



MADISON
YOUTH CHOIRS

REVOLUTION



Sunday, May 13, 2012



MADISON
SYMPHONY
ORCHESTRA

John DeMain / Music Director

2012-2013 SEASON THE MUSIC SPEAKS

RUSSIA RESOUNDS

PROKOFIEV Classical Symphony
TCHAIKOVSKY Piano Concerto No. 2
STRAVINSKY Firebird Suite (1945)

SEPT 21 22 23

JOHN DEMAIN Conductor
GARRICK OHLSSON Piano

THE THREE "B's"

(JUST NOT ALL THE ONES YOU'D EXPECT!)

BERLIOZ Overture to *Beatrice and Benedict*
BARTÓK Violin Concerto No. 2
BRAHMS Symphony No. 4

OCT 12 13 14

JOHN DEMAIN Conductor
JAMES EHRES Violin

TWICE AS NICE

KODÁLY Dances of Galánta
POULENC Concerto for Two Pianos
SCHUBERT The Great C Major Symphony

NOV 2 3 4

JOHN DEMAIN Conductor
CHRISTINA &
MICHELLE NAUGHTON Piano Duo

A GRAND TRADITION

A MADISON SYMPHONY CHRISTMAS

NOV 30 DEC 1 2

JOHN DEMAIN Conductor
EMILY FONTS Mezzo-Soprano
DAVID PORTILLO Tenor
MADISON SYMPHONY CHORUS
Beverly Taylor, Director
MADISON YOUTH CHOIRS
Michael Ross, Artistic Director
MT. ZION GOSPEL CHOIR
Leotha Stanley, Director

DISCOVERY!

JENNIFER HIGDON blue cathedral
BEETHOVEN Piano Concerto No. 1
DVOŘÁK Symphony No. 6

JAN 18 19 20

JOHN DEMAIN Conductor
GABRIELA MONTERO Piano

TURNING POINTS

RAVEL Rapsodie Espagnole
PROKOFIEV Sinfonia Concertante
BEETHOVEN Symphony No. 4

FEB 8 9 10

JOHN DEMAIN Conductor
ALBAN GERHARDT Cello

CHAMPAGNE AND VODKA

MOZART Overture to *Der Schauspieldirektor*
MOZART Violin Concerto No. 4 in D Major
SHOSTAKOVICH Symphony No. 10

MARCH 8 9 10

JOHN DEMAIN Conductor
HENNING KRAGGERUD Violin

A FEAST FOR THE EARS!

HANDEL Arrival of the Queen of Sheba and
Three Choruses from *Solomon*

MENDELSSOHN Violin Concerto
RACHMANINOFF The Bells
VAUGHAN WILLIAMS Toward the
Unknown Region

APRIL 5 6 7

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Letter from the Artistic Director

*"Music doesn't lie. If there is something to be changed in this world,
then it can only happen through music."*

— Jimi Hendrix (1942-1970)

The power of music to affect change has been clear throughout the history of the world. Major struggles for independence, freedom, and civil rights have seen music — especially vocal music — at the center of their movements. From the songs of the Revolutionary War and Civil War to the anti-Apartheid movement in South Africa to the "Singing Revolution" in Estonia to the struggle for civil rights in the United States, music has played a powerful role in shaping our history. We asked ourselves: "What is it about vocal music that spurs or supports a revolutionary movement"? And discovered that it can be the text, the melodies, the message, the ability of music to move messages from person to person...and it can also be the power of the music itself to influence and inspire.

These revolutionary movements have not been our only study this semester. We have also looked in detail at musical revolutions: from the moment that composers moved from writing single melodic lines to early polyphony (multiple musical line); from the development of traditional harmony to the revolutions of atonal composers like Arnold Schoenberg and their rejection of harmonic structure. We studied our own truly revolutionary music — jazz — and discovered how a simple form like the 12-bar blues (12 measures...3 chords) can be the basis for hundreds of songs and spawn an entire new genre of music.

Next season (2012-2013) will be MYC's 10th anniversary. In 2003, two organizations — the Madison Boychoir and the Madison Children's Choir — truly created a "revolution" by merging to form the Madison Youth Choirs. In 2003 we served 200 students. In 2012 we served 501, not to mention the thousands of young singers we've reached through our Madison Boychoir Festival and annual spring outreach tours. A singing revolution has begun in Madison, to be sure.

Mike Ross
Artistic Director



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

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These concerts are generously supported by the Eugenie Mayer Bolz Family and the Dane County Cultural Affairs Commission with additional funds from the Endres Mfg. Company Foundation, and The Elyse Foundation, Inc., charitable arm of *The Capital Times*. This project is also supported in part by additional funds from the Wisconsin Arts Board, the State of Wisconsin, and the National Endowment for the Arts.

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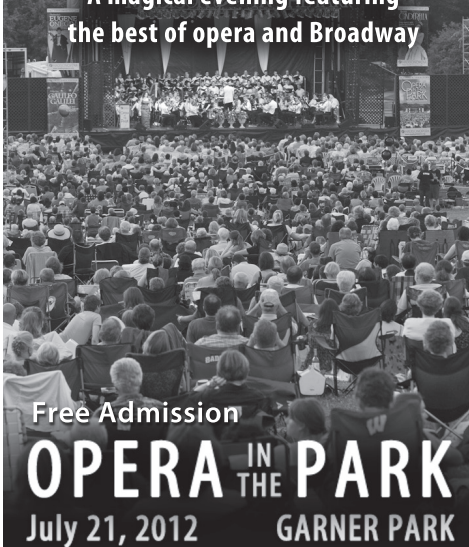
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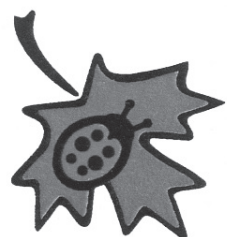


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REVOLUTION

Sunday, May 13, 2012

2:00 p.m.

CHORALIERS

Lisa Kjentvet, conductor | Steve Radtke, piano

CON GIOIA

Marcia Russell, conductor | Steve Radtke, piano
Natalie DeMaioribus, choir intern

CAPRICCIO

Lisa Kjentvet, conductor | Claire Mallory, piano

INTERMISSION

PURCELL

Margaret Jenks, conductor | Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor | Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors



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2012-13 Season

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Venue TBD

Dec. 14-15

Baroque Holiday Concerts

8 p.m. Friday, Dec. 14 — 7:15 p.m. lecture

3 p.m. Saturday, Dec. 15 — Family Concert

First Congregational Church

April 20-21

Symphonies of Mozart & Haydn

8 p.m. Saturday, April 20 — 7:15 p.m. lecture

3:30 p.m. Sunday April 21 — 2:45 p.m. lecture

First Unitarian Society, Atrium Auditorium

madisonbachmusicians.org



CHORALIERS

Ching-A-Ring Chaw

Aaron Copland (1900-1990)

Ching-a-Ring Chaw was originally a minstrel song dating from the early 19th century. Minstrel shows were a disparaging form of entertainment that involved imitation and mockery. Copland found the upbeat tune and its nonsense refrain very appealing but, wanting to remove all traces of racist overtones, he changed the dialect and rewrote the words. With its new universal vision of a promised land, this song represents the spirit of hope, determination and perseverance needed to create revolutionary change.

Lo Yisa Goy

Traditional Hebrew song

(sung in Hebrew)

*Nation will not lift up sword against nation,
Nor will they learn war anymore.*

This poignantly beautiful melody is a less widely known setting of this familiar text. We are constantly reminded of the work that still needs to be done to create a just and peaceful world.

Down By the Riverside

Traditional
Arranged by Brant Adams

Down By the Riverside is a traditional spiritual that has a long history and was known during the Civil War era. A rich legacy of music was born out the struggle for freedom, created as an expression of suffering and hardship, but often filled with great hope. Arranger Brant Adams explores a variety of styles, keys and tempos in this swinging medley of *I Got Peace Like a River* and *Down By the Riverside*.

CON GIOIA

Singabahambayo

Traditional South African freedom song

(sung in Xhosa)

*On earth an army is marching.
We're going home.
Our hearts are filled with song.
We sing out strong. Halleluya!*

This arrangement of *Singabahambayo* is from a collection of South African freedom songs called *Songs of Protest and Praise from South Africa*, first published in 1984. Apartheid was a 50-year system of segregation, which allowed white minority rule over the native black majority. Apartheid produced a society with extreme levels of wealth and poverty, inequality and racism. Born out of a peaceful visit in 1980 by the Church of Sweden Mission, songs such as *Singabahambayo* were made known to many English-speaking choirs, "with the hope that such songs would get us to reflect on our own role in the world" (from the foreword of *Songs of Protest and Praise from South Africa*).

Read 'Em John

Traditional ring shout
Arranged by Paul Caldwell and Sean Ivory

Read 'Em, John is from a body of historic repertoire known as *ring shouts*, which was in use on the Sea Islands of South Carolina and Georgia during the time of slavery. Traditionally, the form was characterized by call-and-response singing, polyrhythmic percussion (canes striking wooden floors and hand clapping), and a prescribed shuffling movement, which was specifically not considered dancing. Widely practiced on the southern coast through the Civil War, the shout now exists only through the efforts of small groups of dedicated preservationists.

Read 'Em, John has its own interesting textual history. For years, the assumption was that "John"



referred to the biblical figure John, author of the book of Revelation. Recently, another theory has surfaced. "John" represents a select group of slaves who had somehow learned to read. The "letter" which "John" places on the table is actually the Emancipation Proclamation. The community commands John to "read 'em" simply because he is the one who can. The ability to read therefore becomes a vehicle for the delivery of freedom. (Program notes courtesy of the composers)

Sarajevo

(sung in Bosnian)

Scott Nathan Louis

Text by Đorđe Balašević

The more I think, the less I understand. A cavern of sorrow yawns inside me,

It's even hard to find rhymes. My eyes are full of Sarajevo.

The more I think, the more silent I become. Find someone else to sing;

I will sing this song in silence. There is no song without Sarajevo.

Even when Sarajevo is silent she sings, Even when Sarajevo's eyes are closed, they twinkle.

Rain made from tears flows into the gutter.

Sarajevo will be. Everything else will pass.

I remember watching the 1984 Winter Olympic Games hosted by the beautiful city of Sarajevo, Yugoslavia. Less than a decade later, the city would be under a four-year siege as Bosnia and Herzegovina declared independence. The resulting social change was devastation and loss. Thousands of innocent victims were killed, assaulted or maimed during the siege. A year ago, I discovered a book called "Dear Unknown Friend," which was a collection of letters written by children living in Sarajevo during the siege, along with this musical composition called *Sarajevo*. While not otherwise connected, the two art forms blend together to help us to remember that social change can be painful and unwelcome.

A sample letter from "Dear Unknown Friend":

Edina Karadzic', 14

"Children of Sarajevo can't go outside, because they are afraid. Each and every day we are listening to music of shooting. We are just like you. We like sweets, chocolate and ice creams, but now we don't have it."

Edita Gakic', 12

"I like music, specially Guns 'n' Roses, Skid Row, Bon Jovi, Prince, Nirvana, Ramones, and many others. Now I cannot listen to music, but we are playing music; we have guitars and every evening in the shelter we are singing, singing about peace.

We offer special thanks to Dino Mulic, a doctoral student in piano performance at UW Madison, who lived in Sarajevo during the siege, for pronunciation and historical accuracy.

Stand Together

Jim Papoulis

Joe Bernstein, bodhrán

I chose this song for Con Gioia to sing at the close of every rehearsal, to remind us that if we strive together toward a common goal, we will succeed. It quickly became one of their favorite songs. The lilting piano accompaniment, the use of the bodhrán, and the Gaelic syllabic harmony suggest an ancient Celtic origin, but this song is a contemporary American composition.

CAPRICCIO

Thou Shalt Bring Them In

George Frederick Handel (1685-1759)

Thou Shalt Bring Them In is taken from the last part of *Israel in Egypt*, composed in 1738, three



years before Handel composed his famous oratorio *Messiah*. *Israel in Egypt* relates the story from the *Book of Exodus* of the Israelites' escape from bondage in Egypt, the basis of the Jewish festival of Passover. The early portion of the oratorio describes the ten plagues and the Jewish escape. The latter portion rejoices to the Lord for the deliverance out of slavery and looks forward to the return to Canaan or Palestine. This aria, sung by solo voice near the end of the work, anticipates the return to the Promised Land.

Iraqi Peace Song

(sung in Arabic and English)

Traditional Iraqi song

Arranged by Lori Tennenhouse

Andy Johnson, cello

Marcy Russell, soloist

Andrew Johnson, percussion

Regards to your eye, oh homeland.

A sweet flows liberal and respect.

Moreover, how are your hopes, how is the palm tree?

How are the decorations, how are the children?

(literal translation by Wafa Hadad, Tigerlily Arabic Language Institute)

Iraqi Peace Song is one of many songs on a recording produced by Erik Hillstad entitled "Lullabies from the Axis of Evil" that contains lullabies from Iran, Iraq, North Korea, Palestine, Syria, Afghanistan and Cuba. According to Hillstad: "Lullabies lead us to the deepest and most fundamental way of communication between human beings. It is where all sharing of ideas and feelings start — between mother and child, between father and child. It is a universal culture. And it is amazing to see how many aesthetic similarities, musically and lyrically there are in lullabies from country to country all over the world. Differences in scales, language, metaphors and religion cannot cover the fact that in the lullabies, the cultures of the earth meet each other. Or rather, from this common starting-point, they grow into diversity." May we strive to find common ground in an effort to bring about world peace.

Deep River

Traditional spiritual

Arranged by Donald Patriquin

Deep River is one of many African-American spirituals that are based on the theme of deliverance and salvation. In this plea for deliverance out of oppression and sorrow, freedom lies over the Jordan River or in the next life. The biblical reference might describe the struggles we all face on earth, with heaven as the counterbalance to the injustice of this world.

Akanamandla

(sung in Zulu)

South African freedom song

He has no power, Hallelujah

He has no power, Satan's had it!

He has been cheated, Hallelujah

He has been cheated, Satan's had it!

He flees far from us, Hallelujah

He flees far from us, Satan's had it!

Freedom songs gave hope to South Africans as they struggled for justice, equality and peace. This powerful song of praise celebrates the sheer joy found in faith that gives one the strength to rise up in resistance against injustice. We sing it for those who endured years of oppression and for all who fight for justice and peace in the world.

Intermission

I. Rally the People!

MADISON BOYCHOIR

Do You Hear the People Sing?

Alain Boublil and Claude Michel Schönberg

Adapted from the epic novel of Victor Hugo, *Les Misérables* opened in London on October 8, 1985 and on Broadway two years later, garnering dozens of awards and making history as one of the most successful and longest-running musicals of all time. Its sweeping story covers the period from Napoleon's defeat in 1815 to the 1832 Paris Uprising, a revolution which exploded when a combination of food shortages, an outbreak of cholera, and government indifference toward the plight of the lower classes sparked a rebellion, led mostly by students.

The militant spirit of this marching song has given it a life of its own apart from the hit musical. Beginning in February 2011 — and even since — it could be heard ringing out in our own state capitol.

Riflemen of Bennington

Traditional American
Arranged by Randal Swiggum

Sergio Acosta, piccolo
Andrew Johnson, field drum

The American Revolution was the first significant political event in the colonies to inspire an outpouring of new music, especially songs like this, which rallied the disparate colonists to action. Based loosely on the events of the Battle of Bennington (Vermont) on August 16, 1777, the song mentions John Stark (the commander of the rebel army) and conveys the swagger and confidence of the Green Mountain Boys, led by Nathan Hale. This new arrangement was created especially for the Madison Boychoir Festival back in January.

II. Revolutionary Words

PURCELL

Hine Ma Tov

(sung in Hebrew)

Traditional Israeli Folk Song

Behold, how good and pleasant it is for brothers to dwell together in unity. [Psalm 133:1]

This familiar text is sung to a variety of beautiful melodies, both for solemn Shabbat feasts and joyful dancing. The Hebrew word usually translated as “dwell” also means “sit” and the idea of young men seated together, working in unity, is a meaningful picture for our boychoir.”

The Lobster Quadrille

Music by Carol Jennings, Text by Lewis Carroll

What do *The Lion the Witch and the Wardrobe*, the *Harry Potter* series and *The Phantom Tollbooth* have in common? They are all books in the “children’s” section of your local library that also have been studied, analyzed and enjoyed by adult readers. Nowadays, there are many works that are considered “crossover” literature (*The Hunger Games* is but the newest example), but just a century ago, literature was nearly exclusively aimed at adult readers. When books for children were published, the gap between them and books for adults was wide.

Charles Lutwidge Dodgson (a.k.a. Lewis Carroll) was revolutionary when he wrote *Alice in Wonderland*, a tale that has been analyzed as an allegory for mathematical, scientific, philosophical, and political ideas. The concept that a work for “children” could be so multi-layered and complex, while also seemingly fun and whimsical was the revolutionary aspect that we explored in Purcell.

The Lobster Quadrille is a song and dance recited by the Mock Turtle in Chapter Ten of *Alice*. It is a parody of the poem “The Spider and the Fly.” The meter of both poems is identical, as well as the flow of the lines. It is almost as if Carroll took “The Spider and the Fly” and just inserted some new words — like MadLibs. This is exactly what Purcell members did, as they came up with their own new (and nonsensical) whimsical versions of the poem!

III. Social Justice and Faith

BRITTEN

Esurientes implevit bonis

(sung in Latin)

Antonio Vivaldi (1678-1741)

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

From the *Magnificat* RV 610, this cheerful duet was written in 1710 for the singers at the orphanage in Venice, *Ospedale della Pietà*, where Vivaldi was *maestro di violino*. The *Ospedale* was world-renowned for its music program and the difficulty of this duet attests to the technical virtuosity of the students there. In typical Italian Baroque style, the two voice parts cascade in sparkling melismas, held together by an insistent three-note motif in the accompaniment.

The text comes from Mary’s song of praise in Luke 1, known as *Magnificat* (from its first word in Latin “My soul *magnifies* the Lord”). *Magnificat* has been set to music by nearly every significant composer of the last ten centuries, and has been a beloved song of praise for Christians since the first century. Its familiarity makes it easy to overlook, however, the radical social commentary in Mary’s words — a vision of a new social order that Jews have faithfully proclaimed since ancient times, where God overturns the oppressive domination of the world’s system where power is based on wealth, strength, and political domination.

Ein Feste Burg (A Strong Fortress)

(sung in German)

Johann Hermann Schein (1586-1630)

A strong fortress is our God, a good protection and weapon. He helps us free from all trouble that befalls us. Our ancient, evil foe seeks earnestly our destruction. His cruel armor is his great might and cunning. On earth is no one like him. (Paraphrase of Psalm 46)

In our first discussions of the word “revolution” we brainstormed for as many kinds of revolution as we could name, including revolutions of ideas and social change, like the Industrial Revolution, the printing press, and the 16th century Reformation, a revolution in the way Europeans thought about faith, the Bible, and the church.

Martin Luther’s great hymn of 1529 (usually translated “A Mighty Fortress”) is still the most recognizable and stirring song of the Lutheran Reformation, and has been a favorite of composers (including Bach, Meyerbeer, Mendelssohn and Wagner) since then. Schein’s setting (we called it a “remix”) was written during the Thirty Year’s War in Germany (1618-1648), a complicated, endless conflict based in part on religious clashes. The war devastated much of Europe, and death and disease meant that musicians were in short supply and church music was crippled. This piece reflects a modest voicing of two parts (probably originally just two singers), but its style is aggressive and jubilant — an ornamented, free variation on Luther’s majestic melody.



Avenging and Bright

Traditional
Arranged by Benjamin Britten (1913-1976)

Usually considered a traditional Irish song, this tune and text was actually written in 1811 by Thomas Moore (1779-1852) and refers metaphorically to King George, who as Prince Regent appeared to support Catholic emancipation, but reneged when he became king. Moore expresses the sense of betrayal and lust for revenge felt by many Irish Catholics, and refers to the ancient Irish saga of The Sons of Usna, a powerful tale whose reference would not be lost on his listeners.

IV. The Estonian Singing Revolution

PURCELL

Kui mina hakkan laulemaie
(sung in Estonian)

Traditional Estonian

*When I start singing, singing, singing,
Can't close my mouth, can't close my mouth,
Can't tie my tongue
Big boys close their mouths,
Bad boys tie their tongues
I can't hold the reins, hold the reins
Tie the rope
The reins hold the horses, the rope ties the load.*

"The Singing Revolution" was a term coined by Estonian activist Heinz Valk in 2005. While one might argue that music alone did not bring down the Soviet control over Estonia, it certainly played a significant and historic role in the persistence and preservation of this Baltic country and its ancient language and culture, when Soviet oppression threatened to erase it. Estonia had a long tradition of singing festivals, where nearly the whole nation gathered to share songs and sing together.

Many villages and even families have their own version of this traditional song, which is a beautiful metaphor for a boy who is unable to hold his voice back from singing. Every version that I found expresses a gratitude and respect for the tradition of vocal music, and its ability to shape our identities, both personal and as a people. Thanks to parent, Kellie Morin, and her grandparents for the translation and shared stories.

HOLST

Mu isamaa, mu õnn ja rõõm
(sung in Estonian)

Music by Fredrik Pacius (1848)
Arranged by Randal Swiggum
Text by Johann Voldemar Jannsen (1869)

*My fatherland, my joy and happiness,
How beautiful you are!
I shall not find such ever
In this huge wide world
Which would be so dear to me
As you, my fatherland!*

The Estonian National Anthem was officially adopted by the new Republic of Estonia in 1920, but it had a much older history. First performed as a choral work at one of the Estonian Grand Song Festivals in 1869 it took on life as a powerful symbol of the rising Estonian national awakening.



When the Soviets invaded and conquered Estonia in 1944, they banned the song, and it was illegal for nearly fifty years. Estonians continued to hear it secretly, though. Every night at sign-off, the Finnish national radio and television stations played an instrumental version, as the national anthem of Finland uses the same melody, and broadcasts were received in much of Estonia. Finally in 1990, when Estonia regained its independence, the song was again officially named the country's national anthem. This arrangement was written specifically for Holst; we became especially interested in this fascinating, little known story by viewing the 2006 film, *The Singing Revolution*.

V. Vision

Should Fancy Cease

Vincent Persichetti (1915-1987)

Should fancy cease, the world would be a desert, dead and dry.
(Translated from the Sanskrit)

Written by American composer Vincent Persichetti in 1947, this haunting canon shows the unique ability of art, in its ambiguity, to do several things simultaneously. Is the piece essentially painting a picture of a barren world with no imagination or wonder ("fancy")? Or is it reminding us, with its eloquent, rising melody, of the very power of an artistic vision to lift us up to a higher reality? Of course, it does both, and more.

Keep Your Lamps

Traditional spiritual, arr. André Thomas

Based on the biblical parable of the wise and foolish maidens waiting for the Bridegroom, this song was (like Shosholozza below) meant to encourage patience, persistence, and clinging to a hopeful vision of a future reality — a reality that could only be seen in the mind's eye — in faith — and not necessarily in the burden of present day struggles.

VI. Struggle and Metaphor

MADISON BOYCHOIR

Shosholozza

Traditional Zimbabwe

(sung in Ndebele and Zulu)

*Go forward, go forward
On these mountains.
Train from South Africa.
You are running away.*

Shosholozza is one of the most fascinating examples of a song whose life and meaning has been constantly reinvented. Originally a miner's song, there is some dispute about whether it describes the journey by Ndebele men to work in the mines of South Africa, or their journey home to Zimbabwe (formerly Rhodesia). "Shosholozza" means "go forward" but the sound "sho-sho" also imitates the steam train ("stimela"). The song's strong rhythm helped men swing axes together but also to face the overwhelming boredom, heartache, and stress of a crushing job, far from home. Nelson Mandela recalls singing the song at Robben Island prison, and compared the apartheid struggle to an "oncoming train." In a post-apartheid South Africa, the song lived on as a song of solidarity, sung by activists and athletes alike to show hope in the face of struggle. It became especially famous at the 1995 Rugby World Cup which South Africa won, and can often be heard sung by South African athletes as they come onto the field.



COMBINED CHOIRS

One Man's Hands

Music by Pete Seeger
Words by Alex Comfort

*One man's hands can't tear a prison down,
Two men's hands can't tear a prison down,
But if two and two and fifty make a million, we'll see that day come 'round.
We'll see that day come round.*

One man's eyes can't see the future clear, but if two and two...

One man's ears can't hear the whole world cry...

One man's heart can't fill the world with love...

One man's voice can't shout for all to hear...

Purcell boys figured out in our first rehearsal that "2 and 2 and 50 make a million" is not just poor math, but the truth that all powerful movements start this way: a few people or even a single individual with an idea, whose strength unites more and more people in common purpose. In many ways, a choir is an example of this. We are individuals who enjoy singing, but when we gather together and all really invest in making music, something bigger and better happens than any of us could do on our own.

Like many protest songs, this one has been used for many causes, from social justice, to civil rights, to protesting the atom bomb. That it can resonate with so many different issues and people over time, is testament to the idea that humans need this constant reminder — the future looks more hopeful when we recognize our need for one another.

Special thanks to:

Hilde Adler, for sharing with us incredible stories of her childhood and her support of our
To Be Certain of the Dawn project.

Robert Factor, for his great shofar playing and support of our
To Be Certain of the Dawn project.

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REVOLUTION

Sunday, May 13, 2012

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Lisa Shimon, conductor

Claire Mallory, piano

Natalie DeMaioribus, choir intern

RAGAZZI

Michael Ross, conductor

Daniel Lyons, piano

David Olson, choir intern

CANTABILE

Michael Ross, conductor

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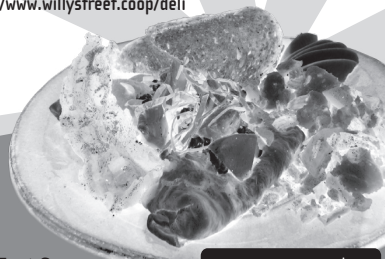
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UNIVERSITY OF WISCONSIN
WHITEWATER

CANTABILE, CANTILENA, and RAGAZZI

Shumayela

(sung in Xhosa)

Traditional South African

Preach the gospel.

The choral music of South Africa played a powerful part in bringing down the racist, separatist Apartheid form of government. This song boasts a repetitive text but constantly changing physical movements which show a brief history of South Africa from traditional, pre-Apartheid dance to miming the work of diamond miners to moves signifying secret rebellion. The power of a group of non-white South Africans (the majority) singing while miming carrying AK-47s was an intimidating sight and became an effective tool helping bring down the Apartheid government.

CANTILENA

Two Irish War Songs

Johnny Has Gone for a Soldier
Johnny Aroo'

Traditional, arranged by Gary Parks
Traditional, arranged by Ron Jeffers

Johnny Has Gone for a Soldier and Johnny Aroo' explore the complex feelings that emerged when a man was sent to war and upon his return. Johnny Aroo' is a 17th century Irish song, also called Johnny I Hardly Knew Ye, about a woman who has been raising her family while her husband is off to war and is sad to find that he isn't the same man when he returns. It was also popular during the Revolutionary War. During the Civil War it was re-worked as the exuberant, patriotic When Johnny Comes Marching Home.

Adoramus Te, Christe

(sung in Latin)

Giovanna Pierluigi da Palestrina (c.1525-1594)

We adore Thee, O Christ, and we bless Thee,
Who by Thy Holy Cross hath redeemed the world.
Who suffered death for us, have mercy on us.

Palestrina was a revolutionary composer in his time who transformed medieval polyphony into something that could match the expectations of his employers, the powerful Renaissance popes. The composer lived through the reign of thirteen popes, witnessing at first hand the dramatic impact of the counter-reformation which forced the Catholic Church to re-evaluate the role of sacred music. Palestrina responded in the way of great composers - by writing some of the most beautiful music ever written, which transcended the turbulence of his age.

Mu Isamaa on Minu Arm

(sung in Estonian)

Gustav Ernesaks
Arranged by Natalie DeMaioibus

Land of my Fathers, land that I love,
I've given my heart to her,
I sing to you, my supreme happiness, my flourishing Estonia!
Your pain boils in my heart, your happiness and joy make me happy too
Land of my Fathers!
Land of my Fathers, land that I love, I want to have rest.
I will lie down in your lap for eternal sleep, my holy Estonia.
Your birds are singing me to sleep, flowers are blooming from me.
Land of my Fathers!



The “Singing Revolution” in Estonia occurred between 1987 and 1991, when hundreds of thousands of Estonians gathered publicly to sing forbidden patriotic songs and share protest speeches, risking their lives to proclaim their desire for independence. While violence and bloodshed was the unfortunate end result in other occupied nations of the USSR, the revolutionary songs of the Estonians anchored their struggle for freedom, which was ultimately accomplished without the loss of a single life. *Mu Isamaa* was central to their gatherings, called the “Unofficial National Anthem of Estonia.”

Peace Train

Cat Stevens (b. 1948)

Kaia Rubin, Deana Schmidt, Eva Cornwell, Faith Hatch, soloists
Mike Ross, Andy Johnson, Natalie DeMaiores, percussion

In the late '70s singer/songwriter Cat Stevens converted to Islam and changed his name to Yusuf Islam. He left his singing career behind to devote himself to educational and philosophical causes in the Muslim community. *Peace Train* was his first top 10 hit in the US in 1971, but he re-recorded it in 2003, and performed it at the 2006 Nobel Peace Prize Ceremony. It is a hopeful song of a movement toward peaceful resolution of conflict and a better future for our world.

RAGAZZI

Agincourt Carol

(sung in Middle English and Latin)

Anonymous, c. 1530

Give thanks to God, England, for the victory.

One of the earliest and most famous English battle songs, *Agincourt Carol* was composed shortly after Henry'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 given to God.” (This accounts for the “Give thanks to God” Latin refrain of the carol.) Although the English eventually lost the Hundred Year's War, the 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. (Notes by Randal Swiggum)

Wie Melodien (Op. 5, No. 1)

(sung in German)

Johannes Brahms (1833-1897)

*It pulls at me, like a melody, quietly through my mind;
It blossoms like spring flowers and wafts away like fragrance.*

*But when it is captured in words and placed before my eyes,
It turns pale like a gray mist and disappears like a breath.*

*And yet, remaining in my rhymes there hides still a fragrance
Which mildly from the quiet bud my moist eyes call forth.*

Klaus Groth's beautiful poem describing the power of memory and lost love is set here by Brahms in three strophes, each containing evocative text painting. A rising opening line begins each verse and then branches into unexpected harmonic territory to finish each stanza.



Thus Saith the High, the Lofty One

William Billings (1746-1800)

William Billings — tanner, politician, and friend of Revolutionary War hero Paul Revere — is considered America's first “homegrown” composer. Although a contemporary of Mozart and Haydn, his music shows little of the refined elegance of European art music. Billings was completely self-taught, but his musical sense is always imaginative and bold, characteristic of the young American nation circa 1776. This simple round is typical of writing of the American singing school tradition. (Notes adapted from Randal Swiggum)

Redemption Song

Bob Marley (1945-1981)

Arranged by Michael Ross

A true musical revolutionary, Robert Nesta Marley popularized an entirely new style of music that preached empowerment. Written in 1979 just as he was diagnosed with cancer, this song is a stark contrast to the typical reggae style.

CANTABILE AND RAGAZZI

Lamentation Over Boston

William Billings (1746-1800)

Billings's fiercely patriotic anthem appropriates text from Psalm 137 (“By the waters of Babylon...”). It depicts his strong feelings surrounding the British occupation of Boston in 1775-6.

CANTABILE

Amarilli

Giovanni Caccini (1551-1618)

Caccini was part of a new movement of *monody* (solo song) in the 16th century that set secular texts to music. It was a precursor to the modern *art song*, works that set significant poetry with piano accompaniment that mirrors the text.

the last song

Roger Bourland (b. 1952)

Text by bell hooks (b. 1952)

From Bourland's 1993 work, *Letters to the Future*, hook's text speaks of the future with a bitter-sweet edge.

O Vos Omnes

(sung in Latin)

Tomás Luis de Victoria (1548-1611)

*O all that pass by the way, attend and see:
If there be any sorrow like my sorrow.
Attend, all you people, and see my sorrow:
If there be any sorrow like my sorrow.*

This text from Lamentations 1:12 is still an important part of both Jewish and Christian religious traditions. Victoria's stark and haunting setting brings out the true sorrow in the text.

Strange Fruit

Abel Meeropol, writing as Lewis Allen (1903-1986)

Arranged by Kristina Boerger

Noted by *Time* magazine in 1999 as the “song of the century” Strange Fruit depicts the aftermath of a lynching in agonizing detail. Meeropol (writing under pen name Lewis Allen), wrote this song in response to seeing Lawrence Beitler's famous photograph of the lynching of Thomas Shipp and



Abram Smith. After publishing the poem in 1937, he set the text to music himself. It was Barney Josephson, the owner of the Café Society in Greenwich Village (New York's first integrated nightclub) that first heard the song and introduced it to Billie Holiday.

The song became a major hit for Holiday, despite her major record labels' unwillingness to record the song. Of its chilling lyrics, Holiday famously noted "The first time I sang it, I thought it was a mistake. There wasn't even a patter of applause when I finished. Then a lone person began to clap nervously. Then suddenly everyone was clapping and cheering."

Exactly Like You

Music by Jimmy McHugh (1894-1969)

Lyrics by Dorothy Fields (1905-1974)

Arranged by Kirby Shaw; Adapted by Michael Ross

This popular song from 1930 has become a jazz standard. This semester we spent many rehearsals listening to and learning about important jazz standards and recordings, getting to know America's true musical revolution.

CANTABILE, RAGAZZI AND CANTILENA

Iindonga za Jeriko

(Sung in Xhosa)

Traditional South African

Bring down the walls of Jericho!

CANTABILE

No Time

Traditional Camp Meeting Songs

Arranged by Susan Brumfield

An important influence on the development of gospel hymns was the camp meeting song. These were musically simple songs associated with camp meetings, which took place on the frontiers of Kentucky and the Carolinas in the early and middle 1800s. An outgrowth of 19th century American Revivalism, these outdoor gatherings drew people from a radius of a hundred miles or more to a camp area, usually in the wilderness, where men and women of all races sang and socialized and worshipped together. The texts of these songs speak of an acceptance of death and a concern for those left behind.

Sisters, Now Our Meeting is Over

Traditional Quaker Hymn

This is our traditional rehearsal closer. Come and join us if you're a past member of Cantabile.

Special thanks to:

Mollie Stone, for her inspiring, enthusiastic teaching of songs from South Africa.



Graduating Seniors

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

CARA ARGUS (8 years) remembers the Greek to Me concert and all the time she spent backstage with the "spud buds", which included writing a rap for her choir, a cheer for the "spud buds", and another song.

KANEALA ATCHISON-KEOLANUI (3 years) will remember singing at elementary schools during school tours and seeing the excitement in the young singers' eyes, and singing in MYC with talented and respectful guys that knew how to have fun in life, especially while singing at rehearsals and concerts.

KATIE BROWN (4 years) details this significant MYC story from the time she performed "We Shall Overcome" at the sing-a-thon: "An elderly African American woman got up on the risers and started singing with us. After the performance the woman went to the microphone and told us that she had actually marched with Martin Luther King Jr. during the civil rights struggle. I will never have an experience like that again. It made me realize the power and importance of the voice and words we use."

NEVIN GORDON-KEOLANUI (2 years) has had a great experience in MYC and appreciates the opportunities it has given him to grow as a musician and singer.

EMME HARMS (10 years) will always remember the Christmas Spectacular concerts at the Overture Center.

CHARLES HARTLAUB (2.5 years) is grateful for the opportunity to have sung in MYC.

TOMMY HEINER (7 years) is very grateful for having the opportunity to learn and perform different genres, cultures, and styles of music from around the world.

LIZ KAISER (9 years) will remember singing at Overture for the first time, "Greek to Me" and potato sacks, singing with Jitro, working with Stuart Stotts, and of course "We Shall Overcome" with Cantilena.

KATIE KOZA (8 years): So many memories... performing with the Mt. Zion gospel choir at the MSO Christmas Specacular, singing during break in the stairwells of St. Luke's, being part of the MLK Jr Celebration at the Capitol... and of course, the night that Camp Chi was hit by a terrible storm forcing all of the Choraliers to spend a good part of the night in the cinder block bathrooms that served as a tornado shelter.

ELIZABETH LARGET (9 years) will remember Jitro, Sisters, African songs, Greek to Me, Bratfest, and of course, We Shall Overcome.

EMMA LIPASTI (2 years) will remember the busy, fun-packed days of camp, MSO week and school tours, being part of the 9/11 concert, singing the John Adams piece, caroling in the snow, South African dance sessions, and her wonderful MYC family.

EMILY ORMAN (1 year) will remember preforming for the first time on the stage at the Overture Center and singing with Jitro.



KARSTEN SLADKY (8 years) remembers playing “gaga” at choir camp in his early choir years and being part of the trio singing Franz Biebl’s Ave Maria, his favorite vocal piece of all time.

ALANNAH SPENCER (6 years) fondly remembers writing and choreographing the “spud rap” while backstage at the Greek to Me concert.

MAYA WEBNE-BEHRMAN (1.5 years) details this memory: “One day, Icelle Anderson was sitting in front of me during rehearsal. Suddenly, she turned around and, with a huge smile on her face, said to me, ‘Maya — we’re the biggest choir nerds!’ and I responded ‘Yeah, we are!’” She will always remember Katie Koza’s ritual hugs, her plan to travel the world with Katie Brown, and so many others.

SAMANTHA WEBSTER (8 years) will remember singing in Overture Hall and the Capitol Theater and all of the great times backstage!

KATE WELLENSTEIN (9 years): Her favorite MYC memories include helping out backstage during Greek To Me, singing Apple Tree Wassail at the Christmas Spectacular, and performing in the non-talent show at camp.

MIKEALA WILMOTH (4 years) details this memory: “Some of my best memories of high school were made at MYC. One time at rehearsal, we were practicing ‘No Time,’ a piece that we all adore, and we were all so moved that one by one we put down our music and grabbed the hands of the girls next to us. By the end of the song, we were all connected in a circle. Again, I was reminded of how close we are, The MYC family.”



Madison Early Music Festival / July 14-14, 2012
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The Madison Early Music Festival is exploring its North American roots in 2012. In this year of the presidential election, we look back to the early music of the United States—from the early Colonists in the 1600’s, to the Revolutionary era, all the way to the Civil War. The music of Canada from Cape Breton and Acadia will also be featured.

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MADISON
YOUTH CHOIRS

Our Choirs

Choraliers is our youngest performing choir, for girls in grades two to five. It focuses on unison singing skills, beginning two-part singing, note reading and rehearsal techniques.

Con Gioia (kawn-JOY-ah) means “with joy” in Italian and includes girls in grades five to eight. It further develops part-singing, vocal techniques and sight-reading.

Capriccio (kah-PREE-chee-oh) offers girls in grades seven to nine a more advanced choir experience. Music from a variety of choral traditions is studied; girls perform challenging two and three part literature in a variety of languages. Their name refers to a free-flowing and lively piece of music.

Cantilena (kahn-tih-LAY-nah) is an Italian term referring to a smooth flowing melody or vocal style. Girls in this choir are in grades nine to twelve and study and perform challenging three to four part literature in a variety of languages.

Cantabile (kahn-TAH-bee-lay) literally means “in a singing style” and is our most advanced treble choir, with girls in grades ten to twelve. Singers focus on advanced literature and vocal technique.

The Madison Boychoir for boys with unchanged voices maintains the centuries-old tradition of a treble boychoir through the study of a wide range of repertoire. It includes three performing choirs, all named after famous British composers:

Purcell (boys, grades 2-7)

Britten (boys, grades 5-8)

Holst (boys, grades 7-10) have unchanged, changing and newly changed voices. The literature they sing varies with their vocal needs but they often sing SATB music.

Ragazzi (rah-GAH-tsee) literally means “guys” in Italian and is our choir for boys with changed voices. Singers explore a variety of musical styles and occasionally combine with Cantabile to present SATB literature.

And also ...

Tallis (TA-lihs) and **Colla Voce** (KO-la VO-chay) are our two introductory choirs; you might see some of those singers here today.



MYC Members

Britten

Noah Argus Johnson Creek Junior High School
 Kyle Burger Saint Paul's School
 Andrew Carran Toki Middle School
 Noah Clark Home School
 Peter Dimond Savanna Oaks Middle School
 Benjamin Drummond Blessed Sacrament
 Cole Fetters Waunakee Intermediate School
 Liam Forrest Hamilton Middle School
 Nathaniel Johnson Van Hise Elementary School
 Noah Johnson Crestwood Elementary School
 Samuel Kessenich Verona Area Core Knowledge
 Charter School
 Grant Krueger River Bluff Middle School
 Jacob Larget Eagle School
 Matias Laurila Shorewood Elementary School
 William MacAlister Lincoln Elementary School
 Isaac McNurlen Indian Mound Middle School
 Robert McPherson Glacier Creek Middle School
 Eric Roman-Binhammer Eagle School
 Leo Rossmiller Glacier Creek Middle School
 Ransom Rotering Badger Ridge Middle School
 John Unertl Oregon Middle School
 Michael Verban Lincoln Elementary School
 Caleb Wood Fort Atkinson Middle School
 Peter Woods Eagle School
 Henry Zavos Lincoln Elementary School
 Jonathan Zhu Hamilton Middle School

Cantabile

Alana Alderson Memorial High School
 Luella Allen-Waller West High School
 Icelle Anderson West High School
 Cara Argus Johnson Creek High School
 Kathleen Brown Oregon High School
 Addison Clearwood Memorial High School
 Caroline Dillon Middleton High School
 Avery Erb Monroe High School
 Sophia Foldvari West High School
 Madeline Franz-Bawden Memorial High School
 Eden Girma Middleton High School
 Azalea Gordon Lodi High School
 Malia Hansen Verona Area High School
 Emme Harms Oregon High School
 Elizabeth Kaiser Memorial High School
 Maya Kaspar West High School
 Clara Katz-Andrade East High School

Katherine Koza Verona Area High School
 Elizabeth Larget Memorial High School
 Emily Lawson West High School
 Samara Lerner West High School
 Emma Lipasti Lakeside Lutheran High School
 Elena Livorni West High School
 Melanie Loppnow LaFollette High School
 Tatiana Lyons West High School
 Wendy Martin LaFollette High School
 Arielle Mitchell Portage High School
 Alicia Olander Sun Prairie High School
 Emily Orman Mount Horeb High School
 Emily Peterson Stoughton High School
 Alicia Pope East High School
 Ivy Sanderfoot East High School
 Emily Schmidt Middleton High School
 Alannah Spencer Verona Area High School
 Sarah Statz DeForest High School
 Emily Stephenson Memorial High School
 Alice Sullivan Memorial High School
 Sonia Urquidi Middleton High School
 Maya Webne-Behrman West High School
 Samantha Webster LaFollette High School
 Kate Wellenstein West High School
 Lauren Welton-Arndt Middleton High School
 Cora Wiese Moore East High School
 Mikaela Wilmoth Mount Horeb High School
 Sophie Wolbert West High School
 Marie Yaroch Waunakee High School
 Grace Yeager Home School
 Angela Yu Memorial High School

Cantilena

Ariel Annen Stoughton High School
 Ari Arias Verona Area High School
 Ku'uipoaloha Atchison Lodi High School
 Catherine Bartz Memorial High School
 Mara Blumenstein Memorial High School
 Eva Cornwell Memorial High School
 Anna DeLong West High School
 Maya Fabian Stoughton High School
 Kaitlyn Hamers Memorial High School
 Zoe Hansen Verona Area High School
 Faith Hatch Lodi High School
 Shelby Kang Abundant Life Christian School
 Zoe Kjos East High School
 Clariel Kramer Verona Area High School
 Alder Levin Verona Area High School

Madison Youth Choirs



Choraliers

Lola Abu Kennedy Elementary School
 Carolyn Anderson Van Hise Elementary School
 Simone Asen-Klaskin Randall Elementary School
 Daphne Buan Saint Maria Goretti School
 Erica Collin Sauk Trail Elementary School
 Copper Daniel Crestwood Elementary School
 Emma Dias Arboretum Elementary School
 Lucy Doherty Lincoln Elementary School
 Juliette Dorn Sauk Trail Elementary School
 Maya Edgoose Walbridge School
 Piper Eriksson Randall Elementary School
 Sydney Eriksson Randall Elementary School
 Emily Friedlander Lincoln Elementary School
 Catherine Gorman Saint Maria Goretti School
 Anneka Haglund Netherwood Knoll Elementary School
 Riley Herrick Yahara Elementary School
 Rosemary Herringa Van Hise Elementary School
 Alice House Crestwood Elementary School
 SophieRose Kangethe Lowell Elementary School
 Audrey Kleiss-Garcia Gompers Elementary School
 Anne-Sophie League Kennedy Elementary School
 Jasmine Li Stephens Elementary School
 Angela Ma Stephens Elementary School
 Ivory Nordeng Midvale Elementary School
 Alexia Normington Saint Maria Goretti School
 Raia Ottenheimer Madison Central Montessori
 Catrina Preston Home School
 Antonia Reich Winnequah Middle School
 Annisa Richardson Deerfield Elementary School
 Izabella Schab Huegel Elementary School
 Isabel Smith Lincoln Elementary School
 Sophie Smith Franklin Elementary School
 Alexandra Steckelis Belleville Intermediate
 Alexandra Torrez Madison Central Montessori
 Ashley Tung Sauk Trail Elementary School
 Amanda Tung Sauk Trail Elementary School
 Mariana Valenzuela Saint John Vianney School
 Meaghan Wang Lincoln Elementary School
 Scarlett Wankerl Saint Francis Xavier Grade School
 Neva White Lincoln Elementary School
 Madelyn Winterburn Belleville Intermediate
 Julia Zhou Elm Lawn Elementary School

Con Gioia

Elsa Ackerman O'Keeffe Middle School
 Erin Alban Hamilton Middle School
 Melia Allan Randall Elementary School
 Cecilia Allemagne Our Lady Queen of Peace School
 Halle Andersen Lincoln Elementary School
 Juniper Anderson Forest Lane Elementary
 Eliza Beslic Marquette Elementary School

Katherine McCarthy Middleton High School
 Noelle McNeill LaFollette High School
 Tatum Miller Memorial High School
 Nicole Mottier LaFollette High School
 Livianna Myklebust Edgewood High School
 Sloan Potter East High School
 Ariella Rader Middleton High School
 Emma Rankin-Utevsky East High School
 Natalie Riopelle Memorial High School
 Kaia Rubin East High School
 Deana Schmidt Waunakee High School
 Marlowe Thomas Verona Area High School
 Claire Van Fossen Verona Area High School
 Ellen Woo Edgewood High School
 Jenine Ybanez Verona Area High School

Capriccio

Allison Bell Memorial High School
 Sallie Bestul Kromrey Middle School
 Kendra Borchering Hamilton Middle School
 Kailey Boyle Our Lady Queen of Peace School
 Nora Cahill Hamilton Middle School
 Natalie Callahan Monroe Virtual School
 Maricera Carrington Badger Ridge Middle School
 Claire Clough DeForest High School
 Grace Drummond Blessed Sacrament
 Jane Ellsworth Hamilton Middle School
 Elizabeth Everitt Madison Country Day School
 Emma Everitt Madison Country Day School
 Molly Grindle Kromrey Middle School
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 Natalie Long Verona Area Core Knowledge
 Charter School
 Cara McElroy Holy Cross Lutheran School
 Ashley McGaw Mount Horeb Middle School
 Susan Mulhearn McFarland High School
 Isabel Overman DeForest Middle School
 Kylie Peters Saint Francis Xavier Grade School
 Lili Pierce Mount Horeb Middle School
 Nicole Satterlund Middleton High School
 Kaela Shudda Eagle School
 Grace Welton Blessed Sacrament
 Anna Welton-Arndt Kromrey Middle School
 Hannah Wollack Sennett Middle School
 Julia Woodruff Fritz Monona Grove High School
 Nomie Yarber Cherokee Middle School
 Jillian Ybanez Saint Maria Goretti School
 Tammy Zhong Kromrey Middle School

Revolution



Sophie Blumenstein.....Eagle School
Hannah Boettger.....Whitehorse Middle School
Julie Bull.....Rome Corners Intermediate School
Dorothy Cai.....Jefferson Middle School
Grace Carpenter.....Randall Elementary School
Juliana Castillo.....Saint John Vianney School
Victoria Chapman.....Indian Mound Middle School
Taylor Eslick.....Jefferson Middle School
Taylor Fabian.....Cherokee Middle School
Joy Farkas.....Home School
Laura Frasona.....Hamilton Middle School
Olivia Guzman.....Savanna Oaks Middle School
Victoria Harris.....Horizon Elementary
Makenna Hausser.....Poynette Elementary School
Sally Herman.....Jefferson Middle School
Jane Hobson.....O'Keeffe Middle School
Jenna Holland.....Van Hise Elementary School
Lilith Johnson.....Glacier Creek Middle School
Amanda Johnson.....Park Elementary School
Cecilia League.....Kennedy Elementary School
Asia Lee.....Cherokee Middle School
Fiona MacCrimmon.....Randall Elementary School
Clare Mazack.....O'Keeffe Middle School
Breanna McClarey.....Hamilton Middle School
Loren McMahon.....Jefferson Middle School
Eliza McPike.....Spring Harbor Middle School
Alejandra Miranda-Naxi.....Nuestro Mundo Community School
Virginia Morgan.....Blessed Sacrament
Elizabeth Nelson.....Indian Mound Middle School
Celia Nichols.....Elvehjem Elementary School
Isabella Oehme.....DeForest Middle School
Eva Osorio.....Wingra School
Jaelyn Potvin.....Prairie View Middle School
Annie Reiter.....Waunakee Intermediate School
Kayla Riek.....Chavez Elementary School
Samantha Rivas Postel.....Wingra School
Elizabeth Roby.....Toki Middle School
Lily Sandholm.....Thoreau Elementary School
Stella Sanford.....O'Keeffe Middle School
Isabel Scott-Lantz.....O'Keeffe Middle School
Jane Song.....Jefferson Middle School
Mikaela Steckelis.....Belleville Intermediate
Eleanor Taylor.....Kromrey Middle School
Taylor Thompson.....Abundant Life Christian School
Hailey Thurston.....Sennett Middle School
Rose Torti.....Madison Country Day School
Lea Van Hook.....Savanna Oaks Middle School
Jessica Wang.....Verona Area Core Knowledge Charter School
Lucy Wendt.....Hamilton Middle School
Julia White.....Cherokee Middle School
Marisa Williamson.....O'Keeffe Middle School

Abigail Winterburn.....Belleville Intermediate
Megan Wolfe.....Waunakee Middle School

Holst

William Altaweel.....Hamilton Middle School
Kawika Atchison.....Lodi High School
Gillis Benson-Scollon.....West High School
Joshua Blumenstein.....Eagle School
Oliver Cardona.....West High School
Benjamin Fordyce.....Hamilton Middle School
Anders Frank.....Mount Horeb Middle School
Nicholas Friedman.....Kromrey Middle School
Alexander Friedman.....Kromrey Middle School
Ben Hembel.....High Point Christian School
Barrett Karstens.....O'Keeffe Middle School
Randy Kessenich.....Verona Area Core Knowledge Charter School
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Nathaniel Langlie.....Saint Mary's School
Eli Lipasti.....Saint Paul's School
Victor Pinto.....Verona Area High School
Colin Pitman.....Memorial High School
Will Schroeder.....Verona Area High School
Ethan Seidenberg.....Hamilton Middle School
Jacob Siegler.....Sennett Middle School
William Sobol.....Glacial Drumlin School
James Tautges.....Eagle School
Andrew Turner.....Memorial High School
Ethan White.....West High School
Jonathon Williamson.....Middleton High School
Matthew Williamson.....Middleton High School
Eli Wilson.....Hamilton Middle School
Grant Witynski.....Cherokee Middle School

Purcell

Jonathan Allemagne.....Our Lady Queen of Peace School
Kai Andersson.....Shorewood Hills Elementary School
Kurt Borcharding.....Randall Elementary School
Owen Busse.....Crestwood Elementary School
Jordan Cheng.....Elm Lawn Elementary School
Jasper Davis.....Lincoln Elementary School
Simon Fordyce.....Home School
Marcus Graham.....O'Keeffe Middle School
Mateo Guiao.....Madison Country Day School
Bennett Harper.....Stephens Elementary School
Christian Jaeger.....Nuestro Mundo Community School
Simon Johnson.....Van Hise Elementary School
Gideon Johnson.....Crestwood Elementary School
Ngige Kangethe.....Lowell Elementary School
Jack Kjenvet.....Sunset Ridge Elementary School
Clayton Kruse.....Orchard Ridge Elementary School

Madison Youth Choirs



Eli Kuzma.....Winnequah Elementary School
Johannes Laurila.....Shorewood Hills Elementary School
Espen Lyshek.....Lincoln Elementary School
Henry Merrell-Van Sickle.....Wingra School
Logan Mosling.....Wingra School
Austin Peterson.....Sunset Ridge Elementary School
Andrew Rollo.....Randall Elementary School
Jameson Rotering.....Country View Elementary School
Nathaniel Ryan.....Randall Elementary School
Ezekiel Sacaridiz.....Marquette Elementary School
Connor Smith.....Randall Elementary School
Connor Stephenson.....Whitehorse Middle School
Noel Tautges.....Eagle School
Stuart Thomason.....Randall Elementary School
Ryan Waller.....Lincoln Elementary School
Christopher Waller.....Lincoln Elementary School

Ragazzi

Chaitannya Agni.....Memorial High School
Morgan Alexander.....West High School
Kaneala Atchison-Keolanui.....Lodi High School
Gabriel Benton.....West High School
Isaac Bershady.....West High School
Colin Callahan.....Monroe Virtual School
Alex Chen.....Madison Country Day School
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Benjamin Gellman.....Memorial High School
Nevin Gordon-Keolanui.....Lodi High School
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Noah Holland.....West High School
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Zachary Schultz.....Memorial High School
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Karsten Sladky.....West High School
Simon Weaver.....West High School
Roy Yaroch.....Waunakee High School

Revolution

Spring Tallis

Samuel Anderson
Benjamin Auby
Isaiah Boyce
Sawyer Chiles
Enzo DeRosa
Soren Faulhaber
Brett Fleming
Isaah Foges
Jack Gammie
Khashayar Ghaffarieh
Maxwell Higgins
Owen Horton
Yael Jimenez
Sincere Lawton-Hendricks
Bryan Matthews-Wade
Israel Ramos
Christian Sandlin
James Stadler
Ethan Staver
Cooper Swanson
Mark Vandenberg
Lukas Wehlitz

Spring Colla Voce

Lucy Alexandra
Sutton Andersen
Lauren Armstrong
Madeline Arpaci-Dusseau
Emma Auby
Maya Borowski
Maya Bowker
Evelyn Busse
Alia Carpenter
Claudia Comer
Remi Cooper
Madison Feldhausen
Parnassus Funk
Alla Hedrick
Acacia Holmquist
Zoe Keck
Christina Kunze
Abby Lin
Janna Liu
Jessica Liu
Sara Lovell
Pamela McLellan
Audrey McMillan
Liliana Mefford
Morgan Merckx
Grace Nelson
Kara Nichols
Emilia Lois Nicometo
Claire Rasmussen
Natalie Schick
Elizabeth Shampo
Lorna Smithberger
Abigail Sperger
Eva Stalker-Herron
Maddie Wakeen
Sophia Wichmann
Adeline Ystenes
Zoe Ystenes
Julia Zhang

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

which 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 led the first ACDA Central Division Young Men's Honor Choir in Cincinnati, along with colleague Randy

Swiggum. She and Randy also were invited to conduct the APAC Choral Festival in Seoul, Korea in 2009, and work 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 and Simon, who are planning to sing in the boychoirs until they are old enough to direct them. She loves to read, cook without recipes, and create scavenger hunt clues for boys.



Lisa Kjentvet, Conductor of Choraliers and Capriccio

Lisa is in her twelfth 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 teaches music at St. Francis Xavier in Cross Plains and 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, New York City Interscholar Choral Festival, Mansfield (PA) University Choral Festival, American Menonite 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 and The Florida Orchestra. 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 also were 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 is a teacher in the Madison public schools and holds a degree in Music Education from UW-Madison. Before moving to Stoughton with her husband and two boys, she taught at Nathan Hale High School and Pius XI High School in Milwaukee, where her choral ensembles were recognized for their excellence.

A talented singer and pianist as well, Lisa has performed with the Bel Canto Chorus, Bach Chamber Choir, and other ensembles in Milwaukee, and in various venues in Stoughton and Madison. She has also provided music for many churches and has worked as clinician for area high schools, and maintains a private voice studio. 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.

Administrative Staff

Boris Frank, Executive Director

Over the past 30 years Boris Frank has served as a fundraising and management consultant to nonprofits throughout the Midwest. He also teaches nonprofit management and fundraising courses and seminars for University of Wisconsin Extension and Continuing Education in Madison, Milwaukee, Superior and Oshkosh.

Boris was a Producer-Director and Administrator for WHA-TV from 1964 to 1982. Prior to that he was a Producer-Director in New York City, working as Executive Assistant to David Susskind, and as CEO of the International Broadcast Division of Screen Gems. From 1959 to 1962 he spent three years in the Caribbean, establishing and managing the TV stations in Curacao and Haiti for Bartell Broadcasting.

He served two years in the Army where he headed up the TV-Radio-Film Division of the U.S. Army Recruiting Service.

Boris currently serves on the Boards of Capital K-9s, Leadership Wisconsin, the Wisconsin Planned Giving Council and Bear's Place - an animal rescue and hospice he and his wife established at their home near Paoli. He is Past President of the Friends of WHA-TV, the Combat Blindness Foundation and Big Brothers/Big Sisters of Dane County. Past Board service has also included the YMCA, United Cerebral Palsy, the Perinatal Foundation, the Wisconsin Library Association Foundation, the Association of Fundraising Professionals and the Rotary Club of Madison.

Boris recently completed a two-year term as Executive Director of the Friends of the Zoo. He has also recently joined the faculty of Madison Area Technical College where he is teaching a 16-week, three-credit course in Nonprofit Management.

Lynn Hembel, Managing Director

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 myriad 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 lively boys 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 MYC'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.



**Mackenzie Pitterle,
Membership and Operations Coordinator**

Mackenzie is a Verona native who has always loved and been involved in music. She is a graduate from the University of Wisconsin-Stevens Point where she studied arts management as well as business and music. There she was an active member of the horn studio. Within Madison she has worked with Four Seasons Theatre, Arts Wisconsin, and Wisconsin Foundation for School Music at the Wisconsin Center for Music Education. In her spare time she plays horn with the Verona Area Concert Band and Oregon Straw Hat Theatres in the pit. She also enjoys coffee, the Green Bay Packers, and a good book!

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Music, theater, and design come together as teaching artists from the Madison Children's Museum and Opera for the Young help children create and perform their very own opera. Campers will work as a group to tell a story with music and create an original production design, all while learning about the many elements of an opera. (For children entering grades 2-7.)



REGISTER NOW AT <http://www.madisonchildrensmuseum.org>



Accompanists

Andrew Johnson

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

Daniel Lyons

Holding piano performance degrees from DePaul University and a doctoral performance degree from UW-Madison, Daniel Lyons has performed in solo, chamber, and concerto performances throughout the Midwest. His teachers include Dmitry Paperno, Howard Karp, and Mary Sauer. He is the principal pianist with Madison Symphony Orchestra and also serves as accompanist and manager of the Madison Symphony Chorus. He is a member of Con Vivo chamber group, performing throughout the Madison area. He serves on the faculty of the UW-Whitewater Summer Piano Clinic and continues to perform as a soloist and accompanist. Dan lives in Madison with his wife, Monica and their three children.

Claire Mallory

Claire Mallory is a freelance pianist based in Madison, Wis., where she plays regularly for many instrumentalists and vocalists in the area. She has toured the Midwest with Opera for the Young and is the staff pianist for the Neale-Silva Young Artist Competition. During the summer months, she is a staff pianist at the Meadowmount School of Music in Westport, N.Y., and also accompanies students at the UW Summer Music Clinic. Ms. Mallory holds a Master of Music degree in collaborative piano from the University of Colorado-Boulder. She earned a B.M. in piano performance and a B.A. in art history from Lawrence University in Appleton, Wis., and has received fellowships for summer study in the collaborative piano program at the Music Academy of the West (Santa Barbara, Calif.) and the Kent/Blossom chamber music festival (Kent, Ohio).

Steve Radtke

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



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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!

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Note: This list reflects donations received between July 1, 2011, and April 13, 2012, our print deadline. We regret any errors or omissions. Please contact the MYC office at 238.7464 with your corrected information. Thank you.



MADISON
YOUTH CHOIRS

it's my choir

Because tuition alone covers roughly half the total cost of our program, each MYC family commits to raising an additional \$200 per year through work opportunities, traditional fundraisers, or the It's My Choir campaign. For our singers, the It's My Choir campaign combines an education in philanthropy with the excitement of sharing their enthusiasm for MYC with people dear to them.

We gratefully acknowledge the generosity of the individuals and businesses listed below who donated directly to a singer's fundraising account (or our general fund) through the It's My Campaign. Thank you for helping your singer reach a goal and for encouraging us with your support — nearly \$15,000 was raised through this campaign!

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