



SONGS FOR A SMALL PLANET

HEARING WITH THE HEART

MAY 3, 3:00

MAY 10, 3:30

MAY 17, 4:00

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LETTER FROM THE DIRECTORS

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LETTER FROM THE DIRECTORS CONTINUED

Michael Ross
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SONGS FOR A SMALL PLANET: HEARING WITH THE HEART

Sunday, May 3 at 3:00 p.m.

CHORALIERS

Lisa Kjentvet, conductor

April Kang, piano

Heidenröslein (Rose on the Heath)

(sung in German)

Franz Schubert

(1797-1828)

Text by Johann Wolfgang von Goethe

(1749-1832)

*A boy saw a small rose standing,
A little rose on the heath;
It was so young and beautiful as the morning,
He ran quickly in order to see it closely,
Looking at it with great joy.
Little rose, little rose, little red rose.
Little rose on the heath.*

*The boy said: "I'm going to break you,
Little rose on the heath!"
The little rose said: "I'm going to stick you
So you will always remember me,
And I will not tolerate it."*

*And the uncaring boy broke
The little rose on the heath;
The little rose fought back,
But the wails and sighs were of no help,
It had to suffer just the same.
Little rose, little rose, little rose on the heath.*

Imagine a young boy saying to a rose "I will pick you" and the rose responding, "I will stick you"! Goethe's poem tells a simple story, but when taken beyond the literal meaning it narrates a trauma, one that neither the narrator nor Schubert takes very seriously. Franz Schubert effectively established the Lied (German art song) as a new art form in the nineteenth century. He died at the age of thirty-one, leaving a remarkable compositional legacy including nine symphonies, twenty-two piano sonatas, and over six hundred Lieders.



Little Birch Tree

Russian Folk Song
Arranged by Sue E. Bohlin

The birch is the national tree of Russia and a national symbol of Estonia and Finland. With its white bark and delicate leaves, the silver birch dots the landscape of this region. There are numerous references to the birch tree in the literature, music, art, and folklore of these cultures. The beloved melody of this folk song about the birch tree can be heard in the fourth movement of *Symphony No. 4* by the famous Russian composer Peter Ilyich Tchaikovsky.

Birches are versatile trees. The sap, bark, leaves, wood, twigs, and roots have been used for food, construction materials, medicines, lubricants, art objects, and drums. And as alluded to in this song, birch wood has been used for pitched musical instruments: the flute, and the famous Russian triangular-shaped stringed instrument, the balalaika.

In this arrangement, the accompaniment attempts to capture the exciting movement of the dancing leaves by the juxtaposition of the two-bar sixteenth note pattern in the piano with the three-bar contour of the melody, and the addition of a five-beat pattern in the middle of the piece. (Program notes from the arranger)

Escape at Bedtime

Alice Parker (b. 1925)
Text by Robert Louis Stevenson (1850-1894)

A child's first sight of a clear night sky is an enduring memory. Robert Louis Stevenson's poem *Escape at Bedtime* tells the story of a child who sneaks out of bed and escapes outdoors to view the glorious stars before being found and returned to bed. The poem comes from *A Child's Garden of Verses* (1885), a collection of poetry written for children and from a child's point of view. Struggling with poor health throughout his life, Stevenson was inspired to create this series of children's poems to reflect the happiest times of his life.

Ae Fond Kiss

Traditional Scottish Melody
Arranged by Lee R. Kesselman

Ae Fond Kiss is a traditional Scottish melody that tempers the sadness of parting with the joy of friendship and love. Choraliers singers reflected on someone or something they had to part with but still treasure. Robert Burns (1759-1796), poet and lyricist, is widely regarded as the national poet of Scotland and is celebrated worldwide. He wrote this poem and song of farewell to Agnes McLehose, known to him as Clarinda, on her departure overseas.



CON GIOIA

Marcy Russell, conductor

Ellen Bins, choir intern

Julie Page, piano

When Flowers Were Springing

Ludwig Van Beethoven
(1770-1827)

Text by Robert Burns
(1759-1796)

The poetry of Robert Burns has been set to music by many composers, including the poet himself. Considered to be the National Poet of Scotland, his poem and song *Auld Lang Syne* is sung by people all around the world as they welcome a new year. In contrast, *Where Flowers Were Springing* is filled with conflict and tumult, and the music composed by Beethoven captures the energy of the text.

Vem Kan Segla Förutan Vind

Swedish/Finnish Folk Song
Arranged by Carl-Bertil Agnestic

*Who can sail when the winds don't blow?
Oars are needed for rowing
Who can part with one's heart a-glow
Part when your tears are flowing?*

*I can sail when winds don't blow
Need no oars for my rowing
I can't part with my heart a-glow
But I cannot say goodbye to a friend without crying.*

No matter what your heritage or cultural background, the melody and text of this piece speaks to the heart. It is haunting and beautiful, and the text is universal; it's no wonder that both Sweden and Finland claim the song as their own.

Banaha

Traditional Congolese song

Sometimes "hearing with the heart" means a connection with the rhythm and melody of song, and not with the text. With *Banaha*, there is no true translation to the song. The "language" is a combination of dialects and sounds from the Congo, derived by European settlers who super-imposed their need for meaning. One possible imposed "translation" is: "At the foot of the pineapple tree, Yaku ladles a banana into his aunt's red hat." As to the meaning, your guess is as good as ours!



Bonny Wood Green

Traditional Irish Ballad Arranged by Stephen Hatfield

Bonny Wood Green is a traditional Irish ballad from World War I. The singers of Con Gioia were drawn at first to the melody, but as they stepped inside the text, they discovered the importance of every articulation, note duration, dynamic marking and glissando indicated by the arranger, Stephen Hatfield. In his notes he writes: "Although the song deals with heartbreak and death...the audience should be left with the melancholy peace that comes long after heartbreak, not the heartbreak itself."

Hej Igazitsad!

(sung in Hungarian)

Lajos Bárdos (1899-1986)

*Get your feet good and ready! You've now been through ten carnivals!
Hey, my brothers, this young girl loves my father's son.
Hey, my heart has grown sorrowful; be the healing of my heart's sorrow.
Hey, I didn't sleep a wink, I danced away the night.*

Sung in Hungarian at a tempo marking of 192, this song will be over in less than 60 seconds. (It certainly took us longer to learn it.) Imagine a wild and frenzied folk dance with twirling and spinning, and then more twirling and spinning, until the dancer is out of breath and has to stop. You will hear the melody sung at first in unison, then passed between three voice parts, just as if the dancers are taking the hand of a new partner and spinning them in a new direction

CAPRICCIO

Lisa Kjentvet, conductor
April Kang, piano

El Romantón (The Shawl)

(sung in Spanish)

*There are many young maids
who like the beautiful shawl;
but when it's time to pay for it,
they hide from the seller.*

*There are also many young ladies
who like to wear the Chinese cloth;*

Francisco Muro Arranged by Miguel Astor (b. 1958)

*but when it's time to pay for it,
they hide in the kitchen.*

*Enchanting woman,
don't just make conversation;
either you give me the money,
or I'll take back the shawl.*



*There are many young men
who like to be foppish;
and they confuse the Turks
so they can steal a cashmere.*

*There he goes, followed by the Turk.
There goes the young maid; there she goes!
And she is hiding
because she does not want to pay!*

*Later you will see these dandies
around Caracas wearing a frac;
but they haven't noticed
that the Turk is running after them.*

El Romantón was composed by the popular singer Francisco Muro using the rhythm of the *Pasodoble*, a dance of Spanish origin. This dance was very popular at the end of the nineteenth century and the beginning of the twentieth century and was played mainly by bands called *cañoneros*. The text depicts the society of the time when young maids and men liked to buy imported clothes, but didn't have enough money to pay them.

Miguel Astor is a composer, arranger, pianist, choral conductor and musicologist in Venezuela. He composes in a wide variety of styles, from symphonic to popular song.

Mädchenlieder, Op. 103 (A Maiden's Songs)

(sung in German)

Robert Schumann

(1810-1856)

Text by Elisabeth Kulmann

(1808-1825)

1. Mailed (May Song)

*Fresh-plucked roses in your hair, beautiful to savor;
Tarry not, o maidens fair, joyful dances favor.
Merry be, so long as May and the summer linger,
Much too soon they'll fly away and give way to Winter.
Years from now when you are married with children around you,
You will long for youthful pleasures and carefree ventures.*

2. Frühlingslied (Spring Song)

*With joy we greet you, springtime, your flowers on hill and vale,
Resounding ring the songs of the lovely nightingale!
Yet higher ascends the sun, into the heavenly blue,
Bestowing love, joy and rapture o'er all its earthly view.
It welcomes flock and shepherd as they return to the fields,
It smiles on children playing, the days to warmth do yield.*



Robert Schumann was a prolific composer of symphonic works, lieder and character pieces for the piano. He holds a prominent place among the great romantic composers of the nineteenth century. His choral legacy includes a number of pieces for female voices, including these two songs from a set of four folksongs that were originally written for solo voices. The strophic nature of these pieces requires the performers to be sensitive to the text.

Weep No More

David N. Childs (b. 1969)
Text by John Keats (1795-1821)

The text of *Weep No More* is an adaptation of the poem *Fairy's Song* by John Keats. Composer David Childs is a native of New Zealand and is currently Assistant Professor of Choral Studies at the Blair School of Music, Vanderbilt University in Nashville, Tennessee. Gentle but yearning dissonances are heard throughout the piece, both in the rich four-part harmony opening and in the haunting repetitions of "Weep no, more, O weep no more".

Kwaheri

Traditional Kenyan

Vivian Washington, shekere; Eden Girma, djembe; Emily Schmidt, claves;
Abby Lawrence, shaker
(sung in Swahili)

Goodbye, dear friend. We will meet again if God wills.

Kwaheri is a very popular goodbye song in Kenya and Tanzania. It is often sung at the end of parties and gatherings.



SONGS FOR A SMALL PLANET: HEARING WITH THE HEART

Sunday, May 10 at 3:30p.m.

THE MADISON BOYCHOIR

Randal Swiggum, Margaret Jenks, conductors

Somagwaza

Traditional South African

Popularized by folksinger Pete Seeger, this song is part of a coming-of-age ceremony for Xhosa boys. Seeger wrote: At the end of the Abakweta period of initiation, the boys wash off the ceremonial clay from their bodies. they leave their huts on the hillside, and run down to the river to wash, singing this song as they go. The lyrics can be translated roughly: the boy no longer needs his mother.

PURCELL

Margaret Jenks, conductor
David Anderson, piano
Mark Helgert, recorder
Andrew Johnson, percussion

Hava Nashira

Anonymous

Let us sing a sing of praise, Sing Halleluia!

Margaret writes: this little canon is a favorite of mine for several reasons. From a technical standpoint, the octave and a half range that is covered in this short canon provides a really enjoyable way to work on switching from low to high voice. From the affective standpoint, it is the perfect tune for experiencing the pure joy of singing a well-crafted melody. The boys love to sing it in unison or in parts and they perform it with a vibrancy and energy that seems more intuitive and internal than coached or learned.

Laudamus Te (from Gloria in D Major)

Antonio Vivaldi (1678-1741)

We praise thee, we bless thee, we worship thee, we glorify thee.

This Baroque gem was a huge technical and musical challenge for Purcell.



Through this work, we explored how a Baroque composer used musical language to convey different shades of emotions and ideas. Purcell members hunted down examples of imitation, melismas, sequences and suspensions and explored how they were used in the context of this piece. They developed a deep appreciation for how the piece is crafted, but if you mention the *Laudamus Te* to a member of this particular choir, you might hear a lot about our “polishing boxes”. (Special thanks to Dan Argus for his wood-working expertise and box donations!) Now that you are really curious, ask a choir member to explain the whole story.

BRITTEN

Randal Swiggum, conductor

David Anderson, piano

Der Herr ist groß und sehr löblich

(sung in German)

Heinrich Schütz
(1585-1672)

The Lord is great and worth of praise.

His greatness is unspeakable.

One generation will praise his works to another;

They will tell of his mighty works. Alleluia! (Psalm 145: 3-4)

As the Thirty Years War devastated northern Europe many young men were called to military service, including church musicians. Watching his church music staff—both singers and instrumentalists—dwindle in numbers, Schütz found a creative solution in writing modest church music that would not require a large mixed choir. This piece was probably sung by a handful of boys.

Schütz alternates grand, long notes signifying God's greatness (or as one Britten boy put it: “Big God, big notes”) with florid, melismatic passages that depict a soul overflowing with praise. One can imagine Schütz smiling as he heard his choirboys singing “Kindeskind werden deine Werke preisen” (One generation will praise his works to another), knowing that he was passing on a glorious tradition of German church music to the next generation of boys.

Asturiana

(sung in Spanish)

Manuel de Falla (1876-1946)

To see if it might console me, I drew near a green pine,

To see if it might console me,

Seeing me weep, it wept;



*And the pine, how green it was!
Seeing me weep, it wept.*

Britten boys had a rich discussion of the ways poets, painters, and composers reveal connections between nature and inner feeling—how a thunderstorm can mirror our inner turmoil, or the peace of a quiet woods reflects our own sense of inner peace. (Or how a horrible day at school can be captured in seeing a dead squirrel on the lawn!) Spanish composer De Falla creates a strange blend of restlessness and tranquility in this unusual piece, from his *Seven Spanish Folksongs* of 1914.

The Ploughboy

Traditional English Song
Arranged by Benjamin Britten (1913-1976)

Britten's whimsy and imagination as a composer are evident in this sparkling arrangement of an old song. The piano introduction includes a merry whistling melody before the brash young ploughboy begins laying out his strategy for rising from his lowly job to footman, then butler, steward, and eventually parliament itself!

PURCELL

Margaret Jenks, conductor
David Anderson, piano

Watchman Catch

Henry Purcell (1659-1695)

Catches, a comic type of round written for men's voices, were a popular form of entertainment from the late 16th century through about 1800. As they were not generally written for public performance, anyone listening might have been asked to join on a part. We'll do our best to draw you into the night watchman as he begins his shift, gets to the end and then celebrates with a big breakfast party and nap.

Bashana Haba'ah

(sung in Hebrew)

Music by Nurit Hirsh
Words by Ehud Manor
Arranged by Henry Leck

Next year, we will sit on the porch and count migrating birds. Children will play between the houses and fields. You will see how good it will be in the year to come.



As Purcell boys studied this poem (including the verses not in this musical arrangement), we looked at what it seems to say at first glance and what is implied after deeper reflection. At first the students simply saw the text as “happy”, but after thinking about it, and reading the repeating refrain, “*You will see how good it will be in the year to come,*” they began to see the poem as a more complex expression of longing and dreaming for the future. This poem served as a great example of how language can sometimes communicate through precision and other times through ambiguity. In the latter case, it is through asking questions (like, “Why would a person long for a good year to come?”) and exploring the myriad of plausible answers, where we see the range of human experiences and emotions that can be mined from a simple poem.

HOLST

Randal Swiggum, Margaret Jenks, conductors

O rosetta, che rosetta

Claudio Monteverdi (1567-1643)

The rhythmic vitality of this lively song comes from its persistent alternating of triple and duple meters (like Bernstein’s “America” from *West Side Story*). Published in 1607 as part of a collection of songs for amateur music-making, it features a recurring instrumental *ritornello*. Its elegant Italian text compares a lovely rose, hidden among the foliage, with a shy girl.

Hymn to the Russian Earth (Gim Russkoj Zemlye)

Paul Winter

*If the people lived their lives as if it were a song, for singing out of light,
Provides the music for the stars to be dancing circles in the night.*

Ich will den Herrn loben

(sung in German)

Georg Phillip Telemann (1681-1767)

I will praise the Lord at all times.

His praise will be always in my mouth. Psalm 34:1

The custom of signing a guest book after dinner with friends dates back several hundred years. On several occasions, the renowned German composer Telemann chose to do more than sign his name—he filled the page with this little ditty, a complex canon in three parts. Its melismas and athletic melody give it a robust, joyful character.



HOLST AND BRITTEN

Excerpts from **War Requiem**

(sung in Latin)

Benjamin Britten (1913-1976)

THE MADISON BOYCHOIR

Randal Swiggum, Margaret Jenks, conductors

I'se the B'y

**Traditional Newfoundland Folk Song
Arranged by Robert Swift**

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

RAGAZZI

Michael Ross, conductor

Asikhatali

(sung in Zulu/Xhosa)

Traditional South African

It doesn't matter if you should jail us; we are free and kept alive by hope. Our struggle's hard, but victory will return our lands to our hands.

South African choral music is intimately tied to the struggle for freedom from the segregationist Apartheid government that ended with Nelson Mandela's release from jail in 1990. The songs are still sung today in a new context: as part of the struggle against the AIDS epidemic in Africa.

Let Your Voice Be Heard

Jacob Wolbert, marimba

Abraham Adzenyah

An example of West African *highlife* music: a combination of jazz harmonies and traditional West African rhythms. This arrangement, popularized by the men's choir Cantus, is presented along with our own improvisations.

Loch Lomond

**Traditional Scottish Air
Arranged by Ralph Vaughan-Williams**

This well-known Scottish song references the famous *loch* which lies about 14 miles from



Glasgow. The origins of the song are unclear: one popular theory attributes the song to a Jacobite highlander captured by the English in 1745 and refers to the English torture of choosing one to live ("the high road") and one to die ("the low road"). Others theorize that the song is sung by lover of a captured Scottish rebel set to be executed; the heads of those executed were set on pikes on the main road between London and Glasgow ("the high road") while the relatives of those killed returned home from the execution on the lesser roads ("the low road").

Byker Hill

Traditional Scottish Song Arranged by Mitchell Sandler

Scottish coal miners endured harsh working and living conditions. This song refers to two especially successful Scottish mines—Byker Hill and Walker Shore. In the song, the miners (*collier lads*) unwind after a day of unenviable conditions by drinking (bumble—a mixture of gin and beer) and becoming increasingly absurd (talk of hitting a pig with a shovel and dancing a jig is clearly not to be taken literally). This arrangement is based on the version by the San Francisco-based men's choir Chanticleer.

RAGAZZI AND HOLST

Michael Ross, Randal Swiggum, Margaret Jenks, conductors

L'homme Armé

Missa L'homme armé: Kyrie

Anonymous, c. 15th century

Johannes Ockeghem (c.1420-1497)

Like many of his contemporaries, Ockeghem took up the challenge of setting a popular tune of the day, *L'homme armé* (The armed man) within a mass. His *Missa L'homme armé* is a cantus firmus mass; it uses the popular tune (which you'll hear sung first in French) and places it as a fixed melody (*cantus firmus*) in the tenor line, around which he composes free polyphony. Today you'll hear these two pieces sung by all male voices—a performance practice dating to the 15th century.

RAGAZZI

Michael Ross, conductor

Ave Maria

Franz Biebl (1906-2001)

Biebls' work is a standard of 20th century choral music. He weaves Gregorian chant melodies in between homophonic sections to create a link to the musical past.

2008-2009 Concert Season

Evelyn Steenbock Fall Concerts

Saturday, Nov. 8, 2008

1:30 p.m. Sinfonietta & Concert Orchestra
4:00 p.m. Philharmonia Orchestra & Percussion Ensemble

Sunday, Nov. 9, 2008

2:00 p.m. Youth Orchestra & Harp Ensemble

Music Education: a Community Opus

Saturday, March 7, 2009 | 7:00 p.m.

Capitol Theater, Overture Center for the Arts
featuring Philharmonia Orchestra

Winterfest Concerts

Saturday, March 14, 2009

11:30 a.m. Sinfonietta & Harp Ensemble
1:30 p.m. Concert Orchestra & Percussion Ensemble
4:00 p.m. Youth Orchestra

Eugenie Mayer Bolz Family Spring Concerts

Saturday, May 9, 2009

1:30 p.m. Sinfonietta & Concert Orchestra
4:00 p.m. Philharmonia Orchestra & Harp Ensemble

Sunday, May 10, 2009

2:00 p.m. Youth Orchestra & Percussion Ensemble

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SONGS FOR A SMALL PLANET: HEARING WITH THE HEART

Sunday, May 17 at 4:00p.m.

CANTILENA

Lisa Shimon, conductor

Julie Page, piano

Ma Navu

(sung in Hebrew)

Josef Spivak

Arranged by Barbara Wolfman

How beautiful upon the mountains are the feet of the messenger of good tidings: of salvation and of peace.

This beautiful piece is a well-known Israeli folk dance. As the music develops, more voices are added until the women are singing in four parts. We have enjoyed talking about the voice that speaks the text.

Le Train d'hiver

(sung in French)

Marie-Claire Saindon

*The billowing train whistles through winter
At a furious rhythm, burning coal
Smoke stacked, wagons rocking
As an iron iceberg, it plunges through the cold.*

*Towing this chasing load
The locomotive, battling, presses on
Tearing straight ahead on snowy tracks
Iron furies buried beneath ice.*

*And from afar echoes a muffled roar
On these endless tracks, in this frozen landscape
In the dead of winter
And the chill of the wind.*

*As it slices the endless spread
The Convoy contrasts with the white countryside
Protesting, it stretches away
Into the lost season.*



Le Train was written as an entry in a composition contest at the La Salle School in France. The text, along with the image-rich “sound words”, depicts a steam train slicing furiously through a calm winter landscape. It paints a picture of opposite images: hot and cold, furious and peaceful, heavy and light. Our singers have been exploring the use of words to evoke certain sensory images.

Family Tree

Hannah Postel, flute

Stephen Hatfield

Family Tree comes from a suite called *So Many Voices*, whose central stories are of immigrant mothers. In studying the poetic form, we worked with our poet in residence to learn about “voice” – who is speaking in this text? In this unique piece, we have a duet between great-great-grandmother and great-great-granddaughter. The daughter reflects on the hardships of her ancestor, while the grandmother sings a lullaby, reaching out to her from the past. The piece includes the lullaby “From the Branches” a Romance - which appears in several songs dating from the 15th century in the middle east.

Gate Gate

(sung in Sanskrit)

Brian Tate

Gone, gone, all the way over, everyone gone to the other shore, enlightenment, svaha!

The Sanskrit text of Gate Gate comes from the *Prajnaparamita Heart Sutra*, and is taught of as the essence of Buddhist teaching. Gate Gate literally means, “gone, gone”. Gone from suffering, from forgetfulness, from the duality of everyday life. “Paragate” means all the way to the other shore, and “sam” is everyone. Bodhi means enlightenment, and svaha is a cry of joy, like “Hallelujah!”. This joyful setting of the text is in an energetic 6/8 alternating with 3/4, which gives it a spontaneous dance quality that stays with you.

CANTABILE

Michael Ross, conductor

Chant for a Long Day

Stephen Hatfield

Originally written by the composer for Cantabile in 1997, this piece combines two monophonic chants traditionally sung by women. The first, the *Mersiyét* from Pakistan, is a commemoration of the faithful who died at the Battle of Karbala in the first century; men were not allowed to sing the chant, but instead created a hypnotic pulse by beating their hands on their chests. The second is a “waulking song” from the island of Barra, off the coast



of Scotland. The composer writes: " *Waulking* was part of the ancient Scottish method of processing cloth, where it was trampled with the feet or beaten against boards. Traditionally, men were not allowed to even be in the room when the cloth was waulked, so, like the *Mersiyét*, "waulking songs" were specifically linked with women, their perspective on their work, and their lives."

Mata Del Anima Sola

Caitlin Mead, soprano
(sung in Spanish)

Antonio Estévez
Arranged by Alberto Grau

Tree of the lonely soul, wide opening of the riverside—now you will be able to say: Here slept Cantaclaro. With the whistle and the sting of the twisting wind, the dappled and violet dusk quietly entered the corral. The night, tired mare, shakes her mane and black tail above the riverside; and, in its silence, your ghostly heart is filled with awe.

Inspired by a poem by Alberto Torrealba, this piece has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called *joropo*. The music depicts the solitude and mystery of the *llanos*, the high plains of Venezuela, while the soloist represents the *llanero* or "person of the plains" whose songs are improvised. In the *joropo* section, the choir imitates the instruments that are traditionally used to play the dance. One hears the rhythm of the *cuatro* (a small guitar with only four strings), the diatonic harp, and the guitar *bordones*, all of which combined to provide the "instrumental" accompaniment for the soloist. (Notes by Maria Guinand)

Suite de Lorca

(sung in Spanish)
I. Canción de jinete
II. El grito
III. La luna asoma
IV. Malagueña

I. Canción de jinete (Song of the Horseman)

Cordoba, Distant and alone. Black pony, moon enormous, and saddlebags full of the ripest olives. Even though the road is so well known, I shall never arrive at Cordoba. Over prairie, through a windstorm, black pony, red moon. My death waits for me, watching from the towers of Cordoba. O, the road never-ending! O, my pony so valliant. O, death is waiting for me before I arrive at Cordoba! Cordoba, Distant and alone.

II. El grito (The scream)

Eclipse of a scream echoes mountain to mountain. Coming from the olive trees will be

Einojuhani Rautavaara (b. 1928)



a black rainbow over the blue night. Like the bows of a viola, the scream has made the long vibrations of the wind. The people of the caves will put on their veils.

III. La luna asoma (The moon rises)

When the moon appears, the fields are lost and the impenetrable paths appear. When the moon appears, the sea covers the earth and the heart feels like an island in infinity. No one eats oranges under the streaming moonlight. It's precise to eat fruit, green and cold. When the moon of one hundred equal faces appears, the coin of silver sobs in its pouch.

IV. Malagueña

Death enters and the leaves from the tavern. Black horses pass and sinister people of the deep path of the guitar and there is the odor of salt and blood of women in the spike-nards feverish in marshland. Death enters and leaves and leaves and enters the tavern.

These songs by Finnish composer Rautavaara were originally set for mixed choir in 1973; in 1974 the director of the famed Tapiola Children's Choir asked him to compose a version for younger voices. The surrealistic visions of the Lorca poems are matched by a sort of surrealistic musical sense—each song seems to “float”, never really coming to a firm ending point until the final note of the last movement.

Alarcón Madrigals

V. A small but fateful victory

Roger Bourland (b. 1952)

From a set of pieces set to poems by Francisco X. Alarcón, this movement paints a vivid picture of an important night in the life of a somewhat traditional family. Bourland sets the text in a speech-like manner, changing the meter constantly to fit the word stress in the poem.

Ergen Deda

(sung in Bulgarian)

Eric Salisbury, percussion

Traditional Bulgarian

The music of the Bulgarian State Television Female Vocal Choir (founded in 1952) aims to combine traditional folk music with arrangements that highlight their irregular melodic and rhythmic motives. The style of singing is unique, as it combines bright, forward placement with a hard-voice style. This folk song loosely translates as “An old bachelor dresses up as a young man and goes to the dance. All the girls run away, leaving only the youngest, little Angelina.”



CANTILENA AND CANTABILE
Michael Ross and Lisa Shimon, conductors

Largo (from the “New World Symphony”) **Antonin Dvorák**
Arranged by Margaret Dryburgh

During World War II, Dutch and British missionaries working in Singapore were captured and interned in Sumatra by Japanese forces. This group of women endured horrible conditions, seeing their colleagues die daily from malnutrition and disease. Margaret Dryburgh, one of the missionaries, started a choir in the midst of the internment camp. She remembered instrumental masterpieces and taught them by rote (no written music) to her singers. One of the pieces they learned and performed in a concert in the camp was the famous Largo from Dvorak’s *New World Symphony* (which was written in the late 19th century during the composer’s visit to the United States).

CANTABILE
Michael Ross, conductor

The Parting Glass **Traditional Irish**
as recorded by the Wailin’ Jennys

A traditional song from Scotland and Ireland that dates to the 18th century, it is often sung at a gathering at friends. Here, we present a version sung by the Wailin’ Jennys, a popular trio of singer-songwriters based in Canada.



OUR 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:

Aarushi Agni (7 years) has great memories of singing around a campfire at Camp Chi; it was “so amazing to see how connected and how happy everyone was because of the music we sang.”

Martha Ferris (3.5 years): her favorite MYC memory is “getting bench-pressed by Nicole and then discovering a Nigerian proverb painted on the side of the main shelter that read: “Hold a true friend with both your hands.”

Eva Marley (8 years) especially loved all of our retreats at Camp Chi, but some of her most memorable moments include performing at the Overture Center, the Minneapolis tour with Capriccio, and the organization, coordination, and stealthy reveal of our “I heart Mike Ross” t-shirts. (Kudos to Amy Rasmussen!)

Robyn Krause (7 years): the MSO Christmas Concerts were some of her most memorable MYC experiences; in spending all of that time with her friends in the Overture Center, something was bound to happen to make you laugh!

Caitlin Mead (9 years) has been a part of MYC for half of her life! One of her favorite memories is singing “Invitation” last spring at the senior send-off concert. She notes, “something about that song or that space seemed to blend our voices perfectly and I felt that powerful connection only music can bring...”

Fiona Cahill (8 years): her favorite MYC memories include the MSO Christmas concerts, the Lawrence weekend, and singing in the bathrooms at Camp Chi—“if you’re going to get stuck in a bunker during a tornado, do it with people who sing!”

Emma Cornwell (8 years): a favorite MYC memory of hers is the impromptu Cantabile-Ragazzi sing-a-long in the woods at this year’s retreat.

Maddie Young (7 years) has so many favorite MYC memories, including her first MSO concert (4th grade) and the first time she rehearsed with Cantabile: “With the first few notes of *O Magnum*, my childhood dreams were accomplished.”



Gina Kim (8 years) remembers especially this year's retreat with Ragazzi and Cantabile, singing old and new choir songs and "Bohemian Rhapsody"!

Ali Dodsworth (3 years): her favorite MYC memory is ending her weekends and starting her weeks so beautifully with music ("Oh yeah...and my friends and Mike").

Hannah Postel (6 years): one of her favorite MYC moments came during her first year in Cantabile at the Capitol Theater performance...and "singing with Mt. Zion!"

Stasia Grindle (8 years): her favorite memory is "the last night of the retreat this year when all of the Cantabile and Ragazzi singers decided to make a campfire. With much assistance from the boys (and Dan), we were able to get a fire started. We spent the rest of the night singing together...and parted ways only after we sang *Lonesome Road* and discovered a strangely beautiful full moon hovering above us."

Madeline Shnowske (3 years): A favorite MYC memory is "the sing-a-long at the last MSO concert of this year. Only towards the end of that last concert did I realize how special it was to have a room full of thousands of people singing songs that have so much joyful value to so many people..."

Lia Rosenberg (2 years): her favorite memories include being a juggler's assistant at the non-talent show and "the subsequent worship by adoring 9 year-olds."

Megan Larkin (8 years): about MYC, she writes: "It's hard to reduce eight years into one memory; however, a few of my favorites are: Singing at the Overture Center, fireside singing at Camp Chi, and creating friendships that will last a lifetime."

Hannah Strack (1 year) remembers sitting around the campfire with Ragazzi during summer camp.

Rita Argus (4 years): her favorite MYC memory is "any comment that came out of Mike's mouth—it made my car trip on Sunday nights worthwhile."

Nicole Waner (8 years): her MYC memories include "being part of a group of musicians that wanted something more...And of course Mike ("Cowboy Potter") being "fond of me."

Other graduating seniors: **Doug Kim, Tony Lattis, Phoebe Jan-McMahon**



OUR CHOIRS

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

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

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

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

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

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

Purcell (boys, grades 3-6)

Britten (boys, grades 5-8)

Holst (boys, grades 6-9), a select group of boys chosen for their skill and commitment. These boys have unchanged, changing and newly changed voices. The literature they sing varies with their vocal needs but they often sing SATB music.

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

And...

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

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Carol Rennebohm Auditorium, Music Hall



SCHOOL OF MUSIC
University of Wisconsin-Madison



MADISON YOUTH CHOIRS MEMBERS

Choraliers

Zaynab Abdullah
Natalie Barrett
Lauren Bobeck
Elizabeth DiTullio
Lizanne Dodsworth
Ashley Duncan
Molly Grindle
Kyra Hay-Chapman
Serena Holland
Talia Ivry
Gracie Kaldor
Alexis Esther Kennedy
Angela Kolb
Greta N. Larget
Grace Little
Breanna McClarey
Eliza McPike
Kelly Mead
Camille Mohs
Shaina Nijhawan
Isabell Oehme
Katie HeeJin Peterson
JaeLyn Potvin
Caroline Rasmusen
Georgia Rather
Alison D.C. Rogers
Maia Sauer
Olivia Scott-Lantz
Eleanor Taylor
Hailey Thurston
Sarah Wexler
Julia White
Jillian Ybanez

Con Gioia

Christina Alvarez
Jazmin Anderson
Ariel Annen
Avery Rice Arnesen
Ku'uipoaloha Atchison
Ana Bautista-Ruiz
Allison Bell
Anna Bowman
Anna Caldwell-Overdier
Natalie Callahan
Elizabeth Chen
Claire Clough
Eva Cornwell
Anna Mee DeLong
Elizabeth Everitt
Maya Fabian
Grace Ferencek
Jordan Gerlach
Zoe Hansen
Cecelia Jabs
Samara Lerner
Maren Madsen
Katherine Mary McCarthy
Noelle Grace McNeill
Ashley Millan
Tatum Miller
Emilee Oyamada
Kaamyia Parthasarathy
Emily Peterson
Samantha Pickel
Alicia Jean Pope
Sloan Potter
Emmarose Rankin-Utevsy
Emma Rather



MADISON YOUTH CHOIRS MEMBERS

Nicole Satterlund
Deana Schmidt
Madeleine Smith
Lydia Snyder
Sara Triggs
Claire Van Fossen
Camille Vocalka
Anna Welton-Arndt
Brooke Wenzel
Elizabeth Whalen
Margo Willey
Julia Woodruff Fritz
Jenine Ybanez
Kira Zimmerman

Capriccio

Cara Argus
Catherine Bartzzen
Maria Blechl
Laura Brandt
Sophia Canon
Addison Clearwood
Sophia Connelly
Thekla Degen
Caroline Dillon
Avery Erb
Shawnte Feiler
Fiorella Fernandez
Sophia Foldvari
Sophia Gerdes
Eden Girma
Nicole Green
Malia Hansen
Emme Harms
Kayla Huemer

Nadezhda Laska
Abby Lawrence
Emily Lawson
Melanie Loppnow
Tatiana Lyons
Ally Marckesano
Wendy Martin
Laura Meeker
Arielle Mitchell
Shara Bassler Mortensen
Alicia Olander
Anusha Ramaswami
Ivy Sanderfoot
Emily Schmidt
Sarah Statz
Emily Stephenson
Alice Jankowski Sullivan
Sonia Urquidi
Amelie von Below
Vivian Washington
Lauren Welton-Arndt
Hailey Wendt
Cora Wiese Moore
Sophie Wolbert
Angela Yu

Cantilena

Katie Brown
Alishayna Daniels
Georgina Graff
Berti Jan-McMahon
Elizabeth Kaiser
Katie Koza
Claire Lamberty
Elizabeth Larget



MADISON YOUTH CHOIRS MEMBERS

Erica Larsen
Erin Martinko
Eleanor Nesimoglu
Margie Ostby
Megan Padley
Bailey R. Roberts
Alannah Spencer
Samantha Webster
Kate Wellenstein
Mikaela Wilmoth

Cantabile

Aarushi Agni
Rita Argus
Alison Best
Abigail Cahill
Fiona Cahill
Katherine Canon
Rachel Chisman
Emma Cornwell
Lily Cornwell
Alison Dodsworth
Amy Dorner
Martha Ferris
Stephanie Frank
Anastasia Grindle
Phoebe Jan-McMahon
Carolyn Juergens
Claire Kim
Gina Kim
Jacqueline Kolb
Robyn Krause
Sarah Kretschmann
Allison Kubek
Megan Larkin

Molly K. Lins
Kristen Lucas
Elaine Luong
Eva Marley
Caitlin Mead
Amy Oetzel
Hannah Postel
Lia Rosenberg
Madeline Shnowske
Natalie Sorden
Amelia Stamsta
Hannah Strack
Kelly Tauschek
Caitlin Timmins
Monica Trevino
Nicole Waner
Bayley Waters
Madeleine Young

Ragazzi

David Olson, choir intern
Joey Borgwardt
Dewayne Covington
Stefan DeLong
Sam Factor
Tristan Frank
Daniel Girma
Thomas Heiner
Simon Henriques
Neal Javenkoski
Douglas Kim
Jamie Kolden
Kyle Kretschmann
Tony Lattis
Dean Leeper



MADISON YOUTH CHOIRS MEMBERS

Conor Murphy
Frankie Pobar Lay
Ketan Ramakrishnan
Max Read
Karsten Sladky
Kristoffer Sladky
Kolin Walker
Matthew Weiss
Jacob Wolbert
Justin P. Woodworth
Sheng Bo Zhou

Purcell

William Altaweel
Theodore Anders
Noah Argus
Kawika Atchison
Dane Christensen
Sam Cibula
Liam Forrest
Anders Frank
Alexander Friedman
Nicholas Friedman
Benjamin Hembel
Nathaniel Johnson
Barrett Karstens
Randy Kessenich
Caylan Laundrie
Eli Lipasti
John List
Nathan Lucas
Daniel O'Connor
Ransom Rotering
Jacob Schroeder Jr.
Ethan Seidenberg
Jacob Siegler

Will Sobol
Will Swita
Nikhil Trivedi
John Joseph Unertl 4th
Kelvin Wang
Jonathon Williamson
Matthew Williamson
Eli Wilson
Peter Woods

Britten

Reid Annin
Gillis Benson-Scollon
Oliver Cardona
Scott Close
Joshua Falkos
Adam Fischer
Benjamin Gellman
Matthew Hembel
Nathan Hemming
Noah Holland
Adam Jiumaleh
Nathaniel Langlie
Mitchell Lattis
YuLang Luo
Ellis Mayne
Nicholas Miller
Kellen Rice
Noah Sauer
Nathan Stockdale
Noah Thompson
Andrew Turner
Seth Weaver
Ethan White
Will Zocher



MADISON YOUTH CHOIRS MEMBERS

Holst

Chaitannya Agni
Morgan Lee Alexander
Noah Beavers
Gabriel Benton
Colin Callahan
Alex Chen
Kyle Connors
Henry Elling
Joshua Allen Heimsoth
Matthew Kaiser
Mason Rather
Derek Rott
William Glen Sandvold
Christian Setser
Dane Skaar
Stephen Stockdale
Simon Weaver
Roy Yaroch

Kendra Borchering
Julie Bull
Lilliith Danner
Emma Fischer
Elsa Kathryn Forberger
Victoria Lynne Harris
Makenna Jane Hausser
Molly Kuhn
Sierra McNall
Alejandra Miranda-Naxi
Mia Rubinstein
Avonleigh Westbury
Olivia Wollner

Tallis

Albert Shoshany Glosser
Cody Kintz
Joshua Knuth
Matias Antti Phillips Laurila
Liam Marshall
John McFarland
Jonathan Miranda-Naxi
Hyrum Oliphant
Eric Roman-Binhammer
Michael Verban

Colla Voce

Francesca Bisi
Crosby Blake-Leibowitz



BIOGRAPHIES

Artistic Staff

Michael (Mike) 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 (6) and Elliot (3).

Margaret Jenks, Colla Voce, Tallis, Purcell and Holst conductor

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 ex-



BIOGRAPHIES

tensively as soprano soloist in such works as the Bach *Magnificat*, Haydn's *Creation*, and Handel's *Messiah*. Presently, she designs and teaches the Introductory Choir programs of the Madison Youth Choirs, Tallis (for boys) and Colla Voce (for girls). Margaret's idea of a choir for boys before, during, and after voice change led to the founding of Holst, and has resulted in invitations to work with other boychoirs. In 2010, Margaret will co-conduct the first ACDA Central Division Young Men's Honor Choir in Cincinnati, along with colleague Randy Swiggum. She and Randy have also been 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. She loves to read, cook without recipes, and create scavenger hunt clues for boys.

Lisa Kjenvet, Choraliers and Capriccio Conductor

Lisa is in her ninth 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 the busy mom of three boys, Lisa is active as a conductor, clinician, performer and private piano and voice instructor.



BIOGRAPHIES

Marcia Russell, Con Gioia Conductor

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.

Ms. Russell 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 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, Britten and Holst Conductor

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 Interschool Choral Festival, Mansfield (PA) University Choral Festival, American Mennonite Schools Orchestra Festival, Northern Arizona Honors Orchestra, and both the Wisconsin Middle Level Honors Choir and Orchestra. Recently he has conducted orchestra or choral festivals in Aberdeen, Scotland; Seoul, Korea, and Singapore, as well as The Boise Philharmonic Orchestra and The Florida Orchestra. In



BIOGRAPHIES

2009, he will conduct the Scottish National Youth Symphony, and return to Seoul for the APAC Choral Festival, which he will co-conduct with colleague Margaret Jenks. He and Margaret have also been invited to co-conduct the 2010 ACDA Central Division Young Men's Honor Choir in Cincinnati.

A passionate advocate for a richer learning experience in the rehearsal, Randy serves on the Wisconsin CMP (Comprehensive Musicianship through Performance) Project. He recently addressed the Pennsylvania MENC on "The Art of Rehearsing," as well as the Minnesota ACDA, Iowa ACDA, Illinois ACDA, Maryland MENC, the ACDA North Central Division and Eastern Division, the Texas Orchestra Directors Association, and MENC National Conventions in Phoenix and Kansas City. He often works with music teachers in workshops and in-services across the U.S.

Swiggum has led concert tours throughout Europe, Canada, and the Americas including the first international tour for Ragazzi and Cantabile to Brazil in 1998. He has music directed over thirty stage works including the 1991 premiere of the Theatre X opera, *Libera*. 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, Cantilena conductor

Lisa has been a choral conductor in the Milwaukee area for 15 years, and recently moved to Stoughton with her husband and two boys. She worked at Nathan Hale High School and Pius XI High School, where her choral ensembles were recognized for their excellence. A talented singer and pianist as well, Lisa has performed with the Bel Canto Chorus, Bach Chamber Choir, and with other ensembles in Milwaukee. She has also provided music for many churches and has worked as clinician for area high schools. In addition to her experience with traditional choirs, Lisa has done extensive work with vocal jazz programs throughout the state and has trained many educators to work in that idiom. Lisa holds a degree in Music Education from UW-Madison. She currently works as a freelance pianist and stay-home mom.



BIOGRAPHIES

Accompanists

David Anderson

A native of Clovis, New Mexico, David Anderson received his initial musical instruction at the piano. He attended Baylor University, where he earned two degrees in piano performance (B.M., summa cum laude and M.M., with distinction) studying with Krasimira Jordan. During his residence at Baylor, David performed extensively as a solo pianist and chamber musician, receiving numerous awards. He pursued additional study with Martin Canin at the Bowdoin Summer Music Festival in Brunswick, Maine, and Wolfgang Watzinger at the Bösendorfer International Piano Academy in Vienna. In his final years at Baylor, David began conducting studies under the guidance of Stephen Heyde.

At the University of Illinois, David earned an M.M. in orchestral conducting with Donald Schleicher; during his residence he served as ensemble manager for the University of Illinois orchestra program and as Assistant Conductor for the Quad City Symphony. He was awarded the Kate Neal Kinley Memorial Fellowship for the 2006-07 academic year, which funded travel throughout the country to study with master conducting teachers. In 2006, David was a finalist for the Conductor's Guild's prestigious Thelma A. Robinson award.

David is currently the conductor of the Philharmonia Orchestra and the director of the Chamber Music Institute in the Elgin Youth Symphony Orchestra. He is on the piano faculty at Beloit College where he teaches private and class piano, and accompanies the Chamber Singers. He is also an active freelance accompanist in the Southern Wisconsin area.

Julie Page

Julie Page, an Oregon native, recently completed her MM in Piano Pedagogy and Performance at the University of Wisconsin-Madison under the instruction of Jessica Johnson, Catherine Kautsky, and Martha Fischer. She obtained her BA in music from the University of Portland (Portland, OR), graduating with honors (Maxima Cum Laude/Dean's Award) in May 2004. Upon graduation from the University of Portland, Julie worked for two years as an associate instructor of piano and music theory at the Joanna Hodges Piano Studio in Vancouver, WA. Julie is currently employed as an adjunct professor of class and private piano at Edgewood College. She plans to begin her DMA in Collaborative Piano at the University of Wisconsin-Madison next fall.



BIOGRAPHIES

April Kang

April Kang received the Bachelor of Music in piano performance from the University of Georgia in 2004, where she studied with Dr. Martha Thomas. She then received a Master of Music in piano performance from the University of Wisconsin-Madison in 2006 after piano studies under Dr. Catherine Kautsky. She was the recital winner of Georgia Music Educators Association Piano Competition in 2003. In the summer of 2005, she participated Castelfranc Summer Piano School in France to study with French piano music expert, Paul Roberts. In addition, she worked with other prominent pianists as she participated in master classes with Anne Schein, Gilbert Kalish, Jeffrey Siegel and Angela Hewitt. While pursuing piano performance degrees, she also studied harpsichord, organ and choral conducting.

Throughout her high school and undergraduate years, she was an active choir member as an alto section leader, a piano accompanist and a student director. During her high school senior year, she was invited as a piano accompanist for Cumberland County's All County Middle School Choral Festival in North Carolina. She was also an official accompanist for MTNA Regional Competition in 2005.

Currently, she is a piano teacher around the Madison area and serves as a church organist at Lakeview Moravian Church in Madison.

Administrative Staff

Tracy Marks-Geib, Executive Director

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

Tracy received her Masters degree in business from the Bolz Center for Arts Administration at University of Wisconsin-Madison (2005) and earned her BFA in Arts Administration from Viterbo University (2002). Her career began at the Chicago Botanic Garden where she oversaw several volunteer boards and planned multiple fundraising events, raising more than one million dollars. Prior to joining MYC, Tracy managed the membership and volunteer programs for the Madison Museum of Contemporary Art. She has also held positions with the Guthrie theater and the Santa Fe Opera.



BIOGRAPHIES

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

Dan Lyons, Membership Director

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

Dan is a member of Con Vivo Chamber Group, performing in and around Madison. He was also the founder of Madison Academy of Music, a private music studio in Madison that provides private instrumental instruction along with one of the country's largest and most successful Kindermusik programs. He serves on the faculty of the University of Wisconsin-Whitewater Summer Piano Clinic and continues to perform as a soloist and accompanist.

In his spare time, he tries to brush up on his limited Mandarin Chinese, and enjoys teaching his children and their friends how to play Chicago-style 16-inch softball – the kind without the mitt. He lives in Madison with his wife, Monica, and three children, Kenny, Tatiana and Alexander.

Artist-in-Residence

Fabu, a gifted poet, is a graduate of the University of Wisconsin—Madison with one Master's in African Languages and Literature and another Master's in Afro-American Studies. She serves the Madison community as a literary artist and educator. She is passionate about the ability of each child to learn and has designed innovative curriculum to strengthen the learning abilities of African American children. As a literary artist, she creates and shares poetry reflecting her life spent in Memphis, Tennessee, Nairobi, Kenya and Madison, Wisconsin.

Her enchanting original and unique stories are most often from the perspective of women,



BIOGRAPHIES

children and African Americans. She is multicultural in perspective and encourages writing in many languages. She is wildly creative which draws the best out of her audiences. This combination of a creative and scholastic background makes her an exceptional poet and storyteller. Her poetry has appeared in *Callaloo*, *Black Books Bulletin*, *The Wisconsin Academy Review*, *UMOJA* magazine, *Rosebud Magazine*, *The Madison Times*, and *The Capital City Hues*. She is also a guest columnist for *The Capital Times* newspaper. She has a published chapbook, *In Our Own Tongues*.

Fabu along with Areceli Esparanza, Rakina Muhammed, and Nydia Rojas have founded The Hibiscus Collective; a writers group for women. Fabu is currently employed as a private consultant in African American culture and works as a valuable resource to organizations wanting to connect with communities of color for artistic and educational purposes. As of January 21st, 2008 she is the third Madison Poet Laureate and will serve until 2011.

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