

Wisconsin

CHAMBER CHOIR

Robert Gehrenbeck, Artistic Director

Snow Samba

Music about winter and holiday favorites,
featuring the world premiere of "Samba da Neve"
by Ann Millikan.



Mark Brampton Smith, Collaborative Piano * Organ
Saturday, December 17, 2022 - 7:30pm
Luther Memorial Church
1021 University Ave
Madison, WI

Songs of Winter

Zimneye Utro (A Winter Morning)

Moroz i solntse, den' chudesnyy!
Yeshche ty dremlesh',
drug prelestnyy
Pora, krasavitsa, prosnis':
Otkroy somknuty, negoy vzory,
Navstrechu severnoy Avrory,
Zvezdoyu severa yavis'!

Vechor, ty pomnish', v'yuga zlilas',
Na mutnom nebe mгла nosilas';
Luna, kak blednoye pyatno,
Skvoz' tuchi mrachnyye zheltela,
I ty pechal'naya sidela —
A nynche... poglyadi v okno:

Pod golubymi nebesami
Velikolepnymi kovrami,
Blestya na solntse, sneg lezhit;
Prozrachnyy les odin cherneyet,
I yel' skvoz' iney zeleneyet,
I rechka podo l'dom blestit.

Skol'zya po utrennemu snegu,
Drug milyy, predadimsya begu
Neterpelivogo konya.
I navestim polya pustyye,
Lesa, nedavno stol' gustyye,
I bereg, milyy dlya menya

Blow, Blow Thou Winter Wind

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing, heigh-ho!
Unto the green holly:
Most friendship is feigning,
most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Georgy Sviridov (1915-1998) Text: Alexander Pushkin (1799-1837)

Frost and sunshine--a beautiful day!
You are still slumbering,
my lovely friend;
It's time to wake up, beautiful one!
Open your sleepy eyes,
Look at the northern Aurora,
It's time to shine, Star of the North!

Last night, remember how the storm raged,
And fog covered the murky sky;
The moon, like a pale blot,
Glowed yellow through somber clouds.
And you were mournful, sitting there,
But now... look out the window:

Under the blue heavens,
Like a magnificent carpet,
Snow lies, glistening in the sun.
Only the bare woods cast a shadow,
And the spruce show green thru the frost,
While the river glistens beneath the ice.

As we glide across the morning snow,
Dear friend, let us abandon ourselves
To the sprinting of an impatient horse.
And so we'll visit the empty fields,
Forests, just recently so dense,
And that riverbank, so dear to me.

Stephen Chatman (b. 1950) Text: William Shakespeare (1564-1616)

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! sing, heigh-ho!
Unto the green holly:
Most friendship is feigning,
most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

**Yver, vous n'êtes
qu'un villain**

Claude Debussy (1862-1918)
Text: Charles D'Oreleans (1394-1465)

Soprano, Annie Stravinski | Alto, Clare Boulanger
Tenor, Chris Eggers | Bass, Mark Anderson

Yver, vous n'êtes qu'un villain;
Esté est plaisant et gentil,
En témoing de may et d'avril
Qui l'accompaignent soir et main.

Winter, you are nothing but a villain!
Summer is pleasant and gentle,
As May and April testify,
Accompanying it evening and morning.

Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de Nature.

Summer clothes fields, woods and flowers
With its verdant attire
And many other colors,
By ordinance of Nature.

Mais vous, Yver, trop estes plein
De nège, vent, pluie et grézil;
On vous deust banir en exil.
Sans point flater je parle plain.
Yver, vous n'êtes qu'un villain!

But you, Winter, you are too full
Of snow, wind, rain and hail;
You ought to be banished into exile.
Without flattery, I speak plainly.
Winter, you are nothing but a villain!

**Invierno Porteño
(Winter in Buenos Aires)**

Astor Piazzolla (1921-1992)
Arranged by Oscar Escalada

Samba da Neve (Snow Samba)

Ann Millikan (b. 1963)
Text by Ann Millikan

World premiere commissioned by Wisconsin Chamber Choir
Timothy Steis, guitar

Magic falls from the sky.
Crystals sparkle in my hand, how can this be?
They float without sound,
My feet step on clouds.
Around me is only white,
And the grey-brown arrows of naked trees.

My heart cries with longing for home.
Carried on a cold wind,
It lingers and moans.
Curling around tree tops,
Whistling through branches,
Saudades looking for chances.

In the north I live far from my home.
Never thought I'd see snow but here I am.
The magic of winter captivates me.
The pull south tugs me,
Carnaval time is the hardest,
But I know the cure.

Samba da neve, samba.
Come outside with me.
Let's dance in the snow,
till our feet get too cold,
And our hearts feel warm again.

Samba da neve, samba.
Vem pra fora comigo.
Vamos dançar na neve,
Até nossos pés ficarem muito frios,
E nossos corações ficarem quentes novamente.

Carol Prelude on Venite Adoremus David M. Gehrenbeck (b. 1931)

Mark Brampton Smith, organ

Magnificat II

Giles Swayne (b. 1946)

Text: Luke 1:46-55

Soprano, Emily Bilhorn | Alto, Rachel Wood

Tenor, Brien Carney | Bass, Aaron Rapp

Magnificat anima mea Dominum,
et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae,
Ecce enim ex hoc beatam
me dicent omnes generationes.
et sanctum nomen ejus.

Et misericordia ejus
a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo;
Dispersit superbos
mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.

Suscepit Israel, puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham, et semini ejus in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

My soul magnifies the Lord,
and my spirit rejoices
in God my Savior.
He has regarded the lowliness
of his handmaiden,
Behold, henceforth,
all generations will call me blessed.
and holy is his name.

And his mercy is on them
from generation to generation
that fear him.
He showed strength with his arm;
He has scattered the proud
in the imagination of their hearts.
He put down the mighty from their seat;
and exalted the lowly.
He filled the hungry with good things,
and the rich he sent away empty.

He received Israel, his servant,
remembering his mercy.
As he promised our forefathers,
Abraham, and his seed forever.

Glory be to the Father, and to the Son:
and to the Holy Spirit;
As it was in the beginning, and now,
and always, and forever shall be.
Amen.

Nunc Dimittis II

Giles Swayne

Text: Luke 2:29-32

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.

Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem
omnium populorum;
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri...

Lord, now let your servant depart in peace,
according to your word.

For my eyes have seen your salvation,
Which was prepared before the face
of all people;
A light for revelation to the nations,
and the glory of your people, Israel.

Glory be to the Father...

**Puer nobis
Condite alme siderium**

Mark Brampton Smith (b. 1954)

Mark Brampton Smith

Mark Brampton Smith, organ
James Lynch, flute

Carols of the Season

The Angel Gabriel

David Carney (b. 1940)

Text: S. Baring-Gould (1834-1924)

Soprano, Kristen Szaller | Alto, Kim Giannini | Tenor, Zachary Mark
Bass, Mark Anderson | Timothy Steis, guitar

The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame;
"All hail," said he, "thou lowly maiden Mary,
Most highly favored lady." Gloria!

"All generations do honor thee,
For known a blessed Mother thou shalt be,
Jesus thy Son, shall be Emmanuel.
Most highly favored lady," Gloria!

Then gentle Mary did bow her head,
"To me be as it pleaseth God," she said,
"My soul shall laud and magnify his Holy Name."
Most highly favored lady, Gloria!

Of her, Emmanuel, the Christ, was born
Of her in Bethlehem, all on a Christmas morn,
And Christian folk throughout the world will ever sing,
"Most highly favored lady." Gloria!

El Rorro (The Little Child)

arr. Jefferey Van (b. 1941)

Text: traditional Mexican

Timothy Steis, guitar

O sleep, My lovely Jesu, o sweetest Jesu.

A la ru ru ru, my lovely Jesu,
O slumber sweetly, my little Jesu.

The elephant and even the mosquito
Are guiding him in silence. Make no noise now.

O night of happiness, night of rejoicing
with blessed Mary, maid of God's own choosing.

Celestial choruses with sweetest accent,
Are singing joyful tidings of the infant.

Me Thinks I See an Heav'nly Host

Peter Bloesch (b. 1963)

Text: William Billings (1746-1800)

Methinks I see an heav'nly host
Of angels on the wing!
Methinks I hear their cheerful notes,
So merrily they sing,

Then suddenly a heav'nly host,
Around the shepherds throng,
Exulting in the threefold God
And thus address their song:

Let all your fears be banish'd hence,
Glad tidings I proclaim!
For there's a savior born today,
And Jesus is His name,

To God the Father, Christ the Son,
And Holy Ghost adored,
The First and Last, the Last and First,
Eternal praise afford!"

Lay down your crooks, and quit your flocks,
To Bethlehem repair;
and let your wand'ring steps be squared
By yonder shining star.

In the Bleak Midwinter

Arr. Abbie Betinis(b. 1980)

Melody by Gustav Holst; Text by Christina Rossetti, John Storey & Abbie Betinis

Rebecca Tigges, mezzo-soprano

Megan Wiemann & Katie Fortney, duet

In the bleak midwinter,
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter,
Long ago.

Christ, a homeless stranger,
So the gospels say,
Cradled in a manger,
And a bed of hay.
In the bleak midwinter,
A stable place sufficed,
Mary and her baby,
Jesus Christ.

Angels and archangels
May have thronged the air,
Shepherds, beasts and wise men,
May have gathered there,
But only his mother
In her tender bliss,
Blessed this new redeemer
With a kiss.

What can I give you,
Poor as I am?
If I were a shepherd,
I would bring a lamb;
If I were a wise man
I would do my part;
Yet what I can give you:
Give my heart.

Fantasia on a Ukrainian Carol

Arr. William Cutter (b. 1956)

Melody by Mykola Leontovych

Sherri Hansen and Mark Brampton Smith, pianists

Hark now the bells, bright silver bells,
All seem to say, "Praise to this day."
Christmas is here, bringing good cheer
To one and all, hear how they call.

Joyfully ring while people sing
Songs of good cheer! Merry Christmas!
On, on they sing with ev'ry ring,
Their joyful song. ding ding-a dong!

Hark now the bells! Bright silver bells!
Ding ding-a-ding, ding ding-a-ding.
Joyfully ring while people sing
Songs of good cheer, Christmas is here!

Christmas is here bringing good cheer
To one and all, hear how they call,
Joyfully ring while people sing
Songs of good cheer, Christmas is here.



Translations by Linda Palmer, Vladimir Morosan, and Robert Gehrenbeck

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Program Notes

Samba da Neve—Composer's note

When I was 14 years old my brother spent his first year in Brazil (where he has since lived most of his life), returning with a wealth of music and culture that made a deep impression on my development both as a musician and as a person. Having family in Brazil establishes a cultural and personal connection that is vital to my music.

Samba da Neve, "Snow Samba", is told from the perspective of someone from Brazil experiencing the wonder and joy of seeing snow for the first time, while also longing for the sambas of Carnival. Commissioned by Wisconsin Chamber Choir, Robert Gehrenbeck, Artistic Director. –Ann Millikan

About the Ann Millikan

Ann Millikan's music has been described as "tonally challenging yet emotionally involving" (Joseph Woodard, LA Times), "packed with propellant polyrhythmic textures" (New Sounds, WNYC), and "characterized by high energy and a quirky inventiveness that defies easy categorization." (Stephen Eddins, All Music).

Millikan composes concert music for orchestra, chamber ensembles and choir, opera, experimental and interdisciplinary projects involving installation, theatre and dance. Rhythmic vitality is a powerful force in her music, stemming from previous years playing jazz, African and Brazilian music. Her music is expressive and colorful, moving freely between atonal and tonal/modal languages depending upon the overall desired effect. She creates rich orchestral textures that are characterized by layering, rhythmic juxtaposition, and complex counterpoint.

Known for her collaborative projects that connect deeply with community – story, history, culture, and science are often an impetus behind her work.

Millikan received her MFA in Composition from the California Institute of the Arts where her mentors were Mel Powell, Morton Subotnick, and Stephen L. Mosko, and her BA in Music–Jazz (piano, voice and composition), *Phi Kappa Phi*, from San Jose State University. She has studied West African percussion from Senegal and Ghana, and many years of classical voice.

Her works have been performed in Europe, South America and throughout the United States by Orchestra Filarmonica di Torino, Orchestra Sinfonica della Provincia di Bari, Emanuele Arciuli, ABSTRAI Ensemble, California EAR Unit, Zeitgeist, No Exit New Music Ensemble, South Dakota Symphony Orchestra, Mankato Symphony Orchestra, Chapel Hill Philharmonia, Citywinds, New Century Players, Oregon Repertory Singers, Grace Cathedral Men's Choir, and Joan La Barbara, among others. Her music is featured on radio broadcasts nationally and internationally.

Ann Millikan is a recipient of the prestigious McKnight Composer Fellowship. She has garnered awards from the City of Saint Paul, Minnesota State Arts Board, California Arts Council, American Music Center, ASCAP, American Composers Forum, Meet The Composer, Argosy Foundation Contemporary Music Fund, Jerome Foundation, Zellerbach Family Fund, Berkeley Civic Arts Program, and Waging Peace Through Singing (Highest Honors).

Millikan's album of orchestral works, "Ballad Nocturne" featuring Bulgarian National Radio Symphony Orchestra and pianist Emanuele Arciuli, her debut album, "The Music of Ann Millikan Featuring the California EAR Unit", and her

latest release "Millikan Symphony" with Boston Modern Orchestra Project and violin soloist Jennifer Curtis, are available on Innova Recordings. Her opera, "Swede Hollow", is available from CD Baby. She currently works as a freelance composer based in Saint Paul, MN.

Magnificat II and Nunc dimittis II / Giles Swayne

British composer Giles Swayne has had a long and varied career writing highly original music in all major genres, especially choral music. His teachers included Harrison Birtwistle, Nicholas Maw, and Olivier Messiaen, and Swayne himself taught composition at Cambridge University from 2001 to 2014. During the 1980s and 90s, traditional West African music exerted a strong influence on Swayne's output, deepened by his work as an ethnomusicologist in Senegal in 1981, and his residency in Ghana from 1990–96. Major choral works from this period include *Cry* (1980), a 70-minute creation story for 28 amplified voices; *Magnificat I* (1982), which incorporates a plowing song of the Jola people of southern Senegal, and *Missa Tiburtina* (1985), a dark setting of the Latin Mass Ordinary composed in response to a severe famine in the horn of Africa. A more recent watershed work is Swayne's *Stabat Mater* of 2004, which utilizes a quasi-tonal harmonic language to depict the suffering of Mary during Jesus' crucifixion, and the grief of all mothers in Israel and Palestine today, whose sons are still being killed by religious and political violence. In Swayne's own words, he aims to write "music of our time, which speaks to both heart and mind, and which encapsulates a broad human experience." In 2015, the WCC commissioned and premiered Swayne's *Our Orphan Souls*, on a text assembled by the composer from Melville's *Moby Dick*. In November, 2021, at UW-Whitewater, Robert Gehrenbeck premiered Swayne's most recent choral work, *Tiburtina Corona*, an updated and expanded version of his *Missa Tiburtina*.

Swayne's *Magnificat II* and *Nunc dimittis II* hearken back to rhythmic energy of his African-inspired works, while also reflecting the expanded harmonic palate and emotional intensity of his more recent music. Both works contrast passages of startling dissonance with luminous tonality. The composer elaborates:

In 2004, twenty-two years having slipped away since the appearance of my *Magnificat I*, it seemed right to revisit this wonderful ecstatic text (and the valedictory ecstasy of Simeon) in the light of experience. My first setting is widely performed; but it is quite difficult, and there are choirs who do not have the confidence or numbers to tackle its a cappella sixteen-part athletics. This time my intention was to produce a simple setting with organ accompaniment; but the new piece did not turn out quite like that. It is scored for double choir and four solo voices—one of each type, but with an extra spotlight upon the soprano, who represents Mary. The form is a sort of squashed rondo—the refrain being introduced each time by the organ. There is a reference to *Magnificat I* in the Amen; but it is developed in a different way. My intention was to create an overall feeling of physical and emotional excitement bordering on ecstasy.

Magnificat II, and its companion-piece *Nunc dimittis II*, were commissioned by Philip Brunelle and Plymouth Congregational Church, Minneapolis. They were written between September and January, 2004/2005, and their first performances were given by Philip Brunelle and the choir of Plymouth Congregational Church, Minneapolis, on 19th December 2004 and 6th February, 2005.

—Note by Robert Gehrenbeck

Soprano

Sarah Allison

Ann Baltes

Andi Becerra

Emily Bilhorn

Brittany Bloom

Jeannie Campbell

Barbara Fischer

Rachel Gorecki

Joana Huibregtse

Kara Noah

Annie Stravinski

Kristen Szaller

Anne Thurber

Megan Wiemann

Alto

Clare Boulanger

Katie Fortney

Natalie Falconer

Kim Giannini

Sarah Hallas

Sherri Hansen

Eva Müller

Danielle Murray

Linda Palmer

Emilie Schada

Katy Schweitz

Catherine Stephens

Rebecca Tigges

Erin Toohey

Tenor

Andrew Bent

Brien Carney

Christopher Eggers

Jared Greenberg

Bill Lutes

Zachary Mark

Paul Schick

Jay Suthers

Matthew Walch

Bass

Mark Anderson

Steve Boshers

Jeffrey Harkins

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Organist and Collaborative Pianist Mark Brampton Smith

Mark holds degrees in Organ Performance from the Eastman School of Music and the University of Michigan. Currently the organist at Grace Episcopal Church, Madison, Mark has served on the music staff of churches in seven states. A prize winner in several national organ competitions, he has given solo concerts in numerous churches and auditoriums, including Madison's Overture

Center for the Arts. Recent seasons included appearances with Just Bach and the Wisconsin Chamber Orchestra. As a collaborative pianist, Mark has worked with singers, instrumentalists, and ensembles, including the Ann Arbor Cantata Singers, University of Michigan choirs, Colgate University Chorus, and, since 2012, the Wisconsin Chamber Choir.





Artistic Director, Robert Gehrenbeck

Gehrenbeck is Director of Choral Activities at the University of Wisconsin Whitewater, where he conducts the UWW Chamber Singers, Concert Choir, Harmonia, and opera and musical theatre productions. He has served as the WCC's Artistic Director since 2008, leading the ensemble in critically acclaimed performances of choral-orchestral masterworks as well as innovative programs featuring familiar and rarely heard a cappella works.

Gehrenbeck's choirs have been invited to perform at state and regional conferences and in Europe, and he has guest conducted honor choir festivals throughout Wisconsin. As a singer, he has appeared with the Robert Shaw Festival Singers, Boston's Cantata Singers, New York State Baroque, and the Bloomington Early Music Festival. He is recognized as an authority on eighteenth-century performance practice, German Romantic choral music, and contemporary music. A committed advocate on behalf of living composers, he has conducted world premieres by Peter Bloesch, Stephen Chatman, Brent Michael Davids, Christian Ellenwood, Wayne Oquin, Judith Shatin, Giles Swayne, and Augusta Read Thomas.

Dr. Gehrenbeck earned degrees from Macalester College, Boston University, and Indiana University, with additional studies at the Felix Mendelssohn-Bartholdy Conservatory in Leipzig, Germany. He is a recipient of the Excellence in Teaching Award from UW-Whitewater's College of Arts and Communication, and the Julius Herford dissertation prize from the American Choral Directors Association.



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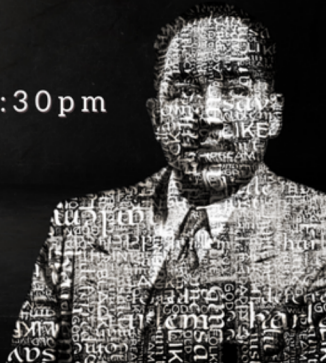
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