

MEAD WITTER SCHOOL OF MUSIC



UNIVERSITY OF WISCONSIN – MADISON

UW Concert Choir

Beverly Taylor, conductor
with Sally Chisholm, viola
& Matt Haimovitz, cello

Friday, April 28, 2017
Mills Concert Hall
8:00 PM

ART BORN OF TRAGEDY

UW CONCERT CHOIR

Beverly Taylor, conductor

April 28, 2017

Lamentations of Jeremiah, Part I

Thomas Tallis (c. 1505-1585)

(On the destruction of Jerusalem)

Here begin the lamentations of the prophet Jeremiah. Aleph(A): How the city does sit alone that was once full of people; she is now become like a widow, she that ruled peoples, the princess of provinces, now put under the yoke of tribute. Beth (B): She weeps deeply in the nighttime and tears run down her cheeks. There is no one to console her out of all those who cared for her; her friends scorn her and have become enemies. Jerusalem, turn again to the Lord your God!

Draw on, sweet night

John Wilbye (1574-1638)

(On a broken heart)

Daniel, Servant of the Lord

Spiritual, arr. Undine Moore (1904-1989)

(On Daniel being thrown into the lion's den)

Jeffrey Larson, tenor
Benjamin Kuhlman, bass

For Paris (world premiere)

Laura Schwendinger (b. 1962)

(On the 2015 bombings in Paris)

Sally Chisholm, violist

Après moi, le deluge (text by Eleanor Wilner)

Luna Pearl Woolf (b. 1973)

(On the 2005 destruction of New Orleans by Hurricane Katrina)

Matt Haimovitz, cellist

Zachary Shulfer, baritone
Miranda Kettlewell, soprano
Olivia Sellman, high soprano

Intermission (15 minutes)

Sometimes I feel like a motherless child

Arr. Robert Fountain (1917-1996)

Grace Subat, soprano

O vos omnes (Wisconsin premiere)

Joseph Gregorio (b. 1979)

On the 2011 death of two-year-old child Wang Yue in Guangdong Province, China)

O all you who pass along the way, behold and see if there is any sorrow like my sorrow.

Sometimes I feel like a mournful dove

Arr. Alice Parker (b. 1925)

Catarina Colón, alto

Didn't my Lord Deliver Daniel?

Spiritual, arr. Moses Hogan (1957-2003)

Small group: Miranda Kettlewell, Megan Mitchell, Olivia Sellman, sopranos

Addison Mumm, Grace Subat, second sopranos

Catarina Colón, Lindsey Kermgard, Elaina Stoffel, altos

We shall walk through the valley in peace

Spiritual, arr. Moses Hogan

To our listeners:

I've been thinking about this program for a long time. In tragic circumstances, such as we've experienced in our lifetimes, and certainly in the last twenty years, many of us are caught in a web of grief and frustration. Our need to be of help may come out in works of social justice or aid, or volunteerism. But for many of us we also may feel that the circumstances of the event are so overwhelming that we may withdraw inside, unable to wrap our minds around a pathway to follow; we may grow a shell of busy-ness that keeps us from feeling both joy and sorrow.

After 9/11, *the Onion* came out with an issue; I told one of my grad students at the time that nothing funny could follow such an incident, so I was unready to read the article he handed me. But on some deep and ridiculous level the headline stayed with me: Woman, not knowing what else to do, bakes flag cake.

So we come to what artists may do in the wake of tragedies—large public tragedies and ones kept inside of us. Artists may not bake a flag cake, but they turn their strong feelings and ideas into works that may plumb the sorrow, turn the sorrow into an idea, turn an idea into action, or make us view any tragedy in a new way. Musical artists cannot necessarily predict the emotional or intellectual effects on the listeners; they can only present their ideas in sound, which are interpreted by the performers.

And being the very mortal beings we are, it is hard to keep our contemplation centered on these ideas for long, as they are potent, so tonight we vary our content with music of several centuries, varying the gentle and the loud, early music with modern spirituals of overcoming adversity, works written long ago with those written this year, in the hope of bringing a fresh look and sound to profound ideas.

Thank you for coming on this musical journey with us.

The Tallis *Lamentations* from the British Renaissance are a setting of the prophet Jeremiah's contemplation of the destruction of Jerusalem. His once grand city is in ruins; can't the passersby see his sorrow? Tallis' contemplative writing contains some unusual features: He begins two of the sections we sing with the Hebrew letters Aleph and Beth, since this extended poem was an acrostic starting each section with a new letter. These letters are musically decorated as well as the text itself, just as one might see the scribes' colored decorations of initial letters in the Book of Kells. Another feature is that of "cross relations" (false relations in Britain) in which two forms of a note (such as G natural and G#) are present in the same chord or measure, adding a small depiction of inner pain in its slight dissonance.

Wilbye's *Draw on sweet night* is an astoundingly beautiful madrigal in which the speaker calls on the beauty of the night to cover his or her inner pain of rejected love. The gentleness of the night may quiet the troubled spirit and enfold it in silence, yet Wilbye even crescendos in the "silence" so that we feel the unquiet soul not altogether at rest.

Undine Moore was one of the first women to have her arrangements of spirituals published. In ***Daniel, Servant of the Lord***, we hear the story of Daniel, a faithful Hebrew who with the other Israeli deportees in Babylon, does not practice the religion of the state. Although admired for his wisdom and a friend of the king, Daniel is betrayed and put in the lion's den overnight as a punishment for worshiping only the Hebrew God. The king hastens to the den in the morning and finds that Daniel remains alive.

We are so grateful to Professors **Laura Schwendinger**, composer, and **Sally Chisholm**, violist for the presentation of ***Song for Paris***, presented tonight for the first time. This is only the second piece I know for viola and choir, so I am especially glad to have the work in this form.

The viola starts this short work by referencing only for a moment the merest idea of a 'musette song,' one that might be heard on an evening in a Paris cafe. The choir enters with a simple refrain that repeats as an unanswered question of sorts. Each time the viola reenters the texture, it asks its question in a more pressing and poignant manner, until it arrives in its highest register, only to resolve with the choir as it quietly **acquiesces** in the knowledge that the answer may not be known.

The brilliant **Luna Woolf** was once a member of the Radcliffe Choral Society, the women's group I directed for years at Harvard University. She and I kept in touch after she and **Matt Haimovitz** married and continued their wonderful careers of performance and creation in Europe, the US and Canada. Matt actually commissioned this work as a special format for choir and solo cello, which we premiered about 10 years ago. We not only recorded the work (which was well regarded by the New York Times) for Oxingale records, but were able to tour with it to Houston, San Antonio and New Orleans, where we performed this work at an aid concert for musicians displaced by Katrina. Matt and Luna helped get us a grant from the Getty Foundation, and the Martin and Kay Barrett foundation helped us with their choral fund as well.

Below is the original program note for ***Après moi, le deluge***. Award-winning Philadelphia poet Eleanor Wilner's verse is supple and complex, playing on the Noah story and New Orleans in both words (Noah, Nowhere to run) and themes of people's unawareness and unpreparedness on the one hand, and inadequate civic and government response on the other. The work is about 25 minutes long and in certain ways is symphonic in scope. The opening section, like the first movement of a symphony is strong and puts forth an exposition of ideas; without interruption it leads into a slow movement of sorrow, with the chorus almost detached in its despair; only the cello can express its sorrow. Solo interludes lead into the "scherzo" of "havoc and despair", while the triumphant final section is like the postlude of a New Orleans funeral, a robust dance movement of celebration that is "wearing us home." After the concert in New Orleans, a woman came up to Luna saying "you get us."

Our shorter second half has one more new piece, by the wonderful **Joseph Gregorio**, a Philadelphia area composer/conductor. His "**O vos omnes**" is the same text as the Tallis Lamentations of Jeremiah that started the program. Mr. Gregorio's note follows.

On October 13, 2011, Wang Yue, a 2-year-old toddler, wandered out of her parents' store and was run over by two vehicles on a narrow road in Foshan, Guangdong Province, China. Surveillance video later showed that Yue lay on the road bleeding in agony for seven minutes, ignored by nearly twenty passersby until Chen Xianmei, a woman scavenging trash, saw Yue, picked her up, and found Yue's mother. Yue was hospitalized and died eight days later.

The video showing Yue's injury and the apparent callousness of passersby ignited a worldwide firestorm of criticism lamenting the apathy all too common in modern society.

This piece is dedicated to Yue's memory, and was composed in the hope that its performance will serve, for performers and listeners alike, as a call to awareness and compassion.

The **five spirituals** you hear tonight have relations among themselves. Two are on the Daniel story, with **Moses Hogan's** arrangement emphasizing that rescue might happen for anyone: if the Lord delivered Daniel, why not every man? (human). Two of the spirituals come from variations on the same tune, in the way that folk music grows over the years in different directions. **Robert Fountain's** arrangement "Sometimes I feel like a motherless child" reflects on one's inner loneliness and **Alice Parker's** "Sometimes I feel like a moanin' dove" (in other versions mournin' dove") reflects on the helplessness of feelings of despair. But to conclude, Hogan's arrangement of "We shall walk through the valley in peace" holds up hope to us in the future.



Après Moi, le Déluge is a post-Katrina lament for SATB choir and solo cello, by composer Luna Pearl Woolf on a text by MacArthur-winning poet Eleanor Wilner. The premiere will be performed by cellist Matt Haimovitz, conductor Beverly Taylor and the University of Wisconsin-Madison Concert Choir. Haimovitz commissioned the piece as the second in his "Buck the Concert" series of commissions, pairing the cello with ensembles outside the orchestra realm. Taylor, Director of Choral Activities at the University of Wisconsin-Madison, previously at Harvard University, has performed Woolf's works for women's choir in the past.

Text and Music

In her text, poet Eleanor Wilner has captured havoc and despair of the Katrina aftermath, using metaphor and historic blues lyrics to bring out the painful irony in the damage to a national musical treasure. Using Noah and his ark as political allegory, she makes a provocative statement. Taking the solo role of the cello within a concerto into the lyric milieu of an a cappella choir, Woolf's music incorporates jazz and blues elements into a contemporary choral setting. Several vocal solos can be heard from within the choir. The highly virtuosic cello part soars and grovels as a voice of commentary, lament and anguish. *Après Moi, le Déluge* opens with a series of storm-tossed, accelerated cries in the cello, interjected by the choir calling "NOAH, the lord has raised a mighty wind."

With the words, “Our Noah, the chosen one, on the high deck of the saved, the ark of plenty, remote and armed,” the hymn, “A Mighty Fortress is our God,” can be heard, dissolving into middle eastern strains as the choir sings, “Noah, purring with assurances, as the ark opens its bilge and in the pooling slick, a glossy rainbow forms. Wings heavy with oil, a dove slowly drowns.” Meanwhile, the cello counters a ferocious, double-stop tone clusters, desperate riffs and mournful pleas.

At the heart of *Après Moi*, haunting slow music brings the cello into lyrical focus. The cellos’ wordless voice strives to break free from the tonal center, reaching higher, modulating, yet unable to avoid sinking back as the choir, in a slow, disjointed heartbeat rhythm, intones: “Deep in the water, too deep for tears, what lost chance swims away through drowned canyons of shanties; what passes, airless, there.”

In the finale of the 21-minute continuous concerto, Wilner brings in the blues lyrics, “lord, I’m goin’ down in Lou’siana, oh don’t you wanna go. TO dream of muddy water – trouble knockin’ at your door.” These set off a nostalgic, then boisterous New Orleans funeral march, bringing all the voices and a wailing cello along a cacophony of rhythm, song, and remembrance.

A Note on the Title

“*Après Moi, le Déluge*” are reputed to be the last words of Louis XV, heir of Louis XIV, the king of France for whom Louisiana was named, and whose legacy to his successor was a nation bankrupted by war and imperial ambition, a debt levied on the peasantry while the nobility lived tax free. Louis XV (reigning 1715-1774) ruled ineffectively, lived luxuriously, and died the most unpopular king in French history. The words, “*Après Moi, le Déluge*”, according to Paul Jay of Independent World Television News, “have come to epitomize the psychology of those who ruin people and the earth with no thought for tomorrow.”



Bios

Sally Chisholm is violist of the Pro Arte Quartet and Professor of Viola at UW-Madison. As Principal Violist of the Chicago Philharmonic she performs frequently for the Joffrey Ballet including recent performances at Lincoln Center in New York City. Since 2009 Ms. Chisholm has performed at the Marlboro Festival of Music in Vermont, and is a permanent member of the Midsummer’s Music Festival, the Northern Lights Chamber Music Institute and the Chamber Music Society of Minnesota.

Before coming to Wisconsin, Ms. Chisholm was a founding member of the Thouvenel Quartet who toured China and Tibet, commissioned quartets by Elliott Carter, Milton Babbitt and Ernst Krenek, and were finalists at the Naumberg Chamber Music Competition.

Former students have won prizes in the Primrose International Competition, positions in the Boston and Minnesota Symphonies, the Arianna and Cypress quartets, and professorships at major universities. In spring 2016, Prof. Chisholm was named a WARF professor, an award that carries the title of Germain Prévost Professor of Music.



The first composer to win the Berlin Prize, UW-Madison Professor of Music Composition, **Laura Schwendinger**'s music has been performed by leading artists of our day including Dawn Upshaw (Tour 1997-2013; TDK/Naxos DVD), The Arditti & JACK Quartets, Jennifer Koh, ICE, Janine Jansen, Miranda Cuckson, Mathieu Dufour, Julian Wachner and Trinity Wall Street NOVUS, Matt Haimovitz, Marie-Pierre Langlamet, Eighth Blackbird, New Juilliard Ensemble, Collage, Boston Musica Viva, American Composers Orchestra, Richmond, Marin and Berkeley Symphonies and the Franz Liszt Chamber Orchestra of Hungary; At venues including Carnegie Hall, Kennedy Center, Alice Tully Hall-Lincoln Center, Times Center, Symphony Space, and the Tanglewood, Bennington, Aspen and Ojai Music Festivals; And Internationally at such places such as Wigmore Hall, The Berlin Philharmonic, The Théâtre du Châtelet, and the National Arts Centre Canada.

Her other honors include a Guggenheim fellowship, Koussevitzky (2) and Fromm Foundation commissions, Radcliffe Institute-Harvard University, Copland House, Harvard Musical Assoc., Chamber Music America, League of American Orchestra/ NewMusic Alive, Chamber Music America, American Academy in Rome residency, McDowell and Yaddo colony Fellowships, Rockefeller's Bellagio residency, American Academy of Arts & Letters awards (Leiberson Fellowship, for "mid-career composers of exceptional gifts"), and First Prize winner of the the ALEA III Competition (1995), and of a National Opera Center Discovery Grant for her opera Artemisia, premiered in New York at the Times Arrow festival (1/7/17). Premieres and commissions include those from Miller Theater, Juilliard, Sounding Beckett (Off-Broadway), Theater Chamber Players at Kennedy Center, Bennington Conference, StonyBrook Premiere Series, National Flute Association, and High Wire Act, performed by dozens of ensembles. She has presented her work at the Institute for Advanced Study- Princeton, Harvard, Yale and been master-composer in residence teaching at the Bennington Conference, New Music on the Point, Irish Composition Summer School, and many others and this summer will be Festival Guest Composer at the Tallis Festival-Switzerland. Her work, on CDs Cedille's Notable Women (a "hidden gem" in UK Guardian), review (Fanfare) "evokes a sense of serene mystery and infinite beauty." CDs featuring her music are on Centaur and Albany. A NY Times review read "The chamber works grouped together on this captivating disc show off her acute ear for unusual textures.... she sketches musical short stories of somnambulant fragility and purpose.", "an acute sonic imagination and sure command of craft.", of her Song for Andrew (NYT) "The piece is darkly attractive, artful and moving...", (Boston Globe) "This was shrewd composing, the genuine article. Onto the "season's best" list it goes."

Renowned as a musical pioneer, cellist **Matt Haimovitz** is praised by The New York Times as a “ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles” and by The New Yorker as “remarkable virtuoso” who “never turns in a predictable performance.” He has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses – any place where passionate music can be heard. He brings a fresh ear to familiar repertoire, champions new music, and initiates groundbreaking collaborations, as well as creating innovative recording projects. Besides his relentless touring schedule, he mentors an award-winning studio of young cellists at McGill University’s Schulich School of Music in Montreal.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic. At 17 he made his first recording with James Levine and the Chicago Symphony Orchestra, for Deutsche Grammophon. He has gone on to perform on the world’s most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic with James Levine, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin, and the Orchestre symphonique de Montréal with Kent Nagano. Haimovitz made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert’s String Quintet in C, alongside Isaac Stern, Shlomo Mintz, Pinchas Zukerman and Mstislav Rostropovich.

The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. In 2000, he made waves with his Bach “Listening-Room” Tour, for which, to great acclaim, Haimovitz took Bach’s beloved cello suites out into the clubs across the U.S., Canada, and the U.K. Haimovitz’ 50-state Anthem tour in 2003 celebrated living American composers and featured the cellist’s own arrangement of Jimi Hendrix’s “Star-Spangled Banner.” He was the first classical artist to play at New York’s infamous CBGB club, in a performance filmed by ABC News for Nightline UpClose.

In 2015 he revisited the Bach cello suites with the release of The Cello Suites According to Anna Magdalena for the PENTATONE Oxingale series, inspired and informed by an authoritative manuscript by Anna Magdalena and performed on period instruments. This season, he takes his profound new interpretation even further with the release of Overtures to Bach, six new commissions that anticipate and reflect each of the cello suites. The new overtures by Philip Glass, Du Yun, Vijay Iyer, Roberto Sierra, David Sanford, and Luna Pearl Woolf, expand upon the multitude of spiritual, cross-cultural, and vernacular references found in the Bach, building a bridge from the master’s time to our own. The new recording will be released internationally on the PENTATONE Oxingale series in August and launched in Berlin, followed by performances in New York City, Montreal, and numerous other US cities this season.

Other highlights this season include concerti with the Orchestre symphonique de Montréal, the Atlanta Symphony, and Tokyo’s New Japan Philharmonic. Matt will also lead the Deutsche Kammerphilharmonie at the Berlin Philharmonie, and perform a concerto by Isang Yun – marking the 100th anniversary of the birth of the Korean composer and political prisoner – with

the Bruckner Orchestra with Dennis Russel Davies on tour in Austria. He will also perform several solo recitals at festivals in Germany.

Haimovitz' recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his and composer/producer Luna Pearl Woolf's own trailblazing independent label Oxingale Records, now in collaboration with PENTATONE. Two recent Oxingale albums have been nominated for Juno Awards and a third, Meeting of the Spirits, was nominated for a GRAMMY® for Best Classical Crossover Album and won a GRAMMY® for Best Producer of the Year (Classical). BEETHOVEN, Period, a traversal of the Beethoven Sonatas and Variations for Piano and Cello on period instruments with Christopher O'Riley was an Editor's Choice pick, and one of the top-10 Beethoven albums of recent times, at Gramophone Magazine. 2015 also saw the release of ORBIT, an expansive 3-SACD compilation of Haimovitz' solo cello work. Haimovitz' recording of Philip Glass's Cello Concerto No. 2, "Naqoyqatsi," with the Cincinnati Symphony and Dennis Russell Davies, recorded live in Cincinnati, has received universal acclaim. A new solo cello album featuring the music of Philip Glass will be released in 2017 to coincide with the composer's 80th birthday.

In 2006, Haimovitz received the Concert Music Award from ASCAP for his advocacy of living composers and pioneering spirit, and in 2004, the American Music Center awarded Haimovitz the Trailblazer Award, for his far-reaching contributions to American music. Born in Israel, Haimovitz has also been honored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d'Or (1991) and he is the first cellist ever to receive the prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). Haimovitz studied at the Collegiate School in New York and at the Juilliard School, in the final class of Leonard Rose, after which he continued his cello studies with Ronald Leonard and Yo-Yo Ma. In 1996, he received a B.A. magna cum laude with highest honors from Harvard University. Matt Haimovitz plays on a Giovanni Grancino of Milan cello (c. 1695-1700) graciously provided to him by the company CANIMEX INC. from Drummondville (Quebec) Canada.



The music of composer **Luna Pearl Woolf** has been praised for its "psychological nuances and emotional depth," by the New York Times. Her works in opera, dramatic chamber music, silent film and music-storytelling have been commissioned by Carnegie Hall, Washington National Opera, Minnesota Sinfonia, Salle Bourgie, ECM+, as well as individual artists and festivals, collaborating with artists such as Joyce DiDonato, Frederica von Stade, Daniel Taylor, Lisa Delan, Christopher O'Riley, the Brentano String Quartet, and the Russian National Orchestra, as well as Academy Award-winner Jeremy Irons and author Cornelia Funke.

This season the Washington National Opera, Francesca Zambello Artistic Director, premiered Better Gods, a new opera centered on Queen Lili'uokalani and the overthrow of the Hawaiian monarchy, with librettist Caitlin Vincent. The sold-out production was directed by Ethan McSweeney and conducted by Timothy Myers. Woolf is the featured composer in The Washington Chorus's New Music for a New Age series, performing Après Moi le Déluge, a

post-Katrina lament for cello and choir, and *The Pillar*, recipient of Opera America's 2014 Discovery Grant, conducted by Julian Wachner. Cellist Matt Haimovitz commissioned a new work as part of his *Overtures to Bach* tour and recoding. The piece, for solo cello piccolo, was premiered at Miller Theatre in New York City and released on the PENTATONE Oxingale Series. Montreal's Musée des Beaux-Arts hosts a composer portrait evening of Woolf's music, including *One to One to One*, a new commission responding to a major work in the museum's permanent collection. *Mélange à trois*, Woolf's wordless opera for violin, cello and percussion, commissioned by the BIK ensemble, opens the program.

Woolf's recorded music is available internationally on the Oxingale and PENTATONE labels. She has been featured on NPR, BBC, CBC, MPR and WNYC and in the *New York Times*, *Associated Press*, *Wall Street Journal*, *Boston Globe*, *Opera News*, *Strings Magazine*, *New Music Box*, and *L'Opéra* among others.

Woolf founded the ground-breaking Oxingale Records with cellist Matt Haimovitz in 2000, garnering several GRAMMY, INDIE and JUNO nominations, and launched Oxingale Music in 2010, publishing the works of award winning composers.



The music of composer **Joseph Gregorio** (b. 1979) has been commissioned, broadcast, recorded, and performed in the United States and abroad by numerous and renowned soloists, ensembles, and organizations including Cantus, the American Choral Directors Association, The Ann Stookey Fund for New Music, The Esoterics, Choral Chameleon, and the Ives Collective. His music is published by E. C. Schirmer Music Company, Walton Music, and Areté Music Imprints. Also active as a conductor, Gregorio is the director of choirs at Swarthmore College and was the founding director of Ensemble Companio, which he led from 2011-2016. Gregorio has served as assistant and guest conductor to several collegiate and community ensembles and has taught music theory and musicianship at the San Francisco Conservatory of Music and Temple University. He studied composition with Steven Stucky, David Conte, Richard Brodhead, Alice Parker, and Matthew Greenbaum, and conducting with Marguerite Brooks, Simon Carrington, and Paul Rardin. Gregorio is presently a candidate for the D.M.A. in composition at Temple University, where he was the recipient of a Presidential Fellowship.



Beverly Taylor is Director of Choral Activities and Professor at the University of Wisconsin-Madison where she conducts and tours with the Concert Choir and Choral Union and directs the graduate choral conducting program. As a guest conductor, Professor Taylor has led the Artur Rubinstein Philharmonic Orchestra in Poland, New Symphony of Sofia (Bulgaria), the St. Louis Symphony Chorus, the Vermont Symphony, the Harvard Chamber Orchestra and Summer Chorus, the U. S. Air Force Band, the Harvard-Radcliffe Collegium Musicum and Wellesley Chamber Singers. She has also worked with John Williams and the Boston Pops Esplanade Chorus. A graduate of the University of Delaware and Boston University School for the Arts, Ms.

Taylor has studied with Gustav Meier, Paul Vermel, Andrew Davis, Helmuth Rilling, Robert Shaw, Margaret Hillis and Herbert Blomstedt. She received an advanced conducting fellowship with Chorus America and an orchestral conducting fellowship at Aspen and Sofia. Ms. Taylor is a frequent guest conductor and lecturer at festivals throughout the United States, and co-authored, "Wisdom, Wit and Will: Women Choral Conductors on Their Art" for GIA Publishers, Inc.

Recognized by Boston Globe critic Richard Dyer as a conductor who "has the crucial gift of inspiring people to give their best and beyond," Professor Taylor is also assistant conductor of the Madison Symphony and Director of the Symphony Chorus. She was Associate Director of Choral Activities at Harvard University for 17 years before assuming her present post in 1995. While at Harvard, she directed both the Harvard-Radcliffe Chorus and the international prize-winning Radcliffe Choral Society. She led the groups on frequent domestic and international tours, directed a number of premieres of American music and produced two recordings on the AFKA label. From 1989-96, Ms. Taylor was music director of the Back Bay Chorale of Boston, with two recordings on the New Albion label, which performed with the Pro Arte Chamber Orchestra and other professional orchestras.

UW Concert Choir

SOPRANO

Josephine Annelin
Leah Ewing
Miranda Kettlewell
Courtney Krznarich
Megan Mitchell
Olivia Sellman
Liza Shapin
Grace Subat
Amanda Venske

ALTO

Catarina Colón
Erika Gallagher
Sara Guttenberg
Hanna Hubiankova
Julie Johnson
Lindsey Kermgard
Eleanor Kuban
Emilie Keuntjes
Addison Mumm
Aliya Moore
Elaina Stoffel

TENOR

Chris Boveroux
Carl Buttke
Johnson Hoang
Jeffrey Larson
Zach Shulfer

BASS

Alex Collins
Sam Cohen
Ben Kuhlmann
Benjamin Kulju
Mitchell Lattis
Tony Lattis
Mark Lehnowsky
Zach Shulfer

Choral Librarians
Elisebeth Doty
Emily Vandenberg

Choral Conductors

Beverly Taylor, Director of Choral Activities
Dr. Bruce Gladstone, Associate Director of Choral Activities
Sara Guttenberg, Graduate Assistant Conductor
Christopher Boveroux, Graduate Assistant Conductor
Mark Lehnowsky, Graduate Assistant Conductor

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UPCOMING CHORAL CONCERTS

All concerts are free and unticketed unless otherwise noted

Choral Union

Presenting Paul Hindemith's

When lilacs last in the door-yard bloom'd

based on the poem of the same name by Walt Whitman

April 29, 2017 at 8:00 PM

April 30, 2017 at 7:30 PM

Mills Hall

Ticketed Performance

Coming Spring 2017

Madrigal Singers

Israelsbrunnlein, Part II

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Choral Auditions Fall 2017

Auditions for Choral Union for fall semester will be held in September 2017. Choral Union is open to all UW students and members of the community by audition.

Auditions for all other choirs
will take place in September 2017.

Note: University Chorus does not require an audition.

Audition time slots will be available online June 2017
music.wisc.edu/current-students/auditions

Our performances would not be possible without the generous financial support of our loyal friends. We wish to thank the the Barrett Fund, the Beatty Fund, and the Anonymous Fund for their generosity and support.

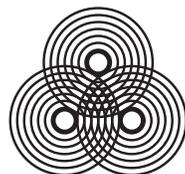
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