



ARTS & MINDS

Sunday, May 18, 2014



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Letter from the Artistic Director

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

— Emily Dickinson (1830-1886)

This semester our singers continued their work connecting music and visual art. We were lucky to work with Peter Kuzma, MYC parent and art instructor in the Monona Grove school district, this entire season. Peter worked with conductors and individual choirs throughout the year. I am pleased to include below Peter's comments about his semester-long collaboration with our Cantilena choir focusing on Emily Dickinson's poetry and two musical settings of her work.

Mike
Mike Ross
Artistic Director

“Hope” is... nowhere near a thousand words. In fact, Emily Dickinson's evocative poem is only sixty-nine words long, yet it inspired the creation of over one hundred photographic images by members of the Cantilena choir this semester.

If we were to apply the adage about how many words a “picture is worth” mathematically, Ms. Dickinson's poem would need to be roughly the length of a Stephen King novel. Our goal was to find a way to interpret the poem in pictures, but instead of finding ourselves constricted by such brevity, we found that the limitations of so few words opened more possibilities than we could easily tackle

in a single semester.

The prevalence of readily accessible cameras among the choir members — right in their cell phones — and the use of social media that enables easy sharing of images with a group of people, made for greater creative freedom and constructive feedback. At first the process of experimenting with visuals was a little staid, and even creaky, but the chance to give and receive feedback “on the fly” helped to lift some of the social pressure that might be expected if we had been drawing or painting. Any anxiety about our artistic skill level was lifted by the idea of how simple it can be to point-and-shoot, and retake a picture if it didn't work out. The excitement grew as we soon discovered how challenging it could be to compose an image that draws in the audience and asks more questions than it answers.

In our early efforts to determine the focus of this journey, we actually distilled each line of the already sparse poem down to only two or three words each. Short phrases such as “never stops,” “sweetest gale,” “chillest land,” and “strangest sea” became the touchpoints for tight close-up views of everyday objects, steeply angled assessments of familiar living spaces, and stark glimpses into landscape transformed by the weather. It was precisely the gently suggested metaphor in each line of poetry that gave us more leeway in our interpretation and options for subject matter. Embracing such a limitation began to actually drive creativity.

I'm extremely proud of what these thoughtful young women brought to the table throughout this endeavor. The outstanding level of conversation, critical thinking, and risk-taking that they demonstrated is a testament to the atmosphere of thinking and learning together that MYC has cultivated over time. They proved themselves to be nothing if not opinionated; and in sharing their opinions and the literal vision of their ideas, they have begun to find and give voice to their power.

Peter Kuzma



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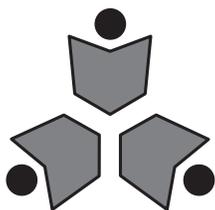
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MADISON YOUTH CHOIRS

ARTS & MINDS

1:00 p.m. Sunday, May 18, 2014

Capitol Theater, Overture Center for the Arts

CHORALIERS

Lisa Kjentvet, conductor
Steve Radtke, piano

CON GIOIA

Marcia Russell, conductor
Jess Salek, piano

CAPRICCIO

Lisa Kjentvet, conductor
Steve Radtke, piano



CHORALIERS

Hashivenu

(sung in Hebrew)

Traditional Israeli

Arranged by Doreen Rao

Cause us to return Lord, to You, and we shall return. Renew our days of old. (Lamentations 5:21)

"The arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity" (from the National Standards for Arts Education). This hauntingly beautiful melody exemplifies how the arts unlock human expression and understanding, helping us to say what cannot be said. We used this piece as a canvas to explore monophonic, homophonic and polyphonic texture in music. We present this piece first in unison, the foundation from which successful part-singing develops, and then in a three-part canon.

Kojo No Tsuki

(sung in Japanese)

Rentaro Taki (1879-1903)

Arranged by Audrey Snyder

*In the spring, there is a flower party at the ruined castle.
Under its shadow, people are sharing the cup of sake.
Years of life in the castle have been seen by the branches of the pine trees.
Where is the light of old times?*

*In the autumn, one could see the color of the castle behind the soldiers' encampment.
How many wild geese have passed by singing?
The sword of sadness reflects the light.
Where is the light of old times?*

*Nature and the heavens have remained the same,
But the glory has changed.
The world is telling so now.
The eternal moon at the ruined castle.*

Kojo no Tsuki, a well-known song beloved by the Japanese people, captures the mystic quality of the image of a ruined castle in the moonlight. The song was inspired by the ruins of Okajyo Castle, built in 1185 and now a national historic site. Rentaro Taki composed the melody in 1901 and died two years later of tuberculosis at the age of 23. The lyrics were added later by Bansui Doi (1871-1952) and are filled with nostalgia and fleeting images. This arrangement, with harmony parts in the second and third verses, inspired us to explore the concept of foreground and background.

Bee! I'm Expecting You

Emma Lou Diemer (b. 1927)

*Bee! I'm expecting you!
Was saying Yesterday
To Somebody you know
That you were due –
The Frogs got Home last Week –
Are settled, and at work –
Birds, mostly back –
The Clover warm and thick –*

*You'll get my Letter by
The seventeenth; Reply
Or better, be with me –
Yours, Fly. — Emily Dickinson (1830-1886)*

Composed in 1994, Diemer's whimsical setting of Dickinson's poem keeps you listening, just as all good art will keep you thinking. The main motive imitates the buzzing of the bee and is heard in the piano accompaniment from the outset and during each interlude. This bee motive introduces the most striking characteristics of the piece — dissonance, metric shifts and harmonic shifts



that mimic the restlessness of a bee or fly as it darts around in the air. The abrupt ending with its unresolved cadence purposely leaves you wondering, subtly reminding us that spending time to live with art helps develop appreciation and understanding.

Ae Fond Kiss

Traditional Scottish
Arranged by Lee R. Kesselman

*Ae fond kiss, and then we sever;
Ae fareweel, and then forever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee.
Who shall say that Fortune grieves him,
While the star of hope she leaves him?
Me, nae cheerfu' twinkle lights me,
Dark despair around benights me.*

*I'll ne'er blame my partial fancy:
Naething could resist my Nancy!
But to see her was to love her,
Love but her, and love for ever.
Had we never lov'd sae kindly,
Had we never lov'd sae blindly,
Never met --- or never parted ---
We had ne'er been broken-hearted.*

*Fare-thee-weel, thou first and fairest!
Fare-thee-weel, thou best and dearest!
Thine be ilka joy and treasure,
Peace, Enjoyment, Love and Pleasure!
Ae fond kiss, and then we sever!
Ae farewell, alas, for ever!*

*Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee* — Robert Burns (1759-1796)

Ae Fond Kiss is a traditional Scottish melody that tempers the sadness of parting with the joy of friendship and love. Robert Burns, widely regarded as the national poet of Scotland and celebrated worldwide, wrote this poem for Agnes McLehose, known to him as Clarinda or Nancy in their correspondence, on her departure overseas. The singers reflected on someone or something they have parted with but still treasure. As we come to the close of the choir season, we bid a fond farewell to one another and bon voyage to the boychoir members as they travel to Scotland this summer.

The Duel

Paul Bouman (b. 1918)

Oliver Cardona, oboe

*The gingham dog and the calico cat
Side by side on the table sat;
'Twas half-past twelve, and (what do you think!)
Nor one nor t'other had slept a wink!
The old Dutch clock and the Chinese plate
Appeared to know as sure as fate
There was going to be a terrible spat.*

*(I wasn't there; I simply state
What was told to me by the Chinese plate!)*



*The gingham dog went "bow-wow-wow!"
And the cat replied "Mee-ow!"
The air was littered an hour or so
With bits of gingham and calico,
While the old Dutch clock in the chimney-place
Up with its hands before its face,
For it always dreaded a family row!*

*(Never mind; I'm only telling you
What the old Dutch clock declares is true!)*

*The Chinese plate looked very blue,
And wailed "Oh, dear! What shall we do!"
But the gingham dog and the calico cat
Wallowed this way and tumbled that,
Employing every tooth and claw
In the awfulest way you ever saw--
And oh! how the gingham and calico flew!*

*(Don't fancy I exaggerate --
I got my news from the Chinese plate!)*

*Next morning where the two had sat
They found no trace of dog or cat;
And some folk think unto this day
That burglars stole that pair away!
But the truth about the cat and pup
It's this: they ate each other up!
Now what do you really think of that!*

*(The old Dutch clock it told me so,
And that is how I came to know.)* — Eugene Field (1850-1895)

Eugene Field, an American writer best known for his children's poetry and called "The Children's Poet," wrote this poem in the late 19th century. For many choral composers, poetry is a source of inspiration and the text drives their musical choices. In this piece, the duel is represented musically in the contrast between the playful swing eighths of the A section and the even eighths of the B section. The composer further accentuates the literal meaning of the text with the use of minor mode to represent the sadness to the Chinese plate and a sprightly waltz tempo to intensify the climax of the third stanza.

CON GIOIA

The Lord Bless You and Keep You For the Beauty of the Earth

John Rutter (b. 1945)

John Rutter is a contemporary English composer, and this work is very typical of his style. In *For the Beauty of the Earth*, the melody seems to be always rising, and if this song were a painting, the melody would be the focal point. The composer adds color with each verse in the form of harmony or a descant. The members of Con Gioia recently performed these works at the Madison Symphony Organ concert, and they were honored to represent MYC at Overture Hall twice this season.

Tres Cantos Nativos dos Indios Kraó

Traditional
Arranged by Marcos Leite (b. 1953)

This set of three melodies is from the Kraó Indians, native to the Brazilian Amazonian Rainforest. The text has no translation, so the syllables, the melody, the rhythm and the accompanying



vocal sounds all contribute to the color of the work. Just as different people may interpret an abstract work of art differently, each singer in Con Gioia may interpret the meaning of these songs on their own. We will let the listener decide on the meaning as well.

Annie Laurie

Lady John Scott (1810-1900)
Arranged by Earlene Rentz

The melody of this famous Scottish song is expressive and beautiful, particularly because of the repeated octave leaps. The poem, attributed to the soldier William Douglas, is a love story that gives us a description of the Scottish countryside compared to the beauty of Annie Laurie. This beloved poem and melody is Con Gioia's salute to the Madison Boychoir, who will participate in the Aberdeen International Youth Festival this summer.

Jabberwocky

Carolyn Jennings (b. 1936)

This contemporary setting of the text by Lewis Carroll pairs well with our concert theme. The poem is found in his book *Through The Looking Glass and What Alice Found There*. The text consists of many words Lewis created, including the use of portmanteaus, two words combined to make a new word, capturing the meaning of both. (Smog, from *smoke* and *fog*, is an example.) The melodies created by the composer also follow this pattern, but there are three of them. Listen carefully as each melody is introduced first in unison, and then sung simultaneously. The final triumph is sung in the words "Callooh! Callay!" A hearty "Callooh! Callay!" to the singers of Con Gioia for their excellent work this season.

CAPRICCIO

Hark! The Echoing Air (from *The Fairy Queen*)

Henry Purcell (1659-1695)

Hark! The Echoing Air comes from Purcell's opera *The Fairy Queen*, first performed in 1692. The libretto is an anonymous adaptation of William Shakespeare's wedding comedy *A Midsummer Night's Dream*. The aria belongs to the elaborate epithalamium, a wedding song or poem, that ends the work. An outstanding example of the fresh energetic quality that characterizes Purcell's melodies, the vocal line evokes the joyous occasion with numerous sequences and melismas on the words "triumph" and "pleased," with further text painting in the melody and rhythm during "clap their wings."

Hotaru Koi

(sung in Japanese)

Japanese children's song
Arranged by Ro Ogura (1916-1990)

*Ho, ho, firefly, come, there's some water that's bitter to taste,
Come, here's some water that's sweet to taste;
Ho, ho, firefly, ho, ho, up this mountain path.*

*Firefly's daddy struck it rich, so he's got lots of dough,
No wonder that his rear end sparkles in the dark.
Ho, ho, firefly, up this mountain path.
In the daytime hiding 'mongst the dewy blades of grass,
but when it's night, his lantern burns bright.
Even though we've flown all the way from India, zoom!
And those sparrows swarm to swallow us.*

*Ho, ho, firefly, come, there's some water that's bitter to taste,
Ho, ho, firefly, come, here's some water that's sweet to the taste;
Ho, ho, firefly, up the mountain path,
See a thousand lanterns sparkling in the dark,
Ho, ho, ho, firefly, ho, ho, up this mountain path, ho, ho, ho ...*



Hotaru Koi is an anonymously composed traditional Japanese children's song that imitates the quick darting flight of fireflies. *Hotaru* is the Japanese word for firefly. Fireflies have been well liked in Japanese culture since ancient times and it has been popular to view the firefly's glow during hot summer nights. Set in ABA form, the A section consists of a three-part canon at the interval of the quarter note beat. This interplay of the vocal parts paints a picture of fireflies flashing their light patterns and evokes a playful image of fireflies flying amidst the fields. The more homophonic B section, with rhythmic counterpoint in the low voices at times, adds new text that comments on the life of the firefly.

The Seal Lullaby

Eric Whitacre (b. 1970)

*Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.*

*Where billow meets billow, then soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas — Rudyard Kipling (1865-1936)*

Seal Lullaby was composed for a proposed animated movie that ultimately was not made. The text is from *The Jungle Book* by Rudyard Kipling, where it forms the epigraph to *The White Seal*. Sung softly by a mother seal to her pup, the poem powerfully captures the intimacy and tenderness between parent and child while the accompaniment reflects the rising and falling of the sea. Deliberately sentimental, it is nearly impossible not to respond to this piece, demonstrating how the arts enable us to discover what we are capable of feeling.

Niska Banja

Serbian Gypsy dance
Arranged by Nick Page (b.1952)

Breanna McClarey, Lydia Shaw, Ellie Taylor, Suzy Vanderbloemen, quartet

Loosely translated as "Let's go to the baths of Nis where we shall kiss!", this energetic song is more about the infectious, driving 9/8 dance rhythm than a profound text. Niska Banja sonically paints a picture of celebration, wild dancing and joyful living. (Program notes by Randal Swiggum)

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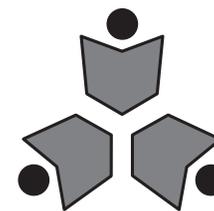
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PURCELL

Margaret Jenks, conductor; Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor; Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors

RAGAZZI

Michael Ross, conductor; Jess Salek, piano

Daniel O’Dea, tenor

Robin Ryan, violin

Colin Baszali, banjo and harmonica

Shaun Spencer, guitar



PURCELL AND BRITTEN

Gloria Tibi from *Mass*
(sung in Latin)

Leonard Bernstein (1918-1990)

*Glory to thee, glory to the Father, Glory to the Son, and the Holy Spirit.
We praise thee, we adore thee, we glorify thee, we bless thee.*

Leonard Bernstein created a sensation with his theatrical work *Mass*, premiered at the opening of the Kennedy Center in Washington in 1971. With a full orchestra, rock band, actors, adult chorus and boychoir, the piece pushed the limits of nearly everything, borrowing text from the traditional Roman Catholic Mass, but also incorporating new lyrics by Stephen Schwartz (*Godspell*) and Paul Simon. Although initial reviews were negative, and many people did not know what to make of it, recordings of the piece sold briskly and it has been revived and restaged to great success. Many of its numbers, including this one, have become standard repertoire.

Forty years later, our boychoir members didn't see the controversy in the piece, but it did give them a chance to explore, as part of our Arts and Minds theme, the nature of beauty. The discussion in Purcell went something like this: Sometimes beauty is found in unexpected places. Some people see a snake and think "yikes" and some are able to see the lines, colors and shape as a thing of natural beauty. Mold can look like a quick trip to the garbage, but with a second look its textures, colors and shapes can also be a source of unexpected beauty. The "Gloria" section of the mass is traditionally joyful and bright, but Bernstein chose to push the limits on how beauty and joy can be musically demonstrated through a few very unconventional choices. The use of bongos, quickly shifting non-traditional tonalities, the use of a boychoir (this was written with children — not adults — in mind) and some dramatic contrasts in style and dynamics bring a fresh look at what is beautiful about voices expressing praise and joy.

PURCELL

Simple Gifts

Traditional

Written in 1848 by Shaker elder Joseph Brackett, the song "Simple Gifts" took on the status of an American folk song thanks to Aaron Copland, who first incorporated it in his ballet *Appalachian Spring* in 1944, and then created an art song version in 1950 for his collection, *Old American Songs*. In Purcell, we used this beautiful, relaxed melody as part of a study of what makes something "beautiful." Beauty is a word that we sometimes use to describe very ornate, decorated things that have taken time and skill, but many Purcell members also articulated why sometimes very simple and plain things can also be beautiful. The process of trying to explain our gut reaction to beauty led us to understand how the shape of the line, the careful placement of the highest pitches and melodic leaps, the repeated rhythms versus new rhythms and other compositional decisions help to craft a song that is plain and simple, but also beautiful.

Laudamus Te (from *Gloria in D Major*)
(sung in Latin)

Antonio Vivaldi (1678-1741)

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

In contrast to the idea of "simple beauty," this little Baroque gem creates a stunning show of decorative musical beauty, using ornamentation, long stretches of notes on single syllables (melisma), voices that imitate and cross over each other in a playful way, suspensions and sequences which build excitement, and alternating between polyphony (voices moving at different times) and homophony (voices moving together). Needless to say, this masterwork was a huge technical and musical challenge for Purcell, but being able to sing a piece normally sung by adult professionals has been hugely rewarding. Through this work, we explored how a Baroque composer uses



musical devices to convey emotions and ideas. As we carefully hunted for examples of imitation, melisma, sequence and suspension, we explored how these devices are used to convey joyful exuberance.

Orpheus With His Lute

Ralph Vaughan Williams (1872-1958)
Text by William Shakespeare (1564-1616)

Orpheus, the great musician of Greek mythology, could entrance all of nature, even wild beasts, with the beauty of his singing and lute playing. Purcell has enjoyed reading and acting out the story of Orpheus, which led to engaging discussions about the impact that music can have on all who listen. Vaughan Williams, one of the most important English composers of the 20th century, set this Shakespeare text to this beautifully crafted melody that uses a simple three-note melodic motif: the interval of a third followed by a major second (we called it a "knight's move," after the chess piece that also moves in a 2+1 pattern).

Visual art, like music, can also show unity through the use of repeated ideas, whether the observer is always consciously noticing them or not. On first listening, one student described this melody as a "random tune that is being made up on the spot." But once aware of the knight's move, Purcell members started to note how this idea occurs in nearly every single measure of the piece — sometimes more than once. It was our close inspection that led us to discover how the details in this random-seeming melody are actually all carefully chosen. In the Boychoir we like to call this becoming an "expert noticer" — a powerful way to understand a work of art, but also a good way to move through the world.

BRITTEN

"Er kennt die rechten Freudenstunden" from Cantata 93 Johann Sebastian Bach (1685-1750)
(sung in German)

Chorale

*Wer nur den lieben Gott lässt walten
Und hoffet auf ihn allezeit,
Den wird er wunderbar erhalten
In allem Tod und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
Der hat auf keinen Sand gebaut.*

*Whoever lets only the loving God reign
and hopes in him at all times,
God will sustain him in a marvelous way,
in every trouble and sadness.
Whoever trusts in almighty God
has not built upon sand.*

Duet

*Er kennt die rechten Freudenstunden,
Er weiß wohl, wenn es nützlich sei;
Wenn er uns nur hat treu erfunden
Und merket keine Heuchelei,
So kömmt Gott, eh wir uns versehn,
Und lasset uns viel Guts geschehn.*

*He knows the right hours of joy,
he well knows when it will be useful:
if he has only found us faithful
and sees no hypocrisy,
then God comes, before we expect,
and allows much good to happen to us.*

Unlike painting or sculpture, music is a time art — it reveals itself in time and plays with time (and sound). This duet, from Bach's Cantata 93 of 1724, also concerns time and shows Bach's ingenious way of combining profound theological ideas with musical invention. The two voices sing in complex, imitative counterpoint with one always following the other, making the passing of time audible. In the same AAB structure as the original chorale melody, the duet's minor key emphasizes the mystery of God's timing, but the beginning of the B section, "so kommt Gott" (then God comes) is a much sunnier major key melody that rises up in hopeful anticipation. Near the end of the piece, the altos sustain a long pedal tone, painting a picture of "faithful" and waiting on God.



Although Bach's choir in Leipzig would have been all boys not much older than Britten, learning a piece of this complexity was an ambitious challenge for us. We used colored pencils to mark in our scores each of the four small motifs (short melodies) that unify the piece, helping us visually understand how Bach created so much rich counterpoint with such a small amount of musical material. A final discovery was the chorale tune upon which the entire seven-movement cantata is based: played by violin, strongly underpinning the vocal duet.

The Lord Bless You and Keep You

John Rutter (b. 1945)

One of the simplest and most elegant melodies by a truly gifted melodist, this piece was written in 1981 for the memorial service of Edward T. Chapman, the music director at Highgate School in London, with whom Rutter had studied when he attended the school. It was also sung at the 100th birthday of the Queen Mother, Elizabeth of England, in 2000.

HOLST

The Bird

William Billings (1746-1800)

William Billings — Boston tanner, politician, and friend of Revolutionary War hero Paul Revere — is considered America's first "home-grown" composer. Although a contemporary of Mozart and Haydn, his music shows little of the refined elegance of European art music. Billings was completely self-taught, but his musical sense is always imaginative and bold, characteristic of the young American nation circa 1776. His writing shows a keen ear for the abilities and attitudes of the amateur American of the singing school tradition, yet the open harmonies, vigorous rhythms, and simple, direct expressions of the text give this music a strangely modern, fresh sound to our ears.

Billings created four distinct musical sections that underscore the text, a rhymed setting of Psalm 11:1. In a special touch, Billings portrays the "tim'rous" (timid, fearful) bird with a nervous, twitching rhythm.

Anthem (from *Chess*)

Benny Andersson, Bjorn Ulvaeus, Tim Rice

The musical *Chess*, directed by Trevor Nunn, premiered in London's West End in 1986 and played for three years. A heavily revised version opened on Broadway in 1988 but closed after two months. *Chess* has been staged professionally somewhere in the world annually for its nearly thirty year history and has a strong following of devotees, drawn to its thrilling plot and long list of pop hits, created by Andersson and Ulvaeus, formerly of ABBA, with lyrics by Tim Rice, frequent collaborator with Andrew Lloyd Webber.

The story of two chess grandmasters in a high profile tournament during the Cold War era, the show was sometimes criticized in the 1990's as outdated, but the events of the last few months have revealed lingering tensions in the former Soviet republics, and "Anthem" — which has always remained a popular hit from the show — seems strangely relevant again. The fictional Russian chess player, Anatoly Sergievsky, sings it as the climax of Act One, expressing his conflicting feelings just as he has defected to the West. Knowing that the Boychoir will represent the U.S. at the Aberdeen International Youth Festival in Scotland, while other young musicians represent Japan, Israel, Kenya, Ukraine and other nations, has given the soaring lyrics and melody of this song special meaning.

The Cowboy Medley

Traditional American
Arranged by Randal Swiggum



RAGAZZI

Si, Tra i Ceppi (from *Berenice*)
(sung in Italian)

George Frideric Handel (1685-1789)

Yes, at the block and on the rack, my faithfulness will shine! No, not even death itself will extinguish my passion!

Handel's aria from a little-known opera (the 1731 premiere was a flop) has remained a favorite of singers since it was written. In typical 18th century style, we added ornamentation the second time through the opening melody.

dominic has a doll

Vincent Persichetti (1915-1987)
Text by E.E. Cummings (1894-1962)

dominic has

a doll wired to the radiator of his
ZOOM DOOM

icecoalwood truck a

wistful little

clown

whom somebody buried

upside down in an ashbarrel so

of course dominic

took him

home

& mrs dominic washed his sweet

dirty

face & mended

his bright torn trousers (quite as if he were really her &

she but) & so

that

's how dominic has a doll

& every now & then my

wonderful

friend dominic depaola

gives me a most tremendous hug

knowing

i feel

that

we & worlds

are

less alive

than dolls &

dream

Persichetti's setting of E.E. Cummings' poem about the wistful memory of childhood is based on several small music ideas, or motifs: one focused on the intervals of the perfect fifth and major third and a recurring rhythmic motif that refers to the poem's namesake, Dominic.



Fair Phyllis I Saw Sitting

John Farmer (c. 1570-c. 1601)

The English madrigal was a hugely popular musical form (using secular texts) in the late 16th and early 17th centuries in England. In fact, it remained “in fashion” for English composers long after composers from continental Europe had moved on to other forms. Farmer’s piece is a brilliant example of the genre. It uses polyphony (many voices moving at different times) to paint particularly vivid (and somewhat naughty) musical pictures. Listen especially for the literal “up and down” wandering of the voices matched with the same text.

MADISON BOYCHOIR

Sound and Fury (world premiere)

Scott Gendel (b. 1977)

*Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!*

*Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.*

— *Macbeth*, Act V, Scene 5
by William Shakespeare

A year ago, when envisioning the Boychoir singing in some of Scotland’s ancient halls, churches, and castles, we decided to mark this season by commissioning a new piece. We wanted it to be substantial, even epic, and we wanted something theatrical. We settled on this iconic text from “the Scottish play” and approached composer Scott Gendel, formerly of Madison, who had created music for our fifth anniversary production of *Greek To Me* in 2008.

The work is, in effect, a double choir piece, contrasting the younger treble voices with the darker colors of a tenor/bass men’s choir who sing most of the text. Using repetitive canon and a persistent, repeated tone (the note D) and drumbeat give much of the work an almost oppressive, death-march feel, underscoring Shakespeare’s own poetic repetition of “tomorrow” — the meaninglessness of one inevitable day after another. These somber, dirge-like sections are interrupted by dramatic outbursts, some in aleatoric style, giving the singers the opportunity to individually bend the notes and words in their own time. The words “sound and fury” inspire a fusillade of notes, sung in bravura style. The composer uses just three instruments (the ones we will take on tour) but uses them effectively. Even more effective is his use of one of Shakespeare’s favorite devices: silence.

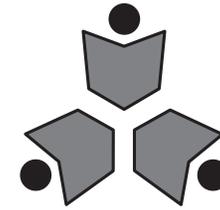
Will the Circle Be Unbroken?

Traditional, arranged by Randal Swiggum

One of the most beloved pieces of musical Americana, this song has been covered by musicians in gospel, country, bluegrass, and “old timey” styles for nearly a century. It was the Carter Family’s 1927 recording which first introduced the song to the American public. Family patriarch A.P. Carter created new lyrics about a “dark and cloudy day” and the “hearse come rolling, to carry my mother away.” These are the lyrics most people associate with the tune, and they found an even wider audience with the legendary 1972 recording by the Nitty Gritty Dirt Band.

This present arrangement restores the original lyrics and tune, written by Ada Habershon and Charles Gabriel in 1907. In its first version, the text was much less maudlin, and more sentimental (and definitely more “kid-friendly”). Today, traditional performances of the song (in any style) use a variety of folk instruments, which typically improvise a chorus after each verse, offering a joyful commentary on the lyrics. The added vocal lines, created for this arrangement and premiered at the Madison Boychoir Festival this year, were intended to convey some of that improvisatory feeling.

The five simple words “Will the Circle Be Unbroken?” still remain one of the richest, most evocative and striking lines of American folk poetry ever penned.



MADISON
YOUTH CHOIRS

ARTS & MINDS

7:30 p.m. Sunday, May 18, 2014

Capitol Theater, Overture Center for the Arts

CANTILENA

Lisa Shimon, conductor
Steve Radtke, piano

RAGAZZI

Michael Ross, conductor
Jess Salek, piano

CANTABILE

Michael Ross, conductor
Jess Salek, piano

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CANTILENA

How Merrily We Live

Michael East (1580-1648)

East was an English composer of madrigals, writing seven books of the genre. This typical pastoral madrigal depicts the shepherds' life of "merry glee" – singing through the fields without care. The theme is reflected in the genre of pastoral art, often representing shepherds surrounded by nature's beauty.

Salut Printemps

Claude Debussy (1862-1918)

(sung in French)

Hannah Wollack, Anna Welton-Arndt, Lil Pierce, Kylie Peters, quartet

*Hello Spring, young season,
God gives the plains their crown back,
Burning sap boils over,
Pours itself out and breaks free from its prison:
Woods and fields are in flower.*

*An invisible world makes booming
(grumbling) noises,
Water runs over the resounding gravel
Runs and tells its clear song.
Hello Spring, young season,
God gives the plains their crown back,
Burning sap boils over,
Pours itself out and breaks free from its prison:*

*The broom goldens the hill,
Onto the green lawn the hawthorn
Spills the snow of its white flowers
All is freshness, love, light;
And from earth's fertile bosom
Songs and scents rise.*

Debussy and Ravel are generally considered to be the two great impressionist composers, although Debussy renounced the term. Impressionism actually began with the visual arts, referring to the style that used the suggestion or impression of the subject instead of trying to perfectly recreate it on canvas. Impressionism in music was characterized by more use of dissonance and less common scales such as the whole tone scale. We looked at several Impressionist paintings and compared the techniques used to that of this stunning vocal work.

Two musical settings of text by Emily Dickinson

Through a wonderful collaboration with Peter Kuzma (see the opening letter in this program for a great note from Peter), MYC parent and art teacher, we have explored this text through the medium of photography. We began with a photographic scavenger hunt, and eventually the women of Cantilena submitted over 110 photos that aligned with phrases from the poem. We had rich discussions about how the composition of our photographs incited various emotions that seemed to represent "chillest land" or "sweetest – in the Gale – is heard." We finally decided together on the series that make up the slide show at the beginning of our concert tonight.

*"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -*



And sweetest - in the Gale - is heard -
 And sore must be the storm -
 That could abash the little Bird
 That kept so many warm -
 I've heard it in the chillest land -
 And on the strangest Sea -
 Yet - never - in Extremity,
 It asked a crumb - of me. — Emily Dickinson (1830-1886)

Hope Andrew Lipka (b. 1964)

This setting of the text is thoughtful and poignant, at times revealing the musical theater roots of the composer. Some of our singers thought that this piece represented the kind of hope that longs for something over a long period of time – a simple, quiet hope that is barely spoken out loud.

Hope is the Thing Emma Lou Diemer (b. 1927)

We saw this fervent, at times frantic setting of the poem as the kind of hope that comes in desperation — something immediate and important. This second setting has little resemblance to the first, except that both composers used unexpected changes of key to create interest and change of tone. Just as in the visual arts, when two artists choose the same subject, the result can be strikingly different.

RAGAZZI

Si, Tra i Ceppi (from *Berenice*) George Frideric Handel (1685-1789)
 (sung in Italian)

Yes, at the block and on the rack, my faithfulness will shine! No, not even death itself will extinguish my passion!

Handel's aria from a little-known opera (the 1731 premiere was a flop) has remained a favorite of singers since it was written. In typical 18th century style, we added ornamentation the second time through the opening melody.

dominic has a doll Vincent Persichetti (1915-1987)
 Text by E.E. Cummings (1894-1962)

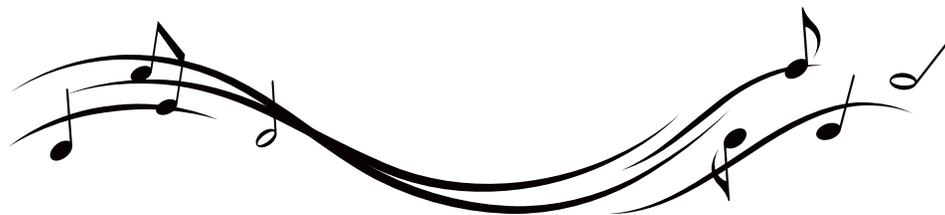
(See p. 17 for text of poem.)

Persichetti's setting of E.E. Cummings's poem about the wistful memory of childhood is based on several small music ideas, or motifs: one focused on the intervals of the perfect fifth and major third and a recurring rhythmic motif that refers to the poem's namesake, Dominic.

Fair Phyllis I Saw Sitting John Farmer (c. 1570-c. 1601)

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CANTABILE

Cruel, You Pull Away Too Soon

Thomas Morley (c. 1557-1602)

Morley, England's most famous Renaissance composer wrote a great deal of sacred and secular music, including eleven collections of madrigals. This short work from his collection of three-part songs paints a musical picture of flirtatious love.

Chiome d'Oro

Claudio Monteverdi (1567-1643)

(sung in Italian)

Amber Dolphin, Mary Perkinson, violins; Eric Miller, cello

Golden tresses, beautiful treasure, you tie me up in a thousand ways--whether you put your hair up or let it down.

Precious pearls, white as snow--if the rose you conceal you were to expose, it would wound me.

Bright stars that so beautifully and so marvelously shine--if you laugh, you will kill me.

Precious, loving, beloved, coral-like lips--if you speak, you make me happy.

O beautiful knot, source of my delight! O gentle exit from life! Oh how pleasant is my wound!

Monteverdi was an extremely prolific composer, writing two operas, sacred music (including his famed setting of the Vespers) and nine separate books of madrigals; this piece comes from book seven. In those nine books, we can trace the development of music from the end of Renaissance polyphony (many voices moving at different times) to the use of the basso continuo (repeated bass pattern) and florid vocal lines of the early Baroque period. In this work, Monteverdi sets the intensely romantic poetry over a basso continuo part with repeating violin interludes and vocal lines full of melismatic (many notes, one syllable) passages.

Mountain Nights (from Five Songs Without Words for Women's Voices)

Zoltan Kodály (1882-1967)

Kodály is remembered for his outstanding contributions to music education and to 20th century choral music. This wordless song for unaccompanied women's voices was composed in 1923 and uses whole tone clusters and a Hungarian folk rhythm in the alto melody. The piece builds to an exciting climax and ends mysteriously — much like it begins. The title of the collection, *Hegyi Éjszakák* (Mountain Nights) and the music itself express the composer's deep love for mountains — in particular, the Tatra, Matra, and the Swiss Alps. "Mountains," Kodály told his biographer, "have their own songs." (Program notes by Rebecca Winnie)

Las Amarillas

Stephen Hatfield (b. 1956)

(sung in Spanish)

The yellow calandras fly from the cactus; no longer will the cardinals sing happily to the song (na, na), to the song (na, 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.

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.)



Cyndi Lauper: '80s song-writer, pop star, Tony-award winning composer, and all-around incredible musician. *Time After Time* topped the Billboard pop charts in 1984. It has been covered by artists from Eva Cassidy to Patti LaBelle to Sarah McLachlan.

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CANTABILE AND RAGAZZI

A Hymn for St. Cecilia

Herbert Howells (1892-1983)
Text by Ursula Vaughan Williams

*Sing for the morning's joy, Cecilia, sing,
in words of youth and praises of the Spring,
walk the bright colonnades by fountains' spray,
and sing as sunlight fills the waking day;
till angels, voyaging in upper air,
pause on a wing and gather the clear sound
into celestial joy, wound and unwound,
a silver chain, or golden as your hair.*

*Sing for your loves of heaven and of earth,
in words of music, and each word a truth;
marriage of heart and longings that aspire,
a bond of roses, and a ring of fire.*

*Your summertime grows short and fades away,
terror must gather to a martyr's death;
but never tremble, the last indrawn breath
remembers music as an echo may.*

*Through the cold aftermath of centuries,
Cecilia's music dances in the skies;
lend us a fragment of the immortal air,
that with your choiring angels we may share,
a word to light us thro' time-fettered night,
water of life, a rose of paradise,
so from the earth another song shall rise
to meet your own in heaven's long delight.*

Cecilia, the patroness of musicians, has been the subject of poems and music for many centuries. Howells was deeply influenced by fellow British composer Ralph Vaughan Williams, whose wife penned the beautiful poem set here.

Come Thou Fount of Every Blessing

Melody from *Wyeth's Repository of Sacred Music* (1813)
Arranged by Mack Wilberg (b. 1955)

Cantabile and Ragazzi performed this Mack Wilberg (of Mormon Tabernacle Choir fame) arrangement of a beloved hymn in Overture Hall twice this season: with the Madison Symphony Orchestra in December and with organist Sam Hutchison just last week. Its beautiful melody, wonderful music setting, and rich text has made it a favorite of our singers this year.



Music Educators

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

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

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



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 Madeline Arpac-Dusseau...Shorewood Hills Elementary
 Sesily Baker.....Crestwood Elementary
 Susannah Bennett.....Franklin Elementary
 Miriam Bloom.....Isthmus Montessori Academy
 Hana Bohling.....Shorewood Hills Elementary
 Maya Borowski.....Emerson Elementary
 Evelyn Busse.....Crestwood Elementary
 Megan Carolan.....Windsor Elementary School
 Stella Cornelius.....Lapham Elementary
 Elizabeth Culver.....Our Lady Queen of Peace School
 Sydney Dai.....Stephens Elementary
 Ingrid Ebeling.....Van Hise Elementary
 Samantha Frakes.....Van Hise Elementary
 Sofia Gosain.....Eagle School
 Rosemary Herringa.....Van Hise Elementary
 Anna Jordan-Vazquez.....Huegel Elementary
 Kinsley Kahl.....Winnequah Elementary
 Claire Rasmussen Lesnjak.....Lincoln Elementary
 Abby Lin.....Sunset Ridge Elementary
 Jessica Liu.....Van Hise Elementary
 Sofia Losada.....Marquette Elementary
 Andi Marks.....Winnequah Elementary
 Caitlyn McEahern.....Lowell Elementary
 Tess McGlenn.....Marquette Elementary
 Kara Nichols.....Elvehjem Elementary
 Emilia Nicometo.....Van Hise Elementary
 Amira Ottenheimer.....Van Hise Elementary
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 Olivia Zhu.....Stephens Elementary

Con Gioia

Lola Abu.....Walbridge School
 Carolyn Anderson.....Van Hise Elementary

Emma Auby.....Glacial Drumlin School
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 Alysse Tocco.....Jefferson Middle School
 Maria Torti.....Madison Country Day School
 Riona Vaghchhipawala.....Jefferson Middle School



Capriccio

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 Halle Andersen.....Hamilton Middle School
 Deborah Blank.....Madison Memorial High School
 Sophie Blumenstein.....Eagle School
 Dorothy Cai.....Jefferson Middle School
 Leah Coyne.....Middleton High School
 Natalie Denlinger Drumm.....Jefferson Middle School
 Taylor Eslick.....Madison Memorial High School
 Taylor Fabian.....Cherokee Heights Middle School
 Naomi Foster.....Jefferson Middle School
 Tiara Fountain.....Jefferson Middle School
 Samara Francis.....Verona Area Core Knowledge
 Laura Frasona.....Hamilton Middle School
 Abby Gibson.....River Bluff Middle School
 Victoria Harris.....Prairie View Middle School
 Lauren Hutter.....Kromrey Middle School
 Jenny Jiang.....Jefferson Middle School
 Lydia Marszal.....O'Keeffe Middle School
 Breanna McClarey.....Hamilton Middle School
 Eliza McPike.....Spring Harbor Middle School
 Eva Osorio.....Wingra School
 Genevieve Redsten.....Hamilton Middle School
 Annie Reiter.....Waunakee Middle School
 Zoey Richter.....Jefferson Middle School
 Lily Sandholm.....Cherokee Heights Middle School
 Stella Sanford.....O'Keeffe Middle School
 Kirsten Schoff.....Hamilton Middle School
 Lydia Shaw.....Kromrey Middle School
 Sarah Silvers.....Jefferson Middle School
 Madelyn Smith.....DeForest Middle School
 Jane Song.....Madison Memorial High School
 Ellie Taylor.....Kromrey Middle School
 Rose Torti.....Madison Country Day School
 Susan Vanderbloemen.....Whitehorse Middle School
 Jillian Veldey.....Savanna Oaks Middle School
 Jessica Wang.....Verona Area Core Knowledge
 Lucy Wendt.....Hamilton Middle School
 Julia White.....Cherokee Heights Middle School
 Kirsten Wingate.....McFarland High School

Cantilena

Allison Bell.....Madison Memorial High School
 Jena Bliss.....Madison Memorial High School
 Kendra Borcharding.....West High School
 Nora Cahill.....West High School
 Claire Clough.....DeForest High School
 Elizabeth Everitt.....Madison Country Day School
 Emma Everitt.....Madison Country Day School
 Malaika Flores.....West High School
 Holly Graser.....East High School
 Molly Grindle.....Middleton High School

Elizabeth Jordan.....Middleton High School
 Hannah Joseph.....Middleton High School
 Isabel Kania.....McFarland High School
 Sanjana Kumar.....Madison Memorial High School
 Greta Larget.....Madison Memorial High School
 Grace Little.....West High School
 Nigama Malla.....West High School
 Ashley McGaw.....Mount Horeb High School
 Susan Mulhearn.....McFarland High School
 Chloe Orr.....Madison Memorial High School
 Isabel Overman.....DeForest High School
 Kylie Peters.....Middleton High School
 Lili Pierce.....Mount Horeb High School
 Jaelyn Potvin.....Sun Prairie High School
 Julia Russell.....West High School
 Ameya Sanyal.....Madison Memorial High School
 Grace Welton.....Edgewood High School
 Anna Welton-Arndt.....Middleton High School
 Hannah Wollack.....LaFollette High School
 Julia Woodruff Fritz.....Monona Grove High School
 Jillian Ybanez.....Verona Area High School

Cantabile

Catherine Bartzen.....Madison Memorial High School
 Sallie Bestul.....Middleton High School
 Mara Blumenstein.....Madison Memorial High School
 Sophia Canon.....West High School
 Eva Cornwell.....Madison Memorial High School
 Anna DeLong.....West High School
 Ellis Erb.....Monroe High School
 Maya Fabian.....Stoughton High School
 Madeline Franz-Bawden.....Madison Memorial High School
 Eden Girma.....Middleton High School
 Natalie Guse.....Edgewood High School
 Kaitlyn Hamers.....Madison Memorial High School
 Zoe Hansen.....Verona Area High School
 Kaia Hansen Rubin.....East High School
 Kyla Johnson.....Verona Area High School
 Zoe Kjos.....East High School
 Clariel Kramer.....Verona Area High School
 Shivani Kumar.....Madison Memorial High School
 Tessa Larson.....Evansville High School
 Samara Lerner.....West High School
 Caroline Liu.....Middleton High School
 Tatiana Lyons.....West High School
 Katherine McCarthy.....Middleton High School
 Noelle McNeill.....LaFollette High School
 Tatum Miller.....Madison Memorial High School
 Arielle Mitchell.....Portage High School
 Emily Peterson.....Stoughton High School
 Maya Pierick.....West High School
 Alicia Pope.....East High School



Sloan Potter..... East High School
 Ariella Rader.....Middleton High School
 Emma Rankin-Utevsy..... East High School
 Natalie Riopelle.....Madison Memorial High School
 Madeline Schluesche.....Monroe High School
 Deana Schmidt.....Waubesa High School
 Emily Schmidt.....Middleton High School
 Emily Stephenson.....Madison Memorial High School
 Jennifer Strugnell..... West High School
 Marlowe Thomas.....Verona Area High School
 Claire Van Fossen.....Verona Area High School
 Clare Virnoche..... West High School
 Cora Wiese Moore..... East High School
 Sophie Wolbert..... West High School
 Jenine Ybanez.....Verona Area High School
 Angela Yu.....Madison Memorial High School

Purcell

Benjamin Auby.....Winnequah Elementary
 Ian Auger.....Van Hise Elementary
 Zachary Bliss.....Northside Elementary
 John Chafe.....Sunset Ridge Elementary
 Irmuun Choijantsan.....Falk Elementary
 Jadon Colbert.....Madison Community Montessori
 Alexander Connell.....Van Hise Elementary
 Brennan DeMarb Schuch.....Van Hise Elementary
 Enzo DeRosa.....Winnequah Elementary
 Miles Faber.....Van Hise Elementary
 Jack Fortney.....Winnequah Elementary
 Finn Frakes.....Van Hise Elementary
 Ethan Fruit-Ross.....Lincoln Elementary
 Miles Garcia.....Randall Elementary
 Pablo Garcia.....Franklin Elementary
 Charlie Grabois.....Randall Elementary
 Owen Horton.....Yahara Elementary
 Simon Johnson.....Van Hise Elementary
 Eli Kuzma.....Winnequah Elementary
 Espen Lyshek.....Lincoln Elementary
 Henry Merrell-Van Sickle.....Wingra School
 Ben Miller-Grande.....Randall Elementary
 Kin Miura.....Orchard Ridge Elementary
 Jacob Monday.....Columbus Elementary
 Ian Morrison-Miess.....Eagle School
 Logan Mosling.....Wingra School
 Erick Paiz-Handrick.....Hamilton Middle School
 Vaughn Pfaff.....Van Hise Elementary
 Henrik Siemering.....Van Hise Elementary
 Aidan Sigmund.....Our Lady Queen of Peace School
 Kai Sorensen.....Van Hise Elementary
 Logan Spahos.....Waubesa Elementary
 Jake Statz.....Hamilton Middle School
 Ethan Staver.....Winnequah Elementary
 Mark Vandenberg.....High Point Christian School

Lukas Wehlitz.....Eagle School

Britten

Samuel Anderson.....Savanna Oaks Middle School
 Kurt Borcharding.....Hamilton Middle School
 Luke Brown.....Saint Mary's School
 Owen Busse.....Jefferson Middle School
 Levi Callahan.....Madison Country Day School
 Sammy Coleman.....Marquette Elementary
 Bruno Crump.....West Middleton Elementary School
 Charlie Deck.....Hamilton Middle School
 Andrew Fernandez.....Van Hise Elementary
 Simon Fordyce.....Hamilton Middle School
 Lucas Hemming.....O'Keeffe Middle School
 Christian Jaeger.....Nuestro Mundo
 William Kelly.....Home School
 Jack Kjenvet.....Glacier Creek Middle School
 Clayton Kruse.....Spring Harbor Middle School
 Johannes Laurila.....Shorewood Hills Elementary
 Charlie Lovelace.....Mount Horeb Middle School
 Lucas Parana.....Hamilton Middle School
 Raymond Ponty.....Sennett Middle School
 Jameson Rotering.....Verona Area Core Knowledge
 Nathaniel Ryan.....Randall Elementary
 Ezekiel Sacaridiz.....Marquette Elementary
 Isaiah M.E. Smith.....Lincoln Elementary
 Stuart Thomason.....Randall Elementary
 Oliver Van Note.....Chavez Elementary
 Christopher Waller.....Hamilton Middle School

Holst

Noah Argus.....Johnson Creek High School
 Kyle Burger.....Saint Paul's School
 Andrew Carran.....Toki Middle School
 Noah Clark.....Madison Memorial High School
 Peter Dimond.....Savanna Oaks Middle School
 Jeremiah Eenigenburg.....Edgewood High School
 Michael Egle.....Savanna Oaks Middle School
 Liam Forrest.....Hamilton Middle School
 Marcus Graham.....O'Keeffe Middle School
 Patrick Hill.....Hamilton Middle School
 Nathaniel Johnson.....Hamilton Middle School
 Randy Kessenich.....Verona Area High School
 Christopher Kjenvet.....Glacier Creek Middle School
 Jacob Larget.....Eagle School
 Matias Laurila.....Hamilton Middle School
 William MacAlister.....Hamilton Middle School
 Henry Malueg.....Indian Mound Middle School
 Liam Nelson.....Spring Harbor Middle School
 Rowen Pierick.....Home School
 Raphael Reiss.....West High School
 Eric Roman-Binhammer.....Eagle School



Spring Introductory Choirs

Colla Voce

Emmy Anderson
 Molly Anderson
 Ava Bauer
 Georgia Brown
 Ashley Buechner
 Emily Cai
 Gwen Carey
 Erin Ciske
 Lizzy Converse
 Cameron Craig
 Kaitlyn Du
 Claire Fetters
 Ava Harrison
 Eleanor Hershberger
 Caroline Hujanen
 Ellie Ikeda
 Nina Lief-Stetson
 Melody Lin
 Zixin Liu
 Eliza Marcus
 Kayah McCants
 Cecily Pabellon
 Nina Pabellon
 Anna Pogorelova
 Rebecca Ring
 Rimona Royer-Andrews
 Amalia Sherrill
 Grace Sherrill
 Eleanor Stadler
 Audrey Stokosa
 Caroline Viloria
 Bettina Wu
 Addison Wurth
 Anne You
 Zoe Zhao
 Ellen Zhou

Tallis

Julian Arenas
 Michael Chiaverini
 Alex Christy
 Teran Donnovan Henderson
 Dylan Hesthaven
 Ian McCants
 Tyler Peterson
 Andrew Stiehl
 Aimon Van Houten
 James Zavos

Spencer Ross.....McFarland High School
 Leo Rossmiller.....Glacier Creek Middle School
 Albert Shoshany Glosser.....LaFollette High School
 Jacob Siegler.....LaFollette High School
 Connor Smith.....Hamilton Middle School
 Noel Tautges.....Eagle School
 John Unertl.....Oregon Middle School
 Michael Verban.....Hamilton Middle School
 Peter Woods.....Eagle School
 Henry Zavos.....Hamilton Middle School
 Jonathan Zhu.....West High School

Ragazzi

Morgan Alexander.....West High School
 William Altaweel.....West High School
 Hussein Badran.....Oregon High School
 Gillis Benson-Scollon.....West High School
 Oliver Cardona.....West High School
 Joshua Falkos.....Madison Memorial High School
 Anders Frank.....Mount Horeb High School
 Benjamin Gellman.....Madison Memorial High School
 Eliav Goldman.....West High School
 Nathan Hemming.....LaFollette High School
 Noah Holland.....West High School
 Adam Jiumaleh.....West High School
 Noah Johnson.....Columbus High School
 Matthew Kaiser.....Madison Memorial High School
 Barrett Karstens.....East High School
 Michael Kjenvet.....Middleton High School
 Nathaniel Langlie.....Edgewood High School
 Mitchell Lattis.....West High School
 Eli Lipasti.....Lakeside Lutheran High School
 Nicholas Miller.....Oregon High School
 Colin Pitman.....Madison Memorial High School
 Christian Rasmussen.....West High School
 Mason Rather.....Madison Memorial High School
 Ransom Rotering.....Verona Area High School
 Derek Rott.....University School of Milwaukee
 Ethan Seidenberg.....West High School
 William Sobol.....Monona Grove High School
 James Tautges.....Madison Memorial High School
 Andrew Turner.....Madison Memorial High School
 Simon Weaver.....West High School
 Ethan White.....West High School
 Eli Wilson.....West High School



The Graduating Class of 2014

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

Morgan Alexander (9.5 years) will always keep in mind "the parenting mishaps Mike has told us about over the past few years." He plans to become the true "Master of Swag" at Madison College this fall.

Catherine Bartzten (7 years) remembers the beautiful performance of *When David Heard* at the Overture Center. She'll attend Marquette University this fall.

Sophia Canon (9 years) has so many fantastic memories: overnight camps, non-talent show, semester themes, large puppets, school tours, and that feeling of a perfect chord, of singing next to people who love music! Next year she'll attend either Goucher College or Lewis and Clark College.

Anna DeLong (8.5 years) has loved everything about the Christmas Spectacular: the music, the space, and Mike's hat. She plans to attend UW-Superior and hopes to study English and Religious Studies.

Maya Fabian (7 years) fondly remembers her first year with MYC and performing in *Greek to Me*. She'll attend UW-Eau Claire and study music education.

Joshua Falkos (8.5 years) fondly remembers Camp Chi...four-way soccer, "talent" show, tornado sirens...and fun! He'll attend Montana State University to study criminology.

Madeline Franz-Bawden (5.5 years) cherishes the amazing feeling of singing at the Overture Center for a full house with the phenomenal Madison Symphony Orchestra for the Christmas concert. She plans to start at MATC this fall and transfer to UW-Madison after a two-year program.

Benjamin Gellman (7.5 years) fondly remembers singing on the Overture Hall stage four times and being in sheer awe of being on a stage packed with excellent musicians. He also cherishes singing the Biebl *Ave Maria* and *Anima Mea* in Holst. He'll attend Johns Hopkins University next year.

Eden Girma (10 years) especially remembers singing *The Parting Glass* in last year's spring concert and realizing how incredible an experience MYC was and all of the close friends

she met. She'll attend Harvard University this fall.

Eliav Goldman (1.5 years) really loved singing with the Lincoln and Chavez choirs during school tours! He'll attend UW-Madison next year.

Nathan Hemming (7.5 years)'s favorite memories are associated with the rehearsal and performance of Britten's *War Requiem*. But he loved (almost) ALL the rehearsals with Margaret, Randy, and Mike. Next year he'll attend Luther College.

Noah Holland (8.5 years) loved the overnight retreats and Camp Chi, tornado warnings and all. He doesn't know what his plans are for this fall.

Kyla Johnson (2 years) loved singing at her first MSO concert last year and experiencing a standing ovation all three performances. She plans to attend UW Eau Claire and hopes to become a marine biologist.

Matthew Kaiser (8.5 years) remembers singing in the MSO Christmas concert for the first time in Purcell. He'll study at Madison College next year.

Zoe Kjos (5 years) remembers singing in Bulgarian and is thankful for the opportunity to be in *Dead Man Walking* and to meet Sister Helen Prejean! She is attending the University of Minnesota this fall.

Mitchell Lattis (8.5 years)'s favorite memory is from this year's MSO concert. Singing *Come Thou Fount of Every Blessing* was an experience unlike he'd ever had — astounding music, breathtaking experience. He'll attend UW-Milwaukee this fall to study physics.

Samara Lerner (10.5 years) remembers overnight camp in Con Gioia with three tornado warnings in one night! She'll attend the University of Minnesota-Duluth next year.

Caroline Liu (2 years) remembers the dancing that occurs backstage during the MSO Christmas concerts while the Mt. Zion gospel choir performs. She'll attend MIT this fall to study mechanical engineering and biology.

Tatiana Lyons (8 years) has loved her time in MYC and especially not being forced to sing by herself! She especially remembers her Cantilena audition where she was so nervous that Mike let

her sing facing the wall! This fall she'll attend the University of Minnesota. [Note from Mike: She doesn't need to sing to the wall anymore!]

Nicholas Miller (8.5 years) remembers singing at Overture Hall for the first time as a Purcell member and being amazed by the experience. Next year he will attend the United States Military Academy in West Point.

Tatum Miller (8.5 years) began her MYC career on her 10th birthday by crying and holding her mother's hand during her audition. Mike finally just decided to sing *Happy Birthday* with her. She'll attend Madison College next year.

Arielle Mitchell (8 years) remembers the final moments of the Madison Symphony Orchestra Christmas concerts, when Overture Hall is filled with applause and a final song! She'll attend UW-Madison to major in biology and vocal performance.

Emily Peterson (6 years) remembers singing *On The Transmigration of Souls* and being treated like musicians (rather than kids) by the members of the Madison Symphony Orchestra. This fall she'll attend the College of Wooster in Ohio.

Alicia Pope (8.5 years) fondly remembers the moment in rehearsal last year while singing *No Time* and the incredible spontaneous moment of holding hands and feeling connected with everyone else in choir. She'll either be an au pair in France or attend Lawrence University this fall.

Sloan Potter (7.5 years) values the feeling of accomplishment that comes with singing the final note of a song with her friends in *Cantabile*. She'll attend UW-La Crosse this fall.

Ariella Rader (4.5 years) remembers the MSO Christmas concert this year, especially the candles! She is attending Lewis and Clark College in Portland, Oregon this fall.

Emma Rankin-Utevsy (6 years) remembers her first retreat with Con Gioia at Camp Chi, learning new and complex music for the first time and meeting the impressive older MYC singers. She'll attend St. Olaf College next year.

Christian Rasmussen (1 year) will always remember Mike's menorah hat. He'll be studying Double Bass at Lawrence University this fall.

Mason Rather (9.5 years)'s favorite memory is a tie between singing the Britten *War Requiem* and the MSO Christmas concerts, each one better than the

year before. Words don't express his gratitude to Margaret, Randy, and Mike for making his years in MYC nothing short of exceptional. He'll attend Marquette University this fall.

Natalie Riopelle (5 years) remembers the Christmas concerts at Overture Hall with lovely music and people. She'll attend Saint Louis University this fall.

Derek Rott (9 years) fondly remembers performing his original verse for *Weevily Wheat*, rhyming "Allosaurus" and "Dino chorus". He'll attend Brown University this fall.

Kaia Hansen Rubin (4 years) has loved getting to sing with her friends during Christmas with other choirs and the Madison Symphony Orchestra. She'll spend next year going back and forth between Madison and North Carolina focusing on her pottery work.

Emily Schmidt (9.5 years) loved doing *La Boheme* with Madison Opera. Next year she will be attending UW-Madison as a biology major.

Emily Stephenson (9 years) has so many favorite memories, including the semester she spent studying *The Little Prince* with MYC. She'll attend St. Olaf College this fall.

Jennifer Strugnell (2 years) remembers the amazing experience of performing in the Overture Center. This fall she'll visit Europe and then head to Bali to work on a turtle conservation project.

Simon Weaver (9.5 years) has always loved school tours and getting to hang out backstage at the Overture Center. This fall he'll attend Goshen College to study biology.

Cora Wiese Moore (8 years) remembers singing *Idumea* over the sound of rain and thunder, the conductor-less *Parting Glass*, a special silence following *On the Transmigration of Soul*, and of course, the massive Yule log. She'll study environmental engineering at Brown University, which just happens to have a shape-note ensemble!

Sophie Wolbert (7 years) has loved every minute of her time with MYC! She has a special place in her heart for the *Ave Maria* tenor soloist and his special backstage warm-ups! She'll attend Scripps College this fall.

Angela Yu (10 years)'s favorite memory is Mike reading *The Latke Who Wouldn't Stop Screaming*. She'll attend Carthage College this fall.





ARTISTIC STAFF

Michael Ross, Artistic/Executive Director, Conductor of Cantabile and Ragazzi

Michael was the first full-time Artistic Director of the Madison Youth Choirs and now additionally serves as Executive Director of the organization. He was previously the Music Department Chair and Vocal Music Teacher at Madison West High School. Michael was the Tallis instructor for the former Madison Boychoir for ten years. He has both bachelor's and master's degrees in Music Education from the University of Wisconsin-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 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 the Madison Boychoir and Madison Children's Choir, department accompanist for the UW-Madison choral program, and music director for many UW-Madison and area theater 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 Associations' 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." Michael is an active clinician, having led clinics and choral festivals in Wisconsin, Iowa, and Michigan. In January 2014 he conducted the WCDA State Honors Children's Choir in Milwaukee.

Calli Ingebritsen, Colla Voce Instructor

Calli Ingebritsen is a new member of the MYC team. Calli graduated summa cum laude from the University of Wisconsin-Whitewater in 2008 with a Bachelor of Music degree in choral and general music education. For the past five years, she has taught choir and general music at Mount Horeb Area Middle School. Calli met and worked with Marcy and Margaret at the CMP workshops the past four years, and is thrilled to now be a part of the MYC team with such amazing teachers. She currently lives in Mount Horeb with her husband, Jeff. She is an active musician in area community ensembles and theatres. She enjoys reading anything she can get her hands on and crocheting.

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. 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 North High School. At Butler, Margaret created the Bridge Ensemble, an innovative choir which gained attention for its unique approach of pairing students with cognitive disabilities with gifted and talented students. The Bridge Ensemble appeared by invitation at the Wisconsin Choral Directors 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 MYC's Introductory Choir programs. Margaret's idea of a choir for boys in voice change led to the founding of our Holst choir and has resulted in invitations to work with other boychoirs. In 2010, Margaret led the first ACDA Young Men's Honor Choir in Cincinnati with colleague Randy Swiggum. She and Randy also were invited to conduct the APAC Choral Festival in Seoul, Korea in 2009, mentoring teachers from across southeast Asia in a conference focused on comprehensive musicianship, MYC-style. They have since led similar conferences for teachers in Hong Kong and at Carnegie Hall. Margaret is current chair of the CMP (Comprehensive Musicianship through

Performance) Project, focusing on the 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 intend to sing in boychoirs until they are old enough to direct them.

Lisa Kjentvet, Conductor of Choraliers and Capriccio

Lisa Kjentvet is in her fourteenth 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. Her choirs have appeared at regional choral festivals and the North Central American Choral Directors Association Convention.

Lisa graduated from the University of Wisconsin-Madison with a degree in General and Choral Music Education. She has previously served as choral director at Kettle Moraine Middle School in Dousman, Wisconsin and Jefferson Middle School and Memorial High School in Madison. She has worked with various community groups including the Madison Savoyards where she met her husband, John. Now the busy mom of three boys, Lisa currently teaches music at St. Francis Xavier in Cross Plains. She is a member of the Voice Care Network and is active as a conductor, clinician, performer and private piano and voice instructor.

Marcia Russell, Conductor of Con Gioia

Marcia Russell teaches Choral and General Music at Platteville Middle School. She graduated magna cum laude from Lawrence University with a Bachelor of Music Degree in Voice Performance and General/Choral Music Education, and is pursuing a Masters of Music in Music Education. Ms. Russell conducts Choristers, one of the three choirs in the Platteville Children's Choirs, and Con Gioia, one of the nine choirs in the Madison Youth Choirs.

Ms. Russell is an active member of ACDA and MENC, and has held many leadership roles. She has served as the WSMA Middle Level and High School Honors Choir Coordinator and Section Coach, and the Coordinator for the NC-ACDA Middle Level Boys Honor Choir. She is a member of the Wisconsin Comprehensive Musicianship through Performance (CMP) Project. As a performer, Ms. Russell finds herself at home on the musical theatre stage of UW-Platteville's Heartland Festival, having performed for over ten seasons in such shows as *The Music Man* (Mrs. Paroo 2011 and Marian Paroo 2002), *Beauty and The Beast* (Mrs. Potts), *Nunsense 2* (Mother Superior) and *Annie* (Miss Hannigan).

Lisa Shimon, Conductor of Cantilena

Lisa has been with MYC since 2008. She is an elementary music teacher in Stoughton and holds a bachelor's degree in Music Education from UW-Madison and a master's degree in Music Education from UN-Kearney. 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, 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 as a private voice and piano teacher. 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.

Margaret Stansfield, Instructor of Colla Voce

Margaret (Maggie) Stansfield is a magna cum laude graduate of Luther College with a Bachelor of Arts in Music and German Studies. She has been teaching voice privately and in schools



since 2006. She directed the high school choirs at Lakeland Union High School in Minocqua, WI and currently instructs choir, voice, guitar and piano to 5-12th grade students at Madison Country Day School. "The Margarets" aligned when Maggie, a disciple of CMP, met Margaret Jenks and Randy Swiggum at the 2011 Wisconsin CMP workshop.

Randal Swiggum, Conductor of Britten and Holst

Besides ten years with MYC, Randy has served as Artistic Director of the award winning Elgin Youth Symphony Orchestra since 1998. He is also Education Conductor for the Elgin Symphony Orchestra, creating and conducting its youth and family concert series. He was Artistic Director of Madison Children's Choir from 1996 — 2000 and led the first international tour for Ragazzi and Cantabile to Brazil in 1998.

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 with whom he has created and conducted dozens of youth concerts including Beethoven Superhero, The Amazing Technicolor Orchestra, and What's So Scary About a Rubber Shark? 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 co-conducted ACDA Young Men's Honor Choirs in Cincinnati (2010) and Madison (2012). He has conducted both the Wisconsin Honors Choir and Orchestra. Randy is also a frequent consultant with music educators around the country, most recently at the invitation of Carnegie Hall's Weill Institute. He is author of *Strategies for Teaching High School Chorus* (MENC 1998) and co-author of *Shaping Sound Musicians* (GIA 2003), and chair-elect for the CMP Project (Comprehensive Musicianship through Performance). He has taught at UW-Milwaukee, Lawrence University, and Whitefish Bay High School.

ADMINISTRATIVE STAFF

Lynn Hembel, Managing Director

Taking her cue from the Handbook of How to Succeed in Business with a Liberal Arts Degree (English and Art History), Lynn paid attention in class and learned how to type. This led to 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.

When MYC succeeded in teaching her whistling boys how to sing, she became MYC's biggest fan and considers it a privilege to be working for her favorite non-profit. Renovating an ancient house along with her talented husband and tracking the schedules and whereabouts of her active teenagers make her days (and nights) complete.

Nicole Sparacino, Development Director

Nicole is thrilled to be joining the MYC team. Nicole previously served as Communications & Development Manager for Wisconsin Youth Symphony Orchestras, where she first came to know the many fantastic folks who make the Madison youth arts community so vibrant. Nicole is a graduate of UW-Madison and the Cooperstown Graduate Program in upstate New York. She has worked with the Wisconsin Historical Museum, the Milwaukee Public Museum, The Theatre Museum, and the New York State Historical Association. In her free time, Nicole enjoys tackling increasingly elaborate recipes with her husband, hosting monthly "Bad Movie Nights," and acquiring random knowledge to stay on top of the local pub trivia scene.



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.

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 Tender Land*, and UWSP Danstage in their production of Philip Glass' *Mad Rush*. Steve also enjoys dabbling in composition, improvisation, and electronic music.

Jess Salek

Jess has degrees in piano performance from Lawrence University and from State University of New York, Stony Brook, and is completing doctoral studies at the University of Wisconsin, Madison. He has served on the teaching faculty of both Interlochen Arts Academy and Prairie Music Academy, and also as adjudicator at music festivals and concerto competitions throughout the state. Mr. Salek proudly teaches a diverse studio of 40 students. An active performer, he was a featured soloist at the 2008 Syttende Mai festival in Viroqua, WI, and also has performed a solo recital at Farley's House of Pianos. A passionate chamber musician, Mr. Salek has performed chamber concerts at Unitarian Society of Madison and has most recently, performed with Jane Peckham in a piano duo recital at Farley's. He also performs as assistant keyboardist in the Madison Symphony Orchestra and the Wisconsin Chamber Orchestra for Concerts on the Square.

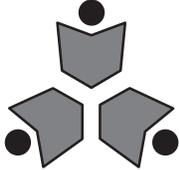
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Madison Youth Choirs is exceedingly grateful to the foundations, businesses, and individuals who participate in our mission by making a financial contribution. Thank you for your generous support of youth music education in our community!

(A) = Alumni (P) = Current Parent

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Note: This list reflects
donations received between
July 1, 2013, and April 24,
2014. We regret any errors
or omissions. Please contact
the MYC office with your
corrected information.
Thank you.



**MADISON
YOUTH CHOIRS**

MYC provides
one-of-a-kind
music education
and performance
opportunities to
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singers every year,
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it's my choir

Because tuition alone covers roughly half the total cost of our program, each MYC family commits to raising an additional \$200 per year through work opportunities,

traditional fundraisers, and the *It's MY Choir* campaign. For our singers, the *It's MY Choir* campaign combines an education in philanthropy with the excitement of sharing their enthusiasm for MYC with the people dear to them. Thirty-nine singers raised over \$8,100 through this campaign! We gratefully acknowledge the generous donors listed below for helping our singers reach their fundraising goals and for encouraging us with your support.

David Anderson
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MADISON YOUTH CHOIRS NIGHT AT THE "DUCK POND"



MADISON
YOUTH CHOIRS



VS



WEDNESDAY, JUNE 25TH AT 7:05 PM

TICKET OPTIONS

TICKET AND HAT - \$12

PEPSI TAILGATE* - \$18

*PEPSI TAILGATE INCLUDES UNLIMITED BALLPARK
FOOD, SODA, AND WATER FROM 5:30-7:00 PM

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1) GO TO MALLARDSGROUPS.COM

2) PASSWORD: CHOIR

3) CLICK BUY!



We proudly support Madison Youth Choirs.



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