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YOUTH CHOIRS



Visions,  
Dreams, Tales  
and that Inspire

December 18, 2011 • 1, 4 and 7 p.m.



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# Contents

Letter From the Artistic Director .....	3
Staff, Board of Directors, and Advisory Board .....	4
Sponsors .....	4
Program Notes	
1:00 p.m. — Cantabile, Ragazzi and Cantilena .....	7
4:00 p.m. — Purcell, Britten and Holst .....	13
7:00 p.m. — Choraliers, Con Gioia and Capriccio .....	25
Our Choirs .....	31
MYC Members	
Britten .....	32
Cantabile .....	32
Cantilena .....	33
Capriccio .....	33
Choraliers .....	33
Con Gioia .....	34
Holst .....	34
Purcell .....	34
Ragazzi .....	35
Colla Voce .....	35
Tallis .....	35
Guest Artist Tony Memmel .....	36
Artistic and Administrative Staff	
Artistic Staff .....	37
Administrative Staff .....	40
Accompanists .....	41
Friends and Donors .....	42

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Visions, Dreams, and Tales that Inspire



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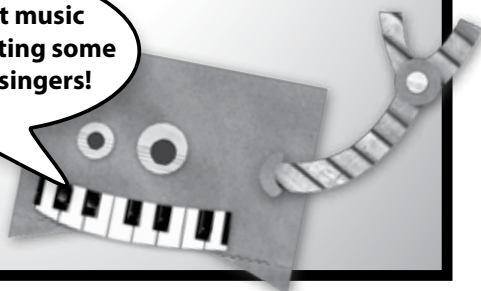
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## Letter from the Artistic Director

*"If circumstance is only just a mindset, then why can't that be me?"*

— **Tony Memmel**

We knew we wanted to find a guest artist to tie together our focus on inspiration and when we met Tony Memmel we knew we had found our connection. Getting to know Tony has been an inspiring experience for our singers and he, in turn, has been inspired by making connections with our young musicians. If you only heard Tony's music, you'd never know that he was born missing his left forearm. Desiring to make music, not just write it, Tony taught himself to play the guitar, piano, and harmonica. Hearing him sing and play the music he has written — music that is thoughtful, well-crafted, and of course, inspiring — is an experience no one can soon forget.



What I think our singers have most learned from their time with Tony this semester is not the cliché of "overcoming obstacles" (although Tony clearly has obstacles he has had to overcome in his life) but instead the thrill of getting to know a genuine musician and getting a peek into his song-writing process. And they've fallen in love with the songwriter and his music in the process.

Today you'll hear an enormous range of music selections: from a 5th Century Gregorian chant to a classic from Paul McCartney. Throughout the concerts you'll also get a chance to hear Tony's music, both in solo performances and with our singers. We hope you'll love meeting and hearing him today as much as we have treasured getting to know him this semester.

**Mike Ross**  
Artistic Director



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# Visions, Dreams, Tales and that Inspire

1:00 p.m. Sunday, Dec. 18, 2011

Middleton-Cross Plains Area Performing Arts Center

## Cantabile

Michael Ross, conductor

## Ragazzi

Michael Ross, conductor

Daniel Lyons, piano

David Olson, choir intern

## Cantilena

Lisa Shimon, conductor

Claire Mallory, piano

Natalie DeMaioribus, choir intern





# Combined Choirs with Tony Memmel

## Overture/Here We Go

Tony Memmel

## Ragazzi

### A solis ortus cardine

Gregorian chant (c. 5th Century)

### A solis ortus cardine

Gilles Binchois (c. 1400-1460)

(sung in Latin)

*From the rising of the sun to the ends of the earth,  
Let us sing of Christ the Prince, born of the Virgin Mary.*

The first piece is a setting of a Christmas laud (song of praise) and dates to the 5th Century. The full text (Ragazzi will only present the first verse) is acrostic, with the first letters of each line beginning with a successive letter of the alphabet.

The Franco-Flemish composer Binchois is one of the most important composers of the 15th Century. This second piece takes the first chant melody almost verbatim in the middle voice with simple harmonic material woven in the highest and lowest voices.

### Whither Must I Wander

Ralph Vaughan Williams (1872-1958)

Drawn from the poetry of Robert Louis Stevenson, this movement from the composer's beloved *Songs of Travel* paints a picture of memory and wistful regret. The gorgeous, soaring melody is supported by an accompaniment that varies just enough with each successive verse, adding a musical background of simplicity and beauty.

### Song of Peace

Vincent Persichetti (1915-1987)

American composer Vincent Persichetti's work spans many musical mediums; he wrote works for piano, instrumental solos, symphonies, and major works for concert band. Here he weaves a simple melody throughout, treating it as if it were a literal plea for peace.

### Ceann Dubh Dilis

Michael McGlynn (b. 1964)

Joe Bernstein, bodhrán

(sung in Gaelic)

*My sweet dark-haired love, put your pale, soft hand around me now  
Mouth of honey that has the smell of thyme, it is a man without heart that would not love you.  
The girls of this town that are furiously pulling their hair and letting it blow in the mind —  
For me, the best man in the countryside, but I would dump them all for my heart's love.  
Lay your sweet head, lay your sweet head on me.  
Mouth of honey that has the smell of thyme, it is a man without heart that would not love you.*

The translation conjures up musical images of a sweet melody and soaring romanticism. But contrary to expectations, this Gaelic love song (which dates to the 18th Century) is set by Michael McGlynn with an energetic, modern edge.



# Cantilena

## Hamisha Asar

(sung in Ladino)

*Hamisha Asar*

*Come to visit us, we will sing!*

*The hostess awaits us with 15 platters of fruit.*

*Blessed by his name, Lord of the Universe, Fruits of Israel.*

*Hamisha Asar,*

*Come to visit us, let us dance.*

*The hostess awaits us with baklava and coffee.*

This song comes from the traditions of the Bosnian Sephardim, a rich Jewish heritage that was kept alive by the Sephardic Jews forced out of Spain in 1492. It is about the Jewish holiday in the spring, Tu B'Shevat, that celebrates the time when sap begins flowing in the trees. The composer remembers the times as a child when they would go house to house, carrying a colorful bag made by her mother to gather the customary fifteen kinds of fruit and join in the festivities. The song is sung in Ladino, a mixture of Spanish and Hebrew.

## Puisqu'ici-bas toute âme

(sung in French)

*As each spirit here below gives to someone*

*Its music, its passion or its perfume;*

*As everything here always gives*

*Its thorn or its rose to those it loves;*

*As April gives the oak trees a charming sound*

*As night gives to sorrow the oblivion of sleep;*

*As, when it comes to rest there,*

*The bitter wave kisses the bank;*

*Leaning over you at this hour*

*I give you the best of myself.*

*So receive my thoughts — though sad it be,*

*Which like the dew, comes to you in tears!*

*Receive my vows without number, O my love!*

*Receive the light or shade of all my days.*

*My wildest raptures, innocent of suspicion,*

*And all my songs and endearments.*

*My wandering, aimless spirit*

*Which has, as its guiding star, your gaze alone.*

*Receive, O my heavenly creature, my beauty,*

*My heart: empty, since its love has been taken away!*

This beautiful early duet by Gabriel Fauré is based on a poem by Victor Hugo. The poem is a song of love and describes every creature on earth as having been given music, passion, and perfume that we can, in turn, give to those we love. The poet then decides to emulate nature as he commits his days, his joy, his songs and his spirit to the woman he loves.



## Nelly Bly

Stephen Foster (1826-1864)  
Arranged by David Dusing

We have been talking this semester about having a dream and pursuing it against all odds, and about people who have overcome obstacles to do this. The story of Nelly Bly, the woman who was named after the song, is one of courage, determination, and holding fast to one's ideals. She is a wonderful example of a woman who broke down barriers in the late 1800s to forge the way for other women to pursue their dreams. She worked as a columnist for Pulitzer's *New York World*, going undercover to expose scandalous conditions in factories and asylums, working as a foreign correspondent and even setting a record by traveling around the world alone in 72 days. The song is written by Stephen Foster and describes a domestic scene between a typical husband and wife in the 1840s.

## Measure Me, Sky

James Quitman Mulholland (b. 1935)  
Text by Leonora Speyer (1872-1956)

*Measure Me, Sky — tell me I reach by a song  
Nearer the stars, I have been little so long.  
Weigh me, high wind!  
What will your wild scales record?  
Profit of pain, joy by the weight of a word.  
Horizon, reach out, catch at my hands, stretch me taut.  
Rim of the world, widen my eyes by a thought.  
Sky, be my depth.  
Wind, be my width and my height.  
World, my heart's span,  
Loneliness, wings for flight.*

It has been so interesting to explore the dreams we have through poetry, both reading it and writing it. One in a series of poems by Leonora Speyer about the joys and struggles of childhood, *Measure Me, Sky* is a passionate plea for the world to recognize the worth of a child. It captures the sometimes painful process of growing and finding one's way in the world in wonderful detail.

Tony Memmel

## Selections to be announced

Tony Memmel

Cantabile

## Ther is no rose of swych virtue

(sung in Middle English)

British carol, 15th Century

*There is no rose of such virtue as is the rose that bore Jesus.  
There is no rose of such virtue as is the rose that bore Jesus, alleluia.  
For in this rose was contained both heaven and earth in a little space, a thing to wonder at.  
By that rose we may well see that he is God in persons three, but of equal form.  
The angels sang to the shepherds, "Glory in the highest to God." Let us rejoice!  
Let us leave this worldly mirth and follow this joyful birth. Let us go.*

This text has been set by countless composers, but this original setting dates from a 15th Century British collection of carols. The original manuscript only notes the highest and lowest voices; this modern publication (edited by members of the group Anonymous 4, fills in the middle voice us-



ing the late Middle Ages technique of fauxbourdon, which uses parallel harmony (parts moving at a consistent interval).

## Ave Regina Coelorum

Giovanni Legrenzi (1626-1690)  
Trevor Stephenson, harpsichord; Martha Vallon, baroque cello

(sung in Latin)

*Hail, Queen of Heaven.  
Hail, Mistress of Angels.  
Hail, root; hail portal from whom unto the world a light has arisen:  
Rejoice, Glorious Virgin, beautiful above all;  
Farewell, o most gracious, and pray for us to Christ.*

Legrenzi's setting of one of the Marion antiphons (Christian songs focused on the Virgin Mary) presents the text in four sections. The first is a slow unfolding of the text in short imitative bursts. The second uses longer melismatic (many notes — one syllable) phrases again in imitation. The third ratchets up the intensity with quick, short phrases again with a melismatic setting of the text. The final section is the most majestic, with constant eighth note movement in the continuo (accompaniment).

## Invitation

William Hauser  
Arranged by Martha Genesky and Johanna Rose

From the 1854 collection *The Southern Harmony*, this traditional camp revival song is often known as *Hark, I Hear the Harps Eternal*. This arrangement is from the amazing women of Anonymous 4, one of the world's premiere choral chamber ensembles.

## Job, Job

Traditional field holler  
Arranged by Stephen Hatfield

Field hollers, work songs, spirituals are all different but closely related genres of traditional African-American vocal music. Most works from these traditions have lyrics written in code, often biblical in nature, that served to secretly comment on the horrors of slavery or propose escape to the North. This arrangement by Canadian composer Stephen Hatfield emphasizes the strong, relentless rhythm of the original tune.

Cantabile & Ragazzi

## Aeolian Harp

Seth Houston (b. 1976)

In the early 1800s, makers of church hymnals in the U.S. turned to the "shaped note" system of notation where notes held different 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 a setting of this style of music by a modern composer, Seth Houston, who wrote the piece while a member of the Village Harmony ensemble.

## It Was My Father's Custom (2011)

Scott Gendel (b. 1977)  
Text from a 19th Century British broadside

We are proud to present this new work by Scott Gendel, commissioned by the Madison Symphony Orchestra to be premiered here by MYC and at its Christmas Spectacular concerts. Gendel graduated from UW-Madison in 2005 with a DMA in composition. He currently lives in Virginia, working as



a vocal coach and accompanist for regional opera companies, as a freelance composer and arranger, and as a musical director for theatrical productions. Gendel has produced works in all genres, including two operas, but he has been most active in the field of vocal music, recently winning first prize in the ASCAP/Lotte Lehmann Foundation Song Cycle Competition — which includes a commission and publication of a full-length song cycle. Gendel is currently working on a new full-length opera that will incorporate the music and stories of Appalachia into the operatic genre.

His *It Was My Father's Custom* draws three stanzas from an anonymous "song sheet" — one of hundreds of song lyrics published in the late 19th Century on inexpensive single-page "broadsheets" for a mass market. While many of these came with instructions to "sing to the tune of ..." this lyric is not associated with any known tune, and the melody heard here is by Gendel. *It Was My Father's Custom*, subtitled "A Merry Christmas Song," is about the "partying" side of Christmas season, a catalog of Christmas traditions that were probably old-fashioned and nostalgic even when this song sheet was published in the 1870s or 1880s. Mr. Gendel provides the following note: "My setting of *It Was My Father's Custom* is essentially the same melody and harmonization three times. But with each repetition, the tempo of the music gets quicker, (the orchestra's role gets more involved and excited) and the general energy of the piece rockets up to a new level. By the end of the last verse, the built-up energy bubbles over into a coda full of unrestrained joy. The tune itself balances the merry mood of the text with the earthy lustiness that lurks beneath that joyous mood." (Program note by Michael Allsen)

## Combined Choirs with Tony Memmel

### Lord Knows We've Got Time

Tony Memmel

### America To Go

Tony Memmel

*I am tryin' now just to remember  
what this meant to me when I was young.  
The city was a beacon in a valley  
A place where we could run.*

**And now, we're on the road ...**

**San Francisco to New York City, and just 3,000 miles to go.**

*Some days feel like more than I can handle,  
Sometimes I stop, but then I think of you.  
I've got to believe this is all for something ...  
I do the best that I can do.*

**And now, we're on the road ...**

**San Francisco to New York City and just America to go.**

*The wheels keep turning, open up the flood gates  
to test what I've become.  
If I'm still standing, sure as I am speaking  
The hardest part is done.*

*I sometimes get the feeling we were born,  
far from where we're really meant to be.  
If circumstance is only just a mindset,  
than why can't that be me?*

**And now, we're on the road ...**

**San Francisco to New York City, and just America to go.**



# Visions, Dreams, Tales and that Inspire

4:00 p.m. Sunday, Dec. 18, 2011

Middleton-Cross Plains Area Performing Arts Center

Purcell

Margaret Jenks, conductor  
Andrew Johnson, piano

Britten

Randal Swiggum, conductor  
Steve Radtke, piano

Holst

Margaret Jenks, conductor  
Randal Swiggum, conductor





## Combined Choirs with Tony Memmel

### Overture/Here We Go

Tony Memmel

Britten

### October's Party

Elam Sprenkle (b. 1948)

One of the big benefits of singing in an MYC choir is the opportunity to explore great poetry through the setting of a great composer. This famous poem by American poet George Cooper (1838-1927) gave us a chance to explore the idea of metaphor. On the surface, the poem seems to be a fanciful children's story about autumn leaves who hold a fancy ball. But every line is crafted — with wit and whimsy — to make us see something mundane and familiar (a swirl of leaves in the wind) with new eyes. This is, of course, one of the powers of a great poem.

Besides an imaginative perspective on autumn colors, the poem gently explores another theme: the simple human joy of being together at a party where all is joy and affection, and the guests leave reluctantly after a jolly "hands around" circle.

Purcell

### Hymn to the Russian Earth

Paul Winter (b.1939)

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

A recipe or a newspaper article are intended to provide objective, specific information, but not necessarily so with a poem or a song. Of course, there might be a specific meaning intended, but as we conversed with Tony Memmel and delved into his song texts, he shared that one of the great things about writing lyrics is that interpretations vary and people bring different insights to the same words. Art has the potential to be highly personal and universal at the same time. We looked at this short poem and the boys shared their take on what it might mean. What do you think?

### Thoughts of Home

Don Besig and Nancy Price

We often hear the advice, "Follow your dreams!" But sometimes it is not that simple. What are our dreams? When we feel they might not be possible, or aren't greeted with encouragement by others, it can even be hard to admit that we even have a dream. This semester, the boychoirs examined the statement, "If there was no one to tell me that it wasn't possible, I would try to \_\_\_\_\_." Tony Memmel came and shared with us his dream of becoming a singer-songwriter and some of the obstacles he has continued to strive to overcome. We've seen how even once a dream is identified, it still takes perseverance and patience.

"Thoughts of Home" begins from the perspective of a boy dreaming of leaving his small town to travel to faraway places. The dream comes true, as he joins the crew of a sailing vessel. In the end, he reflects on this surprising insight: The home he was so anxious to leave behind is actually a place he now misses. He has no regrets or wishes that he never left in the first place. But it is an interesting fact of life: as we follow our dreams, sometimes our past looks different as our perspective and life experiences change.

Even at their young age, Purcell boys were able to look back and reflect on things they never thought they would miss: preschool, naps, a former hometown, a friend I never thought would leave my school, family pets, kindergarten teachers, being carried — sleeping — out of a car .... The thrill of pursuing future dreams is often paired with nostalgia for the way things once were.



## Britten

### Danza, danza, fanciulla gentile

Francesco Durante (1684-1755)

(sung in Italian)

*Dance, young girl, to my song!  
Twirl lightly and softly to the sound of the waves of the sea.  
Sense the vague rustle of the playful breeze  
that speaks to the heart with its languid sound,  
and invites you to dance without stopping.  
Dance, young girl, to my song!*

Durante was famous in Naples for two things: his sumptuous music for the church and his dedication as a singing teacher. "Danza, danza" — one of the most famous Italian songs of the 18th Century — began as a wordless vocal exercise for singing students. In the 19th Century, it was given a lively piano accompaniment and a poetic text by an anonymous poet. For the Britten boys, it was indeed a wonderful teaching piece: exploring vocal registers low to high, learning to sing long, energetic melismas, and shaping pure Italian vowels. It also gave us a chance to study characteristics of the Italian Baroque with its cascades of sequences and florid, ornamented style.

Purcell

### Fairest Isle (from King Arthur)

Henry Purcell (1659-1695)

Composer Henry Purcell was once a talented boy singer himself. He lived and composed at a time when singing in a cathedral boychoir was still one of the few tickets to a great education if you were from a poor family. Many of Purcell's own choral compositions are too elaborate for a young boychoir to perform, but there are a few gems that are worth our extra effort, so that we can connect with our choir's namesake.

The opera *King Arthur* is based on the mythic struggles between the Britons and the Saxons. At its climax, Princess Emmeline is rescued from the evil Saxons by King Arthur and the Britons are victorious. This solo aria is from the opera's finale and is a love song dedicated not to a person, but to their beloved country, England.

### Hand Me Down My Silver Trumpet

African American Spiritual  
Arranged by Joy Webb

As we discussed the idea of human resilience and overcoming obstacles, we noticed that many positive, inspiring lives are not necessarily a reflection of easy circumstances. In the lives of African slaves brought to America, it's not hard to find countless examples of brutal, inhuman treatment, but also evidence of a strong people that held on to their dreams and hopes for the future. *Hand Me Down My Silver Trumpet* is an example of how slaves often expressed their desire for freedom and escape through melody and spiritual metaphor.

Britten & Capriccio

### from To Be Certain of the Dawn

Stephen Paulus (b. 1949)

guest soloists Aaron Johnson, Marcy Russell and Margaret Jenks

*To Be Certain of the Dawn* was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel synagogue in commemoration of the 60th anniversary of the liberation of the



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Nazi death camps in 1945 and the 40th anniversary of Nostra Aetate (In Our Times), a landmark Vatican II document that condemns blaming the Jews for the death of Christ. The work evolved over four years — beginning with the idea of Fr. Michael O'Connell, then rector of the Basilica, that Christians must own and teach about the Holocaust as much as or more than Jews. It was he who decided that an oratorio would be a powerful vehicle for communicating to individuals and communities that children are key to the prevention of genocide, both today and in the future. The piece was premiered in November 2005 by the Minnesota Orchestra, Osmo Vänskä, conductor, in the Basilica of St. Mary. An overwhelming response to the piece prompted another performance in 2007, and in 2008 the work received its European première in Düsseldorf, Germany, and Natzweiler-Struthof, France — the latter at the site of a former concentration camp, with survivors and local officials attending. This performance was conducted by Lee Nelson, who will conduct our performance at 8 p.m. Friday, February 10, 2012, in the Overture Center, as part of the American Choral Directors Association convention.

Indeed, children's voices play a key role in the piece, which is also scored for adult choir, symphony orchestra, four soloists, cantor, and shofar, the ancient Jewish ram's horn. The librettist of the piece, Michael Dennis Browne, has written that the piece "commemorates the Jewish children, almost a million and a half of them, who were murdered during the Shoah. The faces of the children are the sun, moon and stars of this work. It intends a message of hope for the children of today's world; as the saying goes, "You cannot tell the children there is no hope."

There are three main sections to the work: Renewal, Remembrance and Visions. After three blasts of the shofar and three violent hammer strokes from the orchestra, the piece settles into a quiet, somewhat ominous setting of the Jewish prayer known as the Sh'ma, and when the adult chorus enters with orchestra on the words "Create a great emptiness in me," the story begins to unfold.

Our performance today includes five excerpts from the hour-long work.

Between darker and more violent sections of the work, the children's choir sings hopeful, lyrical "blessings." The librettist wrote to the singers, "You are young Jewish people in 1930s Europe, praising God for all the things that are given to you. There is a Jewish idea that you should say a hundred blessings every day, and this reminds me of St. Paul's notion that we should pray 'without ceasing.' I have kept these words very simple, clear, in contrast with the agonizing of the adult chorus over Christian failure to support the Jews in their time of crisis. As you sing these words, storm clouds are gathering, unspeakable terrors are soon to be unleashed. The simplicity of the words is also intended to suggest hope, a theme that runs through the work. For the believer, hope in God is appropriate at any age."

#### I. First Blessing

*Adonai [Lord], Adonai, who gives us our hearts, and as they open, so you fill them.  
Hope. We thank you for our hope.*

#### II. Third Blessing

*Baruch atah Adonai Eloheinu Melech ha-olam.  
(Praised are You, Adonai our God, Ruler of the Universe.)*

*Who gives us our mouths, who gives us air and every breath we breathe.  
Our songs. We thank you for our songs.*

#### III. Fourth Blessing

*Baruch atah Adonai Eloheinu Melech ha-olam.  
(Praised are You, Adonai our God, Ruler of the Universe.)*

*We praise you for the lives before us, we praise you for the lives to come,  
whether we will see them or not.  
Every life. We thank you for every life.*

#### IV. Hymn to the Eternal Flame

*Every face is in you,  
Every voice,  
Every sorrow is in you,*

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*Every pity,  
Every love, every memory,  
Woven into fire.*

Librettist Michael Dennis Browne wrote, "Though fire is a terrible destroyer, it is also a universal symbol of hope. In this hymn, which is based on the children's memorial at Yad Vashem in Jerusalem, I am imagining all the experiences of those who died — their sorrows, cries, tremblings, longings — rising up, reaching out, shining in the darkness in a way that is transforming. 'Every heart is in you' — the hearts of those children you were just a while ago, singing the blessings; 'every voice is in you' — the voices that called out in the endless nights in the camps. All these are now somehow present in the flame, and now we, survivors, Jews and Christians, are able to pray and to honor the dead. We are able to hope. (We must hope.)"

#### **V. V'a Havta Le Reacha Kamocho**

*You should love your neighbor as yourself.*

A central theme throughout the work, heard multiple times in Hebrew, in English, and in German, is the "V'a havta" from the Book of Leviticus. Composer Stephen Paulus was struck with the story of how, following Kristallnacht, when the Nazis destroyed synagogues and Jewish homes, shops, and monuments throughout Germany, these inscribed words were found on a lone surviving stone at a temple in Berlin. The phrase was written in both Hebrew and "ironically," says Paulus, in German.

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**featuring Britten and Capriccio**

Tony Memmel

**Selections to be announced**

Tony Memmel

Holst

**Riu Riu Chiu**, from *Villancicos de diversos Autores* (1556)  
(sung in Spanish)

Anonymous

*Riu, riu, chiu, He who herds by the river.*

*God has kept the wolf far away from our lamb.*

Probably the single most famous piece of Renaissance music, *Riu Riu Chiu* was first published in a collection of villancicos (short, rhythmic vocal pieces in Spanish) in Venice, 1556. Only a single copy of this collection remains, discovered in the archives at the University of Upsalla in Sweden. In 1909, it was released in a modern performing edition and of the forty pieces in the collection, *Riu Riu Chiu* became the most popular, recorded by early music groups and pop singers alike (including the Monkees in their 1967 Christmas special).

The song's title is enigmatic. "Riu riu chiu" may be a nightingale's call, or the cry of a shepherd. The various verses draw upon a striking image: the lamb (Mary) has been kept safe from the wolf (Satan) by the shepherd (God) who, like a human shepherd, protects her with a wall around her (the Immaculate Conception, a doctrine which held Mary to be without the stain of original sin). The extended metaphor reveals not only the preoccupation with this doctrine in the 16th Century, but also the literary tastes at the Spanish court at Valencia, where subtlety and allusion was all the rage.



"I saw a thousand boys (angels) go singing, making a thousand voices while flying, telling the shepherds of glory in the heavens, and peace to the world since the Savior has been born."

### Non Nobis Domine

attributed to William Byrd (1540-1623)

(sung in Latin)

*Not unto us, O Lord, not unto us, but unto your name be glory. (Psalm 115:1)*

The exact origin of this beautifully arching melody is obscure but it has been attributed to William Byrd since the 17th Century. Its music was probably arranged from fragments of a motet by Philip van Wilder (1500-1554) and set to its present text from the Book of Common Prayer. Little is known about who created it, but it seems to have been associated with thanksgiving for deliverance and protection, especially by Roman Catholics in Protestant England. The simple beauty of this canon was admired by Mozart and Beethoven.

### Bringt her dem Herren

Heinrich Schütz (1585-1672)

(sung in German)

*Bring unto the LORD, O ye mighty, ascribe unto the LORD glory and strength. Hallelujah!*

*Give unto the LORD the glory due unto his name; worship the LORD in the beauty of holiness.*

*Hallelujah!*

*For all the world shall worship thee, sing of thee, and praise thy Name. Hallelujah!*

*(Psalm 29:1-2, 66:3)*

Admired and studied by Bach and Brahms, the towering figure of Heinrich Schütz stands over German music of the 17th Century. As a boy, he was a talented soprano, and although his father was only an inn manager, young Heinrich received a fine musical training sponsored by the nobleman Moritz von Hessen, who "discovered" his musical talents when he was only fourteen.

Schütz had the misfortune of bearing witness to the devastation of the entire Thirty Years War, a conflict which decimated 90 percent of the population in parts of northern Europe, through battles, plagues, and influenza (which also claimed Schütz's young wife and two daughters). The war left Dresden with few remaining musicians, and Schütz was forced to write music for much smaller forces, including pieces like this one, originally intended for a solo singer and continuo (organ). The limitations, however, called forth the composer's most creative efforts, bringing the Biblical texts to life with flair and expressive power, much like the emerging style of Italian opera, which Schütz had studied in Venice. Our performance uses soloists and a large choir that would have probably thrilled Schütz, although he would certainly recognize the unique color of boys' voices as authentic to the piece.

### Freedom Is Coming

South African Freedom Song

### Blackbird

John Lennon and Paul McCartney

Arranged by Randal Swiggum

The Civil Rights movement in the U.S. surely qualifies as one of the most compelling dreams and inspiring examples of the persistence of the human spirit to see a better world, and work for it, against seemingly insurmountable obstacles. Paul McCartney has explained how *Blackbird* was written as a reaction to news about racial tensions escalating in the United States in the spring of 1968.

Its haunting lyrics are simple yet rich with symbolism. Its distinctive guitar part — sung by the voices in this arrangement for Holst — was based on the famous *Bouree in E Minor* by J. S. Bach, a lute piece that the young McCartney and his friend John Lennon used to play on their guitars as a "show off piece."

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Michigan is Getting Closer

Tony Memmel



## Combined Choirs with Tony Memmel

**America To Go**

Tony Memmel  
 Arranged by Randal Swiggum

*I am tryin' now just to remember  
 what this meant to me when I was young.  
 The city was a beacon in a valley  
 A place where we could run.  
**And now, we're on the road ...  
 San Francisco to New York City, and just 3,000 miles to go.***

*Some days feel like more than I can handle,  
 Sometimes I stop, but then I think of you.  
 I've got to believe this is all for something ...  
 I do the best that I can do.*

**And now, we're on the road ...  
 San Francisco to New York City and just America to go.**

*The wheels keep turning, open up the flood gates  
 to test what I've become.  
 If I'm still standing, sure as I am speaking  
 The hardest part is done.*

*I sometimes get the feeling we were born,  
 far from where we're really meant to be.  
 If circumstance is only just a mindset,  
 than why can't that be me?  
**And now, we're on the road ...  
 San Francisco to New York City, and just America to go.***

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# Visions, Dreams, Tales and that Inspire

7:00 p.m. Sunday, Dec. 18, 2011

Middleton-Cross Plains Area Performing Arts Center

Choraliars

Lisa Kjenvet, conductor  
Steve Radtke, piano

Con Gioia

Marcia Russell, conductor  
Steve Radtke, piano

Capriccio

Lisa Kjenvet, conductor  
Claire Mallory, piano



# Combined Choirs with Tony Memmel

## Overture/Here We Go

Tony Memmel

## Choraliers & Capriccio

### Be Like A Bird

Arthur Frackenpohl

*Be like a bird, who, halting in her flight  
On a limb too slight, feels it give way beneath her,  
Yet sings, sings, knowing she has wings,  
Yet sings, sings, knowing she has wings.*

The text of this piece, an adaptation of a Victor Hugo poem, creates an inspiring poetic image that affirms the courage and determination that lives in us all. The singers discussed what it would mean for them to "have wings" in their own lives: to be confident and secure that they can overcome obstacles that might come their way.

## Choraliers

### Abbé Stadler

Ludwig Van Beethoven (1770-1827)

(sung in Italian and German)

*Signor Abate, I am ill.  
Holy Father, come and give to me your blessing.  
You are a devil if you don't!*

One of the greatest challenges a composer could face is loss of hearing as Beethoven experienced, and yet he continued to compose, conduct and perform. While this canon may sound quite serious, it was written in friendly jest for Beethoven's friend, Abbé Stadler, a priest. The first two phrases are written in Italian to signify the relationship of the text to the church in Rome. The last phrase, in the vernacular, is a good-natured chastisement and threat.

### Al Shlosa D'varim

Allan E. Naplan

(sung in Hebrew)

*The world is sustained by three things: by truth, by justice, and by peace.*

*Al Shlosa D'varim* is a lyrical setting of the popular maxim from Pirkei Avot, the Jewish morality laws. Written in the form of a partner song, this important vision and universal theme is conveyed through its beautiful simplicity.

### Blustery Day (The Challenge)

Victoria Ebel-Sabo

Has a little blustery weather ever presented you with a challenge and caused you to change your plans? Choraliers has enjoyed sharing many fun stories about challenges with our Wisconsin weather! In this composition, the composer presents the singers with a rhythmical challenge to portray the singer's struggle with the weather. Listen for the repeated shifts from 6/8 to 3/4 meter, where the singers must feel double subdivisions against triple subdivisions in the piano accompaniment.



# Con Gioia

## Welcome Yule

Eric Gritton (1889-1980)

## Angel's Carol

John Rutter (b.1945)

Many performers dream of the opportunity to perform with the Madison Symphony Orchestra on the stage of Overture Hall, and just a few days ago, the young singers of Con Gioia realized that dream. *Welcome Yule* and *Angel's Carol* were both written by 20th Century English composers, but there the similarities end. *Welcome Yule* is based on a 15th Century melody that is angular and rhythmic, while *Angel's Carol* features a lyrical and expressive melody.

## Two German Folk Songs

Traditional German folk songs

(sung in German)

Arranged by William Bausano

### 1. Spinnerliedchen

*"Spin, spin, my dear daughter, I'll buy you a pair of shoes."  
"Oh yes, my dear mother, with buckles on the toes.  
I cannot spin it, my finger is hurting, and does hurt me so!"*

*"Spin, spin, my dear daughter, I'll buy you a dress."  
"Oh yes, my dear mother, not too long, nor too short.  
I cannot spin it, my finger is hurting, and does hurt me so!"*

*"Spin, spin, my dear daughter, I'll buy you a husband."  
"Oh yes, my dear mother, that sits well with me.  
Now I can spin it, my finger's not hurting, and hurts me no more!"*

In *Spinnerliedchen* (Spinning Song), picture a young girl sitting at a spinning wheel, trying desperately to avoid more spinning, while her mother coaxes her to continue. It's a timeless battle between mothers and daughters, and the inspiration lies in the daughter's eventual realization that "Mother knows best."

### 2. Abschied

*Have I then to be off from the town, while you, my love, stay here?  
I'll return to you, my treasure.  
Though I cannot always be with you, you're all the world to me.*

*Abschied* (Farewell), has several interpretations: Perhaps the young girl has grown up and must leave home in search of her dreams. Or perhaps the mother has grown old, and will soon pass away. In either case, the singers in Con Gioia were asked to examine how this music might inspire them to appreciate their relationship with their own mothers and fathers.

## Sing As The Prairie

Mary Goetze

The text for *Sing As The Prairie* was written by John Niehardt, a former poet laureate of Nebraska, and reveals his love of nature in each phrase. The text paints the ever-changing moods of the prairie in winter, spring, summer and fall. Mary Goetze's setting of the text requires the singers to experiment with different vocal sounds to help the listener visualize the life on the prairie.

## Over the Rainbow (from *The Wizard Of Oz*)

Harold Arlen (1905-1986)

*Over the Rainbow* is one of the most beloved movie songs of all time — the quintessential song about dreams — and it was almost not included in the film! MGM chief executive Louis B. Mayer thought the song was too slow and was not what a young girl would sing in a barnyard. But fortunately, associate producer Arthur Freed and Judy Garland's vocal coach, Roger Edens, convinced him to keep the song. The rest is movie music history.



## Tony Memmel

### Selections to be announced

Tony Memmel

## Capriccio

### Floating Upstream

Stephen Hatfield

*Floating Upstream* is an introspective piece with a drifting, wordless melody sung over a gently insistent piano part. The singers have been finding ways to connect to the music by reflecting on the title and how the music speaks to them:

*"Floating Upstream's* lack of words allows the performer and listener to ponder their own journey through life."

*"Floating Upstream* is a great song to show that journeys, easy or hard, always move forward."

"Dreams ... everyone has them. In life, there will always be some challenges we have to face before reaching our goal. In *Floating Upstream*, you can hear, through the music, all the tides, currents and waves. The calm water resembles the smooth journey to our goal, and the waves represent the barriers we must face."

"To me, *Floating Upstream* means overcoming all of life's struggles. Whatever they may be, I know to believe in myself, my friends, and my heart."

"The meaning of *Floating Upstream* is proving the impossible possible."

"Life is a challenge, but those who face the challenge head on, like floating upstream, succeed."

*"Floating Upstream* ... well, that's impossible, isn't it? It seems just as unlikely as many aspirations at first glance, but, oh, it can be achieved. It may be hard, and others may be skeptical, but if salmon can swim upstream, what's stopping you?"

*"Floating Upstream* is a representation of an obstacle. Metaphorically, the floating can be the ease with which one dreams, but in order to achieve that dream, one must go out of their way and along their own current (break apart from the mainstream!)"

### The Storm Is Passing Over

Charles Albert Tindley (1851-1933)

Arranged by Barbara W. Baker

Charles Albert Tindley is recognized as one of the founding fathers of American gospel music. The son of slaves, he saw the world as a battlefield with the forces of evil against the forces of good. *The Storm is Passing Over* reminds us to "have courage my soul and let us journey on. Though the night is dark ... the morning light appears." This traditional gospel song celebrates the end of the storm and the triumph over difficult times.

## Capriccio & Britten

### from *To Be Certain of the Dawn*

Stephen Paulus (b. 1949)

guest soloists Aaron Johnson, Marcy Russell and Margaret Jenks

*To Be Certain of the Dawn* was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel synagogue in commemoration of the 60th anniversary of the liberation of the Nazi death camps in 1945 and the 40th anniversary of Nostra Aetate (In Our Times), a landmark Vatican II document that condemns blaming the Jews for the death of Christ. The work evolved



over four years — beginning with the idea of Fr. Michael O'Connell, then rector of the Basilica, that Christians must own and teach about the Holocaust as much as or more than Jews. It was he who decided that an oratorio would be a powerful vehicle for communicating to individuals and communities that children are key to the prevention of genocide, both today and in the future. The piece was premiered in November 2005 by the Minnesota Orchestra, Osmo Vänskä, conductor, in the Basilica of St. Mary. An overwhelming response to the piece prompted another performance in 2007, and in 2008 the work received its European premiere in Düsseldorf, Germany, and Natzweiler-Struthof, France — the latter at the site of a former concentration camp, with survivors and local officials attending. This performance was conducted by Lee Nelson, who will conduct our performance at 8 p.m. Friday, February 10, 2012, in the Overture Center, as part of the American Choral Directors Association convention.

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There are three main sections to the work: Renewal, Remembrance and Visions. After three blasts of the shofar and three violent hammer strokes from the orchestra, the piece settles into a quiet, somewhat ominous setting of the Jewish prayer known as the Sh'ma, and when the adult chorus enters with orchestra on the words "Create a great emptiness in me," the story begins to unfold.

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whether we will see them or not.  
Every life. We thank you for every life.*

### IV. Hymn to the Eternal Flame

*Every face is in you,  
Every voice,  
Every sorrow is in you,  
Every pity,*





*Every love, every memory,  
Woven into fire.*

Librettist Michael Dennis Browne wrote, "Though fire is a terrible destroyer, it is also a universal symbol of hope. In this hymn, which is based on the children's memorial at Yad Vashem in Jerusalem, I am imagining all the experiences of those who died — their sorrows, cries, tremblings, longings — rising up, reaching out, shining in the darkness in a way that is transforming. 'Every heart is in you' — the hearts of those children you were just a while ago, singing the blessings; 'every voice is in you' — the voices that called out in the endless nights in the camps. All these are now somehow present in the flame, and now we, survivors, Jews and Christians, are able to pray and to honor the dead. We are able to hope. (We must hope.)"

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#### **America To Go**

*I am tryin' now just to remember  
what this meant to me when I was young.  
The city was a beacon in a valley  
A place where we could run.*

**And now, we're on the road ...**

**San Francisco to New York City, and just 3,000 miles to go.**

*Some days feel like more than I can handle,  
Sometimes I stop, but then I think of you.  
I've got to believe this is all for something ...  
I do the best that I can do.*

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*The wheels keep turning, open up the flood gates  
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If I'm still standing, sure as I am speaking  
The hardest part is done.*

*I sometimes get the feeling we were born,  
far from where we're really meant to be.  
If circumstance is only just a mindset,  
than why can't that be me?*

**And now, we're on the road ...**

**San Francisco to New York City, and just America to go.**

Tony Memmel



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

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

**Cantabile** (kahn-TAH-bee-lay) literally means "in a singing style" and is our most advanced treble choir, with girls in grades 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 2-7)

**Britten** (boys, grades 5-8)

**Holst** (boys, grades 6-10) have unchanged, changing and newly changed voices. The literature they sing varies with their vocal needs but they often sing SATB music.

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

And also ...

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



# MYC Members

## Britten

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

## Cantabile

Alana Alderson ..... Madison Memorial High School  
 Luella Allen-Waller ..... West High School  
 Icelle Anderson ..... West High School  
 Cara Argus ..... Johnson Creek High School  
 Kathleen Brown ..... Oregon High School

Addison Clearwood ..... Madison Memorial High School  
 Caroline Dillon ..... Middleton High School  
 Avery Erb ..... Monroe High School  
 Sophia Foldvari ..... West High School  
 Eden Girma ..... Middleton High School  
 Azalea Gordon ..... Lodi High School  
 Malia Hansen ..... Verona Area High School  
 Emme Harms ..... Oregon High School  
 Elizabeth Kaiser ..... Madison Memorial High School  
 Maya Kaspar ..... West High School  
 Clara Katz-Andrade ..... East High School  
 Katherine Koza ..... Verona Area High School  
 Elizabeth Larget ..... Madison Memorial High School  
 Emily Lawson ..... West High School  
 Samara Lerner ..... West High School  
 Emma Lipasti ..... Lakeside Lutheran High School  
 Elena Livorni ..... West High School  
 Melanie Loppnow ..... LaFollette High School  
 Tatiana Lyons ..... West High School  
 Wendy Martin ..... LaFollette High School  
 Alejandra Mejia ..... West High School  
 Arielle Mitchell ..... Portage High School  
 Alicia Olander ..... Sun Prairie High School  
 Emily Orman ..... Mount Horeb High School  
 Emily Peterson ..... Stoughton High School  
 Alicia Pope ..... East High School  
 Ivy Sanderfoot ..... East High School  
 Emily Schmidt ..... Middleton High School  
 Alannah Spencer ..... Verona Area High School  
 Sarah Statz ..... DeForest High School  
 Emily Stephenson ..... Madison Memorial High School  
 Alice Sullivan ..... Madison Memorial High School  
 Sonia Urquidi ..... Middleton High School  
 Maya Webne-Behrman ..... West High School  
 Samantha Webster ..... LaFollette High School  
 Kate Wellenstein ..... West High School  
 Lauren Welton-Arndt ..... Middleton High School  
 Cora Wiese Moore ..... East High School  
 Mikaela Wilmoth ..... Mount Horeb High School  
 Sophie Wolbert ..... West High School  
 Marie Yaroch ..... Waunakee High School  
 Grace Yeager ..... Home School  
 Angela Yu ..... Madison Memorial High School

## Cantilena

Ariel Annen ..... Stoughton High School  
 Ku'uipoaloha Atchison ..... Lodi High School  
 Catherine Bartz ..... Madison Memorial High School  
 Mara Blumenstein ..... Madison Memorial High School  
 Eva Cornwell ..... Madison Memorial High School  
 Anna DeLong ..... West High School  
 Maya Fabian ..... Stoughton High School  
 Kaitlyn Hamers ..... Madison Memorial High School  
 Zoe Hansen ..... Verona Area High School  
 Kaia Hansen Rubin ..... East High School  
 Faith Hatch ..... Lodi High School  
 Shelby Kang ..... Abundant Life Christian School  
 Zoe Kjos ..... East High School  
 Clariel Kramer ..... Verona Area High School  
 Alder Levin ..... Verona Area High School  
 Katherine McCarthy ..... Middleton High School  
 Noelle McNeill ..... LaFollette High School  
 Tatum Miller ..... Madison Memorial High School  
 Nicole Mottier ..... LaFollette High School  
 Livianna Myklebust ..... Edgewood High School  
 Sloan Potter ..... East High School  
 Ariella Rader ..... Middleton High School  
 Emma Rankin-Utevesky ..... East High School  
 Natalie Riopelle ..... Madison Memorial High School  
 Deana Schmidt ..... Waunakee High School  
 Sarah Schultz ..... Oregon High School  
 Claire Van Fossen ..... Verona Area High School  
 Ellen Woo ..... Edgewood High School  
 Jenine Ybanez ..... Verona Area High School

## Capriccio

Allison Bell ..... Madison Memorial High School  
 Sallie Bestul ..... Kromrey Middle School  
 Lauren Bobeck ..... Waunakee Middle School  
 Kendra Borcharding ..... Hamilton Middle School  
 Nora Cahill ..... Hamilton Middle School  
 Natalie Callahan ..... Monroe Virtual School  
 Claire Clough ..... DeForest High School  
 Grace Drummond ..... Blessed Sacrament  
 Elementary School  
 Jane Ellsworth ..... Hamilton Middle School  
 Elizabeth Everitt ..... Madison Country Day School  
 Molly Grindle ..... Kromrey Middle School  
 Elizabeth Jordan ..... High Point Christian School  
 Ruby Ladd ..... Edgewood Campus School  
 Greta Larget ..... Eagle School  
 Sophie Larson ..... Marshall Middle School

Grace Little ..... Hamilton Middle School  
 Natalie Long ..... Verona Area Core  
 Knowledge Charter School  
 Cara McElroy ..... Holy Cross Lutheran School  
 Ashley McGaw ..... Mount Horeb Middle School  
 Susan Mulhearn ..... McFarland High School  
 Isabel Overman ..... DeForest Middle School  
 Christina Perez ..... Cherokee Middle School  
 Rebecca Perez ..... Cherokee Middle School  
 Kylie Peters ..... Saint Francis Xavier Grade School  
 Lili Pierce ..... Mount Horeb Middle School  
 Nicole Satterlund ..... Middleton High School  
 Kaela Schudda ..... Eagle School  
 Grace Welton ..... Blessed Sacrament Elementary School  
 Anna Welton-Arndt ..... Kromrey Middle School  
 Hannah Wollack ..... Sennett Middle School  
 Julia Woodruff Fritz ..... Monona Grove High School  
 Jillian Ybanez ..... Saint Maria Goretti School  
 Tammy Zhong ..... Kromrey Middle School

## Choraliers

Lola Abu ..... Kennedy Elementary School  
 Carolyn Anderson ..... Van Hise Elementary School  
 Daphne Buan ..... Saint Maria Goretti School  
 Erica Collin ..... Sauk Trail Elementary School  
 Copper Daniel ..... Crestwood Elementary School  
 Emma Dias ..... Arboretum Elementary School  
 Lucy Doherty ..... Lincoln Elementary School  
 Megan Edwards ..... Netherwood Knoll Elementary  
 School  
 Piper Eriksson ..... Randall Elementary School  
 Sydney Eriksson ..... Randall Elementary School  
 Emily Friedlander ..... Lincoln Elementary School  
 Catherine Gorman ..... Saint Maria Goretti School  
 Anneka Haglund ..... Netherwood Knoll  
 Elementary School  
 Alice House ..... Crestwood Elementary School  
 SophieRose Kangethe ..... Lowell Elementary School  
 Audrey Kleiss-Garcia ..... Gompers Elementary School  
 Angela Ma ..... Stephens Elementary School  
 Ivory Nordeng ..... Midvale Elementary School  
 Alexia Normington ..... Saint Maria Goretti School  
 Raia Ottenheimer ..... Madison Central Montessori  
 Tatiana Predko ..... Chavez Elementary School  
 Antonia Reich ..... Winnequah Middle School  
 Izabella Schab ..... Huegel Elementary School  
 Isabel Smith ..... Lincoln Elementary School  
 Sophie Smith ..... Franklin Elementary School  
 Alexandra Steckelis ..... Belleville Intermediate  
 Alexandra Torrez ..... Madison Central Montessori  
 Mariana Valenzuela ..... Saint John Vianney School



Meaghan Wang.....Lincoln Elementary School  
Scarlett Wankerl.....Saint Francis Xavier Grade School  
Neva White.....Lincoln Elementary School

## Con Gioia

Elsa Ackerman.....O'Keeffe Middle School  
Erin Alban.....Hamilton Middle School  
Melina Allan.....Randall Elementary School  
Cecilia Allemagne.....Our Lady Queen of Peace School  
Halle Andersen.....Lincoln Elementary School  
Sophie Blumenstein.....Eagle School  
Hannah Boettger.....Whitehorse Middle School  
Julie Bull.....Rome Corners Intermediate School  
Dorothy Cai.....Jefferson Middle School  
Grace Carpenter.....Randall Elementary School  
Juliana Castillo.....Saint John Vianney School  
Victoria Chapman.....Indian Mound Middle School  
Taylor Fabian.....Cherokee Middle School  
Joy Farkas.....Home School  
Laura Frasca.....Hamilton Middle School  
Victoria Harris.....Horizon Elementary  
Makenna Hausser.....Poynette Elementary School  
Jane Hobson.....O'Keeffe Middle School  
Jenna Holland.....Van Hise Elementary School  
Amanda Johnson.....Park Elementary School  
Fiona MacCrimmon.....Randall Elementary School  
Clare Mazack.....O'Keeffe Middle School  
Breanna McClarey.....Hamilton Middle School  
Loren McMahon.....Jefferson Middle School  
Eliza McPike.....Spring Harbor Middle School  
Alejandra Miranda-Naxi.....Nuestro Mundo Community School  
Virginia Morgan.....Blessed Sacrament Elementary School  
Celia Nichols.....Elvehjem Elementary School  
Isabella Oehme.....DeForest Middle School  
Eva Osorio.....Wingra School  
Jaelyn Potvin.....Prairie View Middle School  
Annie Reiter.....Waunakee Intermediate School  
Kayla Riek.....Chavez Elementary School  
Samantha Rivas Postel.....Wingra School  
Elizabeth Roby.....Toki Middle School  
Lily Sandholm.....Thoreau Elementary School  
Stella Sanford.....O'Keeffe Middle School  
Isabel Scott-Lantz.....O'Keeffe Middle School  
Mya Simms.....Madison Waldorf School  
Mikaela Steckelis.....Belleville Intermediate  
Eleanor Taylor.....Kromrey Middle School  
Taylor Thompson.....Abundant Life Christian School  
Hailey Thurston.....Sennett Middle School  
Lea Van Hook.....Savanna Oaks Middle School

Jessica Wang.....Verona Area Core Knowledge Charter School  
Lucy Wendt.....Hamilton Middle School  
Julia White.....Cherokee Middle School  
Marisa Williamson.....O'Keeffe Middle School  
Abigail Winterburn.....Belleville Intermediate

## Holst

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

## Purcell

Jonathan Allemagne.....Our Lady Queen of Peace School  
Kai Andersson.....Shorewood Hills Elementary School  
Kurt Borcharding.....Randall Elementary School  
Owen Busse.....Crestwood Elementary School  
Jordan Cheng.....Elm Lawn Elementary School  
Jasper Davis.....Lincoln Elementary School



## Introductory Choirs

### Colla Voce

Madeline Arpaci-Dusseau  
Simone Asen-Klaskin  
Sylvia Bazsali  
Eliza Beslic  
Maya Borowski  
Maya Bowker  
Juliette Dorn  
Riley Herrick  
Rosemary Herringa  
Kaelen Kloehn  
Anne-Sophie League  
Cecelia League  
Jasmine Li  
Alexis Luy  
Emilia Nicometo  
Betsy Overman  
Kathryn Overman  
Catrina Preston  
Claire Rasmussen  
Annisa Richardson  
Cindy Shih  
Amanda Tung  
Ashley Tung  
Madelyn Winterburn  
Julia Zhou

### Tallis

Isaiah Boyce  
Simon Fordyce  
Bennett Harper  
Jacob Larget  
Espen Lyshek  
Jonah Nieves-Cutler  
Andrew Rollo  
Kevin Shih  
Connor Smith  
Isaiah Smith  
Stuart Thomason

Antonio Entsminger.....Home School  
Marcus Graham.....O'Keeffe Middle School  
Mateo Guiao.....Madison Country Day School  
Christian Jaeger.....Nuestro Mundo Community School  
Gideon Johnson.....Crestwood Elementary School  
Simon Johnson.....Van Hise Elementary School  
Ngige Kangethe.....Lowell Elementary School  
Jack Kjenvet.....Sunset Ridge Elementary School  
Clayton Kruse.....Orchard Ridge Elementary School  
Eli Kuzma.....Winnepah Elementary School  
Johannes Laurila.....Shorewood Hills Elementary School  
Caleb McKinley.....Marquette Elementary School  
Henry Merrell-Van Sickle.....Wingra School  
Logan Mosling.....Wingra School  
Austin Peterson.....Sunset Ridge Elementary School  
Jameson Roterger.....Country View Elementary School  
Nathaniel Ryan.....Randall Elementary School  
Ezekiel Sacaridiz.....Marquette Elementary School  
Noel Tautges.....Eagle School  
Ryan Waller.....Lincoln Elementary School

## Ragazzi

Chet Agni.....Madison Memorial High School  
Morgan Alexander.....West High School  
Kaneala Atchison-Keolanui.....Lodi High School  
Gabriel Benton.....West High School  
Isaac Bershad.....West High School  
Colin Callahan.....Monroe Virtual School  
Alex Chen.....Madison Country Day School  
Kyle Connors.....Waunakee High School  
Henry Elling.....Columbus High School  
Joshua Falkos.....Madison Memorial High School  
Benjamin Gellman.....Madison Memorial High School  
Nevin Gordon Keolanui.....Lodi High School  
Charles Hartlaub.....Home School  
Thomas Heiner.....West High School  
Nathan Hemming.....LaFollette High School  
Noah Holland.....West High School  
Adam Jumahleh.....West High School  
Matthew Kaiser.....Madison Memorial High School  
Mitchell Lattis.....West High School  
Nicholas Miller.....Oregon High School  
Mason Rather.....Madison Memorial High School  
Kellen Rice.....Madison Memorial High School  
Derek Rott.....University School of Milwaukee  
Reinhard Santos-Braceros.....Belleville High School  
Zachary Schultz.....Madison Memorial High School  
Dane Skaar.....East High School  
Karsten Sladky.....West High School  
Simon Weaver.....West High School  
Roy Yaroch.....Waunakee High School



# Guest Artist



## **Tony Memmel**

Tony Memmel is a songwriter and performer with unique charisma and creativity. He was born missing his left forearm and taught himself to play the guitar, piano and harmonica. It is my contention that if you heard a song of Tony's on the radio or on one of his CDs — *The Tale of an Underdog* (2008), *Potter Road* (2009) or his brand new album *Here We Go* — and were not aware of his being an amputee, you would never know the difference at all. In fact, many people are often shocked to learn of it and/or don't even notice at his live shows until he wipes the sweat from his face with the two characteristic arm bands that he wears on his left bicep.

But Tony is not one to try to sell you on his handicap alone. His music most definitely stands on its own. It is catchy, without sacrificing sincerity, and his lyrics are personal and real. Memmel has earned a bachelor's degree in music

and is a classically trained and acclaimed vocalist. He has gained a loyal following and support from fans and musicians alike in the Midwest, the country, and even the world.

Though you will most often see Tony playing solo, his band has rapidly worked its way onto the scene. In 2008, drummer and longtime friend Brian Farvour began collaborating with Tony, who soon recruited his wife Lesleigh Memmel to join the cast. She contributes backing vocals and piano/keyboards to the group's signature sound. Tony has toured extensively and is making a name for himself in such places as Milwaukee, Boston, New York, Chicago, Philadelphia and Minneapolis. During the course of his latest tour he was honored to take first place in a prestigious singer songwriter competition in Boston. He's sold hundreds of CDs and T-shirts, out of his trusty brown leather suitcase, to a growing national fan base.



# Artistic Staff

## **Michael Ross, Artistic Director and Conductor of Cantabile and Ragazzi**

Michael Ross is the first full-time Artistic Director of the Madison Youth Choirs. He was previously the Music Department Chair and Vocal Music Teacher at Madison West High School. Michael was the Tallis (training choir) instructor for the former Madison Boychoir for ten years. He has both Bachelor's and Master's degrees in Music Education from UW-Madison, where he studied with Robert Fountain, Beverly Taylor, Julia Koza, and Anthony Barresi. Michael has also taught at the University of Wisconsin-Madison Summer Music Clinic, conducted the University Chorus at the University of Wisconsin-Madison, and led the former Basso Continuo choir of the Madison Boychoir.

Michael has extensive accompanying and music directing experience, including having been accompanist for both the Madison Boychoir and Madison Children's Choir, department accompanist for the University of Wisconsin-Madison choral program, and music director for several University of Wisconsin-Madison Summer Theatre productions.

Michael has been active in state music organizations, having been the choral chair for the Wisconsin Music Educators Association, accompanist for the Wisconsin Choral Directors Association's Next Direction conference, and both section leader and accompanist for various WSMA and WCDA State Honors Choirs. Michael is a member of the Voice Care Network, and has been named several times to "Who's Who Among America's Teachers." He lives in Madison with his wife Kirsten and his children Ethan and Elliot.



## **Margaret Jenks, Conductor of Colla Voce, Tallis, Purcell, and Holst**

Originally from Holland, Michigan, Margaret is a summa cum laude graduate of the Lawrence University Conservatory of Music, with degrees in Music Education and Vocal Performance. Her teaching and performing career has taken her from Freiburg, Germany to Eagan, Minnesota and to Waukesha, Wisconsin, where she taught at Butler Middle School and later at North High School. While at Butler, Margaret created the Bridge Ensemble, an innovative choir

which gained attention for its unique approach of pairing gifted and talented students with cognitively disabled students. The Bridge Ensemble appeared by invitation at the January 2001 Wisconsin Choral Directors State Convention, in a moving and memorable performance.

Margaret has performed extensively as soprano soloist in such works as the Bach Magnificat, Haydn's Creation, and Handel's Messiah. Presently, she designs and teaches the Introductory Choir programs of the Madison Youth Choirs, Tallis (for boys) and Colla Voce (for girls). Margaret's idea of a choir for boys before, during, and after voice change led to the founding of Holst, and has resulted in invitations to work with other boychoirs. In 2010, Margaret led the





first ACDA Central Division Young Men's Honor Choir in Cincinnati, along with colleague Randy Swiggum. She and Randy also were invited to conduct the APAC Choral Festival in Seoul, Korea in 2009, and work with music teachers from across southeast Asia in a two-day conference focused on comprehensive musicianship.

Margaret serves as the WCDA Boychoir Repertoire & Standards Chairperson and especially enjoys the challenge of finding unexplored choral works for elementary and middle school boys. As a member of the Wisconsin CMP (Comprehensive Musicianship through Performance) Team, she helps teach a summer institute for teachers in Wisconsin and Iowa, focusing on a deeper rehearsal experience for young musicians. Since 2004, she has lived in Madison with her husband Andy, and their own lively boys, Nathaniel and Simon, who are planning to sing in the boychoirs until they are old enough to direct them. She loves to read, cook without recipes, and create scavenger hunt clues for boys.



#### **Lisa Kjenvet, Conductor of Choraliers and Capriccio**

Lisa is in her twelfth season with the Madison Youth Choirs and the former Madison Children's Choir. Her history with the organization began as the conductor of Capriccio for the Madison Children's Choir, where she subsequently served as artistic director for two years. After serving as co-artistic director of the Madison Youth Choirs during its inaugural season, she added to her conducting responsibilities and currently directs Choraliers and Capriccio.

Lisa graduated from the University of Wisconsin-Madison with a degree in General and Choral Music Education. She has previously served as choral director at Kettle Moraine Middle School in Dous-

man, Wisconsin, and Jefferson Middle School and Memorial High School in Madison. She has worked with various community groups, including the Madison Savoyards, where she met her husband, John. Now a busy mom of three boys, Lisa teaches music at St. Francis Xavier in Cross Plains and is active as a conductor, clinician, performer, and private piano and voice instructor.



#### **Marcia Russell, Conductor of Con Gioia**

Marcia Russell has taught choral music students in the Platteville School District since 1997, teaching seven years at Platteville High School before making the move to Platteville Middle School in 2004. She received a Bachelor of Music Degree in Voice Performance and Choral and General Music Education from Lawrence University in 1994. Marcy also directs the Choristers, a choir of 40 auditioned singers with the Platteville Children's Choir.

Marcia is an active member of ACDA and MENC, and has held many leadership roles. She is the current Wisconsin School Music Association Middle Level Honors Choir Alto Coach and has served the WSMA High School Honors Project as Treble Choir Soprano 1 Coach in 2000 and 2001, and again as Treble Choir Coordinator and Alto 2 Coach in 2002 and 2003. She is the past chair for NextDirection: The National Conference for High School Students Considering Careers in Choral Music, and has served two terms as the Southwest Representative to the Wisconsin Choral Directors Association. She is an active performer and soloist with the Platteville Chorale and the Heartland Singers, and has performed leading roles in numerous musical theatre productions with the UW-Platteville Heartland Festival, the Dubuque, Iowa, Grand Opera House and the Pop Factory Players. She is a WSMA certified adjudicator and a member of Sigma Alpha Iota, Pi Kappa Lambda, Mortar Board, and The VoiceCare Network.



#### **Randal Swiggum, Conductor of Britten and Holst**

Besides conducting Britten and Holst, Randal Swiggum has served as Music Director of the Elgin Youth Symphony Orchestra since 1998. He is also Education Conductor for the Elgin Symphony Orchestra, creating and conducting their education concerts, as well as occasional subscription concerts. He was Artistic Director of the Madison Children's Choir from 1996-2000, and has also taught at Whitefish Bay High School, UW-Milwaukee, and Lawrence University.

A frequent guest conductor of orchestral and choral festivals, he conducted the first ever Pennsylvania All-State Junior High Choir, as well as the MENC All-Northwest Honor Choir in Portland, New York City Interscholar Choral Festival, Mansfield (PA) University Choral Festival, American Menonite Schools Orchestra Festival, Northern Arizona Honors Orchestra, and both the Wisconsin Middle Level Honors Choir and Orchestra. Recently he has conducted orchestra or choral festivals in Aberdeen, Scotland; Seoul, Korea, and Singapore, as well as The Boise Philharmonic Orchestra and The Florida Orchestra. In 2009, he conducted the Scottish National Youth Symphony and returned to Seoul for the APAC Choral Festival, which he co-conducted with colleague Margaret Jenks. He and Margaret also were invited to co-conduct the 2010 ACDA Central Division Young Men's Honor Choir in Cincinnati.

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

Swiggum has led concert tours throughout Europe, Canada, and the Americas including the first international tour for Ragazzi and Cantabile to Brazil in 1998. He has music directed over thirty stage works including the 1991 premiere of the Theatre X opera, *Liberace*. He created the music for celebrated director Eric Simonsen's new production of *Moby Dick* for the Milwaukee Repertory Theatre, named by TIME magazine as one of the 10 Best Theatrical Productions of 2002, and he continues to serve as Music Director for the Milwaukee Repertory Theatre's beloved annual "A Christmas Carol." He is author of *Strategies for Teaching High School Chorus* (MENC 1998), and co-author of *Shaping Sound Musicians* (GIA 2003). He is currently a Ph.D. candidate in musicology at the University of Wisconsin-Madison.



#### **Lisa Shimon, Conductor of Cantilena**

Lisa is a teacher in the Madison public schools and holds a degree in Music Education from UW-Madison. Before moving to Stoughton with her husband and two boys, she taught at Nathan Hale High School and Pius XI High School in Milwaukee, where her choral ensembles were recognized for their excellence.

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

to her experience with traditional choirs, Lisa has done extensive work with vocal jazz programs throughout the state and has trained many educators to work in that idiom.



# Administrative Staff



## Lynn Hembel

Taking her cue from the Handbook of How to Succeed in Business with a Liberal Arts Degree (English and Art History), Lynn paid attention in class and learned how to type. This led to a myriad of opportunities, mostly beginning with the word “temporary.” Knowing that temporary is never permanent, she persevered and landed a career directing human resources for a global investment management firm in San Francisco. This she loved very much, almost as much as art history.

Raising two boys, educating them at home, and renovating an ancient house along with her talented husband has kept her very busy since moving back to Wisconsin. When MYC succeeded in teaching her whistling boys how to sing, she became the organization’s biggest fan and considers it a privilege to be working for her favorite non-profit. Outside the office you can find her checking homework, pulling weeds, or sifting through her paint chip collection looking for the perfect shade of green.



## MADISON YOUTH CHOIRS

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[www.madisonyouthchoirs.org](http://www.madisonyouthchoirs.org).**



# Accompanists

## Andrew Johnson

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

## Daniel Lyons

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

## Claire Mallory

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

## Steve Radtke

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



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*Note: This list reflects donations  
received between January 1 and  
November 18, 2011, our print  
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or omissions. Please contact the  
MYC office at 238.7464 with your  
corrected information. Thank you.*

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We gratefully acknowledge the following individuals and businesses who have donated directly to a singer's fundraising account through the It's My Choir campaign. Thank you for helping your singer reach a goal and for encouraging us with your support!

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*Note: This list reflects donations  
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# it's my choir

Honor an MYC singer  
with a donation to the  
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Because tuition alone covers roughly half the total cost of our program, each MYC family commits to raising an additional \$200 per year as part of their fundraising commitment. For our singers, the It's MY Choir campaign combines an education in philanthropy with the excitement of sharing their enthusiasm for MYC with people dear to them. Our goal is tremendous: \$30,000 by March, 2012! If you would like to sponsor a singer or make a donation in their honor, please use the form below.

Please note, because the fundraising commitment is a required part of MYC membership, the IRS does not allow us to receipt donations made to the It's My Choir campaign. Rest assured, whether your donation is made to a singer's fundraising commitment or to the general fund, your gift is used to advance music education and support the ongoing work of Madison Youth Choirs.

***Thank you for your generous support!***

**Please tell us how you would like your gift applied:**

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