

Madison Youth Choirs Presents: The Composer's Craft: Part I



MATC Mitby Theatre

Sunday January 21, 2007

3:00 and 7:00 pm



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LETTER FROM THE DIRECTORS

Welcome to our MYC winter concerts! This concert, the first in a series of two concerts focused on the composer's craft, focuses specifically on the music of young composers. Some choirs will present music written by already-famous composers who began at a young age (Mozart, Britten). Other choirs will focus on music written by more contemporary composers, including the world premiere of two pieces by Neara Russell, an 18 year-old composer from Spring Green. Many of our singers entered the first annual MYC composition contest, trying their own hand at writing music.

In learning about composers and their craft—what they do and how they do it—our singers experimented with their own group "compositions". At our retreat in August, every singer learned the folk song *The Water is Wide*. Throughout the semester, each choir focused on a different compositional technique (canon, harmony, ostinato, etc...) and will demonstrate their work at our afternoon concert.

Today also marks a change for MYC: our singers present two different concerts. With nine performing choirs, we decided to modify our schedule. The 3:00pm concert will feature the full program of many of our choirs and a short preview of the programs of our high school choirs. The 7:00pm concert will feature the full programs of Cantilena, Cantabile, and Ragazzi, our choirs for high school-aged singers.

Thank you for joining us for the first in our series of The Composer's Craft performances and we hope you will attend The Composer's Craft: Part II on April 29 at the Mitby to be among the first to hear the world premiere of several new works.

Mike Ross
Artistic Director

Emily Gruenewald
Executive Director

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THE COMPOSER'S CRAFT : PART I

Sunday, January 21st, 2007, 3:00 p.m.

THE MADISON BOYCHOIR

Margaret Jenks, Purcell, Holst conductor
Randal Swiggum, Britten, Holst conductor
Nicholas Towns, piano

Processional: E Oru O

Traditional Yoruba

From Nigeria, this Yoruba chant is a greeting song to announce an important arrival:
An important chief who has his palace near the marketplace is about to appear.

PURCELL

Ca the Yowes

Katherine Moore, recorder

Scottish folk song, arr. Mary Goetze

This text adapted from a 1789 Robert Burns poem exists in many versions. He evidently penned it on a walk through the autumn woods during September. In the full version, the story is of a shepherd rounding up his sheep and meeting a shepherdess. In the Goetze arrangement, the verses set are about the shepherd, the sheep and the Scottish landscape. (We'll pass on the shepherdesses for a few more years!) Purcell members listened to this modal melody with its frequent use of octave and fourth skips and described a wide-open space, just like the poetic images suggest. Imagine the heather-filled fields, flowing river and rolling hills in the land of more sheep than people, as we sing this selection.

Da Pacem Domine

Melchior Franck (1579-1639), arr. Mary Goetze

Give us peace, O Lord, in this our day.

Previous to singing in Purcell, most of these boys have studied in Tallis and were already familiar with harmony created by a canon. Franck designed this canon to work a little differently. Two of the parts work as a traditional canon beginning six beats apart and starting on the same note. The other two parts present the same melody, here beginning four notes lower and start three beats after the tonic melody. It is a very sophisticated use of pitches for a piece that is only six measures long!

BRITTEN

Ein Feste Berg (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)



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) when 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 fantasia on Luther's tune.

October's Party

Elam Sprenkle (b. 1948)

A favorite of Britten boys since they first sang it in August, this imaginative piece describes a party attended by trees dressed in their finest autumn colors. With a processional march introduction, tango-like accompaniment and rustic horn fifths in the vocal lines, it perfectly captures a whimsical poem by George Cooper (1840-1927). Elam Sprenkle is a professor of musicology at Peabody Conservatory.

The Composer's Craft Part I: canon

Two views of girls

Beware!

Benjamin Britten (1913-1976)

Thinking about young composers prompted a search for the earliest composition by our namesake. Britten wrote "Beware!" for solo voice and piano when he was but 9 years old. It was always a family favorite of the bemused Brittens—mostly because they suspected the boy Benjamin probably didn't entirely understand the Longfellow poem he had set.

Old Grandma

Canadian Folk Song, arr. Keith Bissell

This very clever arrangement of an old fiddle-tune describes grandma and grandpa, their 21 sons, and their "happy home in the wilderness." The two vocal lines tease each other playfully, but the moral of the story—delivered with mock seriousness at the end—offers a commentary on modern girls.

HOLST

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.

Ladybird (Katalinka)

Zoltán Kodály (1882-1967)

Reformer and champion of music education in the 20th century, Hungarian composer Zoltán Kodály believed children should be singing at a very young age, and they should know their nation's folk music. He began collecting folk songs in 1905 and arranged many of them for children's choirs beginning in the 1920's. *Katalinka* ("ladybug"), a playground chant, has a repetitive tune and a macabre text about fleeing from the barbarous Turks. Its clever and cute style belies its subtly racist message—which prompted a thought-provoking discussion with these young singers.

PURCELL

Don't Ever Squeeze a Weasel

Ruth Watson Henderson/Jack Pretusky

*You should never squeeze a weasel
for you might displease the weasel,
and don't ever seize a weasel by the tail.
Let his tail blow in the breeze;
if you pull it he will sneeze,
for the weasel's constitution tends to be a little frail.
Oh yes, the weasel wheezes easily;
the weasel freezes easily;
the weasel's tan complexion rather suddenly turns pale.
So don't displease or tease a weasel,
squeeze or freeze or wheeze a weasel
and don't ever seize a weasel by the tail!*

This good advice comes from the well-known children's poet, Jack Pretusky, and was composed originally for the Toronto Children's Chorus by their accompanist. We looked at the many ways that this musical setting illuminates the text. Purcell enjoyed identifying the "moving weasel motive" (ascending half steps) and the "fainting weasel motive" (whole tone scale fragments). No actual weasels were harmed in the study of this choral work.

THE MADISON BOYCHOIR

All Things Bright and Beautiful

John Rutter (b. 1945)

There is probably no contemporary composer more familiar to singers around the world than John Rutter, whose settings of carols and hymn texts appear on choral programs everywhere. An expert craftsman of memorable melodies (not an easy task), Rutter has brought to life many 19th century hymn texts, including this one by Cecil Alexander (1818-95). Mrs. Alexander was concerned with making the Apostle's Creed interesting and intelligible to children, and wrote this text to spell out "Make of heaven and earth" in simple language. Rutter's setting is also suitably simple and childlike. A middle section in minor key adds mystery to the general expression of joy and wonder.



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CHORALIERS

Lisa Kjentvet, conductor

April Kang, piano

Hashivenu

(sung in Hebrew)

Israeli Folk Song, arr. Doreen Rao

Cause us to return Lord, to You and we shall return. Renew our days of old.

Hashivenu is a melodic and hauntingly beautiful Hebrew song based on an Old Testament text from Lamentations. We present this piece first in unison and then in a three-part canon. Successful part-singing develops from a foundation of expressive unison singing and canons are a natural and musical way to introduce part-singing.

Mrs. Snipkin and Mrs. Wobblechin

David L. Brunner (b. 1953)

Mrs. Snipkin and Mrs. Wobblechin is from a set of two pieces called *Two for Fun*. Sung in two parts, each voice assumes the role of one of the characters in Laura Richard's text, in a spirited and playful exchange characterized by an incessant rhythmic "chatter". This perpetual motion is enhanced in the piano accompaniment, which drives the piece. A verbal altercation escalates, culminating in a brief imitative passage that "tumbles" to its conclusion.

Einini

Elena Streeter, cello

Gaelic folk song, arr. Cyndee Giebler

Einini is a hauntingly simple Gaelic lullaby. The text translates as "Little birdies sleep. Sleep beside the fence over there". The piano accompaniment has a rocking or wave-like motion throughout while the choir sings first in unison and then in two parts. The arranger, Cyndee Giebler, is a native of Wisconsin and a graduate of the University of Wisconsin.

Jingle Bell Swing

James Pierpont, arr. David J. Elliott

Jingle Bell Swing is one of several holiday songs from a jazz suite commissioned by the Glen Ellyn Children's Chorus. It was written to familiarize singers with the elements of jazz style, such as swing eighths, scat and syncopation, by contrasting a familiar melody with a jazz version of the same. Written in 5/4 time, Elliot's arrangement was inspired by the Dave Brubeck Quartet's famous piece, *Take Five*, a mainstream jazz standard.



CHORALIERS AND CAPRICCIO

The Composer's Craft Part I: *ostinato*

Winter's Night

Alex Green, violin

Frode Fjellheim (b. 1959)

Winter's Night describes the silence and darkness during a northern winter. This composition is inspired by the traditional Sámi yoik, a very old vocal tradition among the Sámi people of Scandinavia and Russia. Typical of this tradition is the use of short melodic phrases that repeat endlessly with small variations. The yoik often describes an emotion or element of nature and does so with very little use of words. The syllables used in this piece were written with Norwegian-speaking people in mind but have no specific linguistic meaning.

CAPRICCIO

Lisa Kjentvet, conductor

Vincent Fuh, piano

Herr, du siehst statt gutter Werke (Duet from Cantata No. 9) J.S Bach (1685-1750)

Lord, you look upon, instead of good works, the strength of the heart's faith. Only faith do you accept. Only faith makes righteous (everything else seems as rubbish), in order that it can help us.

Luther's doctrine of the uncompromising faith of the heart being more important than good works was to J. S. Bach more than theology. It was a spiritual and universal law. He therefore used the strictest musical law, the canon, to convey this text. After a single note call to the Lord ("Herr"), the sopranos begin a vigorous melody with a continuing emphasis on the word "Glauben" (faith). The altos follow in strict canon (or round), never deviating from this rigid form, symbolizing God's unchangeable law. In the contrasting B section, the minor key and weird chromaticism emphasize the rubbish ("schlecht") of good works alone in God's economy. Throughout the work, Bach's unmistakable rhythmic vitality pushes the piece forward and ensures that the message remains a joyous one.

The Blooming Bright Star of Belle Isle

Newfoundland Folk Song,
arr. Eleanor Daley

This Newfoundland folk song is believed to be an adaptation of an old Irish love song, *Loch Erin's Sweet Riverside*. It tells the familiar story of a lover who returns after a long absence and tests his sweetheart's fidelity before revealing himself. Eleanor Daley has set this beautiful mixolydian tune differently in each of the seven verses. Capriccio enjoyed lively discussions about the relationship of the text and the compositional devices employed by the arranger.



La Lluvia

Stephen Hatfield (b. 1956)

Kelly Tauschek, Sarah Kretschmann, shakers; Abigail Cahill, vibraslap

La Lluvia ("The Rain") is a folk melody from Ecuador traditionally played on the siku, a double row of panpipes that have been used in the high Andes for over a thousand years. Sung entirely on syllables, the singers strive to achieve an appropriate timbre by imagining that they are in fact blowing across the openings of the panpipes. The composition is based on several themes or motives that are repeated throughout the piece.

INTERMISSION

CON GIOIA

Heather Thorpe, conductor
Anthony Cao, piano

Lo Yisa Goi

Traditional Hebrew folksong

Nation shall not lift sword against nation; neither shall they learn war any more.

This traditional round is a melancholy and bittersweet song of peace.

Sing a Song of Sixpence

Michael D. Mendoza (b. 1944)

Paul Yu & Brad Johnson, clarinets

Mendoza takes this nonsensical text and adds rhythms and leaps making it no longer a song to sing for children but for a trained choir. The meter is constantly changing from groupings of twos to threes. The styles change from lilting and dance-like to jagged and forceful. The middle section features the singing voice, as the vocal parts exchange lyrical lines to create the beautiful sounds of singing birds. Joining in this section are two clarinets to add an almost haunting melody over the singing. It is only appropriate that such a bizarre text, agreed to be one of the earliest known nursery rhymes (written around 1744), be given the same bizarre approach with music, giving the audience a listening ride with lots of little surprises.

The Star

Charles Collins

The Star is a setting of a poem by Jane Taylor (1783-1824). The opening lines of the poem are familiar from the traditional nursery rhyme, but the remaining lines of the text are new to many of us. This setting is through-composed but conservative in its re-use of melodic materials. The strophic nature of the text is made more interesting by the use of irregular phrase lengths. The harmony of the piece employs long pedal points, chordal mutations and major seventh chords for a contemporary sound. Melodic interest is provided by chromatic alterations and arch shaped melodies of varying length. A brief quotation in the closing measures reminds us of our nursery rhyme associations to this text. (Program notes by the composer)

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Home on the Range
Erin Bulleit, violin

Cowboy Song, arr. Mark Hierholzer

Home on the Range is one of our best-known cowboy songs. The main tune used in this arrangement, however, is a less familiar folk melody. The more commonly known tune is heard throughout the arrangement. It is first hinted at in the introduction. In the second verse the violin plays it over the choir. In the final verse the traditional tune is used along with the other, but the refrain of the traditional tune is not heard until the coda – where the violin plays it with the piano.

The harmonies used in this arrangement express the longing nature of the text. The beautiful tune of the refrain along with the sad violin help to create that feeling of desire to somehow grasp the beauty of the land.

The Composer's Craft Part I: style

CANTILENA

Marcia Russell, conductor

The Composer's Craft Part I: aleatoric techniques

Regina Coeli from Litanie della Madonna
(sung in Latin)

Michael Haydn (1737-1806)

Johann Michael Haydn, the younger brother of Franz Joseph Haydn, spent the majority of his career composing sacred choral music and conducting for the Prince-Archbishop of Salzburg. *Regina Coeli* is the fifth movement of Litanie della Madonna, a work composed for three part treble chorus based on the Litany of Loreto. The repetitive nature of the Litany allows for little melodic development, yet Haydn has created a melody that is subtly altered with each invocation of the text.

Queen of Angels, Queen of Patriarchs, Queen of Prophets, Queen of Apostles, Queen of Martyrs, Queen of Confessors, Queen of Virgins, Queen of universal sanctity, Pray for us.

See The Gypsies

Hungarian Folk Song
Arr. Zoltán Kodály (1882-1967)

Zoltán Kodály was a Hungarian composer, educator and philosopher who, in the mid-twentieth century, inspired a revolution in music education. The Kodály method of music education is rooted in developing musical skills through the study of authentic folk music and high-quality compositions. It promotes the use of movable-do solfege, the use of Curwen handsigns, the study and authentic experience of rhythmic and melodic patterns. (If you ask the members of Cantilena, they should be able to tell you more about it!) "See The Gypsies" is arranged in ABA, fast-slow-fast form.



Ain't That News

Carolyn Juergens, Anastasia Grindle, Molly Lins and Martha Ferris, soloists

Traditional spiritual, arr. Stephen Hatfield

Contemporary Canadian composer Stephen Hatfield is well known for his arrangements of music from a multi-cultural perspective. *Ain't That News* combines traditional melodies with original material, utilizing elements of the spiritual and black pop music. The melody of the refrain is introduced by solo voices with the chorus responding as an echo. The verses are set with a lead voice and choral backup and the piece ends with a dramatic repetition of three independent melodies.

RAGAZZI

Michael Ross, conductor
April Kang, piano

Wie Melodien (Op. 5, No. 1)

Johannes Brahms (1833-1897)

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.

*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.*

Blow the Candles Out

Nate Woods, baritone

Traditional sea shanty, arr. Michael Richardson

Whaling took men away from their families for months. This traditional sea shanty tells the story of the wife of a whaler (staying with her parents) pining for him and his return to her, when they can finally "roll" in each other's arms (and blow the candles out!). The original tune is a British folk song dating from around 1714; this version is just one of many variants.

RAGAZZI AND CANTABILE

Michael Ross, conductor

The Composer's Craft Part I: *free harmony*

Aeolian Harp Smear

Seth Houston

In the early 1800's, makers of hymnals in the U.S. turned to the "shaped note" system of notations (notes had shapes to help singers with sight-reading). One famous collection of hymns was "The Sacred Harp" (which also became the accepted name of the movement). Here, we present two recently-composed songs inspired by that tradition, set by Seth Houston, a contemporary shape-note composer from the Village Harmony ensemble. Seth Houston is currently a graduate student in composition and choral conducting at the University of Colorado.

CANTABILE

Michael Ross, conductor

April Kang, piano

Lift Thine Eyes

Felix Mendelssohn (1809-1847)

This excerpt from Mendelssohn's 1846 oratorio *Elijah* is a staple of the treble choir literature and one of the most well known choruses from the work.

Lake Monona (World Premiere)

Lake Mendota (World Premiere)

Neara Russell (b.1988)

Neara Russell, an immensely talented young composer from Spring Green, agreed to compose these two pieces specifically for Cantabile. She was inspired to write the text for the pieces by Madison's lakes. The process of working on a newly composed piece of music with a living composer has been an exciting one for Cantabile. We welcome Neara to our concert today (you can read more about her toward the end of the program)!

Hoj, Hura Hoj

(sung in Czech)

Marsha Mabie, Hannah Postel, Cora Allen-Coleman, soloists

Otmar Mácha (b. 1922)

O Mountain, O! Mountain, O! The shepherds are bringing the cows out to the pasture, and from the meadow are yelling: O mountain, O! My cows, graze yourselves. You in the circle, when the evening bells peal, I'll go to you; I'll go beyond the hills; sheep, graze. I'll go to see Marushka, my girlfriend. O, Mountain, O!

Mácha's composition (sung in a Moravian dialect of Czech), evokes the sound of shepherds calling out across the mountains. Otmar Mácha, one of the Czech Republic's most highly respected composers, has written many choral works for the Prague Philharmonic Children's Choir.



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The Composer's Craft: Part I

Sunday, January 21, 2007, 7:00pm

RAGAZZI

Michael Ross, conductor

Rock Island

Meredith Wilson (1902-1984)

The opening scene from *The Music Man* is a musical theater classic. Here, several (18 in our case) traveling salesmen are riding the Rock Island line on their way to River City, Iowa. They lament the changes in their jobs: the advent of cash versus credit and the "modern" products that have entered their lives. Most importantly (to the plot), they also discuss a fellow salesman, Harold Hill, who is ruining the reputation of traveling salesman by selling band instruments and uniforms and promising to start a marching band, but then skipping town.

CANTILENA

Marcia Russell, conductor
April Kang, piano

Though Philomela Lost Her Love

Thomas Morley (1557-1602)

Thomas Morley was an English composer and organist during the Renaissance, and he is recognized as one of the most influential English madrigalists. Morley was a contemporary of William Shakespeare, and composed several settings of Shakespearean verse. This madrigal, however, takes its subject from another source: Greek myth. The name Philomela means "friend of song". In the myth, Philomela's tongue was cut out by Tereus, but was later transformed by the gods into a nightingale, so that she could sing again. Morley sets the tragic tale with a lightness of melody and swiftness of tempo, which imitates the song of the nightingale.

Regina Coeli from *Litanie della Madonna*

Michael Haydn (1737-1806)

Johann Michael Haydn, the younger brother of Franz Joseph Haydn, spent the majority of his career composing sacred choral music and conducting for the Prince-Archbishop of Salzburg. *Regina Coeli* is the fifth movement of *Litanie della Madonna*, a work composed for three part treble chorus based on the Litany of Loreto. The repetitive nature of the Litany allows for little melodic development, yet Haydn has created a melody that is subtly altered with each invocation of the text.

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The Snow

Alex Green, Katherine Moore, violins

Edward Elgar (1857-1934)

The Snow, op. 26 no. 1, by Sir Edward Elgar was composed for treble chorus, two violins and piano. The text is taken from the epic poem *Isabel Trevithoe*, written by Elgar's wife, Alice, which was published several years before they married. The music is filled with melancholy, yet with each new section of the text, Elgar creates a sense of hope and urgency through dramatic tempo changes, exciting dynamic contrasts, and the tonal shift of minor to major.

See The Gypsies

Hungarian folk song
Arr. Zoltán Kodály (1882-1967)

Zoltán Kodály was a Hungarian composer, educator and philosopher who, in the mid-twentieth century, inspired a revolution in music education. The Kodály method of music education is rooted in developing musical skills through the study of authentic folk music and high-quality compositions. It promotes the use of movable-do solfege, the use of Curwen handsigns, the study and authentic experience of rhythmic and melodic patterns. (If you ask the members of Cantilena, they should be able to tell you more about it!) "See The Gypsies" is arranged in ABA, fast-slow-fast form.

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RAGAZZI

Michael Ross, conductor
April Kang, piano

Blow the Candles Out

Nate Woods, baritone

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Johannes Brahms (1833-1897)

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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.*

In the Good Old Summertime

George Evans/Ren Shields,
Arr. SPEBSQSA

1920 was a banner year for songwriters, but [one of the best songs] of that year was one written by a Chicago-born vaudevillian, Ren Shields, and George "Honey Boy" Evans, a Welshman, who was one of the era's outstanding performers. Because of its seasonal title, they had difficulty finding a publisher until Blanche Ring, a singing star, introduced it to New York audiences. It was an immediate sensation and has continued as one of America's best-loved close harmony songs. Its uncomplicated harmonic pattern makes it fun and easy to harmonize, as proved by every impromptu gathering of singers...any season of the year! (Program notes by SPEBSQSA).

RAGAZZI AND CANTABILE

Michael Ross, conductor

Chester

Theo Schultz, percussion

William Billings (1746-1800)

**Aeolian Harp
Smear**

Seth Houston
Seth Houston

In the early 1800's, makers of hymnals in the U.S. turned to the "shaped note" system of notations (notes had shapes to help singers with sight-reading). One famous collection of hymns was "The Sacred Harp" (which also became the accepted name of the movement). Here, we present three songs from that tradition. The first, by William Billings (one of America's most famous early composers), became the colonies' unofficial national anthem celebrating our defeat of the British. The next two pieces were set by Seth Houston, a contemporary shape-note composer from the Village Harmony ensemble. Seth Houston is currently a graduate student in composition and choral conducting at the University of Colorado.



CANTABILE

Michael Ross, conductor
April Kang, piano

Lift Thine Eyes

Felix Mendelssohn (1809-1847)

This excerpt from Mendelssohn's 1846 oratorio *Elijah* is a staple of the treble choir literature and one of the most well known choruses from the work.

In Flanders Fields

Ruth Watson Henderson (b. 1932)

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders Fields.*

*Take up your quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*

John McRae's powerful poem describes the horrific aftermath of the World War I battle at Ypres. 69,000 Allied troops lost their lives to the German forces, who used chlorine gas in the fight. McRae, a Canadian doctor on the front lines, penned this poem in honor of a friend, one of almost six thousand Canadian soldiers to die at Ypres. This setting is by Toronto Children's Chorus conductor and accompanist Ruth Watson Henderson.

The Wexford Carol

James Doing, tenor

Anonymous (12th century), arr. Derek Holman

With a melody from the 12th century, this arrangement by Derek Holman was originally written for the Toronto Children's Chorus. In December, Cantabile performed this piece and *Some Children See Him* with the Madison Symphony Orchestra.



Some Children See Him

Alfred Burt (1920-1954)

Andrew Shaw, Caitlin Mead, Hannah West, Teague Harvey, sopranos

In 1954, arranger Alfred Burt published a small collection of original Christmas songs titled *Alfred Burt Carols*. (Tragically, this talented, but little-recognized musician died that same year at age 34.) This modest little publication contained several songs that have since become Holiday favorites: *Caroling, Caroling, The Star Carol*, and *Some Children See Him*. Most of these songs were composed specifically for children, and sent out as gifts with the family's Christmas cards. His *Some Children See Him*, composed to a text by Wihla Hutson, is presented here in a particularly effective arrangement for soprano and treble voices. (Program notes by Michael Allsen)

Lake Monona (World Premiere)

Neara Russell (b.1988)

Lake Mendota (World Premiere)

Neara Russell, an immensely talented young composer from Spring Green, agreed to compose two pieces specifically for Cantabile. She was inspired to write the text for the pieces by Madison's lakes. The process of working on a newly composed piece of music with a living composer has been an exciting one for Cantabile. We welcome Neara to our concert today (you can read more about her toward the end of the program)!

Hoj, Hura Hoj

Otmar Mácha (b. 1922)

(sung in Czech)

Marsha Mabie, Hannah Postel, Cora Allen-Coleman, soloists

*O Mountain, O! Mountain, O!
The shepherds are bringing the cows out to the pasture,
and from the meadow are yelling: O mountain, O!
My cows, graze yourselves. You in the circle, when the evening bells peal,
I'll go to you; I'll go beyond the hills; sheep, graze.
I'll go to see Marushka, my girlfriend. O, Mountain, O!*

Mácha's composition (sung in a Moravian dialect of Czech), evokes the sound of shepherds calling out across the mountains. Otmar Mácha, one of the Czech Republic's most highly respected composers, has written many choral works for the Prague Philharmonic Children's Choir.

Overture to The Magic Flute

W.A. Mozart (1756-1791)

arr. by Arkardi Serper

This vocal arrangement of Mozart's classic overture is an exciting challenge for our singers. The arranger, originally from Russia, immigrated to the United States in 1992 to continue his career as a pianist and composer. He has been the pianist and composer-in-residence for the San Francisco Boys Chorus.



Las Amarillas

Traditional Mexican,
arr. Stephen Hatfield

Las Amarillas is in the southern Mexican style of the *huapango*. One of the distinguishing characteristics of the style is the "floating down beat" ...the resulting effect is that of a rhythm whose downbeat keeps vanishing just at the point our ears would expect the primary emphasis to fall. [It] combines the single-minded drive of an ostinato (repeated pattern) with a sense of nimble-footed elasticity. (Notes adapted from the composer)

*The yellow calandras fly from the cactus
No longer will the cardinals sing happily
To the song "na na"; to the song "no no".
Because the trees on the hillside have not come back to life
For that the calandras will either sing or crush their nests.
You are small and beautiful and I love you just the way you are
You are like a little rose from the coast of Guerrero.
Everybody has their own farewell, but there's none like this one
Four times five is twenty; three times seven is twenty-one.*

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Artistic Staff

Lisa Kjentvet,

Choraliers and Capriccio Conductor

Lisa conducted the Capriccio Choir of the Madison Children's Choir for three years and served as artistic director of MCC for two years. This year, she conducts the Choraliers choir and again is conductor of the Capriccio choir. She holds a Bachelor's degree in General and Choral Music Education from UW-Madison. As a teacher, Lisa has served as choral director at Kettle Moraine Middle School and Madison's Memorial High School, among other Madison schools, and has worked with community groups such as Children's Theater of Madison and Madison Theater Guild, as well as maintaining a private studio as a piano and voice instructor. Lisa has sung professionally with the Milwaukee Symphony Chorus and as a freelance musician.

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 has previously been 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 UW-Madison Summer Music Clinic, con-

BIOGRAPHIES

ducted the University Chorus at UW-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 UW-Madison choral program, and music director for several UW-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".

Heather Thorpe, Con Gioia Conductor

Heather has been the choral director at Badger Ridge Middle School since 1997 where she is responsible for all choral activities and is the Cultural Arts Activities Chair. In addition to her duties in Verona, she directs two children's choirs and the high school youth choir and is a featured singer and soloist at the First Unitarian Society of Madison. Ms. Thorpe has worked with the Madison Children's Choir and Madison Boychoir since 1996 as conductor, voice coach and clinician. Her intermediate treble and advanced women's choirs with MCC toured throughout Wisconsin, Chicago, and New York State.

Ms. Thorpe is a member of ACDA, MENC, VoiceCare Network, is a member of WMEA's *Comprehensive Musicianship Through Performance* committee, has served as WCDA Exhibits Choir, and the College Fair Chair of *NextDirection: The National Conference for High School Students Considering Careers in Choral Music*. Ms. Thorpe has been a guest conductor, clinician and teacher at many honors festivals, workshops and camps throughout Wisconsin.

A 1996 graduate of the University of Wisconsin-Madison, Ms. Thorpe was recognized as an outstanding teacher in the October 2000 national publication of *Teaching Music* in an article entitled "A Standing Ovation for Music Teachers". In the spring of 2004 she won the 2004 Herb Kohl Fellowship for excellence in education. Heather and her husband Scott live in Madison with their baby girl, Emily.

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

Margaret Jenks graduated Magna Cum Laude from Lawrence University Conservatory of Music with degrees in Music Education and Vocal Performance. She has performed extensively as a choir member and soloist in the Milwaukee area. She has taught in Freiburg, Germany; Eagan, Minnesota, and most recently in Waukesha, Wisconsin. In 2001, she received the WCDA "Young Choral Director of the Year" award. Her teaching has ranged from young children through college students. She has also directed the adult and children's choirs at Good Shepherd Lutheran Church in Waukesha. Ms. Jenks has two young boys and is having fun exploring Madison with them after moving here in November 2004.

Randal Swiggum, Britten and Holst Conductor

Besides conducting Britten and Holst, Randal Swiggum is in his eighth season as Music Director of the

BIOGRAPHIES

Elgin Youth Symphony Orchestra. He is also Associate Conductor for the Elgin Symphony Orchestra, creating and conducting their education 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 most recently conducted the first ever Pennsylvania All-State Junior High Choir, as well as the Singapore American Schools Choral Festival, MENC All-Northwest Honor Choir in Portland, American Mennonite Schools Orchestra Festival, Northern Arizona Honors Orchestra, and both the Wisconsin Middle Level Honors Choir and Orchestra. Next month, he will conduct the Mansfield (PA) University Choral Festival and the New York City Interschool Choral Festival.

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, Maryland MENC, the ACDA North Central Division, the Texas Orchestra Directors Association, and MENC National Conventions in Phoenix and Kansas City.

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. 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.

Marcia Russell, Cantilena 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 mem-

BIOGRAPHIES

ber of Sigma Alpha Iota, Pi Kappa Lambda, Mortar Board and The VoiceCare Network.

Accompanists

Anthony Cao is the Director of Choirs at Madison West High School, where he teaches Freshman Chorale, Treble Choir, Concert Choir, Vocal Jazz, and History of American Popular Music. Cao received his B.M. from the University of Wisconsin - Madison in 2002 and has been active as a pianist, vocalist, composer, arranger, and educator since 1992. From 2001-2004, Cao was part of the R&B band Montage, which won the Wisconsin Area Music Industry award as best new artist in 2002 and Madison Area Music Association award as best R&B in 2003. He performs regularly on weekends and is also in high demand as an accompanist and vocal coach in jazz, pop, musical theater, and classical genres.

April Kang received the Bachelor of Music in piano performance from the University of Georgia where she studied with Dr. Martha Thomas in 2004, and the 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 in the Madison area, and a piano accompanist for Madison Ballet and Madison Youth Choirs while serving as a church organist at Lakeview Moravian Church in Madison.

Nicholas Towns

Nicholas Dean Towns, a native of Princeton Illinois, is currently a freelance pianist in the Madison area. Nick's performances demonstrate artistic maturity and excellence with a wide range of collaborative and solo performances. Along with his work with the Madison Youth Choirs, Nick has performed with other ensembles in the area, most recently with the Sun Prairie High School Choir. He is currently a second year pianist for Opera for the Young, which will begin its tour of *Orpheus* in January. Nick has recently been the musical director for Madison Repertory Theatre's production of *Main Traveled Roads* and has been an assistant musical director for other shows ranging from *Muskie Love* to *La Traviata*.

Nick also works as an accompanist and coach for Independent String Teacher Studios as well as string and brass players at UW. As a soloist, he won first prize in the Wisconsin state level of the Music Teachers National Association Collegiate Artists Competition and at the Bay View Music Festival

BIOGRAPHIES

Concerto Competition, where he performed the Beethoven Fourth Concerto and the Shostakovich First Concerto to high acclaim. Nick also works together with local composers in finishing their projects, both in live performances and in recordings. Nick received his M.M. in piano performance at the New England Conservatory of Music in Boston, where he studied with Victor Rosenbaum and a B.M. from the Lawrence Conservatory of Music, where he studied with Anthony Padilla, Michael Kim, and Catherine Kautsky.

Vincent Fuh

Born in Taipei, Taiwan, Vince has been a prominent member of the Madison jazz and classical scenes since 1983. His piano performances and compositions have been featured on numerous recordings, as well as programming for Wisconsin Public Radio and a television series for PBS. As a classical accompanist, Vince concertizes throughout the country with conservatory faculty and students. He has also performed with regional chamber groups Bach Dancing and Dynamite Society, and the Oakwood Chamber Players, as well as with the Madison Symphony Orchestra. In addition to performing, Vince runs a private teaching studio, serves as clinician for seasonal music programs, and tours with Opera for the Young, a company that brings professional opera adaptations to schools throughout the Midwest.

Administrative Staff

Emily Gruenewald, Executive Director

Emily Gruenewald attended the University of Minnesota-Twin Cities where she received her Bachelor of Arts degree cum laude in Theatre Arts with a Business Administration minor. Emily began her career in arts administration with the newly formed U of M/Guthrie Theater BFA Actor Training Program and in 2002 returned to Madison to work with CTM Madison Family Theatre Company as Education and Community Involvement Director. Emily joined the MYC staff in July 2004 as Executive Director and although she sings poorly herself, she is proud to be a part of an organization that provides exceptional music education for area youth from beginning singers to the accomplished. Emily is a member of the Association of Fundraising Professionals and lives outside of Edgerton with her husband Dan and their two cats.

Dan Lyons, Membership Coordinator

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. While completing his doctoral program, he researched and performed piano compositions of Russian composer Rodion Shchedrin. He was also the founder of Madison Academy of Music, a private music studio in Madison that provides private instrumental instruction along with one of the country's largest and most successful Kindermusik programs. He serves on the faculty of the UW-Whitewater Summer Piano Clinic and continues to perform as a soloist and accompanist. In his spare time, he tries to brush up on his limited Mandarin Chinese, and 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.

MADISON YOUTH CHOIRS

SPECIAL THANKS TO:

Neara Russell started composing for the best of reasons: she was inspired. Well-versed in piano, voice, and theory, she woke up one day with an art song ringing in her head and realized it was her own! She entered her first song in a statewide composition contest where it captured Best Vocal Solo, and she knew she had found her true passion.

The following year, she won 1st place overall with the song cycle "An American Day." She used the resulting scholarship to study with noted composer Stephen Dembski. Upon request, Russell composed an entire program of art songs for Wisconsin-based soprano Wendy Rowe. Rowe is currently recording a CD consisting entirely of Russell's art songs, with Russell on piano.

Although she specializes in art songs, Russell has written and arranged music for woodwind ensembles and community theater productions, and recently premiered two choir pieces for SATB and piano with Soprano Soloist.

Ms. Russell is a first-year student at Berklee College of Music in Boston, where she is a recipient of a Berklee Presidential Scholarship, which covers tuition and room and board for full years of study. While attending Berklee, Russell plans to study classical and contemporary composition and performance.

James Doing, tenor

Lyric tenor James Doing participated in the young artist programs at Lake George (1983) and Santa Fe (1984). From Santa Fe, he was invited to join the Netherlands Opera Studio in Amsterdam to pursue further training, and launch an international career in opera. After eleven years based in Amsterdam he moved stateside in 1995 with wife Sue and their five children to "settle down" and add a teaching dimension to his activities. James Doing is equally at home in productions on the stage, radio or television. He has sung over seventy operatic roles in Paris, Nice, London, Amsterdam, Brussels, Antwerp, Turin, Stuttgart, Doha (Qatar), New York, Chicago, St. Louis, Santa Fe, Cleveland, Cooperstown (Glimmerglass), Milwaukee, Madison and elsewhere. As a Bach specialist, Doing has sung nearly one-hundred performances of the *St. Matthew* and *St. John* passions and the *Christmas Oratorio* in Europe, Japan and North America, including many performances in Amsterdam's famed Concertgebouw and his debut in 2004 with The Bach Choir of Bethlehem. In March 2005 he performed Bach's *Magnificat* and *Easter Oratorio* with Chicago's Music of the Baroque and in March 2006 his solo tenor performance in the first ever Dutch language *Matthew Passion* was released by Universal Music/Deutsche Grammophon. James Doing's performances have been critically acclaimed as "admirable" *The New York Times*; "refined lyric tenor" *Opera News*; "strong and musical voice" *Le Figaro*; "vocally first rate" *Opern Welt*; "great vocal presence" *Opernglas*; "serene, sweeping, smooth voice" *Stuttgarter Zeitung*; "absolutely perfect" *Main-Echo*, and "deeply moving...never failed our expectations...more than impressive" *The Jerusalem Post*. Current and former students have won competitions and sung nationally with New York City Opera, Lyric Opera of Chicago, other regional opera companies, and in the young artist programs of Santa Fe, San Francisco, Lyric Opera of Chicago, Sarasota and Central City. James Doing is Associate Professor of Voice at UW-Madison.

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Lisa Kjentvet, *conductor*
Randal Swiggum, *conductor*
Michael Ross, *artistic director, conductor*
Marcia Russell, *conductor*
Heather Thorpe, *conductor*
Margaret Jenks, *conductor*
April Kang, *accompanist*
Nicholas Towns, *accompanist*

Emily Gruenewald, *executive director*
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SEASON HIGHLIGHTS 2006-2007



<p>STEENBOCK FALL CONCERTS Saturday November 11 Sinfonietta and Concert Orchestra 1:30pm</p> <p>Philharmonia Orchestra and Percussion Ensemble 4:00pm</p> <p>Sunday December 17 Youth Orchestra 2:00pm</p>	<p>WINTERFEST CONCERTS Saturday March 10 Sinfonietta 11:30am</p> <p>Concert Orchestra and Percussion Ensemble 1:30pm</p> <p>Philharmonia Orchestra 4:00pm</p> <p>Sunday March 11 Youth Orchestra and Fox Valley Youth Symphony 4:00pm</p>	<p>EUGENIE MAYER BOLZ SPRING CONCERTS Saturday May 12 Sinfonietta and Concert Orchestra 1:30pm</p> <p>Philharmonia Orchestra and Percussion Ensemble 4:00pm</p> <p>Sunday May 13 Youth Orchestra 2:00pm</p>
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CONTACT WYSO: 608. 263. 3320

All concerts are in Mills Concert Hall/UW-Madison Humanities Bldg. 455 N. Park Street
wyo@wyo.music.wisc.edu <http://wyo.music.wisc.edu>



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