

# Welcome ...

And thank you for joining us for the Milwaukee Choristers' first-ever celebration of female composers!

There is no question that women have been making significant contributions to choral music since the middle ages; however, they have faced many obstacles as composers and performers throughout history and their achievements have gone largely overlooked. Tonight's program, crafted by Dr. James B. Kinchen, Jr., features some of the most influential female composers in Western music—as well as some of the Choristers' favorite contemporary female choral composers and arrangers. We invite you to read Dr. Kinchen's program notes (beginning on page 7 to learn more about these fascinating, talented women who broke barriers and made their mark, even if they did not achieve recognition during their lifetimes.

Please take note of some important dates for your calendar:

- Our next audition for new members will be Wednesday, May 3 at Wauwatosa Avenue United Methodist Church in Wauwatosa. Visit [www.milwaukeechoristers.org](http://www.milwaukeechoristers.org) for audition details and helpful information.
- The Choristers will join Dr. Kinchen's UW-Parkside choirs and the UW-Parkside orchestra in a performance of Johannes Brahms' immortal *A German Requiem* on Saturday, April 29 at 7:30 p.m. and Sunday, April 30 at 3:30 p.m. at UW-Parkside Frances Bedford Concert Hall (900 Wood Rd., Kenosha). Visit [www.uwp.edu/therita](http://www.uwp.edu/therita) or call 262-595-2564 for ticket information.
- Looking ahead to next season, we will present our annual Christmas concerts on Friday, December 8 and Saturday, December 9, 2017 at St. Mary's Visitation in Elm Grove.

Again, thank you for joining us tonight. Thank you, also, for bringing nonperishable food items that will be distributed by Tosa Cares to families in need. We wish you a safe and fun summer!

—The Milwaukee Choristers



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Dr. James B. Kinchen, Jr., Music Director

Christine Simon Halverson, Assistant Director • Patricia Ilika Black, Accompanist

*We ask that you hold your applause until the end of each grouping of songs*

**Be Strong! I Will Fill This House with Glory** ..... Undine Smith Moore

**Blessed Be God** ..... Betty Jean Jacobson

**All Hail the Power of Jesus' Name** ..... Amy (Mrs. H.H.A.) Beach

**There is No Rose** ..... Eleanor Daley  
*Women's Ensemble*

**O Virtus Sapientiae** ..... Cheryl Lynn Helm  
based on a plainsong by Hildegard von Bingen

**Ave Verum Corpus** ..... Stephanie Martin

**The Word Was God** ..... Rosephanye Powell

**Come Unto Me** ..... Bernice Johnson Reagon

**A New Song** ..... Patricia Ilika Black

## INTERMISSION

**Dos Gardenias** ..... Isolina Carrillo/arr. Carlos Enrique Garcia  
*Ana de la Cuesta Gerlach, flute*

**American Ballads: No. 2 - Come All Ye Fair and Tender Ladies** ..... Gwyneth Walker  
*accompanied by Ana de la Cuesta Gerlach, flute*

**We Are - from Lessons** ..... Ysaye Barnwell

**The Gift to Sing** ..... Judith Baity

**Danzón a Matanzas** ..... Ana Martin  
*Ana de la Cuesta Gerlach, flute*

**El Mar** ..... Andrea Ramsey

**From a Distance** ..... Julie Gold/arr. Teena Chinn  
*Christine Simon Halverson, conductor*

**Hark, I Hear the Harps Eternal** ..... Early American/arr. Alice Parker

**She'll be Comin' 'Round the Mountain** ..... American/arr. Emma Lou Diemer

**Daniel, Daniel, Servant of the Lord** ..... African American/arr. Undine Smith Moore  
*James Halverson, tenor solo and John Emanuel, bass solo*

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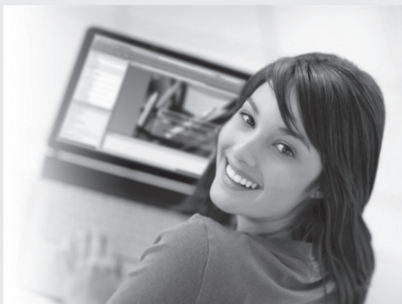
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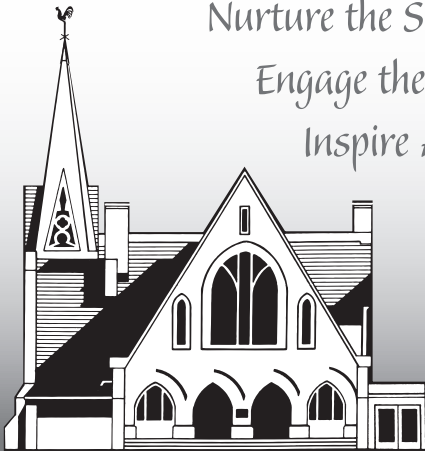


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# Program Notes

by Dr. James B. Kinchen, Jr.

Imagine with me for a moment an alternative universe, a universe in which, throughout history, the musical talents and gifts of women were valued, nurtured, and fostered the same as those of men. It is a universe where parents would see the same potential for their talented, even precocious, young daughters as for their sons. They would envision the same exciting future for their girls as for their boys. It is a universe in which those parents would give their girls, still in their first decade of life, over to established musical masters and pedagogues, with the hope that their potential, still embryonic, could be helped to flower into something special, something that would make a unique contribution to the world. And those master musician-teachers would be as likely to be women as men. In this imagined universe, these girls would have had abundant opportunity to see women making music, creating it and re-creating it, right alongside men. Such girls might see a woman instead of a man ascend to the church organ to bring its stately pipes to life. Might see the church choir or orchestra responding to the leadership of women as well as men. Might hear the exciting buzz surrounding the premiere performance of a major work by a female composer. The young girls would have had older female role models, providing a real-life display of possibility.

Of course, that universe does not exist, nor did it ever. But, just think, IF it did, how many symphonies crafted by women composers would stand in addition to – and in league with – those of Mozart, Beethoven, Brahms and others? Might there be a “Mother of the Symphony”? When we think of Handel’s *Messiah* and

his other oratorios, such as *Judas Maccabeus*, *Esther*, and *Israel in Egypt*; or Bach’s Passion settings or his *B Minor Mass*; when we think of the great Requiems of Mozart, Brahms, Verdi, Berlioz, Britten – what if women had composed pieces of comparable stature? And the opera! Can you imagine the major opera houses of the world having two or three dozen more strong works to choose from in addition to the Verdi, Puccini, *et. al.* that now comprise the operatic canon? What musical works, great as any we know, that might exist in a universe that also supported women as composers to the same extent as men have been supported? I opine that our musical repertoires would be far, far richer!

And not only would the world be enriched by masterworks composed by women in all genres. There is another consequence that is more powerful and far-reaching than any symphony, oratorio, concerto, or opera might be in a mythical universe in which women composers had an equal place at the table. Composers – the *great* ones and the notable ones – do not *just* compose music. They also lead the progression of musical thought, convention, and practice through time. Composers innovate. Composers sometimes create new ways of using the materials of music. Composers re-cast and modify genres. Sometimes composers take the prevailing practice and clarify and solidify it. Sometimes their work is an evolution from the *status quo* to something that will be significant in coming generations. Sometimes they radically change the *status quo* and redefine the art in revolutionary ways. The High Renaissance master, Josquin, normalized imitative

polyphony. Palestrina refined that art in the Late Renaissance. Monteverdi was on the front edge of the New Baroque style. Bach and Handel came at the end of the age and brought the Baroque style to such summation that everyone who came after them who desired to “say” anything of consequence had to find a new way of saying it. And, so, finally, Haydn seemed to bring together the threads of the new language of Classicism, in essence, finding that “new way.” Mozart brought to the now solidified Classical style his incomparable genius and mastery. Then comes Beethoven with his big and individualistic voice, pushing music in a different direction. And I could go on. But what if – *what if* – there could have been women at that level in all of those periods helping to push and define musical trends, bringing to bear their creative genius not only on their specific compositions, but also on the large flow of music development? (And I have used examples and hypotheticals from more remote musical history, but, truth be told, women composers have not been heard on the same level as their male counterparts even in our own time.)

But there *is* a bright spot and it is *exceedingly* bright!

In spite of the obstacles and, even, antipathy, there *have* been women composers through time. Tonight’s concert is dedicated to showcase the music of just a small sampling of those composers. We have not had to search high and low for songs to program. Rather, our challenge has been to cull the possibilities to a manageable program, while sharing a meaningful sampling of the work

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of female composers. If one accepts that we as a human race have tended to move more and more toward enlightenment in some things over time, then one is not surprised that there is a preponderance of representation from the 20<sup>th</sup> and 21<sup>st</sup> centuries. So, how will the pieces that you hear tonight differ from a similar program composed by men? Ultimately, you will need to judge that. It will be interesting to hear your thoughts. For me, the answer to that question along gender lines is quickly subsumed under the more urgent matters of the personal style and utterance of each composer. I do not find myself necessarily conscious of a “feminine” voice in this program. I will, however, assert this fact and will do so with pride. The quality of tonight’s program is very high – *period*. No equivocations or apologies. “SHE” has written, out of the same impulses that compel human creativity regardless of gender and with the same skilled use of the available musical materials. And, so, gladly, WE SING!

Tonight’s program begins with a set of three anthems, each characteristic in its own way of the mid-to-late 19<sup>th</sup> and 20<sup>th</sup> century genre of that name. The anthem of this period, intended to be sung by a choir and intended for general church use across a wide range of denominations, serves to support the worship service by encouraging and promoting worshipful feelings and responses. Church anthems tend to have as their theme praise, thanksgiving, worship, devotion, prayer, supplication, and celebration. Their texts are most often drawn from Scripture. Even when female composers might not have had particularly welcoming performance opportunities in some other genres, the church anthem has offered generous opportunities to have one’s work accepted, published, and performed without regard to gender. **Be Strong! I Will Fill This House with Glory** was composed

on commission to dedicate a congregation’s new worship space. The composer, Undine Smith Moore, was known for the strength of her musical gesture, a characteristic that is very evident to those who hear this work. Because she had several extra-musical connections to the people for whom this anthem was composed, and particularly church member and arts community activist, Simona Allen, a friend and sorority sister who was most instrumental in securing the commission, Moore’s anthem, still in manuscript today, was very much written with the specific church choir in mind for whom it was first intended. The anthem is episodic in nature, devoting different musical setting to each new line of text. The anthem, **Blessed Be God**, found inspiration in words excerpted principally from Psalms 46 and 139. It employs two musical ideas, the first rhythmic and robust, sung by unison male voices, followed by more reflective and lyrical material, heard first in the women’s voices, and then presented in soaring imitation between women and men. Before joining in the final, affirming “Amens,” we hear the two ideas, the opening theme being reprised by the men, the second theme continuing in the women’s voices, in counterpoint. Amy Beach’s anthem, **All Hail the Power of Jesus’ Name**, uses the words of 18<sup>th</sup> century poet, Edward Perronet, words that are now well-known in the hymn repertoires of many denominations. Beach’s treatment of the text is strophic, though the tune is her original creation. After a soft, unison rendition of the melody in the third stanza, the anthem ends with the broad and grand final cadences that anticipate the great Coronation that is to come. Beach was very much anchored in the late 19<sup>th</sup> century musical style, a style that was tonal, largely melodic, and harmonically consonant, though often enriched by the use of chromatics.

The granddaughter of slaves, **Undine**

**Smith Moore** (1904 – 1989) wrote more than 100 compositions, many of which were inspired by spirituals and folk music. She began teaching piano, organ and music theory at Virginia State College (now Virginia State University) in 1927, remaining a member of the faculty there for 45 years. Moore composed “Be Strong! I Will Fill This House with Glory” in 1979 for the Wentz Memorial United Church of Christ in Winston-Salem, North Carolina. While choral director at Winston-Salem State University, Kinchen commissioned Moore to write a pair of pieces for chorus and orchestra that set the words of African American poets Phyllis Wheatley and Langston Hughes respectively. The anthem of Chicago music educator and composer **Betty Jacobson** (1914-2008) was first heard at the graduation of her daughter, Mary, from New Trier High School (Winnetka, IL) in 1962. According to Jacobson’s daughter, Martha, “Blessed be God” was “used for many years as a competition piece among high schools in Illinois until it was no longer politically correct to use religious music.” **Amy Marcy Cheney Beach** (1867 — 1944) was the first successful American female composer of large-scale works, although initially forbidden from pursuing a career in music because of the stigma attached to women who appeared as performers on stage. A child prodigy with perfect pitch and total recall, Beach made her professional debut as a concert pianist at age 16. Self-taught in composition and orchestration, Beach dedicated herself to writing music during her 25-year marriage to Henry Harris Aubrey Beach, MD, who supported and encouraged her craft. Widowed at 43, she revived her career as a pianist on concert tours in Germany and the U.S.

These three pieces share a kind of retrospective focus. **O Virtus Sapientiae** is based on a *plainsong* or chant melody by the legendary Hildegard von Bingen, truly a



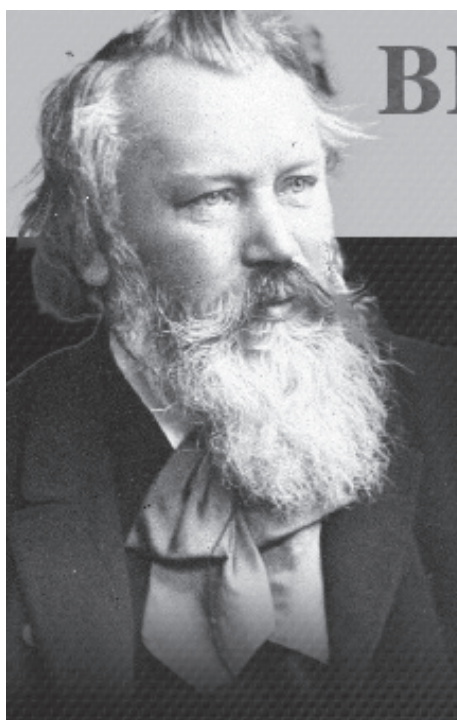
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“renaissance woman” of her time, as much as the time permitted a woman to be. Up until the 12<sup>th</sup> century, the music that came from the churches and convents was largely *monophonic* – employing a single line of melody. (The Gregorian Chants are the best-known examples of this kind of music.) From the 12<sup>th</sup> century on, people who composed and performed music were increasingly more interested in the possibilities that were presented when two or more sounds were put together – *polyphony*. That contemporary composer, Cheryl Lynn Helm, has chosen to give Hildegard’s music a polyphonic setting is interesting in terms of where music was starting to trend in Hildegard’s day, but also because many scholars point to Hildegard’s music, even though monophonic, as being forward looking in its melodic ranges, use of *melisma* (multiple notes to a single syllable or word), and the general desire to pull together the heavenly and the earthly into single focus, which countered the generally dualistic mindset of her time. In the case of the next two songs, the music is new, but the texts are ancient. The music that accompanies them, even though original, is discernably influenced by the antiquity of the words. The *macaronic* words (combining Latin with another language) of **There is No Rose** come from the late Middle Ages. Canadian composer Eleanor Daley’s treatment employs lots of inter-linear imitation in the four-part treble choir. Her setting is not only influenced by this metaphoric old text, but also by the centuries of English choral tradition that have helped to shape Daley as a composer. The words to **Ave Verum Corpus** also hark back to the late Middle Ages, and are attributed to Pope Innocent VI. They reflect the Catholic doctrine of Transubstantiation, in which it is believed that the elements of Eucharist become the Real Presence of Jesus. A popular text for many composers, including William Byrd,

Mozart, and Edward Elgar, this setting by Stephanie Martin, like Daley, a Canadian composer whose works owes a debt to centuries of British choral music, is mostly chordal and very linear, and responds to the traditions of this text.

**Hildegard von Bingen** (1098 – 1179), also known as Saint Hildegard and Sibyl of the Rhine, was a German Benedictine abbess, author, composer, artist, philosopher and visionary, whose visions caused her to see humans as “living sparks” of God’s love. The figure of Sapientia (Divine Wisdom), personified at several points in the Old Testament, was one of Hildegard’s most constant visionary companions. An antiphon for the Holy Trinity, Hildegard begins “O Virtus Sapientiae” by praising the power of Wisdom. American composer, **Cheryl Lynn Helm** (born 1957) was a Medieval studies minor who is especially interested in composing a *cappella* choral music. This makes her setting of the Hildegard chant a natural fit! Canadian composer, pianist and organist **Eleanor Daley** (born 1955) wrote “There Is No Rose” – based on an anonymous medieval text – in 1996 for the Calgary Girls Choir. Daley serves as the music and choir director at Fairlawn Avenue United Church in Toronto and as accompanist for the Bach Children’s Chorus. She is regularly commissioned by choral groups and arts organizations throughout North America and Europe. **Stephanie Martin** (born 1962) composed “Ave Verum Corpus” in 2009 for the Gallery Choir, Church of Saint Mary Magdalene in Toronto, while serving there as director of music. She is currently an associate professor of music at York University in Toronto. Martin is also artistic director of Schola Magdalena, a women’s ensemble specializing in chant and medieval polyphony.

Like their male counterparts, women

composers sometimes choose to make “statements” in their music. If the writer’s pen is more powerful than the sword, then it may be all the more the case for the composer. The first piece in this set is creedal in nature and reflects what philosophers and theologians sometimes call “the First Cause” – “all things were made by Him and without Him was not anything made that was made.” Strongly and insistently rhythmic, “**The Word Was God**,” is quite direct. Its text, from the beginning of Saint John’s Gospel, utters forth two tenets that are essential to most of the world’s Christian communities – that God is Creator and that Christ – Logos (the Word) – is co-equal with the Father in what theologians have come to call the “God-head.” Dr. Powell intended her 1996 work as “a musical word-painting of the creation.” Wrote Powell, “The text and the theme are introduced simply, beginning in unison and growing into homophony in the men’s voices. The simplicity represents the ‘nothingness’ that existed before creation. The unison represents the oneness of God and Christ (who is the Word). The homophony represents the distinctness of God and Christ in their roles. All that existed was God and the Word (Christ). All of creation grew out of these two who are one.” Jesus’ New Testament invitation to “Come unto me all ye that labor and are heavy laden and I will give you rest,” also makes a profound statement. This original song, **Come Unto Me**, on that text by Bernice Johnson Reagon, is on the soundtrack of the PBS documentary *Africans in America* to help tell the story of the African experience in the New World and of the pilgrimage of African Americans through the dark days of slavery. The undeserved persecution and suffering that Jesus experienced helped enslaved African Americans identify with Him in a special way, and made them especially receptive to His invitation. Call and response usually features a lead singer. The

use of call-and-response in this song is unusual in that it employs a lead group. Patricia Ilika Black's **A New Song** is her statement of joy and praise as a cancer survivor. Its essentially tripartite structure features two exuberant, extroverted sections that frame a quieter, more reflective middle section in which the composer muses about "the measure of my days" and her utter frailty, which is really the condition of the human race. In the face of this frailty, the composer prays "to live with purpose [and] cherish each memory!" In the joyous "A" section and its return, a core rhythmic motive (grouped in pulses of: 1-2-3—1-2-3—1-2) drives the song forward. We are very proud to give this composer's personal testimony its world premiere performance!

Charles W Barkley Endowed Professor of voice at Auburn University and a very active composer and arranger, Dr. Rosephanye Dunn Powell (born 1962) studies the art of the African-American spiritual and voice care. She dedicated "The Word Was God" to the Philander Smith Collegiate Choir of Little Rock, Arkansas, which, at the time, was conducted by her husband, William Powell, before he was appointed Director of Choral Activities at Auburn. Milwaukee Choristers was honored to give one of the first performances of her exciting song, "Arise Beloved," singing it at the Hal Leonard's Conductor's Craft Workshop back in 2014. Song leader, composer, scholar and social activist **Dr. Bernice Johnson Reagon** (born 1942) founded the all-black female *a cappella* ensemble *Sweet Honey in the Rock* in 1972. A Georgia-native, she also was a founding member of the Student Nonviolent Coordinating Committee Freedom Singers during the Civil Rights Movement. Dedicated to her "fellow cancer survivors," composer, pianist, and music educator **Patricia Ilika Black** wrote "A New Song" in 2012. Milwaukee

Choristers' welcomed her back as accompanist in 2013 after a hiatus of five years. She had previously held the position from 1993 until 2008. She is also the accompanist for the Kenosha Chamber Choir and Lakes High School in Lake Villa, Patricia's arrangement of "The Star Spangled Banner" is performed for thousands of people every year. (Please see more details of Black's life in the "Biography" section of this program.)

Then, there is the subject of love, which composers of all genders through the ages have tended not to shun. **Dos Gardenias** (Two Gardenias), a well-known bolero by Isolina was composed in 1945. The Cuban bolero is generally a romantic text, with complex melodic and harmonic sequences, but a danceable genre. Following is the text and translation:

*Two gardenias for you/With them I mean to say "I love you, I adore you, my love"/Give them all of your attention/Because they represent your heart and mine. Two gardenias for you/They will have the warmth of a kiss/Of one of those kisses I gave you/And that you'll never find/In the warmth of another lover.*

*The flowers will live and talk to you/Just as when you are with me/And you will believe /That they are actually saying "I love you" to you/But if one afternoon/The gardenias of my love die/It's because they have guessed/That your love for me has withered/Because there's another lover.*

Gwyneth Walker wrote *American Ballads* – featuring five of Walker's favorite tunes from her childhood – in 1994 for the Bel Canto Chamber Singers in Hanover, New Hampshire. The entire suite is written for chorus (one for treble voices; one for men; the other three for mixed voices) and flute. Lonesome Traveler, the opening piece of the set, starts in rather free tempo before picking up rhythmic steam. The third movement,

Careless Love, for women, and fourth movement, Clementine, for men, are each more jocular in nature. The concluding Shenandoah unfolds in luxurious harmonies, reminiscent of the river itself. We sing the second of the suite, **Come Ye Fair and Tender Ladies**. As the singers lament, "I wish I were a tiny swallow," the flute indulges in bird-like figurations, for which it is so well-suited.

Havana-born **Isolina Carrillo** (1907 - 1996), was from a family of musicians. At the age of eleven she made her musical debut in her father's orchestra, replacing a pianist who had called in sick. She studied at the Municipal Conservatory of Havana (now called the Amadeo Roldán conservatory). She had a long and successful career as a composer, pianist, and choral conductor. For many years she was in charge of program repertory selection at the Institute of Radio and Television in Havana. Many of her songs are well known nationally and internationally. A 1985 graduate of the Ignacio Cervantes Conservatory of Music, Havana, Cuba, **Carlos Enrique García** (born 1950), a native of Havana, Cuba, has been a very productive and versatile composer and arranger. He has traveled extensively in Cuba and abroad with various small musical groups. His works have been broadcast by Radio Habana Cuba (an international radio station in Havana) and played by the Cuban National Symphony Orchestra. In addition, over the past 25 years he has been performing Cuban music every night at the Hotel Nacional in Havana. Prolific American composer **Gwyneth Walker** (born 1947) spent 14 years teaching composition and theory at Oberlin, Hartford Conservatory and the Hartt School of Music before deciding to concentrate full-time on writing music for orchestra, chorus and solo voice. Her music is celebrated for its energy, beauty, reverence, drama and humor.



**We Are** is the final song in Ysaye Barnwell's five song a cappella suite, *Lessons*. One is impressed by Barnwell's songs, that they are not "just" music, but attempt to situate themselves in a deeper spiritual and communal place. "We Are" immediately connects the newborn with the universe. We belong, each of us, is what seems to be the underlying meaning of this song. She calls upon polyrhythmic technique that has its antecedent in West Africa. Each voice becomes part of the rhythmic fabric, perhaps symbolizing how each person is part of the universal tapestry. And not only are we connected in this moment, but also timelessly with our ancestors. "We Are" reminds us that we are all part of the human community. Said Barnwell, "I believe that it is through the communal voice that we can begin to create and implement positive, harmonious strategies for change impacting the individual, the family, friends, the community, the country and the world." As Milwaukee Choristers anticipated its 75<sup>th</sup> anniversary celebration in 2008, the decision was made to commission three new works for the chorus. Robert Harris, from Evanston, Illinois, Robert Morris, who was based in the Twin Cities, and Judith Baity were each invited to create a new piece for the chorus. Each responded with very artful settings of words by African American poets from the Harlem Renaissance, a particularly important flowering of the black arts during the first third of the 20<sup>th</sup> century. The three pieces that resulted not only graced our regular season concerts, but were also part of a very memorable exchange with the fabled Brazeal Dennard Chorale of Detroit in the fall of 2008. We are happy to reprise the Baity composition for this concert. In his poem, **The Gift to Sing**, one of the Harlem Renaissance's earlier figures and Jacksonville native, James Weldon Johnson, celebrates the gift of song as the embodiment of the indomitable human spirit: through

the persistent song of the soul, we can overcome the gloom of life's darkest hours. Baity, who now lives and works in Los Angeles, establishes a gliding chord flourish on the word "sing" and it becomes a recurrent motive, a kind of succinct refrain, as the song moves through successive modulations before resting sweetly on a final chordal, choral embellishment. **Danzón a Matanzas** (Danzón to Matanzas) is a composition for flute and piano by Ana Martin, a versatile Cuban composer. The danzón is the national dance musical genre of Cuba. On January 1, 1879, the first genuine danzón (as we know it today) – Las Alturas de Simpson (Simpson's Hill) and composed by Miguel Failde (1852-1921) – was performed in Matanzas (a city 64 miles east of Havana), one of the three most culturally important cities in the country. The danzón was born as an instrumental genre, always played by an orchestra, but later on a singer was added. The danzón was very important to the development of Cuban music, especially because of its popularity among people of modest means. Three-fourths of the earth's surface is water. The sea is so essential to all life! The sea has many faces and characters. **El Mar** is about the Mediterranean and initially about the hulk of a beached ship. This sea on this day is an inviting and welcoming place. After a slow introduction, the composer, Andrea Ramsey, has the voices capturing the playful surges and recessions of the sea. **From a Distance** also reminds us that we are not alone, nor are we our own. New York singer and songwriter Julie Gold (born 1956) was working as a secretary and composing songs in her free time when she wrote *From a Distance*. It would become her greatest hit and a chart-topper for singer and actress Bette Midler, who recorded it in 1990. The song won the Grammy's Song of the Year in 1991. It has been illustrated as a children's book and was used as the wake-up call for astronauts in the Mir

space station the first time Americans worked with Russians in space. In its comfortably popular styling, *From a Distance* reminds us that we are community – and God is watching us to see if we get it right!

Composer and actress **Ysaye Barnwell** (born 1946) is a master teacher and choral clinician in African American cultural performance. She was a member of the all-black female a cappella group Sweet Honey in the Rock for 34 years. Her training as a sign language interpreter led the group to include a sign language interpreter in the ensemble. Dr. Barnwell composed "We Are" in 1991 for the Redwood Cultural Work's House Choir in Oakland, California, the Boys Choir of Harlem and MUSE: Cincinnati Women's Choir. Before joining Sweet Honey in the Rock she was a professor in speech pathology at the College of Dentistry at Howard University and a health program administrator in Washington, DC. **Judith Baity** (born 1944) has become a friend of the Choristers through the years. As a young girl, the Milwaukee-native was already playing for services and directing choirs at her family's church, Calvary Baptist Church. She would become a successful composer and arranger of solo instrumental and orchestra works, choral and jazz pieces, contemporary gospel and children's music. Baity wrote "Give God the Glory" in 1988 for the 12th annual Church Music Workshop at Jackson State University in Jackson, Mississippi. She serves as an accompanist and music educator in Los Angeles. The Choristers sang and helped record selections from her Mary McCleod Bethune Suite, which texts, taken from the great leader's "Last Will and Testament," I was happy to introduce Baity to. We have also performed her "Hold Thy Peace," and "In Life and Death We Belong to God." Pianist, composer, arranger, and director of the HabAna

Martin Orchestra, which was founded in 2010, Havana-born **Ana Martin** (born 1958) started studying music, ballet and Spanish dance when she was very young. Her parents provided great support and inspiration for her musical work. She has received multiple awards during her 38 years of artistic endeavor and is a member of the National Association of Writers and Artists of Cuba (Unión Nacional de Escritores y Artistas de Cuba). **Andrea Ramsey** (born 1977) is an assistant professor of conducting and associate director of choral studies at the University of Colorado - Boulder. She composed “El Mar” (The Sea) in 2008 for the Olathe, Kansas Junior High School Honors Choir Festival 25<sup>th</sup> anniversary concert. Dr. Ramsey is composer-in-residence for the Allegro Choirs of Kansas City. Although no song has hit as big as *From A Distance*, **Julie Gold** continues to exercise her gift for combining melody and lyric, as a quick trip to her website will show. Among the recording artists have sung Gold’s material are: Jewel, The African Children’s Choir, Judy Collins, The Byrds, Donna Summer, Nanci Griffith, Patti LaBelle, and Kathie Lee Gifford. A full-time minister of music at Midway Christian Church (Disciples of Christ) in Midway, Kentucky, **Teena Chinn** is well-known as an arranger of pop music.

The various folk traditions of the United States have long provided rich musical fodder for composers and arrangers. The tunes are engaging and unique. Their inherent interest is enhanced by the lineage of these songs and the rich stories behind them. For the singers of the old American, shape-note hymn, **Hark, I Hear the Harps Eternal**, the allure of that “city far away” was a cause for excitement. The “harps eternal” beckoned to them, inviting them to leave a life of toil and hardship to join the “Great I Am” in that better world over on the “farther shore.”

Alice Parker’s masterful setting of this old 19th century hymn-tune captures in its rhythmic counterpoint the unpretentious exuberance and earnest enthusiasm of the Appalachian worship experience. Written for renowned choral master Dale Warland and his award-winning singers, Emma Lou Diemer’s playful setting of an old tune, **She’ll Be Comin’ Round the Mountain**, (which the composer attributes to African American roots) is creatively wrought, moving through several key changes, and employing shifting melodies, syncopations, call-and-response, and imitation, before emerging triumphantly at the end, the ultimate choral scherzo! Undine Smith Moore’s 1953 arrangement of **Daniel, Daniel, Servant of the Lord** is considered one of the great *a cappella* spiritual arrangements of all time. Sung first in Historically Black College & University choral circles back in the days when many things in this country were strictly segregated, her arrangement was conceived with the big, rich, and resonant timbres of HBCU choirs in mind, such as the one at her own Virginia State College. The fast tempo of the song momentarily slackens for a moment of drama: “The king in his sleep was troubled, and early in the morning he rose...”

Boston native **Alice Parker** (born 1925) began composing at an early age. It was during her graduate studies at Juilliard that she met America’s premiere choral maestro, Robert Shaw, who taught her choral conducting. With Robert Shaw, Parker transformed many hymns and folksongs into accessible choral masterpieces. Her Melodious Accord Inc website biography says, “Her life-work has been in choral and vocal music, combining composing, conducting and teaching in a creative balance.” She has been commissioned by such groups as the Vancouver Chamber Chorus, the Atlanta Symphony Chorus and Chanticleer.

Today, she continues to compose and teach. **Emma Lou Diemer** (born 1927) is a professor emerita at the University of California, Santa Barbara. The Kansas City, MO native holds degrees from Yale and Eastman. Diemer has done composer residencies in Arlington, VA and Santa Barbara, CA and was named *Composer of the Year* by the American Guild of Organists in 1995. Known to some during her later years as the “Dean of Black Women Composers, **Undine Smith Moore** called herself “a teacher who composes, rather than a composer who teaches.” Her biggest opus was *Scenes from the Life of a Martyr: To the Memory of Dr. Martin Luther King, Jr.*, for chorus, soloists, narrator, and orchestra.

—Notes by James Benjamin Kinchen, Jr., with research assistance by Rachel Mosey and contributions concerning *Dos Gardenias and Danzón a Matanzas* from Ana de la Cuesta Gerlach



# Lyrics

## **BE STRONG! I WILL FILL THIS HOUSE WITH GLORY**

---

*Be strong! All ye people of the land.  
Thus saith the Lord of hosts.  
For I anointed you, saith the Lord.  
According to the word that I covenanted with you.  
So my spirit remaineth with you.  
Fear not, the glory of this latter house shall be greater,  
Thus saith the Lord of hosts.  
For I will fill this house with glory.  
And in this place will I give peace.  
Amen.*

## **BLESSED BE GOD**

---

*God is my rock, God is my fortress,  
A very present help in time of need.  
God is my rock, God is my fortress,  
How precious are his thoughts to me.  
If I should count them,  
They are more in number than the sand,  
They are more in number than the sand.  
Search me, O God, and know my heart,  
Try me, O God, and know my thoughts.  
O search me, O God, and know my heart;  
Lead me in the way everlasting.  
Blessed be God from everlasting to everlasting.  
Amen.*

## **ALL HAIL THE POWER OF JESUS' NAME**

---

*All hail the pow'r of Jesus' name,  
Let angels prostrate fall,  
Bring forth the royal diadem,  
And crown Him Lord of all.*

*Crown Him, ye martyrs of our God,  
Who from His altar call,  
Extol the stem of Jesse's rod,  
And crown Him Lord of all.*

*Hail Him, the Heir of David's line,  
Whom David Lord did call,  
The Lord incarnate, Man divine,  
And crown him Lord of all!*

*Ye seed of Israel's chosen race,  
Ye ransomed of the fall,  
Hail Him who saves you by His grace,  
And crown Him Lord of all.*

*Let ev'ry kindred, ev'ry tribe,  
Before Him prostrate fall!  
On this terrestrial ball,  
To Him all majesty ascribe,  
And crown Him Lord of all.*

## **THERE IS NO ROSE**

---

*There is no rose of such virtue  
As is the rose that bare Jesu.  
Alleluia.  
For in this rose contained was  
Heaven and earth in little space.  
Res miranda.  
By that rose we may well see  
That he is God in persons three.  
Pares forma.  
Then leave we all this worldly mirth,  
And follow we this joyous birth.  
Transeamus.*

## **O VIRTUS SAPIENTIAE**

---

*O virtus Sapientiae,  
quae circuiens circuiesti  
comprehendendo omnia  
in una via, quae habet vitam,  
tres alas habens,  
quarum una in altum volat,  
et altera de terra sudat,  
et tertia undique volat.*

*Laus tibi sit, sicut te decet,  
O Sapientia.*

*Translation:  
O strength of Wisdom  
who, circling, circled,  
enclosing all  
in one lifegiving path,  
three wings you have:  
one soars to the heights,  
one distils its essence upon the earth,  
and the third is everywhere.  
Praise to you, as is fitting,  
O Wisdom.*

## **AVE VERUM CORPUS**

---

*Ave verum corpus,  
Natum de Maria Virgine,  
Vere passum immolatum  
in cruce pro homine;  
Cujus latus perforatum  
Unda fluxit sanguine,  
Esto nobis praegustatum  
in mortis examine.  
O dulcis, O pie,  
O Jesu, Fili Mariae,  
Miserere nobis.  
Amen.*

*Translation:  
Hail, true Body,  
Born of the Virgin Mary,  
Truly suffering, sacrificed  
on the cross for mankind,  
whose pierced side  
Flowed with water and blood:  
May it be for us a foretaste of the Heavenly banquet  
in the trial of death.*

*O, dear Jesus, O merciful Jesus,  
O Jesus, son of Mary,  
have mercy on me.  
Amen.*

## **THE WORD WAS GOD**

---

*In the beginning was the Word, and the Word was with God.*

*And the Word was God.*

*The same was in the beginning with God*

*And the Word was God.*

*All things were made that have been made,*

*Nothing was made He has not made.*

*All things were made by Him*

## **COME UNTO ME**

---

*Come unto me, all ye that labor*

*And I will give you rest.*

*Come unto me, all that are heavy laden*

*And I will give you rest.*

*Take my yoke upon thee, and learn of me*

*For I am meek and lowly in heart;*

*And ye shall find rest unto your soul.*

*Come unto me all ye that labor, and I will give you rest.*

*For my yoke is easy, and my burden is light.*

## **A NEW SONG**

---

*He has put a new song in my mouth,*

*He has put a new song in my heart.*

*A new song; A hymn of praise, joy and hope.*

*A new hymn of praise, joy and hope in our God.*

*I have a new hymn, new praise, new joy*

*I have a song of hope, of love, of life!*

*Lord, help me to know the years,*

*And the measure of my days,*

*That I may know how frail I am.*

*My age is as nothing to You.*

*Help me not to waste a moment,*

*To embrace each day.*

*To live with purpose,*

*To cherish every memory.*

*In every day there is joy, hope, time to love.*

*In every day there's life!*

*I have a new song,*

*I have a new hymn,*

*This is my song, my hymn of praise!*

*A song of joy!*

*I have a new song of joy and hope!*

*A new song of life!*

## **COME ALL YE FAIR AND TENDER LADIES**

---

*Come all ye fair and tender ladies,*

*Take warning how you court your men.*

*They're like the stars of a summer morning;*

*First they appear and then they're gone.*

*If I'd known before I courted,*

*Then never would I have courted none.*

*I'd have locked my heart in a box of golden,*

*And shut it fast with a silver pin.*

*I wish I were a tiny swallow,*

*And I had wings, and I could fly.*

*I'd fly away to my false true lover*

*And when he'd speak, I would deny.*

*Alas, I'm not a tiny swallow,*

*I have no wings, nor can I fly*

*So I'll sit down here to weep in sorrow,*

*And try to pass my troubles by.*

*Alas, I'm not a tiny swallow,*

*I have no wings, nor can I fly*

*And on this earth in grief and sorrow,*

*I am bound until I die.*

*I wish I were a tiny swallow,*

*And I had wings, and I could fly.*

*I wish I were a tiny swallow,*

*And I had wings, and I could fly.*

## **WE ARE**

---

*For each child that's born,*

*A morning star rises and sings to the universe,*

*Who we are.*

*We are our grandmother's prayers,*

*And we are our grandfather's dreamings.*

*We are the breath of our ancestors,*

*We are the spirit of God.*

*We are one.*

*We are the mothers of courage and fathers of time,*

*We are daughters of dust and the sons of great visions.*

*We're sisters of mercy and brothers of love,*

*We are lovers of life and the builders of nations.*

*We're seekers of truth and keepers of faith*

*We are makers of peace and the wisdom of ages.*

## **THE GIFT TO SING**

---

*Sometimes the mist o'erhangs my path,*

*And black'ning clouds about me cling,*

*But, oh, I have a magic way*

*To turn the gloom to cheerful day,*

*I softly sing.*

*And if the way grows darker still,*

*Shadowed by Sorrow's somber wing,*

*With glad defiance in my throat,*

*I pierce the darkness with a note,*

*And sing, and sing, sing, sing.*

*I softly sing.*

*I brood not over the broken past,*

*Nor dread whatever time may bring;*

*No nights are dark, no days are long,*

*While in my heart there swells a song,*

*And I can sing.*

*I turn the gloom to cheerful day,*

*I pierce the darkness with a note,*

*And I can sing.*

*While in my heart there swells a song,*

*And I can sing.*

## EL MAR

---

*El casco roído y verdozo del Viejo  
falucho  
Reposa en la arena  
La vela tronchada parece  
Que aún sueña en el sol y en el mar*

*El mar hierve y canta,  
El mar es un sueño sonoro  
Bajo el sol de abril  
El mar hierve y ríe bajo el cielo azul  
El mar rutilante,  
Que ríe en sus liras de plata  
Sus risas azules  
¡Hierve y ríe el mar!*

*El aire parece que dureme encantado  
En la fúlgida niebla de sol blanquecino.  
La gaviota palpita en el aire dormido,  
Y al lento volar soñoliento,  
Se aleja y se pierde en la bruma del sol*

Translation:

*The old Felucca\* rests in the sand  
Its rusty hull is tinged with green.  
The tattered sail folds over in the  
breeze.  
It is sleeping, dreaming,  
Sensing the warmth of the sun,  
Yearning to be in the sea once again.  
  
Bubbling and singing, the sea ripples,  
Captivating like a dream,  
Beautiful and sonorous, he sings be-  
neath the April sun.  
His blue swells and milk-silver froth  
Glitter beneath the bluest sky  
His steady surf sounds rhythmic, musi-  
cal as silver lyres.  
His azure swells laugh deeply together.  
Bubbles and laughter! The sea!  
  
Then suddenly, all is quiet. The air  
seems enchanted.  
The tired fire of a white-hot sun lingers,  
Crackling on the horizon.  
Above, a seagull indulges the dormant  
air. Flying wearily,  
He disappears, losing himself in the  
glowing embers of sunset.*

\*Felucca: a traditional wooden sailing  
boat used in the protected waters of  
the Mediterranean.

## FROM A DISTANCE

---

*From a distance the world looks blue  
and green  
And the snow capped mountains white.  
From a distance the ocean meets the  
stream,  
And the eagle takes to flight.  
From a distance there is harmony,  
And it echoes through the land.  
It's the voice of hope,  
It's the voice of peace.  
It's the voice of every man.*

*From a distance we all have enough,  
And no one is in need.  
There are no guns, no bombs, no  
disease,  
No hungry mouths to feed.*

*From a distance we are instruments  
Marching in a common band;  
Playing songs of hope,  
Playing songs of peace,  
They're the songs of every man.*

*God is watching us.  
God is watching us.  
God is watching us from a distance.*

*God is watching us.  
God is watching us.  
God is watching us from a distance.*

*From a distance you look like my  
friend  
Even though we are at war.  
From a distance I just cannot compre-  
hend  
What all this fighting is for.*

*From a distance there is harmony  
And it echoes thru the land.  
It's the hope of hopes,  
It's the love of loves.  
It's the heart of every man.*

*God is watching us.  
God is watching us.*

*God is watching us from a distance.*

*God is watching us.  
God is watching us.  
God is watching us from a distance.  
Ooh, from a distance.*

## HARK! I HEAR THE HARPS ETERNAL

---

*Hark, I hear the harps eternal  
Ringing on the farther shore,  
As I near those swollen waters,  
With their deep and solemn roar.*

*Hallelujah, hallelujah,  
Hallelujah, praise the Lamb!  
Hallelujah, hallelujah,  
Glory to the great I AM!*

*And my soul, though stained with  
sorrow,  
Fading as the light of day,  
Passes swiftly o'er those waters  
To the city far away.*

*Hallelujah, hallelujah,  
Hallelujah, praise the Lamb!  
Hallelujah, hallelujah,  
Glory to the great I AM!*

*Souls have crossed before me, saintly,  
To that land of perfect rest;  
And I hear them singing faintly  
In the mansions of the blest.*

*Hallelujah, hallelujah,  
Hallelujah, praise the lamb!  
Hallelujah, hallelujah,  
Glory to the great I AM!*

## SHE'LL BE COMIN' ROUND THE MOUNTAIN

---

*She'll be comin' round the mountain  
When she comes,  
She'll be comin' round the mountain  
When she comes  
She'll be comin' round the mountain  
She'll be comin' round the mountain  
She'll be comin' round the mountain  
When she comes.*



*(Repeat Chorus.)*

*She'll be drivin' six white horses  
When she comes,  
She'll be drivin' six white horses  
When she comes,  
She'll be drivin' six white horses,  
She'll be drivin' six white horses,  
She'll be drivin' six white horses  
When she comes.*

*Oh, we'll all go to meet her  
When she comes,  
Oh, we'll all go to meet her  
When she comes,  
Oh, we'll all go to meet her,  
Oh, we'll all go to meet her,  
Oh, we'll all go to meet her  
When she comes.*

*We'll be singing "Hallelujah"  
When she comes,  
We'll be singing "Hallelujah"*

*When she comes  
We'll be singing hallelujah,  
We'll be singing hallelujah,  
We'll be singing hallelujah  
When she comes.*

*Hallelujah, hallelujah, hallelujah,  
hallelujah, hallelujah!*

**DANIEL, DANIEL, SERVANT OF  
THE LORD**

*Oh, the king cried, "Oh!"  
Daniel, Daniel, oh!  
Daniel, Daniel, oh!  
A-that-a Hebrew Daniel,  
Servant of the Lord.*

*Oh! Daniel, Daniel, oh!  
Daniel, Daniel, oh!  
A-that-a Hebrew Daniel,  
Servant of the Lord.  
Daniel, Daniel,*

*Daniel, Daniel,  
Daniel, Daniel, Lord!*

*Among the Hebrew nation,  
Our Hebrew, Daniel was found.  
They put him in a-the lion's den.  
He stayed there all night long.*

*(Repeat chorus.)*

*Now the king in his sleep was troubled,  
And early in the morning he rose,  
To find God had sent a-his angel  
down  
To lock the lion's jaws!*

*(Repeat chorus two times.)*

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## *Dates to Remember*

**Saturday, April 29 and Sunday, April 30, 2017 -- Johannes Brahms' *A German Requiem* featuring the Milwaukee Choristers and the UW-Parkside choirs and orchestra**

7:30 p.m. Saturday night and 3:30 p.m. Sunday afternoon | UW-Parkside Frances Bedford Concert Hall (900 Wood Rd., Kenosha)

**Wednesday, May 3, 2017 – new member auditions**

6:30 p.m. | Wauwatosa Avenue United Methodist Church (1529 Wauwatosa Ave., Wauwatosa)

**Friday, December 8 and Saturday, December 9, 2017 – Christmas concerts**

7:30 p.m. | St. Mary's Visitation (1260 Church St., Elm Grove)

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*Dr. James B. Kinchen, Jr.*  
CONDUCTOR



James has been Music Director of the Milwaukee Choristers since 1993.

A native of Jacksonville, Florida, he has directed choral groups at Southern Illinois University, Southeastern Illinois College, Hampton University and Winston-Salem State University. His degrees are

from Jacksonville University, Southern Illinois University and the University of North Carolina-Greensboro. His conducting teachers include William McNeiland, Robert Kingsbury, Robert Bergt, John Locke, Richard Cox and Peter Perret. James is Professor of Music and Director of Choral Activities at the University of Wisconsin-Parkside, which faculty he joined in 1989.

He made his Carnegie Hall conducting debut on Easter Sunday of 1998 under the auspices of MidAmerica Productions, conducting a concert of "spirituals." He returned to that stage in March of 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré *Requiem* and again in March 2006 to conduct choral/orchestral forces in a performance of the Vivaldi *Gloria*. In March 2010 he conducted the New York City premiere of Glenn Edward Burleigh's Kwanzaa work, the *Nguzo Saba Suite* for chorus, tenor solo, and orchestra at Avery Fischer Hall in the Lincoln Center for the Performing Arts in a performance produced by DCINY. His travels as a choral conductor and scholar have taken him to Germany, Austria, Poland, the Czech Republic, Sweden, Italy, India and, on four occasions, Cuba. In 2002, he was one of 18 Fellows selected for participation in the Chorus America-Chicago Symphony Choral/Orchestral Conducting Workshop and Master Class, where he worked with a faculty that included Stephen Cleobury, Fiora Contino, Gustav Meier, Michael Morgan, James Paul and Duaine Wolf.

James has been a Wisconsin Teaching Fellow and has twice received the university's *Stella Gray Teaching Excellence Award*, given to two outstanding teachers at the university, in 2003-2004 and 2014-2015. He was also given the university's 2005-2006 *Faculty Distinguished Service Award* and the 2012-2013 *Campus Diversity Award*.

James is an affiliate of the Center for Black Music Research and holds membership in the Music Educators National Conference, the International Federation for Choral Music, National Collegiate Choral Organization and Chorus America. An active member of American Choral Directors Association, he has served ACDA in several leadership capacities at state, regional and national levels. He has presented at state, divisional and national ACDA conventions, and has written for and reviewed new music and new recordings for the Choral Journal at various times. He has been President of the Wisconsin Choral Directors Association (2007-2009) and the North Central Division of the American Choral Directors Association, a region that encompasses the Dakotas, Iowa, Minnesota, Nebraska and Wisconsin.

In addition to his responsibilities for teaching and directing the university's three choral groups, the University Chorale, Master Singers and Voices of Parkside, James also teaches courses in basic and choral conducting, vocal materials and methods and African American Music and assists in the preparation of future music teachers. In frequent demand as a guest conductor, adjudicator and clinician, he is also on the music staff of Saint Paul Baptist Church, Racine.

*Christine Simon Halverson*  
ASSISTANT CONDUCTOR

Christine Simon Halverson was named assistant conductor of



the Choristers in 1994. She has been a member of the chorus since January of 1983 and, for most of that time, has been the first sopranos' section leader. She also performs regularly as a soloist.

Chris holds a choral music education degree from the University of Wisconsin-Eau Claire. She is handbell choir director at Wauwatosa

Presbyterian Church.

Chris currently serves as office manager for the Presbytery of Milwaukee.

## Patricia Ilika Black

ACCOMPANIST



Patricia Ilika Black returned to the Choristers in 2013 after previously serving as accompanist from 1993 to 2008.

A native of the Chicago area, Patricia holds a bachelor's degree in piano performance from the University of Illinois. As a graduate student, she

studied performance and composition at the University of Wisconsin (Madison), UW-Milwaukee, UW-Parkside and Northwestern University.

Patricia is the accompanist for the Kenosha Chamber

Choir and the staff accompanist for Lakes High School in Lake Villa, Illinois and has been the coach and arranger for Kenosha's Tremper Golden Strings keyboardists since 1996. She previously served as pianist for Evangelical United Methodist Church in Racine, music administrator for Racine Bible Church and music coordinator at Wesley Methodist. Patricia was a member of the faculty at Beloit (Wisconsin) College before moving to the Racine area. She has taken several concert tours to Europe and the former Soviet Union with various music organizations, and as part of a cultural exchange.

A composer and arranger, four of Patricia's newest compositions were premiered at UW-Parkside in May, 2014 by the Choral Arts Society of Southeastern Wisconsin. The Choristers performed her "Gypsy Spring" in 2007 and "Psalm of Deliverance" in 1995. Patricia's arrangement of "The Star Spangled Banner" is performed for thousands of people every year.

## Acknowledgments

The Milwaukee Choristers would like to acknowledge the countless volunteer members and friends who had a hand in making this weekend's concerts possible. THANK YOU for your hard work and dedication!

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JAMES BENJAMIN KINCHEN, JR.,  
Professor of Music and Director of Choral Activities  
University of Wisconsin-Parkside  
Kenosha, WI 53141-2000  
Music Director, Milwaukee Choristers  
President, North Central Division of American Choral Directors Association

office: 262-595-2111  
home: 262-884-1356  
cell: 262-880-0623  
email: kinchen@uwp.edu



# The Milwaukee Choristers

## **SOPRANO I**

---

Gail Bennett, Wauwatosa  
Deborah Bernhardt,  
Brookfield  
Keralyn Bolliger, Glendale  
Rachel Chiariello, Milwaukee  
Elleny Christopoulos,  
Milwaukee  
Jean Grainger, Oak Creek  
\*Christine Simon Halverson,  
Wauwatosa (Asst.  
Conductor)  
Katie Immel, Franklin  
Debra Kelm, Sheboygan  
Laurie Knapp, Milwaukee  
Paige Konitzer, Milwaukee  
Karen Kirsch, Delafield  
Stephanie Nichols,  
Wauwatosa  
Catherine Nolan, Milwaukee  
Lynnae Ortiz, West Allis  
Robin Sadler, Wauwatosa  
Katie Weinberg, Wauwatosa

## **SOPRANO II**

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Stephanie Armstrong,  
Wauwatosa  
Erin Booher, Wauwatosa  
Janelle Dougherty,  
Milwaukee  
Ana de la Cuesta Gerlach,  
Milwaukee  
Ashley Grainger, Milwaukee

Trudy Haas, Glendale  
Marilyn Harrower, Richfield  
Jean Jankovich, Brown Deer  
Mechelle King, Milwaukee  
\*Rachel Mosey, Wauwatosa  
Kelly Muston, Wauwatosa  
Katie Pitzl, Cudahy  
Claudia Roessl, Brookfield  
Rachel Rueckert, Waukesha  
Caitlin Schaffer,  
Oconomowoc  
Lauren Twomey, Milwaukee  
Julia Weinberg, Milwaukee  
Peggy Welden, Milwaukee  
Jean Wesley, Milwaukee  
Emily Whitcomb, Waterford

## **ALTO I**

---

Cornelia Beilke, Wauwatosa  
Suzanne Clegg, Cedarburg  
Kathy Estlund, Wauwatosa  
Emily French, Milwaukee  
Caroline Gomez-Tom,  
Milwaukee  
Penny Hergarten, Wauwatosa  
Toni King, Milwaukee  
Michelle Klassen, Milwaukee  
Chris Krzyston, Sussex  
Kristin Lehmann,  
Wauwatosa  
Melissa Moore, Milwaukee  
\*Jeanne Tyszka, Franklin  
Erica Wilkinson, Brookfield  
Jennifer Zastrow, Cedarburg

## **ALTO II**

---

Carrie Arrouet, Brookfield  
Serena Clardie, Milwaukee  
Linda Ertel, Wauwatosa  
Clare Fish, Wauwatosa  
Kristine Gerbitz,  
Mukwonago  
Sandra Hook, Germantown  
\*Kathy Keleher,  
Oconomowoc  
Mary Jo Malone, Wauwatosa  
Kirsten O'Quinn,  
Menomonee Falls  
Angela Sarozek, Burlington  
Jody Siker, South Milwaukee  
Jessica Sosnoski, Sussex  
Donna Tanzer, Wauwatosa  
Patricia Witt, Whitefish Bay  
Cindy Zauner, Milwaukee

## **TENOR I**

---

Ben Bartos, Menomonee  
Falls  
\*James Halverson,  
Wauwatosa  
Dan Heidemann, Franklin  
Norman Wahn, Wauwatosa

## **TENOR II**

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Richard Armstrong,  
Wauwatosa  
Brian Ensign, St. Francis

Jeff Hosler, Cedarburg  
Dan Kaminski, West Allis  
Morris Srinivasan, New  
Berlin

## **BARITONES**

---

Christopher Bruett,  
Wauwatosa  
Tom Couillard, West Allis  
Gregory Davidson,  
Milwaukee  
\*John Emanuel,  
Whitefish Bay  
Zachary Rendall, Milwaukee

## **BASS**

---

Joseph Brickman, West Allis  
Fred Gerlach, Milwaukee  
John Nate, Pewaukee  
James Schacht, Wauwatosa  
Ken Smith, Bristol  
Justin Van Able, Oak Creek

## **ACCOMPANIST**

---

Pat Black, Racine

## **CONDUCTOR**

---

Dr. James B. Kinchen, Jr.,  
Sturtevant

\*Section Leader

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*These men and women were with The Milwaukee Choristers for 15 or more years.*

Gail Anderson	Dolores Davidson	Betty Nordahl	Jeanine Sonntag
Donald Arndt	Mary Ann Eckes	Thomas Niebler	Mary Stephani
Gloria Bergman	Marilyn Ehler	Nola Prebelski	Robert H. Strehlow
Richard Bergman	Karen Engelhardt	Faith Rhodes	Janice Sufferling
Patricia Ilika Black (Accompanist)	Joanna Fairchild	Mary Rundle	Mark Sufferling
Joe Bonfiglio	Barbara Foss	Gerald Schmidt	Kay Tornow
Erin Bowles	Ernest Haug	Beth Schuelke	Joanne Weinberg
Jerry Bowles	George Huhnke	Roberta Seifert	Sue Wing
David Brown	Dwight Johnson	Dawn Skoczek	Marie Zehnder
Virginia Cameron	Kern Konley	Carol Slaybaugh	
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Liane Becker	Joan Hanus	*Idabelle ("Goldie") Mohr	Marie E. Schultz
Paul Been	Bernadine Hartzell	Richard Moog	*Joan Seeger
Eric Bell	Margaret Henry	Gregory Mrozek	Frank F. Sieckman
* Lorraine Bell	Billi Henske	*Patricia Mrozek	Robert Sieckman
Kathryn Berthold	Gerald Hinkes	Eric Nelson	*Carl Simon
Jack C. Boder	*Wayne Hofland	Don Norris	*Peggy Simon
*Bonny Buran	*John Hoaglund	*Donald Omon	*E. Jane Smith
Robert R. Cameron	*Doris Jensen	Ben Pagel	Nancy Stevens
* Barbara Christianson	*Gordon Kassilke	*Olive Pagel	Greg Stone
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