnish university student, compiled a songbook containing sacred and secular songs, intending to preserve the ancient hymns and songs of his fatherland. The songbook, called *Piae Cantiones*, survives today as a collection of medieval songs gathered from Scandinavia and Europe. *Gaudete* follows a typical medieval song form: a homophonic refrain that separates four single line stanzas.

Love Learns by Laughing

Thomas Morley (1558–1602)

Thomas Morley was a composer, organist, and theorist, and the first of the great English madrigalists. This *canzonet* is a short song in a two-part form, each of which is repeated. The polyphonic texture of this madrigal from the Renaissance is a great contrast to the homophonic textures of the first two pieces, and reveals how musical harmony changed from the Medieval period to the Renaissance.

Aure Volanti
(sung in Italian)

Francesca Caccini (1587–c.1630)

*Wandering breezes, sweet singing songbirds, soft trickling fountains, graces and loves, all here surrounding, make the sun brighter, make the day much lighter.
Cool frosted caverns, glowing sunlight, grass covered meadows, lilies and violets, all here surrounding, make the sun brighter, make the day much lighter.*

Francesca Caccini was a prolific composer, and is best known as the first female opera composer. Her father, Giulio Caccini, was employed by the Royal Court of Tuscany, and Francesca began taking over his duties when she was in her mid-twenties. Her opera *La Liberazione di Ruggiero dall'isola d'Alcina* specifically featured female singers in the female roles, even though male *castrati* were more commonly used during that time. The text speaks of wandering breezes and sweet singing songbirds, and features the voices and recorders in three parts.

Douce Dame Jolie Guillaume de Machaut (c. 1300–1377)
(sung in French)

Fair sweet lady, for God's name do not think that any mortal love has mastery over me, I have love for you alone. For always without deceit I have cherished you, and humbly served you all the days of my life without any base thought.

Alas! I am bereft of hope and help; and so my joy is ended, unless you pity me. But your gentle mastery masters my heart so strictly as to govern it and bind it with love, so much so that it desires nothing but to be in your power; and your heart grants it no possibility of turning away.

And since my sickness will not be cured in any way save by you, sweet enemy, who are glad at my distress, then with hands clasped I pray that your heart, since it neglects me, may kill me soon, for I have languished too long.

Guillaume de Machaut is one of the fourteenth century's most prolific composers and poets. *Douce Dame Jolie* is one of Machaut's most recognizable melodies, which he wrote to fit one of the standard poetic forms in circulation at that time: the *virelai*. The form is A (refrain), then B (bba), followed by a repeat of the refrain. Each singer will be featured in a solo group, which requires confidence and trust in the ensemble as a whole.

RAGAZZI



Ayo visto lo mappamundi Anonymous, from Naples, c. 1450
(sung in Italian)

[see program note on pg. 16]

A Robyn William Cornysh (1465–1523)
(sung in Middle English)

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

William Cornysh was court composer and poet for King Henry VIII, where he composed music for chapel, conducted the Boychoir, and staged musical spectacles for the King. *A Robyn* is a setting of a poem by Sir Thomas Wyatt and is referred to centuries later in Shakespeare's *Twelfth Night* (Act IV, sc. 2). Faithfulness of a

lover was a common theme in Renaissance poetry and song, and this ironic dialogue between two men is made all the more interesting when one realizes they are talking about the same woman.
(Program notes by Randal Swiggum)

Ave Maria often attributed to Tomás Luis de Victoria (c. 1548–1611);
(sung in Latin) composer unknown

*Hail Mary, full of grace, the Lord is with you.
Blessed are you among women, and blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
now and at the hour of our death. Amen.*

Taking the opening melody of the Gregorian *Ave Maria* chant as its opening line as well, this setting of the *Ave Maria* text contrasts typical Renaissance polyphony (several parts moving at different times) in the first section of text with a homophonic (parts moving at the same time) in the second section. With no existing original manuscript, the piece comes to us from a collection of Victoria's works published in 1913. For historical scholars, the piece seems very "un-Renaissance," instead using a popular convention of the Baroque period: repeated text set homophonically in the *Sancta Maria* section. It's possible it was even written by the 19th century musicologist Karl Proske as a test for his students and their ability to classify compositions by musical style and time period...a test they failed!

El Grillo Josquin Des Prez (c. 1440–1521)
(sung in Italian)

*The cricket is a good singer: he can sing very long; when drinking he sings.
He doesn't act like the other birds:
If they've sung a little bit, they go somewhere else. He stays where he is.
When May is warm, he sings out of love.*

Josquin's most famous frottola (a precursor to the madrigal) is a charming example of musical puns: the long bass note on "sing very long", the alternating high and low voices, the large leaps, and the fast patter, all of which imitate the squeaking of the cricket. "Per amore" (for love) receives a flourish of vocal melisma. Even without understanding this saucy Italian text, the sheer sound of the vocal texture delights the ear.
(Program notes by Randal Swiggum)

Join a community of musicians passionate about learning!

Audition for a Performance Choir | Wednesday, January 7, 2015
For singers ages 11-18. Auditions are free and require no advance preparation. We want to hear you sing!

Enroll in Spring Introductory Choir | begins February 21, 2015
Designed for singers ages 7-10, our engaging classes provide the perfect introduction to MYC for young musicians of all abilities. Scholarships are available. Space is limited, so register early!

Youth.Community.Music Education.

madisonyouthchoirs.org | 608-238-SING (7464) | info@madisonyouthchoirs.

summer music clinic

University of Wisconsin–Madison

2015



Junior Session

June 21-27

For students
completing grades 6-8

Senior Session

June 28-July 3

For students
completing grades 9-12

continuingstudies.wisc.edu/smc



Continuing Studies
UNIVERSITY OF WISCONSIN-MADISON

CANTABILE



Sed Diabolus
(sung in Latin)

Hildegard von Bingen (1098–1179)

*But the devil, in his envy, mocked that of the Divine,
thus none of God's works remained unspoiled.*

Hildegard von Bingen was a skilled writer, composer, mystic, philosopher, and nun; in short, she was an extraordinary woman. More than 800 years later, her finely-crafted chants and antiphons still exist as a testament to the power of her work. This short chant, from a collection of music she wrote to honor St. Ursula, combines a slowly expanding melody with her stark poetry. We present our own arrangement of the piece, which combines typical chant performance practice with our own “modern” take.

Ecco la Primavera
(sung in Italian)

Francesco Landini (c. 1325–1397)

*Spring has come to warm the heart; it's time to fall in love and rejoice!
Joy is evoked by both fresh air and beautiful weather.
In this tender season, everything has its enchantment:
The meadows are covered with grass and flowers;
And the trees ornate in leaf and bloom.*

Landini was the most famous composer in Italy in the 14th century. He was so influential that one of the compositional techniques he used extensively to end a phrase was named after him and used by composers more than 100 years after his death (we call this phrase ending a *cadence*; his is called a *Landini cadence*). He wrote almost exclusively secular music, a rarity for a composer of his time.

I Go Before, My Darling

Thomas Morley (1557–1603)

Thomas Morley was one of England's masters of the madrigal—the secular song made popular in the 16th century. Here Morley uses common compositional techniques of his time, all in service to the humor and double entendre of the text: a long, polyphonic (multiple lines of music that move at different times) section with the title text that has a teasing nature, a seemingly innocent round on the text “dally”, and quickly chasing lines on “sweetly kiss each other”.

Worldes Blis Ne Last
(sung in Old English)

Anonymous, 13th century

The world's bliss lasts no time at all; it departs and fades away at once. The longer I know it, the less value I find in it. For it is all mixed with troubles, with sorrows and misfortune; and at the last, when it begins to pass away, it leaves a man poor and naked. All the bliss, both here and there is finally encompassed by weeping and mourning.

Dating to the 13th century, we have only a vague sense of how this piece should

sound. Only a manuscript of the text (which reads like a sermon from the Middle Ages) still exists. Our version is based on a recording by Ensemble Belladonna.

CANTABILE AND RAGAZZI



The Agincourt Carol Anonymous, ca. 15th century
(sung in Latin and Middle English)

England, give thanks to God for the victory!
Our king went forth to Normandy with grace and might of chivalry.
There God, for him, wrought marvelously;
Wherefore England may call and cry: Give thanks to God!
England, give thanks to God for the victory!
He set a siege for sooth to say to Harfleur town with royal array.
That town he won and made a fray that France shall rue until Doomsday:
Give thanks to God!
England, give thanks to God for the victory!
Almighty God, he keeps our King, his people and all his well-willing.
And give them grace without ending that may we call and safely sing:
Give thanks to God!
England, give thanks to God for the victory!

One of the earliest and most famous English battle songs, *The Agincourt Carol* was composed shortly after Henry V’s victory in October 1415. Henry had ordered that “no ditties should be made or sung by minstrels or others” because “he would wholly have the praise and thanks altogether give to God.” Although the English eventually lost the Hundred Years’ War, their victory at Agincourt was spectacular: a tiny English army, weakened by sickness and mainly comprising of lightly armed bowmen defeated a force six times its size. The French, relying on heavily armed cavalry which bunched together, got stuck in the mud and were picked off easily.

The entire carol is narrative and follows Henry’s expedition to Normandy, the capture of Harfleur, the losses of the French, and the triumphal return to London. It uses a typical verse/refrain structure with a vigorous, pulsing style and a lively syncopation to round off each verse; we present three of the five verses today.
(Program notes by Randal Swiggum)

Jingle Bells James Pierpont (1822–1893)
Arranged by Bob Chilcott (b. 1955)

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.
(Program notes adapted from Michael Allsen)

The Holly and the Ivy Traditional English carol
Arranged by John Rutter (b. 1945)

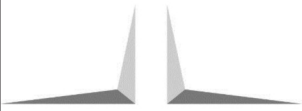
The Holly and the Ivy is a traditional English carol that first appeared in its modern version in an 1871 collection. The carol dates from at least the 15th century, and the association of holly and ivy—plants that stay miraculously green and fresh even during the coldest weather—with the celebration of the winter solstice is much earlier than that, dating to pre-Christian England. It is heard here in an arrangement by John Rutter.
(Program notes by Michael Allsen)

Ach weh des Leiden Hans Leo Hassler (1564–1612)
(sung in German)

Oh, woe of suffering, do we have to part?
Oh, poor me, who wouldn’t have mercy on me?
Oh, great pain I feel in my heart!
If I must give you up, it will cost me my life.

Hans Leo Hassler was a composer of the German Renaissance who went to Venice to study music during the peak of the popularity of the Venetian *polychoral style* (which combined multiple choirs often working in antiphony) and studied with titans of the Italian late Renaissance including Giovanni and Andrew Gabrieli. This short *lied* (German part-song) contrasts with much of Hassler’s compositional output. Instead of setting this text (author unknown) in the manner of his contemporaries, for a massive combination of ornate choral forces, Hassler instead champions the personal and biting nature of the text and sets it for five voices that spend most of the piece singing *homophonically* (voices moving at the same time). The final section (“If I must give you up”) is a tour-de-force of the kind of musical tension a composer can create through a slow unfolding of suspensions and long musical lines.

Join us for worship, mission, education and fellowship.



Covenant
Presbyterian Church

Learning
Loving
Living

*This year Covenant celebrates 60 years
of learning, loving and living.*

Sunday Morning Worship (September-May):
New Day Contemporary Worship at 8:30am
Traditional Worship at 10:45am
Christian Education for all Ages at 9:40am
Summer worship (Memorial Day-Labor Day):
One Service at 9:30am

Covenant Presbyterian Church PC(USA)
326 South Segoe Road, Madison WI 53705
(corner of Segoe & Mineral Point Roads)
(608) 233-6297 www.covenantmadison.org

We’re open every Sunday!



Diane Ballweg Winter Concerts

MUSICA FICTA

imagining the past

4:00pm, Sunday, December 14, 2014
First Congregational Church



PURCELL

Margaret Jenks, conductor
Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors

RAGAZZI

Michael Ross, conductor
Jess Salek, piano

with special guests

Amber Dolphin, Carol Carlson, violins;
Marie Pauls, viola; Lindsey Crabb, cello
Cindy Cameron-Fix, recorder
Jacquelyn Whisenant, harp
Andrew Johnson, percussion

MADISON BOYCHOIR



It is fitting that the graphic design for this concert features a compass—a reminder that the Middle Ages and early Renaissance were a time of unparalleled exploration and discovery. Where the Atlantic Ocean used to serve as Europe's frontier it suddenly became a way to a new world, and with it, exotic new plants, animals, and the challenge of thinking about the world differently.

It is in this spirit that the boychoirs (along with all of MYC) embarked on a semester-long journey into a distant past, through music. Our first piece, in a new arrangement for the Madison Boychoir, is about maps and new horizons—apt metaphors for our weekly rehearsal process and the way we promote discovery, nurture imagination and the courage to speculate, and study the details of our own musical “maps.”

Ayo visto lo mappamundi
(sung in Italian)

Anonymous, from Naples c. 1450

*I have seen the world map and the sailors' charts,
But I think Sicily* the most beautiful in this world.*

*There are three Sicilies, no more, and all three are crowned:
King Alfonso holds two--Citrafaro and Ultrafaro.
The third is on the calendar. [St. Cecelia's Day, November 22]
Do not speak of the fourth, which is on no map.
You get there in another world.*

*I have seen Corsica and Sardinia and Medea's island;
I've experienced them all—Cyprus, Candia, and Morea.
In the galleys I have searched them out—the new islands of Castile.
But Sicily/Cecilia is so beautiful that my mind is a blank.*

I have seen the world map...

[*in this dialect, the word “Sicily” is the same as the name “Cecilia”.]

This robust and rhythmic song reflects the adventure of sailing and exploring new lands. Popular at the Aragonese court of Naples around 1450, it celebrates the wonder of gazing upon *mappamundi*. “Maps of the world” were circulating through the courts of Europe in the late 15th century, and Christopher Columbus himself received such a map from the Florentine astronomer and physician Paolo Toscanelli. It was this very map that inspired Columbus's “Enterprise of the Indies.”

The poet brags about the many islands he has seen, but to him Sicily is “the most beautiful in the world.” In his dialect, “Sicily” and “Cecilia” are the same word, so the song becomes one grand pun on three meanings of the word (including his beloved). The song gives us a glimpse of early excitement about new maps, and also a taste of 15th century wit and humor.

INTERLOCHEN AUDITIONS

FRIDAY • JAN. 9, 2015
Hubbard Street Dance
1147 W. Jackson Blvd.
Chicago, IL 60607



PRE-REGISTER AT:

www.interlochen.org/audition2015

dance • theatre • music

PURCELL



Harvest Time

Walter de Odington (flourished c. 1240)

Finn Frakes, violin

When MYC conductors met last summer to plan for this semester's focus on early music, one of the outcomes we wrote was: *Students will interrogate the idea of progress as inevitable and always positive.*

Has music become "better" over time? Are musical styles of earlier eras less sophisticated or accomplished? Does innovation always make a better result? What does "innovation" in the history of music even mean?

Walter of Odington was a quiet innovator. A Benedictine monk in Evesham, England (whose name was simply "Walter" in a time before surnames), he was an accomplished mathematician, astronomer, and scholar. His writings remind us that in the Middle Ages, music was considered a scientific subject. His treatise *De Speculatione Musicae* (*On the Speculation of Music*) is valuable today as a summary of all medieval music theory up to its time. However, Walter took his speculation a step further in suggesting that the interval of the third—technically considered an undesirable dissonance until then—might actually serve as an acceptable consonance. The use of thirds—by far the most common building block of Western harmony today—began with English composers, and this piece was an early example, taken from his *Speculatione*. In the manuscript it is called "Ave Mater Domini" (*Hail, Mother of the Lord*) and is a three-voice canon, demonstrating how thirds could create pleasing harmony. There is no text, however and so this modern version applies a newly composed text, with an archaic flavor.

One, Two, Three

Henry Purcell (1659–1695)

Our namesake composer wrote a large number of catches ("rounds"), a very popular form of informal entertainment in his time, as men gathered for leisure activities, including singing. The pairing of two or more melodies often featured bits of verbal humor or witty musical jokes. Unfortunately, much of Henry Purcell's humor is not age-appropriate, but we are glad to have discovered a few catches that work well outside of the pub setting. Sung in one part, this text tells of how wonderful it is to have all voices present, to sing away the worries and cares of the day. But when the piece unfolds into two parts, a pun emerges, with one part "counting," while the other part sings "I cannot count."

Come Follow Me

John Hilton (1599–1657)

Finn Frakes, violin

Born in Cambridge, John Hilton had a long career as organist and composer at St. Margaret's Church in Westminster and as private lutenist for King Charles I of England, who loved music and had a large band of musicians at court. In 1652, Hilton capitalized on the craze for amateur singing among men with his *Catch that Catch Can*, a collection of catches, rounds, and short songs for social gatherings. Of these,

“Come Follow Me” is most famous and has been reprinted hundreds of times over the last three centuries. Its three musical lines are a conversation, with the two characters conveyed through distinctive melodic contours: invitation (descending line), question (ascending line), and answer (descending line). But the real thrill of this piece comes in hearing the sparkling interplay of these lines in counterpoint.

BRITTEN



from *Saul* (1739)

George Frideric Handel (1685–1759)

- I. O Lord, Whose Mercies Numberless
- II. Sinfonia

From Handel’s oratorio *Saul* of 1739, this solo aria is sung by the shepherd boy David just after King Saul, in a fit of violent madness, tries to kill him. Its beautifully crafted lyric, by librettist Charles Jennens (who also assembled the texts for Handel’s *Messiah* two years later), is a prayer to God to not only stay Saul’s hand, but to forgive him and “heal his wounded soul.”

One of the hallmarks of a great work of art is its uniqueness, and the display of the composer’s imagination to create a piece that doesn’t rely on clichés. This is a wonderful example of such a piece; it sounds like no other in the repertory and conveys a rare tenderness and nobility of spirit.

Baroque style performance practice means using the composer’s notation as a “framework” to ornament and embellish. Our study of the piece has been to learn Handel’s notes and then add the grace notes, trills, and decorating tones that are part of this expressive 18th century style.

from *A Ceremony of Carols*, op. 28 (sung in Latin and Middle English)

Benjamin Britten (1913–1976)

IV. *Balulalow*
O my deare hert, young Jesus sweet,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
With sangès sweet unto thy gloir;
The knees of my hert sall I bow,
And sing that richt *Balulalow!*
Ethan Staver, treble

X. *Deo gracias*
Deo gracias! Deo gracias!
Adam lay ibounden, bounden in a bond;
Four thousand winter thought he not too long.
And all was for an appil, an appil that he took,
As clerkès finden written in their book.
Ne had the appil takè ben, the appil takè ben,
Ne haddè never our lady a ben hevenè quene.
Blessèd be the time that appil takè was.
Therefore we moun singen. *Deo Gracias!*

On March 16, 1942, with the war raging and U-boat activity in the Atlantic at its height, Benjamin Britten boarded the *Axel Johnson*, a Swedish cargo ship, for the trip back home to Britain, after three years in New York City. The long and tedious month’s journey included a stop in Halifax, Nova Scotia, where Britten found a collection of medieval English poetry in a bookshop. Britten was immediately taken with the idea of a large work for boys’ voices and harp, and although he and friend

Peter Pears spent the rest of the journey in a tiny cabin described as “miserable...the smell and heat were intolerable”, Britten created perhaps the most enchanting and compelling piece for boychoir ever written, *The Ceremony of Carols*.

Not only did Britten understand innately how to display the unique colors and possibilities of boys’ voices—he was also able to capture in this piece both “the strange and far-off, and familiar and personal, archaic and precisely modern, with the verve and immediacy of response of youth.” (Nicolas Robertson)

“Balulalow,” with a 16th century text by the brothers Wedderburn, is a lullaby to the infant Jesus. The Britten boys discovered “double dualities” in the piece: both the contrast between major and minor (which occurs in nearly every other bar) and the rhythmic contrast of 2:3 and 3:2.

The text of “Deo gracias” is in both Latin and Middle English and dates from around 1400. It reveals the medieval mind contemplating Man’s fall and God’s grace in reversing Adam’s sin and elevating Mary to “heavenly Queen.” Scholar John Speirs suggests that there is a tone of astonishment, almost incredulity in the phrase “and all was for an apple”, noting “an apple, such as a boy might steal from an orchard, seems such a little thing to produce such overwhelming consequences. Yet so it must be because the clerks [priests] say so.”

HOLST



Psallite

(sung in Latin and German)

Michael Praetorius (1571–1621)

*Sing out! Christ, only begotten son of God.
Redeemer-Lord-little boy appears in a manger.
A little child lies in the wee manger.
All the little angels serve the tiny child and sing joyfully to him.*

Born Michael Schultheiss in the late Renaissance, Praetorius was the son of a Protestant pastor and an extremely prolific composer, especially significant for writing new church music based on Protestant hymns of the people—an innovation of the German Reformation. This particular song, intended for music-making in the home by families, has a sacred text but music which sounds like a dance. It reminds us that in earlier eras, the sacred and secular were not so sharply divided as in our time. Its text is *macaronic*—a mix of two languages—and an example of the growing desire in the 16th century to communicate spiritual ideas in the vernacular.

Una sañosa porfía (sung in Spanish)

Juan del Encina (1469-1530)

*A brutal, doomed war grinds on.
Joy was never mine, and now my ruin is ordained.
Now fate is poised to claim my prosperous reign,
For the Lion of Spain comes to menace me.*

WISCONSIN
YOUTH SYMPHONY ORCHESTRAS
 WYSO
 ESTABLISHED 1966
 "Enriching lives by providing transformational musical experiences and opportunities"

DIANE ENDRES BALLWEG WINTERFEST CONCERT SERIES

Sunday, March 15, 2015

1:30 pm – Concert Orchestra & Sinfonietta

4:00 pm – Philharmonia Orchestra & Harp Ensemble

Saturday, March 28, 2015

1:30 pm – Youth Orchestra

Mills Concert Hall
 UW Humanities Building
 455 N. Park St.

Please visit wyso.music.wisc.edu
 or call 608-263-3320 for more information



King Ferdinand and Queen Isabella are well-known as the financial backers of Columbus' expedition to the New World in 1492. What is often less well-known is how they remade the map of Spain by capturing the final remaining Muslim stronghold, the city of Granada, the same year. After 700 years of Christians, Jews, and Muslims living together in Spain, all of the Iberian Peninsula was now under Catholic control, and the expulsion or forced conversion of Jews and Muslims by the "Catholic Monarchs" (as Ferdinand and Isabella were known) would begin.

The siege of Granada had lasted eight months, and by November 1491 the city was gripped with disorder and tumult, and beset with civil war and infighting, much of it incited by Ferdinand and Isabella's spies and advisers. Under bombardment and outnumbered by Christian forces, the city knew it was doomed, and finally capitulated. On January 2, 1492, Ferdinand and Isabella rode majestically into the city and received the keys of the city from a humiliated King Boabdil (Muhammad XII) in the sumptuous palace of the Alhambra. The war was over.

The "brutal, doomed war" is described in vivid detail by Juan del Encina, court poet and composer to the Duke of Alba, and very likely present at the siege. It is not, however, told from Encina's own perspective as a Christian or part of the conquering army. Instead, in a strikingly modern turn, it is in the voice of Boabdil—a lament bemoaning the destruction of his beautiful city, the pillaging of the countryside, the slaughter of his men, and the cries of women carried off in chains to be sold into slavery or worse. In ten verses (only two of which are sung here), the song conveys both Boabdil's grief, as he realizes the world he has known is changing forever (indeed, there would be not a single new mosque constructed in Spain for the next 500 years, until 1982), as well as a gripping "you are there" sense of the conflict. Incidentally, also likely present at the conquest of Granada: Christopher Columbus.

For love, ev'ry creature is formed (from King Arthur) Henry Purcell (1659–1695)

From Purcell's opera *King Arthur*, this mysterious duet is sung by two sylphs, the magical trees meant to distract King Arthur from his quest through the dark forest to a castle where his love, Emmeline, is held captive. As Arthur makes his way through the enchanted forest, he fears Emmeline herself has been turned into a tree, and is horrified when he takes an axe to a tree and blood pours forth. Later, he discovers that the sweetly singing trees were a part of a plan by evil magician Oswald, to disorient him and keep him from finding her.

The piece is built on a passacaglia, a traditional Baroque form where a bass line repeats over and over (think "Stand By Me" or Pachelbel's canon) with the harmonies and melodies above it in constant variation. The music becomes a metaphor for Emmeline's imprisonment (the fixed bass line) and the power of love to overcome (the impassioned vocal lines which soar above it).

MADISON OPERA
 LET US ENTERTAIN YOU

SWEENEY TODD
 The Demon Barber of Fleet Street
 A Musical Thriller
 MUSIC AND LYRICS BY STEPHEN SONDHEIM
 BOOK BY HUGH WHEELER
FEBRUARY 6, 7, & 8, 2015
 CAPITOL THEATER AT OVERTURE CENTER
 SUNG IN ENGLISH WITH PROJECTED TEXT

The barber of seville
 BY GIOACHINO ROSSINI
APRIL 24 & 26, 2015
 OVERTURE HALL
 SUNG IN ITALIAN
 WITH PROJECTED ENGLISH TRANSLATIONS

Sponsored by JOHNSON BANK

Sponsored by THOMPSON INVESTMENT MANAGEMENT, INC. SMART INVESTING STARTS HERE

madisonopera.org | Tickets: 608.258.4141 |



/madisonyouthchoirs



@mycchoirs



/madisonyouthchoirs

madisonyouthchoirs.org



Madison Bach Musicians

2014–15 Season TREVOR STEPHENSON, ARTISTIC DIRECTOR



Pygmalion

OPERA-BALLET
SEMI-STAGED VERSION

by *Jean-Philippe Rameau*

Marc Vallon, conductor

April 17 & 19, 2015

Friday April 17, 6:45 pm lecture, 7:30 pm concert
Sunday April 19, 2:45 pm lecture, 3:30 pm concert

First Unitarian Society, Atrium Auditorium
900 University Bay Drive, Madison WI 53705

Production and ticket information at
madisonbachmusicians.org

Il est bel et bon
(sung in French)

Pierre Passereau (flourished 1509–1547)

*He is handsome and fine, my husband is!
There were two women from the country,
Saying one to the other, do you have a good husband?
He doesn't scold me, or beat me either.
He does the chores, he feeds the chickens, and I take my pleasure.
Really you have to laugh to hear the cries of the chicks and hens:
"Co, co, co, co, dae, little flirt, what's this?"*

When our MYC conducting staff met last summer to ponder our outcomes for this semester's curriculum, one that we wrote was: *Students will examine the cultural divide created by time, and reflect on differences and similarities between the present and the past, in worldview, values, daily life, cultural norms, and perspectives, as well as the essential human qualities that remain constant.*

One of the most famous of Renaissance chansons, "Il est bel et bon" has given Holst a chance to examine 16th century attitudes toward women, with a few postmodern surprises. On the surface, the piece seems to be simply mocking gossipy women (in the spirit of the cackling "Pick-A-Little" ladies from *The Music Man*). But the truth is: these are young, attractive wives with old husbands (a classic theme of the time) who are actually coyly bragging about how they have their husbands wrapped around their little finger and are able to cheat on them with impunity. (We learned the word "cuckold" and the symbolism of infidelity in cuckoos and other birds, in myth and song.) An added layer of irony was revealed when we pondered that these songs were written by men for men, and sung at convivial social gatherings. What could they have been thinking? Suddenly the 16th century became more complicated and interesting.

MADISON BOYCHOIR



The Star Carol

John Rutter (b. 1945)

RAGAZZI



[see program notes on pg. 9]

**A Robyn
Ave Maria**

William Cornysh (1465–1523)
often attributed to Tomás Luis de Victoria (c. 1548–1611)
likely composed by Jacob Handl (1550–1591)

El Grillo

Josquin Des Prez (c. 1440–1521)

MADISON BOYCHOIR



Ayo visto lo mappamundi (reprise)

Anonymous from Naples, c. 1450

*Give the gift of music
to yourself and your
loved ones ...*



**Order a recording of today's concert from
Audio for the Arts, the same audio professionals
who record the Festival Choir, Philharmonic Chorus,
and Madison Chamber Choir.**

Just \$15 for each CD!

**Shipping is \$3 for the first CD
and \$.50 for each additional CD.**

**Use the order form on the back of this page or
order online at www.audioforthearts.com.**



**(608) 255-0511
www.audioforthearts.com
7 South Blair Madison, WI 53703**

Madison Youth Choirs CD Order Form
Musica Ficta Winter Concerts
December 14, 2014 • First Congregational Church

CD Selections		Quantity
1:30pm concert — Cantilena, Cantabile, and Ragazzi		
4:00pm concert — Purcell, Britten, Holst and Ragazzi		
7:00pm concert — Choraliers, Con Gioia, and Capriccio		
Total number of CDs		
Total number of CDs	x \$15 per CD	Subtotal
	x \$15	
Plus shipping: \$3 for the first CD; 50 cents for each additional CD		
Total Due		

Ship to:
(please print clearly)

Name _____

Address _____

City _____ State _____ Zip _____

Pone _____

Email _____

Please check one:

☐ I would like to pay with a check. (Please make check out to Audio for the Arts and mail your check and your order form to the address below.)

☐ I would like to pay with credit card. (To pay with your credit card using PayPal, visit our website—www.audioforthearts.com—and click on CD Orders.)



**(608) 255-0511
www.audioforthearts.com
7 South Blair Madison, WI 53703**



Diane Ballweg Winter Concerts

MUSICA FICTA

imagining the past

7:00pm, Sunday, December 14, 2014

First Congregational Church



CHORALIERS

Lisa Kjentvet, conductor
Steve Radtke, piano

CON GIOIA

Marcia Russell, conductor
Jingwen Fan, piano

CAPRICCIO

Lisa Kjentvet, conductor
Steve Radtke, piano

with special guests

Amber Dolphin, violin
Ian Disjardin, xylophone; Dave Alcorn, tambourine
Cindy Cameron-Fix, recorder
Jacquelyn Whisenant, harp
Andrew Johnson, percussion

COMBINED CHOIRS



Cuncti Simus (sung in Latin)

Anonymous, c. 14th Century, from *Llibre Vermell*

*Let us sing: Hail Mary!
The Virgin was alone when the Angel appeared.
He was called Gabriel and was sent from heaven.*

*With radiant face he declared (Listen, dear ones):
You shall conceive, Mary. Hail Mary.*

*You shall conceive, Mary, (Listen, dear ones)
And will bear a son. Hail Mary.*

*You will bear a son (Listen, dear ones)
and shall call him Jesus Christ. Hail Mary.*

Cuncti Simus is from the *Llibre Vermell* (literally translated: *Red Book*), one of the most important collections of Spanish medieval music. This manuscript is housed at the Benedictine Monastery of Montserrat, also the home of the sacred shrine of the Black Virgin, a popular destination for medieval pilgrimages. Many of the songs and dances found in the *Llibre Vermell* were performed by the pilgrims during their vigils at the Virgin's shrine.

CHORALIERS



Ut Queant Laxis (sung in Latin)

Attributed to Guido d'Arezzo (c. 991–1033)

*So that your servants may, with loosened voices,
resound the wonders of your deeds,
clean the guilt from our stained lips, O Saint John.*

Ut queant laxis (*The Hymn to St. John*) is an eleventh century chant and the earliest known ancestor of our modern sightreading system called solfège. The medieval music theorist Guido of Arezzo developed a hexachordal (six-note) scale to simplify the learning of chants. The names of the notes (ut, re, mi, fa, sol and la) were taken from the first syllable of each phrase of this chant, which begin on successively higher notes of the hexachord. The words of the hymn are attributed to the eighth century historian Paulus Diaconus (c. 720-799). The singers first studied this piece in neumatic notation and imagined what it would have been like to learn this chant during medieval times.

Jubilate Deo
(sung in Latin)

Michael Praetorius (1571–1621)

Rejoice in the Lord, Alleluia!

Michael Praetorius was a German composer, organist and music theorist of the late Renaissance. He was quite possibly the greatest musical academic of his day and his writings on performance practice were invaluable to the early music revival of the 20th century. When sung in canon, this song of rejoicing creates the rich, polyphonic, “cathedral quality” of a Renaissance motet.

Sing dem Herrn
(sung in German)

Michael Praetorius (1571–1621)

Sing to the Lord! Alleluia!
Praise to the Lord.
Sing with timbrel and harp.

Sing dem Herrn was inscribed as a decorative canon on a portrait of Praetorius at age 35 (1606). Canonic decoration of formal portraits and title pages to publications was a common practice from the late 15th through the 18th centuries. These dedicatory canons form a repository of small masterpieces. Originally in Latin, the German text is more in keeping with the celebratory nature of the melody. Choraliers first studied this piece in mensural notation, a musical notation system with precisely measured rhythmic durations used from the later part of the thirteenth century until about 1600.

Wassail Song

Traditional English carol

Arranged by Ralph Vaughan Williams (1872–1958)

The word ‘wassail’ comes from the old English phrase ‘waes hael’, which means ‘good health’. Wassailing is a very ancient custom resembling our modern day caroling. Known as the Gloucestershire Wassail, this song may have its roots in pre-Christian times but the oldest published version goes back to the seventeenth century. The lyrics are rooted in the Middle Ages, illustrating a reciprocal exchange between feudal lords and their peasants as a form of charitable giving initiated by the wassailers, or singers.

CON GIOIA



O Pastor Animarum
(sung in Latin)

Hildegard von Bingen (1098–1117)

O Shepherd of Souls, and O first voice, through whom all creation was summoned, now to you may it give pleasure and dignity to liberate us from our miseries and languishing.

Hildegard von Bingen was a Roman Catholic Abbess, visionary, mystic and composer. She was the first female composer from whom a large number of works have survived. *O Pastor Animarum* is a chant, a single line of melody, composed to be sung by the nuns in the convent as worship to God.

Rise Up, O Flame

Christoph Praetorius (d. 1609)

Christoph Praetorius was a German composer and *kantor*, and probably most known for being the uncle of the famous composer Michael Praetorius. The structure of this eight-measure melody is very simple: an ascending fifth followed by stepwise motion, spanning only one octave. The singers in Con Gioia have imagined what it may have been like to sing this song in 16th Century German *kirchen* (churches), and were given the task of exploring spaces around Madison that may result in a similar acoustical experience, including our concert venue at First Congregational Church.

Greensleeves

England, 14th century

Arranged by Ralph Vaughan Williams (1872–1958)

Sylvia Barbush, Ella Hursh, Raia Ottenheimer, Ellie Overkamp, Sophie Pitsch, descant

The melody of *Greensleeves* has been attributed to King Henry VIII, but there is not conclusive evidence of this. It is arguably one of the most famous and widely recognized melodies from the 14th Century. Even Shakespeare himself mentioned the song in *The Merry Wives of Windsor*. There must be something universal in its musical construction for a melody to exist that long. Is it the minor melody with a raised sixth degree? Is it the lilting 6/8 meter? Is it the complementing contrast between the melody of the verse and the melody of the refrain? In any case, it is not difficult to imagine this melody performed in the courts of Tudor England, and yet Vaughan Williams’ arrangement places the melody firmly in the 20th Century.

Let’s Imitate Her Notes

George Frideric Handel (1685–1759)

Imagine a grand performance hall filled with hundreds of singers, instrumentalists, and dancers, all gathered for a musical feast on St. Cecilia’s Day. The musical celebration includes solo arias, choruses and this wonderful duet. Listen for the different ways the composer uses musical imitation, both in the voices and in the accompaniment.



CAPRICCIO



Ah, comme c'est chose belle
(sung in French)

Anonymous, 14th C. France

*Oh, how beautiful it is to praise you, oh God, and a very high honor.
Sing with a devoted heart, sing!*

Canons were popular in the 14th century; then, composers enjoyed writing polyphonic music, music for several voices in which each voice has a share of melody. This five-part canon comes to us from Libana, a women's world music ensemble. The group was founded in 1979 and takes its name from a 10th century Moorish woman, who was a poet, philosopher, and musician, symbolically representing women's creativity and vision throughout time.

Aer Enim
(sung in Latin)

Hildegard von Bingen (1098–1179)

*As air flies,
attending to all creatures,
the structure of heaven sustains it,
and the air is nourished through its enfolding.*

Hildegard von Bingen has been called by her admirers “one of the most important figures in the history of the Middle Ages.” Today we think of Hildegard as one of the first identifiable composers in the history of Western music. Most medieval composers were anonymous. Hildegard was born the tenth child to a noble family and, as was customary with a tenth child, she was dedicated at birth to the church and sent to an isolated monastery at the age of eight. She became a nun at the age of fifteen and later founded a convent at Bingen. Accounts written in her lifetime describe an extraordinary accomplished woman: a visionary, a prophet, a pioneer who wrote books on biology, botany, medicine, theology and the arts. There is no evidence that her music was ever heard outside her own convent. Ironically, of all her achievements, it is her musical compositions that have stood the test of time.

Aer Enim Linda Kachelmeier (b. 1965)

A Wisconsin native and graduate of the University of Wisconsin, Linda Kachelmeier is a composer, conductor, and professional singer in St. Paul, Minnesota. Her music has been described as having “luscious counterpoint, deliberate dissonances, and assertive vocal interaction.” Linda sings with the internationally acclaimed early music group, The Rose Ensemble, of which she is a founding member. She chose to arrange this particular Hildegard von Bingen chant because of its text about air, which is the foundation of all singing. Capriccio has enjoyed exploring the complexities of this three part setting and comparing it to the monophonic and free rhythm characteristics of the original chant.

Gloria Patri
(sung in Latin)

Giovanni Pierluigi da Palestrina (1525–1594)

Glory to the Father, and to the Son, and to the Holy Spirit.

Some of the most enduring works from the Renaissance are the compositions of Giovanni Pierluigi da Palestrina, an organist, choirmaster, music director and prolific composer during the 16th century. *Gloria Patri* exemplifies the homophonic style that would become a predominant texture during the Baroque period (1600–1750), featuring a melodic line supported by a vertically conceived harmonic accompaniment. At a time when music was almost exclusively contrapuntal, it must have been a revolutionary idea. Musical antiphony, with multiple choruses separated in space that alternate singing, first became popular in the 16th century.

Esurientes (from Magnificat in G minor)
(sung in Latin)

Antonio Vivaldi (1678–1741)

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

Antonio Vivaldi wrote this cheerful duet during his time as *maestro di violino* at the *Ospedale della Pieta*, an orphanage for girls in Venice that trained the musically gifted. The text comes from the Magnificat, known as the Song of Mary and one of the most ancient Christian hymns. The Baroque period saw the development of functional tonality. Written in typical Baroque style, the elaborate melismas are held together by a constant three-note motive in the accompaniment.

Willy West: 6825 University Ave., Middleton • (608) 284-7800
Willy East: 1221 Williamson St., Madison • (608) 251-6776
Open 7:30am - 9:30pm daily • www.willystreet.coop

Look for gift tags throughout our stores, for great ideas about holiday gifts and gift boxes!

Join for as little as \$10 for the first year, or a one-time payment of \$58.

madison choral project

MADISON'S PROFESSIONAL CHOIR

*"The program was a bundle of pure bliss,
unaccompanied choral sound at its most beautiful."*

- Isthmus | The Daily Page, May 2013

2014-2015 SEASON

O DAY FULL OF GRACE MCP'S HOLIDAY CONCERT

Saturday, December 20, 2014 7:30pm
First Congregational Church, Madison

FAURE REQUIEM AND MACMILLAN TE DEUM WITH THE MADISON YOUTH CHOIRS

Saturday, February 28, 2015, 7:30pm
First Congregational Church, Madison

DALE WARLAND WITH THE MCP A CONCERT CONDUCTED BY ONE OF AMERICA'S FOREMOST CHORAL CONDUCTORS

Friday, May 29, 2015, 7:30pm
First Congregational Church, Madison

TICKETS AVAILABLE AT
WWW.THEMCP.ORG



madison choral project

MUSIC EDUCATORS

Madison Youth Choirs wishes to recognize, honor and thank
the music educators who teach and inspire our singers in their classrooms.
Thank you for your dedication to the art of teaching young people!



Michael Allen	Theresa Felton	Katrina Lemens	Jessica Roys
Eric Anderson	Christopher Forbes	Amy Lenard	Aggie Salter
Holly Atkinson	Abby Frederick	Melissa Lentz	Sussanah Sasman
Carrie Backman	Judy Georgeson	Nancy Lesh	Patty Schlafer
Kathy Bartling	Vicky Gleason	Eric Love	Mary Schmidt
Brandon Bautz	Pat Greven	Melissa Ludois	Brad Schneider
Janice Baylor	Tim Gruber	Claire Ma	Frederick Schrank
John Becker	Kristeen Hanson	Julie Mazer	Pam Schroeder
Brooksy Beilke-Skoug	Darlene Harper	Tim Meinholz	Jane Schutt
Judy Bennett	Mark Harrod	Erika Meyer	Ann Sederquist
Cheryl Bentley	Ellen Hartford	Tom Mielke	Erin Selbee
Kay Black	Janet Heineman	Mindy Nelson-Bergman	Tom Shaver
Raelynn Bodell	Young-joo Hong	Anne Nichols	Lisa Shimon
Peggy Boettger	James Huschka	Cody Nichols	Kelley Sinclair
Barbara Brown	Calli Ingebritsen	Jamie Niemann	James Skaleski
Jeff Burkell	Danielle Iskandarani	Heidi Nimm	Pam Smith
Jennifer Bussan	Jason Jacobs	Levi Olson	Rodger Solie
Anthony Cao	Ben Jaeger	Paul Otteson	Ken Stancer
Ryan Casey	Will Jannsen	Danielle Pahmeier	Margaret Stansfield
Rhonda Chalone	Margaret Jenks	Michelle Pare	Heather Thorpe
Barbara Chusid	Jill Jensen	Wynne Paust	Geri Toole
Kirsten Clark	Guy Johnson	Ben Petersen	Jesus Valencia
Maggie Condon	Serina Jolivette	Kevin Peterson	Andrea Van Hof
Mark Cyra	Sarah Jordan	Kyle B. Peterson	Anne Vanderbloemen
Diane Dangerfield	Aviv Kammay	Molly Petroff	Brian Vanderbloemen
Carl Davick	Elizabeth Kiser	Jamie Pitt	Julie Verban
Garrett Debbink	Lisa Kjenvet	Christopher Powers	Jessica Wahl
Laurin Dodge	Thomas Krabbe	Glen Pufahl	Shawn Weber
Patrick Dorn	Allyssa Kroes	Mary Rasmussen	McMahon
Kellen Dorner	Cassie Krueger	Heather Rattmann	James Wesson
Candie Douglas	Sara Krueger	Nancy Reisch	Chad Whalley
Scott Eckel	Steve Kurr	Rob Rickman	Jennifer Yancey
Thomas Elmer	James Kyle	Amanda Riley	Cindy Zblewski
Ashley Erickson	DeAnn Larson	Angela Roberts	
Andrew Estervig	Mark LeFeber	Sam Robinson	

Many of our members study voice privately. We wish to publicly thank the following private voice teachers who work with our members and inspire them every week to accomplish great things!

Gail Becker	Rachel Eve Holmes	Kathy Mohs	Margaret Stansfield
Amanda Clark	Ruth Horrall	Kathleen Otterson	Heather Thorpe
Amber Nicole Dilger	Adam Kluck	Leslie Reitano	Jessica Lee Timman
Rachel Edie Warrick	Lynn Najem	Cheryl Rowe	Ondra Williams
Jane Ferris	Abby Nichols	Mateja Schuck	Andrea Wiltzius
Carol Graves	Tom Leighton	Adam Shelton	

This list reflects information shared by our current members and is not intended to be a comprehensive list of area music teachers. If your singer's teacher is not listed and you wish for them to be recognized in our next program book, please contact the MYC office. Thank you!

MYC MEMBERS



Choraliers

Chloe Allan.....Randall Elementary
 Emmy Anderson.....Shorewood Hills Elementary
 Molly Anderson.....Shorewood Hills Elementary
 Susannah Bennett.....Franklin Elementary
 Miriam Bloom.....Isthmus Montessori Academy
 Georgia Brown.....Van Hise Elementary
 Evelyn Busse.....Crestwood Elementary
 Megan Carolan.....Windsor Elementary School
 Sanjana Chanda.....Stephens Elementary
 Stella Cornelius.....Marquette Elementary
 Grace DeCroix.....Edgewood Campus School
 Lyndsey Diefenthaler.....Glenn Stephens Elementary
 Kaitlyn Du.....Eagle School
 Samantha Frakes.....Van Hise Elementary
 Sofia Gosain.....Eagle School
 Evelyn Grimm.....Isthmus Montessori Academy
 Elida Grovergrys.....Lincoln Elementary
 Ava Harrison.....Waubesa Elementary
 Ellie Ikeda.....Sunset Ridge Elementary
 Kinsley Kahl.....Winnequah Elementary
 Brita Lake.....Verona Area International School
 Melody Lin.....West Middleton Elementary
 Eliza Marcus.....Wingra School
 Caitlyn McEahern.....Lowell Elementary
 Amira Ottenheimer.....Van Hise Elementary
 Izzy Pelletier.....Randall Elementary
 Makeda Renfro-Sargent.....Van Hise Elementary
 Rebecca Ring.....Wingra School
 Haddie Ryan.....Randall Elementary
 Erika Schick.....Lincoln Elementary
 Gracie Sellers.....Northside Elementary
 Amalia Sherrill.....John Muir Elementary
 Eva Spencer.....Stephens Elementary
 Audrey Stokosa.....Elvehjem Elementary
 Anne You.....Olson Elementary
 Zoe Zhao.....Shorewood Hills Elementary

Con Gioia

Meredith Aiyenero.....Kromrey Middle School
 Carolyn Anderson.....Hamilton Middle School
 Sylvia Barbush.....Jefferson Middle School
 Sarah Bennett.....Randall Elementary
 Lucy Bootz.....Mount Horeb Intermediate School
 Eugenia Bukhman.....West Middleton Elementary
 Eleanor Burns.....Kromrey Middle School
 Lucy Doherty.....Hamilton Middle School
 Ingrid Ebeling.....Van Hise Elementary
 Lilly Eliasson.....Monroe Middle School
 Piper Eriksson.....Hamilton Middle School
 Isabel F.E. Smith.....Wright Middle School
 Claire Fettes.....Waunakee Intermediate School
 Emily Friedlander.....Madison Country Day School
 Alivia Gates.....Waubesa Elementary
 Catherine Gorman.....Saint Maria Goretti School
 Kayley Hellenbrand.....Kromrey Middle School
 Rosemary Herringa.....Van Hise Elementary
 Ella Hursh.....Kromrey Middle School
 Grace Hutter.....Kromrey Middle School
 Ananya Krishna.....Eagle School
 Megan Ludtke.....Kromrey Middle School
 Andi Marks.....Winnequah Elementary
 Clio Maya-Johnson.....O'Keeffe Middle School
 Palma Maya-Johnson.....O'Keeffe Middle School
 Camden McConnell.....Waunakee Middle School
 Mallory Miller.....Kromrey Middle School
 Emilia Nicometo.....Van Hise Elementary
 Isabella Nowka.....Homeschool
 Suzanne Oriel.....Hamilton Middle School
 Raia Ottenheimer.....Hamilton Middle School
 Ellie Overkamp.....Toki Middle School
 Claire Pevehouse.....Randall Elementary
 Sophie Pitsch.....Van Hise Elementary
 Claire Rasmussen Lesnjak.....Lincoln Elementary
 Cecylia Richards.....Wisconsin Connections Academy
 Natalie Ring.....Wingra School
 Grace Rosholt.....Kromrey Middle School

Madeline Ross.....Indian Mound Middle School
 Deborah Rudin.....Hamilton Middle School
 Izza Schab.....Toki Middle School
 Arianna Schutter.....Patrick Marsh Middle School
 Grace Sherrill.....John Muir Elementary
 Sophie Smith.....Randall Elementary
 Emily Thom.....Orchard Ridge Elementary
 Mariana Valenzuela.....Edgerton
 Community Elementary
 McKenna VanDerWielen.....Jefferson
 Middle School

Capriccio

Melia Allan.....Hamilton Middle School
 Halle Andersen.....Hamilton Middle School
 Emma Auby.....Glacial Drumlin School
 Sophie Blumenstein.....Eagle School
 Julie Bull.....Oregon Middle School
 Phoebe Cahill.....Hamilton Middle School
 Alexis Davis.....Monroe Middle School
 Natalie Denlinger Drumm.....Jefferson
 Middle School
 Emma Dias.....Waunakee Middle School
 Maya Dresang.....Walbridge School
 Maya Edgoose.....Walbridge School
 Emily Eliasson.....Monroe Middle School
 Lauren Engle.....O'Keeffe Middle School
 Taylor Fabian.....Madison Memorial High School
 Abby Gibson.....River Bluff Middle School
 Victoria Harris.....Cardinal Heights
 Upper Middle School
 Elyse Harvancik.....Oregon Middle School
 Sylvia Knauss.....Hamilton Middle School
 Cassidy Long.....Kromrey Middle School
 Sadie Lookabaugh.....Mount Horeb High School
 Claire Matsumura.....Middleton High School
 Laura Meyer.....Jefferson Middle School
 Sawyer Mirus.....Hamilton Middle School
 Annie Reiter.....Waunakee Middle School
 Zoey Richter.....Madison Memorial High School
 Renae Rodefelf.....Madison Country Day School
 Sarah Silvers.....Madison Memorial High School
 Hailey Thurston.....LaFollette High School
 Alysse Tocco.....Jefferson Middle School
 Rose Torti.....Madison Country Day School

Breanna McClarey.....West High School
 Eliza McPike.....Madison Memorial High School
 Isabel Overman.....DeForest High School
 Stella Sanford.....East High School
 Ameya Sanyal.....Madison Memorial High School
 Kirsten Schoff.....West High School
 Lydia Shaw.....Middleton High School
 Jane Song.....Madison Memorial High School
 Ellie Taylor.....Middleton High School
 Madison Thompson.....Edgewood High School
 Susan Vanderbloemen.....McFarland High School
 Lucy Wendt.....West High School
 Julia White.....West High School
 Kirsten Wingate.....West High School

Cantabile

Allison Bell.....Madison Memorial High School
 Sallie Bestul.....Middleton High School
 Jena Bliss.....Madison Memorial High School
 Mara Blumenstein.....Madison Memorial
 High School
 Nora Cahill.....West High School
 Claire Clough.....DeForest High School
 Isabel Coff.....West High School
 Eva Cornwell.....Madison Memorial High School
 Ellis Erb.....Monroe High School
 Elizabeth Everitt.....Madison Country Day School
 Emma Everitt.....Madison Country Day School
 Kailey Gering.....Waunakee High School
 Holly Graser.....East High School
 Molly Grindle.....Middleton High School
 Natalie Guse.....Edgewood High School
 Kaitlyn Hamers.....Madison Memorial High School
 Zoe Hansen.....Verona Area High School
 Hannah Joseph.....Middleton High School
 Clariel Kramer.....Verona Area High School
 Shivani Kumar.....Madison Memorial High School
 Greta Larget.....Madison Memorial High School
 Tessa Larson.....Evansville High School
 Grace Little.....West High School
 Katherine McCarthy.....Middleton High School
 Ashley McGaw.....Mount Horeb High School
 Noelle McNeill.....LaFollette High School
 Susan McHearn.....McFarland High School
 Chloe Orr.....Madison Memorial High School
 Gwen Paker.....Madison Memorial High School
 Lili Pierce.....Mount Horeb High School
 Maya Pierick.....West High School
 Jaelyn Potvin.....Sun Prairie High School
 Julia Russell.....West High School
 Madeline Schluesche.....Monroe High School
 Deana Schmidt.....Waunakee High School
 Marlowe Thomas.....Verona Area High School
 Claire Van Fossen.....Verona Area High School
 Grace Welton.....Edgewood High School
 Anna Welton-Arndt.....Middleton High School
 Hannah Wollack.....LaFollette High School
 Jenine Ybanez.....Verona Area High School





**Maple
Grove
Dental**

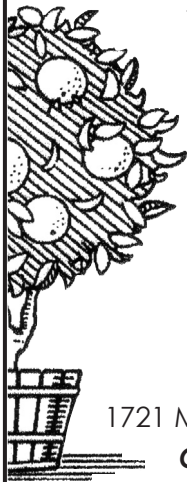
Dr. Jim Tauschek

6627 McKee Road
Madison, Wisconsin 53719
848.5680 • FAX 848.5681
www.maplegrovedentalmadison.com



"Bravo!"

—Voted Madison's Best
Specialty Shop



Kitchenware
Gourmet foods
Cards & gifts
Soaps
Candles
Jewelry
Toys

1721 Monroe St • 255-8211
Open 7 days a week

**ORANGE TREE
IMPORTS**

Purcell

Julian Arenas.....Schenk Elementary
Felix Berkelman.....Randall Elementary
John Breitenfeldt.....Cameron Academy
of Virtual Education
Irmuun Choijantsan.....Falk Elementary School
Alexander Christy.....Chavez Elementary
Jadon Colbert.....Saint James School
Alexander Connell.....Van Hise Elementary
Enzo DeRosa.....Winnequah Elementary
Finn Frakes.....Van Hise Elementary
Miles Garcia.....Randall Elementary
Pablo Garcia.....Randall Elementary
Charles Malueg.....McFarland Primary School
Ian McCants.....Kromrey Middle School
Ben Miller-Grande.....Randall Elementary
Kin Miura.....Orchard Ridge Elementary
Jacob Monday.....Columbus Elementary
Ian Morrison-Miess.....Eagle School
Tyler Peterson.....Shorewood Hills Elementary
Torin Siemering.....Van Hise Elementary
Logan Spahos.....Waubesa Elementary
Andrew Stiehl.....Sunset Ridge Elementary
Aimon Van Houten.....Chavez Elementary
Mark Vandenberg.....High Point Christian School
Lukas Wehlitz.....Eagle School
James Zavos.....Lincoln Elementary

Britten

Benjamin Auby.....Winnequah Elementary
Ian Auger.....Hamilton Middle School
Steve Callahan.....Hamilton Middle School
Michael Chiaverini.....Glacier Creek Middle School
Bruno Crump.....Glacier Creek Middle School
Brennan DeMarb Schuch.....Hamilton
Middle School
Miles Faber.....Van Hise Elementary
Ethan Fruit-Ross.....Hamilton Middle School
Charlie Grabois.....Eagle School
Christian Jaeger.....Sennett Middle School
Simon Johnson.....Van Hise Elementary
William Kelly.....Home School
Jack Kjenvet.....Glacier Creek Middle School
Clayton Kruse.....Spring Harbor Middle School
Eli Kuzma.....Winnequah Elementary
Esen Lyshek.....Hamilton Middle School
Isaiah M.E. Smith.....Wright Middle School
Henry Merrell-Van Sickle.....Wingra School
Logan Mosling.....Madison Country Day School
Erick Paiz-Handrick.....Hamilton Middle School
Austin Peterson.....Hamilton Middle School
Vaughn Pfaff.....Van Hise Elementary
Josh Plasterer.....Hamilton Middle School
Jameson Rotering.....Verona Area
Core Knowledge Charter School
Nathaniel Ryan.....Hamilton Middle School
Ezekiel Sacaridiz.....O'Keeffe Middle School
Henrik Siemering.....Van Hise Elementary

Aidan Sigmund...Our Lady Queen of Peace School
Kai Sorensen.....Van Hise Elementary
Jake Statz.....Hamilton Middle School
Ethan Staver.....Winnequah Elementary
Stuart Thomason.....Hamilton Middle School
Oliver Van Note.....Toki Middle School

Holst

Samuel Anderson.....Savanna Oaks Middle School
Kurt Borchering.....Hamilton Middle School
Owen Busse.....Jefferson Middle School
Andrew Carran.....Madison Memorial High School
Charlie Deck.....Hamilton Middle School
Michael Egle.....Verona Area High School
Andrew Fernandez.....Hamilton Middle School
Liam Forrest.....West High School
Marcus Graham.....East High School
Lucas Hemming.....O'Keeffe Middle School
Patrick Hill.....Hamilton Middle School
Nathaniel Johnson.....Hamilton Middle School
Christopher Kjenvet.....Middleton High School
Jacob Larget.....Eagle School
Charlie Lovelace.....Mount Horeb Middle School
William MacAlister.....Hamilton Middle School
Anton Maslowski.....Savanna Oaks Middle School
Lucas Parana.....Hamilton Middle School
Eric Roman-Binhammer.....Eagle School
Spencer Ross.....McFarland High School
Connor Smith.....Hamilton Middle School
Noel Tautges.....Eagle School
Michael Verban.....Hamilton Middle School
Christopher Waller.....Hamilton Middle School
Henry Zavos.....Hamilton Middle School

Ragazzi

Mitchell Ace.....Stoughton High School
William Altaweel.....West High School
Noah Argus.....Johnson Creek High School
Thomas Berthelon Lathrop.....Middleton
High School
Scott Boland.....Stoughton High School
Oliver Cardona.....West High School
Noah Clark.....Madison Memorial High School
Peter Dimond.....Verona Area High School
Anders Frank.....Mount Horeb High School
J.W. Fritz.....Monona Grove High School
Adam Jiumaleh.....West High School
Noah Johnson.....Columbus High School
Devan Jordan.....Columbus High School
Barrett Karstens.....East High School
Michael Kjenvet.....Middleton High School
Nathaniel Langlie.....Edgewood High School
Eli Lipasti.....Lakeside Lutheran High School
Henry Malueg.....McFarland High School
Antonio Mims.....West High School
Rowen Pierick.....West High School
Colin Pitman.....Madison Memorial High School
Raphael Reiss.....West High School

Leo Rossmiller.....Middleton High School
Ransom Rotering.....Verona Area High School
Albert Shoshany-Glosser.....LaFollette High School
Jacob Siegler.....LaFollette High School
William Sobol.....Monona Grove High School
Andrew Statz.....West High School
James Tautges.....Madison Memorial High School
Andrew Turner.....Madison Memorial High School
John Unertl.....Oregon High School
Ethan White.....West High School
Eli Wilson.....West High School
Peter Woods.....West High School
Jonathan Zhu.....West High School

Fall Introductory Choirs

Colla Voce

Adela Arrington
Bridget Bellehumeur
Emily Briggs
Taylor Bussiere
Eleanor Byrnes
Lauren Carolan
Elizabeth Chiman Zeman
Caroline Ciske
Piper Cook
Sidnee Draper
Meadow Feldkirchner
Anna Field
Yasmine Garcia Ramirez
Josephine Gassner
Kaia Gassner
Alleannah Hancock-Jamleh
Eleanor Hershberger
Leila Isabel Madureira-Alvarez
Trea Klingele
Josie Lauer
Eva Malueg
Maggie Matthews
Kayah McCants
Grace Muehl
Pamina Nemet
Ava Pevehouse
Natalie Rasmussen Lesnjak
Sophie Rae Ruh Coyle
Johanna Smith
Anna Van Riet
Leilani Villavicencio

Tallis

Jacob Beaulieu
James Fishman-Morren
Elliot Fruit-Ross
Qianyi Gong
Jonah Greve
Dylan Hesthaven
Jayquan Jaeger
Nate Martin
Kevin Sanchez
Parker White



Every year, over 500 young people in our community:

- Build excellent musical skills
- Grow in personal responsibility
- Engage in diverse artistic collaborations
- Enhance their critical thinking skills
- Inspire over 20,000 people in the Madison area and beyond

2014–2015 SEASON CALENDAR

MADISON BOYCHOIR FESTIVAL

Saturday, February 7, 2015

Madison West High School

Half-day workshop for boys in grade 2-12
and free concert for the community at 12:30pm

MYC SPRING CONCERTS

Saturday, May 2, 2015

Capitol Theater, Overture Center

7:00pm – Boychoirs

Sunday, May 3, 2015

3:00pm – Girlchoirs

7:30pm – High School Ensembles

MYC AUDITIONS

Wednesday, November 19, 2014

Monday, May 18, 2015

Sunday, May 31, 2015

FOR MORE INFORMATION

madisonyouthchoirs.org • (608) 238-7464
P.O. Box 5233 • Madison, WI 53705-0233

Since 2003, Madison Youth Choirs has carried on a tradition of high-quality, comprehensive music education experiences, whose benefits reach far beyond the concert hall. MYC's programs include:

- Introductory choirs for youth ages 7-10
- Performing choirs for youth ages 7-18
- In-school choirs at several Madison elementary schools
 - The Madison Boychoir Festival
- Concerts throughout the community
- International touring experiences

Scholarship support is available for all tuition-based programs.

Friends and Donors



Madison Youth Choirs is exceedingly grateful to the foundations, businesses and individuals who participate in our mission by making a financial contribution. Thank you for your generous support of youth music education in our community!

(A)=Alumni (P)= Current Parent

Sustainer (\$5,000 or more)

American Girl's Fund for Children
Anonymous (P)

Diane Ballweg

Dane County Cultural Affairs
Commission

Kenneth A. Lattman Foundation

Madison Community Foundation

Benefactor (\$1,000 to \$4,999)

Anonymous

in honor of our four sons

Anonymous (P)

BMO Harris Bank

Brittingham Fund, Inc.

Green Bay Packers Foundation

Bradley L. Hutter (P)

in honor of Lauren and

Grace Hutter

Joelle Mortenson Hutter (P)

in honor of Lauren and

Grace Hutter

Madison Arts Commission

Madison Festivals Inc.

Madison Rotary Foundation

Dean & Orange Schroeder

Theda and Tamblin Clark Smith

Family Foundation

The Evjue Foundation, Inc.,

the charitable arm of

The Capital Times

Sponsor (\$500 to \$999)

Jennifer Chiaverini (P)

Rahel Desalegne and Girma Tefera

Michael Ross and Kirsten Fruit (P)

Anne Spurgeon and

David Woods (P)

Michael St. Clair (A)

in memory of Rueben Schey

Contributor (\$250 to \$499)

Richard E. & Alice S. Appen

Phil Hammond

Madison Mallards

Supporter (\$100 to \$249)

Anonymous

Friends of Miriam Bloom (P)

Diana and Troy Brazell

Herb and Harriet Chen

Kevin Gould

Dan Grabojs and Meg Lamm (P)

Anette Hansen

David and Cathleen Kinney

Herbert H. Kohl Charities Inc.

Tom and Pat Lessie

Rob Maher (A)

Steven and Jane Morgan

in honor of our grandsons

Susan and Russell Pope

Jim & Carol Ross

in honor of Sylvia Pasch

Jim & Carol Ross

in honor of Michael Ross

Joyce Schultze

in honor of Anders Frank

Meg Skinner

in honor of Carrel Pray

Julie and Leo Waner

in honor of Rachel and

Nicole Waner, MYC Alumni

Paul Wertsch and Kay Heggstad

Nick and Becky White

in honor of Dr. Sarah Jerome's

leadership in education and

the arts

Friend (up to \$99)

Anonymous

Kathryn Allen

Anonymous

Gary and Martha Antoniewicz

Maria Barlow and Paul Rasmussen

Nancy Becknell

Joanne and Steve Borgwardt

Patricia Brennan

Kay and Nick Cahill (P)

Suzanne Chapin

in honor of Caitlyn McEahern

Kathryn Deck (P)

Bea and Gene Dewey

Gretchen Dresen

Karen P. Falkner

Mimmi Fulmer

Patricia Gibeault

Heather Good and Fiona Stoner

GoodSearch

Anita and Bert Johnson

in honor of Nathaniel and

Simon Johnson

Michael & Mary Kaiser

Katie Kaminsky (A)

Conrad and Linda Marks

Mark Morris

Kathryn Ramberg

Richard & Lois Rossmiller

Sarah Scallon (A) and

Peter Kleinschmidt

in honor of The Lincoln

Elementary Choir

Steve and Mary Ellen Schlough

in honor of Tatum Miller

Prudence Stewart

Bette Theisen

Ronald M. Wanek, DDS

Charlotte M. Woolf

in memory of Harold (Hal) Woolf

Dan & Irene Zimmerman

In Kind

Richard S. Russell

Linda E. Gerke

Tom Greenhalgh

Sean Michael Dargan

Karen Holland

Robin Ryan (P)

Lake Edge Lutheran Church

Note: This list reflects donations or pledges received between April 25, 2014 and November 20, 2014. We regret any errors or omissions. Please contact the MYC office with your corrected information. Thank you.



MYC provides one-of-a-kind music education and performance opportunities to hundreds of young singers every year, while helping them "find their voice."

Help us "raise voices"

by making a tax-deductible gift today.

To donate, call
608-238-SING (7464)
or visit madisonyouthchoirs.org



GalinEducation

Madison's Test Prep & College Admissions Experts

www.galined.com
608-841-1054

6702 Stonefield Road
Middleton, WI 53562

ANY STAGE. ANY AGE.

Get Started | Rediscover | Fine Tune

Wisconsin's complete family-owned resource
for new, used & rental instruments.



**PIANOS | BAND | ORCHESTRA
DRUMS | GUITARS | KEYBOARDS
SHEET MUSIC
LESSONS | REPAIRS**

For All Things Musical...Since 1948

HEID MUSIC
heidmusic.com

Appleton | Green Bay | Madison
Oshkosh | Wisconsin Rapids | 800.236.4343

The Young Shakespeare Players

**Unmatched Growth
for Young Minds**

**"This is such an amazing environment.
Growing up here is such a privilege!"—YSP Actor**

*Year-round programs of full-length plays & workshops.
Ages 7-Adult. No auditions or rejections.*

*Free admission to performances. Scholarships available.
Email ysp@ysp.org. Visit youngshakespeareplayers.org
for registration forms, production calendar & more!*

Since 1980-Shakespeare, Shaw, Dickens

CELEBRATING
10
YEARS IN
OVERTURE
HALL

madisonballet
W. Earle Smith, Artistic Director

The
Nutcracker



December 13-27, 2014 | Overture Center
Call 608.258.4141 or visit madisonballet.org

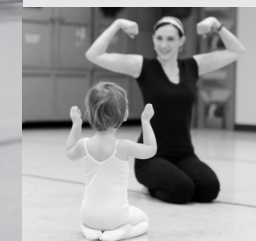
BRILLIANT.
BEAUTIFUL.
BALLET.



ENROLL NOW
SCHOOL OF MADISON BALLET

Enriching classes
for students
of all ages
and abilities

608-278-7990 or
madisonballet.org/school





We proudly support Madison Youth Choirs.



A Different Kind of Care

5801 Research Park Blvd, Suite 400 / Madison, Wisconsin 53719

T 608.729.6300 F 608.729.1099

MadisonWomensHealth.com