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CHRISTMAS WITH THE CHORISTERS

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Rejoices!*

FRIDAY, DEC. 13

SATURDAY, DEC. 14, 2024

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Our Vision

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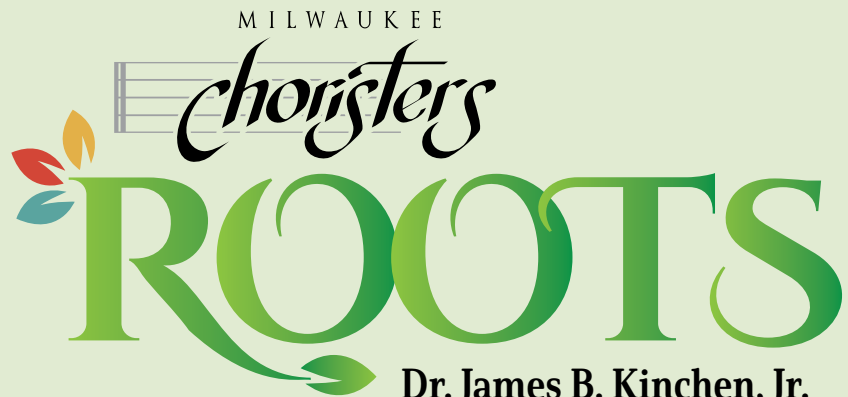
We value the wealth of diversity reflected in our members, audiences and communities. We celebrate all members for the strength their individual uniqueness, perspectives and lived experiences bring to our organization. We acknowledge that this is a journey. We commit to finding new ways to ensure inclusive and equitable opportunities and experiences for everyone.

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Dr. James B. Kinchen, Jr.
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- Concerts are held in December and April.



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Details at:

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Concerts are supported in part by a Wisconsin Arts Board grant with funds from the State of Wisconsin and the National Endowment for the Arts and a Milwaukee County CAMPAC Arts Fund grant.





Welcome ...

And thank you for joining us this evening amidst the busy holiday season for our annual Christmas choral celebration! We're excited to kick off our 2024-2025 concert season with you, still buzzing from the joy of our 90th anniversary celebration as a community chorus. Last year's milestone season wrapped up with unforgettable moments—our spring concert, a performance at Carnegie Hall in New York City, and a festive party at the Milwaukee County Zoo.

Tonight, we're delighted to present a program thoughtfully curated by our Music Director, Dr. James B. Kinchen, Jr. The selection of seasonal music reflects the many beautiful ways the Christmas spirit comes to life. We encourage you to take a moment to read through Dr. Kinchen's program notes, starting on page 10.

We also invite you to explore several terrific raffle baskets displayed in the lower level. Raffle tickets will be available for purchase until the drawing, which will take place at the reception following Saturday evening's concert. You do not need to be present to win and all proceeds support the Choristers.

Be sure to mark your calendars for our "Sharing Our Treasures" concert on Friday, April 25, and Saturday, April 26, 2025, at St. Sebastian Parish in Milwaukee. We'll be diving into our extensive music library to present a special collection of some of our most cherished musical gems.

Thank you once again for including us in your holiday traditions. We also appreciate your generosity in bringing nonperishable food items, which will be distributed by Tosa Cares to families in need this holiday season. After the concert, we invite you to join us for cookies, punch, and fellowship at the reception—we look forward to visiting with you!

—The Milwaukee Choristers

Dates to Remember

New Member Auditions: Wednesday, Dec. 18, 2024, see page 24 for details.

Spring Concert: Sharing Our Treasures, Friday, April 25 & Saturday, April 26, 2025
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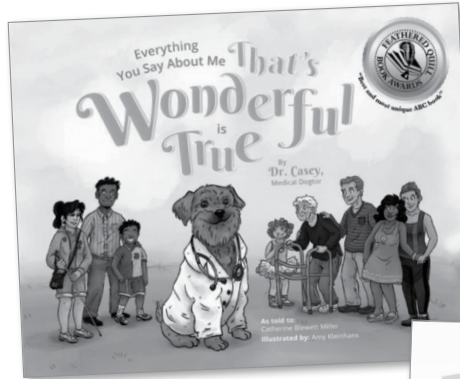


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All programs and venues subject to change.

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choristers

..And My Spirit Rejoices!

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

Christine Simon Halverson, Assistant Director • Joan Nowaczynski, Collaborative Pianist

O Come All Ye Faithful John Francis Wade/arr. Richard Elliott
Hail Mary African American/arr. William Levi Dawson
Ave Maria Franz Biebl
 John Emanuel, baritone; Jim Halverson, tenor (Friday); Jim Zsebe, tenor (Saturday); Tyler Gehl, tenor
Magnificat Taylor Scott Davis
I. Magnificat anima mea
II. Shall I Rejoice
 Aly Olson-Turek, soprano
III. Et misericordia
IV. Deposuit
V. Gloria Patri

— Intermission —

Silent Night Joseph Mohr/arr. Taylor Scott Davis
A La Nanita Nana Traditional Spanish/arr. Roger Folstrom
Sleigh Ride Leroy Anderson/arr. Hawley Ades
I Saw Three Ships Traditional English/arr. Richard Lloyd
Carol of the Bells Ukrainian/Mykola Leontovych/arr. Peter J. Wilhousky
Jesus, What a Wonderful Child Traditional/arr. Rollo Dilworth



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 Rachel Chiariello, Milwaukee
 Jana Cozine, Milwaukee
 Kelley Daugherty, Glendale
 **Celeste Gonzalez, Oak Creek
 Jean Grainger, Oak Creek
 *Christine Simon Halverson, Wauwatosa (Asst. Conductor)
 Laurie Knapp, Milwaukee
 Laura Neu, Waukesha
 Stephanie Nichols, Wauwatosa
 Catherine Nolan, Milwaukee
 Aly Olsen-Turek, Brookfield
 Lynnae Ortiz, West Allis
 Leah Sigmon, Pewaukee
 Erika Stueven, Milwaukee
 Vickie Wagner, Milwaukee
 Melissa Zak, Milwaukee

Soprano II

Kelly Corroy, Brookfield
 Ashley Grainger, Milwaukee
 Trudy Haas, Glendale
 Marilyn Harrower, Richfield
 Jean Jankovich, Brown Deer
 Debbie Jenks, Racine
 Lillian Jensen, Port Washington
 Pam Kothrade, Greenfield
 Gwen McWilliams, Franklin

*Rachel Mosey, Mequon
 **Ruth Ohlendorf, Milwaukee
 Jessie Peters, Menomonee Falls
 Christy Peters, Menomonee Falls
 Katie Pitzl, Cudahy
 Claudia Roessl, Brookfield
 Caitlin Schaffer, Waukesha
 Rachel Wery, Fox Point
 Jean Wesley, Milwaukee
 Emily Whitcomb, Waterford

Alto I

MaryAnn Anthony, West Allis
 Haley-Marie Asher, West Allis
 Suzanne Clegg, Cedarburg
 Linda Czarnecki, Muskego
 Natalie Fleury, Wauwatosa
 Caroline Gomez-Tom, Milwaukee
 Penny Hargarten, Wauwatosa
 Shelly Johnsen, Hales Corners
 Toni King, Beaver Dam
 Katie Meyer, Milwaukee
 Jen Poedel, Cedarburg
 Kelly Schwantes, Milwaukee
 Becchi Torrence, Milwaukee
 *Jeanne Tyszka, Franklin
 Lisa Vande Yacht, Muskego
 *Erica Wilkinson, Brookfield

Alto II

Amy Andrews, Wauwatosa
 Catherine Bopp, Wauwatosa
 **Shelby Brooks, South Milwaukee
 Tafra DeBisschop, Colgate
 Madaline Golestani, Wauwatosa
 Fiona Guiley, Milwaukee
 Kathryn Hillyer, Milwaukee
 *Kathy Keleher, Oconomowoc
 Christina Mayer, West Allis
 Amanda Mickevicius Rosaldo, Milwaukee
 Kirsten O'Quinn, Menomonee Falls
 Katie Rasmussen, West Allis
 Kim Rasmussen, Milwaukee
 Donna Tanzer, Wauwatosa
 Rosie Towey, West Allis
 Shiyu Wang, Milwaukee
 Sharon Zsebe, Cudahy

Tenor I

*James Halverson, Wauwatosa
 Dan Heidemann, Delafield
 Jim Zsebe, Cudahy

Tenor II

Ed Beringer, West Allis
 **Tyler Gehl, Geneseo, IL
 Jeff Hosler, Cedarburg
 Dan Kaminski, West Allis
 **Izaiah Martin, Oak Creek
 *Jackson Palmer, Milwaukee

Morris Srinivasan, New Berlin
 Brandon Ward, Franklin

Baritone

Christopher Bruett, Wauwatosa
 *Gregory Davidson, Milwaukee
 *John Emanuel, Whitefish Bay
 James Gingery, Milwaukee
 **Jonah Hildemann, Cudahy
 Matthew Martin, Shorewood
 David Vargas, Cedarburg

Bass

Joseph Brickman, Milwaukee
 Willa Fredenberg, Milwaukee
 Thomas Kearney, Milwaukee
 John Nate, Pewaukee
 Brandon Pitts, Milwaukee
 Brian Wallace, Germantown
 Ben Young, Kenosha
 Gus Zuccaro, Whitefish Bay

Accompanist

Joan Nowaczynski, Hales Corners

Conductor

Dr. James B. Kinchen, Jr., Sturtevant

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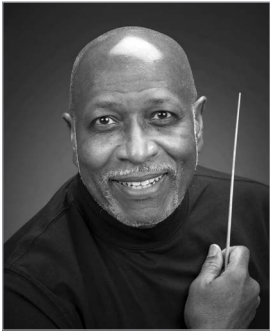
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Dr. James B. Kinchen, Jr.

Music Director



James Benjamin Kinchen Jr. has been music director of the Milwaukee Choristers since 1993. He is Professor of Music and Director of Choral Activities at the University of Wisconsin-Parkside, where he has been on the faculty since 1989. A native of Jacksonville, Florida, James has taught music and directed choral groups at

Stanton High School, Jacksonville; Florida Community College at Jacksonville; 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.

James is in frequent demand as a guest conductor, adjudicator and clinician and has been a *Wisconsin Teaching Fellow*. A two-time recipient of UW-Parkside's *Stella Gray Teaching Excellence Award* (2002–03 and 2014–15), he was also given the university's 2005–2006 *Faculty Distinguished Service Award* and the 2011–2012 *Campus Diversity Award*. He is most honored to have received the Wisconsin Choral Directors Association *Morris D. Hayes Award* in 2021, recognizing his achievements and contributions to the choral art. He is listed in the most current edition of Marquis *Who's Who in America*. Earlier this year he was honored as a recipient of the Gateway Technical College *Dr. Martin Luther King, Jr. Humanitarian Award*. An affiliate of the Center for Black Music Research, James holds membership in the National Association for Music Education (formerly Music Educators National Conference), National Collegiate Choral Organization, and Chorus America. An active member of the 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*. He has also served as president and vice president of the Wisconsin Choral Directors Association and the former North Central Division of ACDA, a region that encompassed Wisconsin, Minnesota, Nebraska, Iowa and the Dakotas.

Since 1993 James has conducted the Choristers in several

significant performances, including concert tours of Germany, Austria, Poland, the Czech Republic and Italy. He has led them in selected-by-audition performances for the Wisconsin Choral Directors Association (most recently January 2023) and in concert collaborations with the Decorah Chorale (Decorah, Iowa) and the Brazeal Dennard Chorale (Detroit, Michigan). James' travels as a choral conductor and scholar include trips to India, Germany, Austria, Poland, the Czech Republic, Sweden, Italy, twice to China, and, on four occasions, Cuba. He made his Carnegie Hall conducting debut in 1998, conducting a concert of spirituals. He returned to that stage in 2004 to lead a 190-voice choir and orchestra in a performance of the Fauré *Requiem*, in 2006 to conduct a performance of the Vivaldi *Gloria*, and again in 2024 to conduct Margaret Bonds' *The Ballad of the Brown King*. In 2010 he directed the New York City premiere of Glenn Edward Burleigh's Kwanzaa work, the *Nguzo Saba Suite* at Avery Fischer Hall in the Lincoln Center for the Performing Arts. In 2002 James was one of 18 Fellows selected nationwide for participation in the Chorus America-Chicago Symphony *Choral/Orchestral Conducting Workshop and Master Class*.

In addition to teaching and directing the UW-Parkside's three choral groups, the University Chorale, Master Singers and Voices of Parkside, James teaches courses in basic and choral conducting, elementary & middle school choral methods, secondary choral methods, student teacher residency, and African American music.

He is also on the music staff of Saint Paul Baptist Church, Racine.

Christine Simon Halverson

Assistant Conductor



Christine Simon Halverson has been a member of the chorus since January of 1983 and assistant director for almost 30 years. Her first performance was the Choristers' 50th anniversary concert and she is delighted to have had celebrated the group's 90th anniversary! She is proud to be section leader of the first

sopranos.

Chris holds a choral music education degree from the University of Wisconsin–Eau Claire. She is now retired after more than 18 years as office manager for the Presbytery of Milwaukee.

Joan Nowaczynski

Collaborative Pianist

Joan Nowaczynski enjoys a diverse career as a piano instructor, collaborative pianist, choral accompanist and liturgical music director.

As a collaborative pianist, she has spent seven summers with the opera program, La Musica Lirica, six of them in Italy. She has also worked with the Florentine Opera Studio Artists Community Outreach Program and private voice studios. Through her work as an accompanist, Joan has played extensively for area high school choirs and at Wisconsin Music Education Association Conventions, Wisconsin Choral Directors Association Conventions and statewide choral music festivals. She is the accompanist for Women of Note as well as the Milwaukee Choristers.

Joan has been a rehearsal and performance pianist for the Milwaukee Opera Theater and multiple high school

musical productions. She teaches piano and serves as music director and pianist at Faith Presbyterian Church in Franklin.

One highlight of Joan's performing career was playing with a PianoTeams ensemble at the Well-Prepared Pianist Institute festival in Flagstaff, Arizona. Steinway artist N. Jane Tan founded PianoTeams, which feature five pianists playing repertoire composed, transcribed or arranged for five pianos.

Joan holds a bachelor of music degree in piano performance and pedagogy from Alverno College.



Instrumentalists

Violin I

Jesse Gomez
Rodrigo Vamos

Violin II

JoAnn Haasler
Tais Carvalho

Viola

Melissa Hardtke

Bass

Chris Carloni

Flute

Migle Valentinaviciute

Bassoon

Owen Berendes

Percussion

Eliana Firmani Alcocer

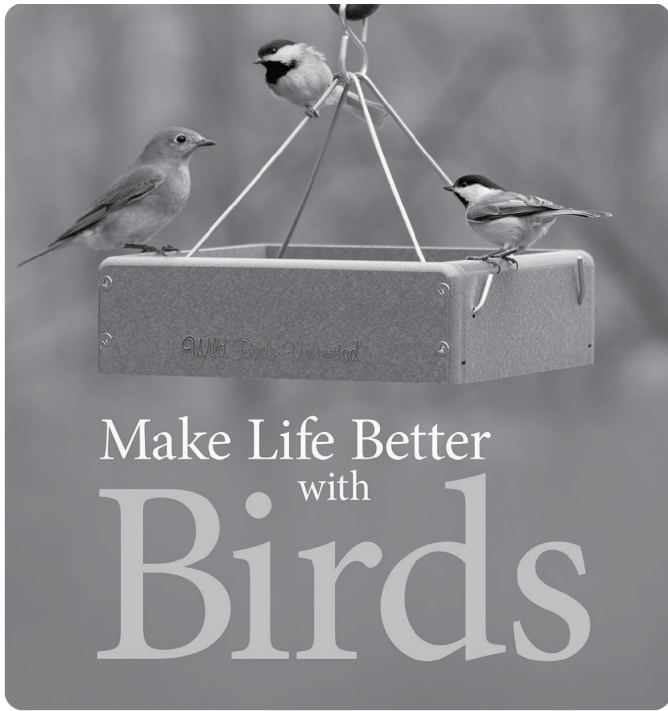
Harp

Fiona Hunt



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Program Notes

by Dr. James B. Kinchen, Jr.

Welcome to tonight's Milwaukee Choristers concert!

The focal work on this concert is a beautiful, thoughtfully wrought setting of the *Magnificat* – Mary's absolutely ebullient response to the favor that God had shown her by choosing *her* to be the mother of His Son. She seems to have been thrilled in ways that must have been very visible to those around her, as well as sobered by those matters that she ended up storing and pondering in the seclusion of her own heart. Yet, in all this, *her spirit rejoiced!* One can only imagine the cascade of joyous emotion that this young woman experienced! In this most special of seasons, many are similarly moved to rejoice in the Good News that is never, ever old, though we have heard it so many times – “For unto us is born a Savior, which is Christ the Lord.”

But this season of Christmas offers *all* of us a large and welcoming embrace, whatever it may mean to us on a personal level! It is a time of joy, renewal, goodwill, love, generosity, and wishes for that elusive “peace on earth.” And, so, we have chosen a program that conveys a fair variety of styles and expressions, and that deals with both faith-based and secular celebrations of the season. As you listen to our singing this evening, we hope that your spirits will rejoice as ours do and for *all* of the reasons that elicit joyful response from you in this wonderful season, whatever they may be. Together as we experience the sharing of musical treasures – old and new, evocative and extrovert, covering a decently wide range of styles – *may your spirits rejoice with ours on this night!*

We open our concert with Richard Elliott's forthright arrangement of one of the best known, most frequently heard hymns of Christmas, **O Come, All Ye Faithful**, which summons us to join “choirs of angels” and come and adore the newborn King. Each stanza is separated by a return of the opening motive, a motive based on the hymn's melody, as if to reiterate that invitation. In the penultimate verse, sopranos sing a descant – essentially a countermelody – above the choir's unison melody. The final stanza ends with a powerful and exuberant AMEN! Sources generally attribute **O Come, All Ye Faithful**, both words and music, to 18th century British hymnist, John Francis Wade. Wade,

a Catholic, wrote the original words in Latin and entitled his work, “Adeste Fideles.” His hymn was translated into English in 1841 by British Catholic priest, Frederick Oakeley, and is widely known today in most English-speaking countries. Richard Elliott was principal organist for the Mormon Tabernacle Choir. In 1993, the Mormon Tabernacle Choir's organists, John Longhurst, Clay Christiansen, and Richard Elliott, were invited to make carol arrangements for the choir, arrangements that were ultimately recorded. **O Come, All Ye Faithful** was Elliott's contribution to this series. **Hail Mary** is from the African American sacred folksong genre, popularly labeled “spirituals,” which began during slavery. Enslaved people fashioned songs from the Africanisms of their homeland and the Westernisms of their new home. They imbued these with their own values and world views—especially their understandings of Christianity— and used the resulting product for a number of functions in their daily lives. It was worship music, expressing their faith in a God who loved and cared for them and who was a deliverer. Their music also connected them to their African past. It offered encouragement, whether singing alone or with others. It allowed them a vehicle for communicating covertly. It served them on a daily basis, accompanying their work and their rest. But this music was not publicly performed until the Fisk Jubilee Singers took these songs on the road in the years after slavery, in an effort to raise money for their fledgling and floundering Nashville school. The Jubilee Singers succeeded in two things: they saved Fisk and they popularized the “spiritual,” even in Europe where no less than Queen Victoria and Kaiser Wilhelm heard them sing. Decades later, William Levi Dawson, founder of the Tuskegee Institute (Alabama) Choir, took some of these black folk melodies and gave them beautiful and creatively wrought choral settings. **Hail Mary** is such a song. In rhythmic fashion, it tells of Mary's “little baby, born in Bethlehem” and how she rocked Him “for the world.” The men continue the rhythmic motif as they tell the story of the shepherds. The women interrupt with the salutation that heaven's messenger, Gabriel, gave to Mary when he visited her that day: “Hail, Mary!” In a moment of genius that so characterized Dawson's work, he brings earth and heaven together. The women's celestial strains are joined

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by the more terrestrial message of the men, still singing of the shepherds, co-merging in one powerful moment, before the musical duality resolves in powerful refrain: “O, she rocked and rocked Him in a weary land!” Dawson’s arrangements are world famous and widely sung by all kinds of choirs. Also in Dawson’s *oeuvre* is a symphony, the *Negro Folk Symphony*, which was premiered by the legendary 20th century maestro, Leopold Stokowski. The Dawson **Hail Mary** and this **Ave Maria** setting by 20th century German composer Franz Xaver Biebl (1906-2001) share the same inspiration: Gabriel’s appearance to Mary as recorded in Luke’s Gospel. The angel Gabriel appears to Mary to inform her that she will be the mother of the Savior. The Latin version of the words that the heavenly messenger spoke to her – “Hail Mary, full of grace, the Lord is with you” – became the basis for the ancient prayer, “Ave Maria.” Later in the Middle Ages, the petition “Holy Mary, Mother of God, pray for us sinners...” was appended to the original Lucan text excerpt. Versions of this prayer are recited innumerable times each day by hundreds of millions of believers worldwide and have been set to music by composers from the Middle Ages to present time. This composer’s treatment of this venerable text is deeply rooted in the style and aesthetic of 19th century Austro-German Romanticism. We may find ourselves needing to be reminded that it was composed *mid-twentieth century!* Biebl’s incredibly moving motet soars in a fashion that makes it a perfect choice for performance in a space with reverberant acoustics! This setting of the “Ave Maria” text that is punctuated by excerpts of the Medieval plainsong, “Angelus”, was originally composed in 1959 for male voices. Biebl revised it in 1985 to employ opposing choirs of men and women, the form in which we sing it tonight. Biebl was born in what is now Freudenberg, Bavaria and studied at the Musikhochschule (a college that specialized in music) in Munich. He served as choir director at the Catholic Church of St. Maria in Munich-Thalkirchen and then on the faculty of the Mozarteum in Salzburg, Austria, before being drafted into German army during World War II. Biebl’s **Ave Maria** was introduced to the American choral community when it was brought to the United States by the Cornell University Glee Club in 1970.

Taylor Scott Davis’ *Magnificat* is the confluence of a treasured ancient text and the fresh musical ideation of a young composer, one who, while respecting the storied tradition of this canticle, was not afraid to bring to this

delightful treatment of the text his own skillfully wrought ideas. I learned this work for the first time along with many other Choristers as we prepared for the performance of Margaret Bonds’ jewel, *The Ballad of the Brown King*, which we sang under my direction on the venerable stage of Carnegie Hall back in May of this year. We shared the singing of this *Magnificat* setting with a Dallas-based “sister” community chorus, the Credo Choir, at Carnegie, as they shared the performance of the Bonds work with us. Long story short, that exposure and experience led to our employing *Magnificat*, accompanied by chamber orchestra, as the anchor of tonight’s program.

Composed in 2020 for the Chancel Choir of St. John’s United Methodist Church of Albuquerque, New Mexico, the Davis *Magnificat* has gained remarkable traction for a work so young. Besides its having been debuted at Carnegie earlier this year, it has been recorded by the elite, internationally feted vocal ensemble, VOCES8. The Davis *Magnificat* takes the form of a cantata, an extended vocal work of short to medium length, in five movements or discrete sections.

- The opening movement, “Magnificat anima mea,” is, appropriately, proclamatory in character, commencing with bold fanfare figures. (Various contemporary English language translations render this line: “My soul proclaims the greatness of the Lord,” “My heart praises the Lord,” and “My soul lifts up the Lord in praise.”) Writes Taylor Scott Davis in notes that he has shared on the score of the work, “Joy, honor, and bewilderment...” The composer continues: “A child-like exclamation at the beginning yields [soon] to a warm melody” heard first from the men in unison “singing of God’s regard for Mary’s lowly status.” (“... because He has looked with favor on the humble condition of His slave.”) After exploring the more introspective response to the mighty One who has done “great things” to a humble and lowly young woman, this introductory movement closes as it began: robustly proclaiming the greatness of the Lord!
- The second movement, “Shall I Rejoice,” sets words that are not part of the traditional “Magnificat”. Davis explains: “To add a modern voice, I asked Dr. Terry York to write a new text, and his words connected with me deeply.” Davis admirably captures both the simplicity of Mary’s imagined musings and the simultaneous complexity of her intuitive emotions, emotions that



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Not Far From the Tree A Night of the New & Familiar

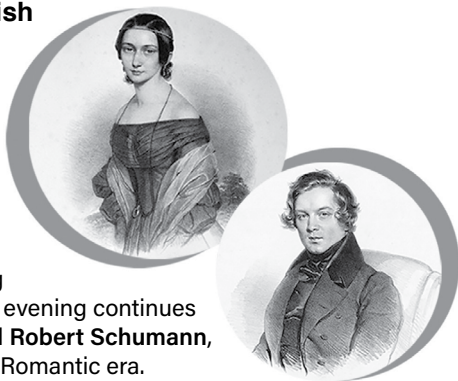
Saturday, March 22nd

Saint Sebastian Parish

6:30-6:45 "Buzz"

7 p.m. Concert

Anticipation builds as we present the brilliant winners of the 2025 Walter A. and Dorothy J. Oestreich Concerto Competition, performing virtuosic concertos. The evening continues with works by **Clara and Robert Schumann**, the power couple of the Romantic era.



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Nordic Echoes Legacies & Lineage

Saturday, May 17th

Saint Sebastian Parish

6:30-6:45 "Buzz"

7 p.m. Concert

Close the season with a celebration of Nordic composers. Welcome back pianist Steve Ayers as he performs the richly Romantic Piano Concerto in A minor by Edvard Grieg. Danish composer Niels Gade joins him on this musical journey. The program also features the Wisconsin premiere of *The Warmth in Yearning* by the talented young composer Stephanie Plautz. Rounding out the evening will be Aaron Copland's evocative *Quiet City*, performed by husband and wife duo **Jean and Harold Kacanek**.



presciently sense the disgrace, agony, and shadows that her yet unborn son's sacrifice as Son of God on Calvary will bring. Mary's "voice" is heard in the extensive and expressive soprano solo that begins and closes this movement.

- Says the composer of the "Et misericordia," the solo flute "becomes Mary's character," questioning and fearful. The men of the chorus, heard again in unison, sing a chant-like melody against the flute's 16th note ostinato. They are joined by treble voices as the harp takes over the pulsating notes. The climax of the movement comes in the strong chordal declamations of the chorus: "Fecit potentiam in bracchio suo – *He has shown strength with His arm!*" Ultimately though – and this is the message of God to humankind through the gift of His Son to the world – the *strength* of His arm, able to scatter the proud and arrogant, is instead tempered by His *love*, a musical gesture that is heard at the very end of the movement. The sopranos, modeling haughty pride in a clearly dissonant tone, are pulled gently but intentionally into resolution – and harmony – by the mighty but loving arm of the Lord.
- Davis says that "movements three and four are very much linked. The sixteenth notes remain, but their hurried sound turns major as the choir sings about God exalting the humble and feeding the hungry." The unison chant lines are heard again, and, as in the preceding movement, first in the tenor and bass parts.
- The fifth and final movement, "Gloria Patri," is a return to the bold and celebratory character of the opening "Magnificat." Very literally, it is a *doxology* – from the Greek *doxa* (glory) *logos* (word spoken): "Glory to the Father and Son and Holy Spirit!" In the contrasting middle of this movement, voices melodically extol the eternity of the Godhead. Explains Davis, "The Latin word *semper* seems to go in circles about halfway through, as it means 'always.'" Like an echo, the soloist quietly sings the opening theme. In a final flourish of exuberant worship and acclamation, *Magnificat* comes to an effusive and ebullient conclusion.

Taylor Scott Davis serves as the director of music and worship arts at St. Andrew Methodist Church in Plano, Texas. He has written and arranged for groups including Grammy-winning choral ensembles Conspirare and

VOCES8 and chamber and symphony orchestras around the world.

The song "that everybody knows" poses challenges to the composer-as-arranger that he or she does not face when creating a setting of an obscure piece or, at least, a song that is a less-well-known. **Silent Night** is, arguably, one of the four or five best known carols of Christmas. *Magnificat* composer Taylor Scott Davis' choice of such a beloved carol has him setting a very high bar for himself. In our opinion, and we hope, yours as well, it is one that he clears with room to spare. He brings his own creative voice to this arrangement without "spoiling" it for us as singers or you as listeners (we hope!). **Silent Night** began its existence quite accidentally and under adverse circumstances. The year was 1818, and, according to the popular story, Saint Nicholas, a Catholic parish in the Austrian town of Oberndorf, was preparing for its traditional Christmas Eve Mass when the organ stopped working. It had snowed very heavily and there was no way to get a repairman to fix it in time for services. Knowing that the congregation would be very disappointed, the parish priest, Josef Mohr, gave a poem that he had written two years earlier to the church organist, Franz Xaver Gruber, who composed music to a song that would be accompanied on the guitar. That song was "Stille Nacht", and it became then and remains now a "hit." Davis composed this setting of **Silent Night** in 2024 for VOCES8. We trust that you will welcome the opportunity to become acquainted with Davis' new setting of this cherished old favorite. Is it possible to think about or, even, imagine Christmas without little ones?! In fact, in many, many homes, children are at the very center of celebration. Much loving energy is focused on making the holiday magic for them. One reason for this is that Christmas focuses on the birth a child, of *the Child*. Even Jesus as a baby had to be caressed, rocked, lulled, and, even, sung to by His Mother, Mary. **A La Nanita Nana** is a traditional Spanish Christmas carol sung as a lullaby to the Child Jesus. Composed by José Ramón Gomis in 1904, the original title was "La nana, balada al Niño Jesús" (The Lullaby, Ballad to Baby Jesus). It is also widely sung throughout the Spanish speaking world as a children's lullaby with the words of the second line changed to "Mi niña/niño tiene sueño." (My child is sleepy.) Roger Folstrom's soothing setting moves from minor to major mode and combines the use of both Spanish and English texts. Folstrom arranged his setting of **A La Nanita Nana**

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for the University of Maryland Chorale in 1985, where he served as professor of music and choral conductor. He had previously spent several years on the music faculty at the University of Wisconsin. Travel back in time with us. Imagine that it is cold and that snow lays copiously on the ground. (Sound like any place you know?) Accompanied by the bells that continue to jingle as the horse pulls the sleigh, off you go. Oh, what fun it is to ride! It is even *more* fun if you are accompanied by that special someone (or that one that you *want* to be your special someone). And did I mention, there's a party to go to after the ride?! If there is such a thing as the "perfect" popular song that not many people actually sing, this little gem, **Sleigh Ride**, composed by Leroy Anderson (1908-1975) fits the bill. In fact, it is heard a lot as an instrumental, and is almost always on some symphony orchestra's Christmas pops concert. But unlike Jingle Bells, Silent Night, Joy to the World, and White Christmas, we rarely sing it in gatherings. In fact, most people hardly know the words. But we do! One of the great American composers of "light" orchestral music, Leroy Anderson had the idea for **Sleigh Ride** during (of all times) a *heat* wave in July 1946. He finished writing the work – originally instrumental – two years later. It was recorded in 1949 by Arthur Fiedler and the Boston Pops Orchestra, becoming a hit record and one of the orchestra's signature songs. The words, written by New York lyricist Mitchell Parish (1900-1993), were added in 1950. Anderson, during his lifetime a highly respected and very effective composer/orchestrator/arranger, learned piano from his mother, a church organist, starting at age five. His parents became convinced of his extraordinary musical talent when they heard him playing a song that his mother had not taught him. He had heard the song and had learned it by ear.

The English carol **I Saw Three Ships** first appeared in print in William Sandys' 1833 *Christmas Carols Ancient and Modern* (the same carol collection in which "The First Nowell/Noel" was also first published). The "three ships" have symbolic meaning and may represent the Three Kings or, perhaps, the Trinity. Some suggest the lyrics refer to three ships that tradition says carried the relics of the Magi to Cologne, Germany in 1162. In any event, British composer Richard Hey Lloyd (1933-2021) takes this fairly simple, gigue-like tune through different keys and uses different sectional combinations before returning to the key of F major for a jubilant ending. We especially like the

gigue character of this song! Originating in England as the "jig", this lively triple-meter dance known as "gigue" in France and "giga" in Italy, was popular in social settings and was used by many composers (including Bach and Handel) during the musical Baroque (ca. 1600-1750) in various instrumental compositions. Lloyd studied at Jesus College, Cambridge, where he was an organ scholar. He later served as organist and master of the famed Choristers of Hereford Cathedral and Choristers of Durham Cathedral, and briefly as deputy headmaster of Salisbury Cathedral School. The iconic **Carol of the Bells** is originally attributed to Ukrainian composer, Mykola Leontovich, but it is Peter Wilhousky to whom we owe the credit for it being so popular with American choirs and audiences! It is based on the Ukrainian folk chant known as "Shchedryk," a winter "luck song." It was first performed in this country in New York City by the Ukrainian National Chorus in 1921. It began its inroads into the American choral repertory in 1936, however, when Peter James Wilhousky arranged it and gave it English text. Wilhousky's arrangement of **Carol of the Bells** were performed by the NBC Symphony Orchestra, where he was featured on several broadcasts with legendary conductor Arturo Toscanini. The entire song focuses on a repeated 4-note motive. Heard first in the sopranos, it passes reiteratively from section to section as the tintinnabulation grows. After another such round, energy spent, the song ends in a single toll of the deep, bass bell. Wilhousky also served as Director of Music for the New York City Schools. His arrangement of the "Battle Hymn of the Republic" is among the most oft-performed arrangements of the hymn in the U.S. The song with which we close this evening's concert, **Jesus, What A Wonderful Child**, enjoyed a long and beloved life in African American worship and gospel music settings for well over half a century before it was picked up by American popular stylists and introduced to wider audiences. The website *Hymnology Archive* traces its origins to the Angelic Gospel Singers of Philadelphia, a group that had been started by Margaret Wells Allison (1921-2008). Respected music scholar and historian Horace Clarence Boyer (1935-2009) described their singing as "the old-fashioned southern style of church music, gospel, and hymns," characterized by "percussive attacks, sliding from one pitch to another, vocal interjections by each member of the group, and repetition of any portion of the song that struck a spiritual chord." Musician and executive Harry "Doc" Bagby (1919-

1970), who worked with the female quartet, copyrighted the song under a pseudonym in 1950. (Later recorded and print publications, however, credit the piece to Margaret Allison.) The recording of the song became a hit in the African American community after its 1950 release, and quickly passed into the “popular domain.” As a boy, I heard it sung in my church at Christmastime, where it was always welcomed and enjoyed. This arrangement by Rollo Dilworth, whom I count a colleague and friend, is one of several carefully arranged sheet music versions of the song available today. I especially like Dilworth’s setting for several reasons, not least of which include Dilworth’s superb musicianship and musical taste, and his care in transforming a piece that is so dynamic in such a way as to both preserve its ethnic integrity, while at the same time making it accessible to potentially many thousands of singers and listeners who would otherwise not get to

experience its riches. And as a youngster growing up, he, like I in Jacksonville, certainly heard it sung in the churches of his native St. Louis. So, he knows intimately and internally, the “original” of this song. Dilworth arranged **Jesus, What a Wonderful Child** in 2007, dedicating it to his first music teacher in St. Louis, Dr. Johnnie H.F. Brown, who first taught him the song as a boy. Dilworth holds degrees from Case Western Reserve, University of Missouri–St. Louis, and Northwestern University, where he studied composition with Robert Harris, a friend of mine and the Choristers. Rollo Dilworth is vice dean and professor in the Boyer College of Music and Dance at Temple University, on which faculty he has served since 2009. In 2017, he was honored with the Temple University *Faculty Award for Research and Creative Achievement*. He is currently National Board Chair for Chorus America. ■

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Date Night: Enjoy a cozy night in with wine and chocolate – or explore local dining, custard, brewery tours and more.

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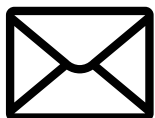
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Lyrics

O Come All Ye Faithful

O come, all ye faithful,
Joyful and triumphant!
O come ye, O come ye to
Bethlehem.
Come and behold him,
Born the King of angels;
O come, let us adore him,
Christ the Lord.
Sing, choirs of angels
sing in exultation,
Sing, all ye citizens of heav'n above.
Glory to God in the highest.
Yea, Lord, we greet thee,
Born this happy morning,
Jesus, to thee be all glory giv'n;
Son of the Father, Now in flesh
appearing;
Amen!

Hail Mary

Mary had a lit'l' baby born in
Bethlehem,
Ev'ry time the lit'l' baby cried, she
rock'd Him in a weary lan'.
Ain't that a rockin' for the worl',
'Oh, she rock'd an' rock'd, She
rock'd Him in a weary lan'.
He was born in a lowly manger,
'Cause there was foun' no room in
the Inn;
Ev'ry time the lit'l' baby cried, She
rock'd Him in a weary lan'.
Yes, there were shepherds abidin'
in the field,
keepin' watch o'er their flock by
night.
"Unto you a Babe is born this day,"
said the angel of the Lord to the
shepherds in the field,
Angel called him "Christ the Lord",
But I call my Jesus "King
Emmanuel."
Ev'ry time the lit'l' baby cried, She
rock'd Him in a weary lan'.
Hail! Mary, Virgin Mary, Oh, Hail!
Mary, Virgin Mary, Hail!
"Chile of God." Hail!

Rockin' for the worl', Ain't that a
rockin' for the worl'
She rock'd Him in a weary lan' all
night long.

Ave Maria

Angelus Domini nuntiavit Mariae,
et concepit de Spiritu sancto.
Ave Maria, gratia plena,
Dominus tecum, benedicta tu in
mulieribus
et benedictus fructus ventris tui,
Jesus.
Maria dixit: Ecce ancilla Domini,
fiat mihi secundum verbum tuum.
Et verbum caro factum est
et habitavit in nobis.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis
nunc et in hora mortis nostrae.
Amen.

Translation:

The Angel of the Lord announced
to Mary
And she conceived by the Holy
Spirit.
Hail Mary, full of grace,
the Lord is with thee, blessed art
thou amongst women,
and blessed is the Fruit of thy
womb, Jesus.
Mary said: Behold the handmaiden
of the Lord,
do to me according to your word.
And the Word was made flesh
and dwelt among us.
Holy Mary, Mother of God,
pray for us sinners.
Holy Mary, Mother of God,
pray for us now and at the hour of
our death.
Amen.

Magnificat

I. Magnificat anima mea

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.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.

Translation:

My soul magnifies the Lord.
And my spirit has rejoiced
in God my savior.
For he has regarded the low estate
of his handmaiden:
for behold, henceforth all
generations
shall call me blessed.
For he who is mighty
has done great things to me;
and holy is his name.

II. Shall I Rejoice

Shall I rejoice for Christ in me,
the first of such to say?
All that this child shall ever say or
be
now lives and grows in me.
Shall I rejoice for Christ in me,
his name forever mine?
I yield to him my life's identity;
Christ lives and grows in me.
Shall I rejoice for Christ in me,
both glory and disgrace?
My song shall be both joy and
agony;
Christ lives and grows in me.
Shall I rejoice for Christ in me,
as clouds and shadows rise?
I ponder scenes that I don't want to
see.
Christ lives and grows in me.

III. Et misericordia

Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos
mente cordis sui.

Translation:

And his mercy is on them
who fear him from generation to
generation.
He has shown strength with his
arm;
he has scattered the proud,
even the arrogant of heart.

IV. Deposuit

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.

Translation:

He has deposed the mighty from
their seats,
and exalted the humble.
The hungry he has filled with good
things,
and the rich he has sent empty
away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was spoken to our fathers,
to Abraham and his seed forever.

V. Gloria Patri

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

Translation:

Glory be to the Father, and to the
Son,
And to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without
end. Amen!

Silent Night

Silent night! Holy night!
All is calm, all is bright
Round yon virgin mother and
child!
Holy infant, so tender and mild,
Sleep in heavenly peace!
Sleep in heavenly peace!

Silent night! Holy night!
Shepherds quake at the sight!
Glories stream from heaven afar,
Heavenly hosts sing Alleluia!
Christ the Saviour is born!
Christ the Saviour is born!

Silent night! Holy night!
Son of God, love's pure light
Radiance beams from thy holy face
With the dawn of redeeming grace,
Jesus, Lord, at thy birth!
Jesus, Lord, at thy birth!

Silent night! Holy night!
Wondrous star, lend thy light
With the angels let us sing,
Alleluia to our King,
Christ the Saviour is born!
Christ the Saviour is born!

A La Nanita Nana

A la nanita nana, nanita ea, nanita ea,
Mi Jesús tiene sueño, bendito sea,
bendito sea.

Fuentecilla que corres clara y
sonora,
Ruiseñor que en la selva cantando
lloras,
callad mientras cuna se balancea.

A la nanita nana, nanita ea, nanita ea,
My Jesus, He is sleeping, O come
behold Him, O come behold Him.
A la nanita nana, nanita ea, nanita ea,
My Jesus, He is sleeping. How
blessed be His name, how blessed
be His name.

Little brook ever flowing, Rushing
and ringing,

Nightingale in the forest, sighing
and singing,
Quiet while the cradle gently
enfolds him.
A la nanita nana, nanita ea.

Sleigh Ride

Let's go for a sleigh ride! A
wonderful sleigh ride!
Come, hurry along with a song, in a
wintery world to glide!

Just hear those sleigh bells jingling,
ringing tingling, too,
Come on, it's lovely weather for a
sleigh ride together with you,
Outside the snow is falling and
friends are calling "Yoo Hoo,"
Come on, it's lovely weather for a
sleigh ride together with you.

Giddy-yap, giddy-yap, giddy-yap,
let's go,
Let's look at the show,
We're riding in a wonderland of
snow.
Giddy-yap, giddy-yap, giddy-yap,
it's grand,
Just holding your hand,
We're gliding along with a song of a
wintery fairyland,

Our cheeks are nice and rosy, and
comfy cozy are we,
We're snuggled up together like two
birds of a feather would be.
Let's take that road before us and
sing a chorus or two,
Come on, it's lovely weather for a
sleigh ride together with you.

There's a birthday party at the
home of Farmer Gray,
It'll be the perfect ending of a
perfect day,
We'll be singing the songs we love
to sing without a single stop,
At the fireplace while we watch the
chestnuts pop.
Pop! Pop! Pop

There's a happy feeling nothing in

the world can buy,
When they pass around the coffee
and the pumpkin pie,
It'll nearly be like a picture print by
Currier and Ives,
These wonderful things are the
things we remember all through
our lives!
(lyrics repeat)

I Saw Three Ships

I saw three ships come sailing in
On Christmas day, on Christmas
day;
I saw three ships come sailing in
On Christmas day in the morning.

And what was in those ships all
three,
On Christmas day, on Christmas
day?
And what was in those ships all
three,
On Christmas day in the morning?

Our Saviour Christ and His Lady,
On Christmas day, on Christmas
day;
Our Saviour Christ and His Lady,
On Christmas day in the morning.

Pray whither sailed those ships all
three,
On Christmas day, on Christmas
day?
Pray whither sailed those ships all
three,
On Christmas day in the morning?

O they sailed into Bethlehem,
On Christmas day, on Christmas
day;
O they sailed into Bethlehem,
On Christmas day in the morning.

And all the bells on earth shall ring,
On Christmas day, on Christmas
day;
And all the bells on earth shall ring,

On Christmas day in the morning,
And all the Angels in Heaven shall
sing,
On Christmas day, on Christmas
day;
And all the Angels in Heaven shall
sing,
On Christmas day in the morning.

And all the Souls on Earth shall
sing,
On Christmas day, on Christmas
day;
And all the Souls on Earth shall
sing,
On Christmas day in the morning.

Then let us all rejoice amain,
On Christmas day, on Christmas
day;
Then let us all rejoice amain,
On Christmas day in the morning.

Carol of the Bells

Hark how the bells,
Sweet silver bells,
All seem to say,
Throw cares away

Christmas is here,
Bringing good cheer,
To young and old,
Meek and the bold.

Ding dong ding dong
That is their song
With joyful ring
All caroling.

One seems to hear
Words of good cheer
From everywhere
Filling the air.

Oh how they pound,
Raising the sound,
O'er hill and dale,
Telling their tale.

Gaily they ring
While people sing
Songs of good cheer,
Christmas is here.

Merry, Merry, Merry, Merry
Christmas,
Merry, Merry, Merry, Merry
Christmas.

On on they send,
On without end,
Their joyful tone
To every home.

Ding dong ding dong
Ding dong ding dong

(lyrics repeat)

Jesus, What a Wonderful Child

Jesus, Jesus, Oh, what a wonderful
child

Jesus, Jesus, so holy, meek, and
mild.
New life, new hope, to all he brings.
Listen to the angels sing;
Glory, glory, glory to the new born
King!

He was heralded by the angels
yes, born in a lowly manger,
God chose a virgin as his mother
And Joseph as his earthly father.
Three Wise Men travelin' from afar
They were guided by that shinin'
star,
To see King Jesus, where He lay
In a manger full of hay!

Some traveled north, some traveled
south
to see this wonderful Child.
Some traveled east, some traveled
west
to see this wonderful Child.

(lyrics repeat)

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Julie Vargas

James Ward

Sue & John Wing (partially in memory of Beth Schuelke, Joe Bonfiglio, Debra Kelm & Fred Gerlach)

Soloist's Loge (\$100 - \$199)

Erin Bowles (in memory of Jerry Bowles)

Chris Bruett

Dolores Davidson (in memory of Roger Davidson)

Dell Technologies (Matching Gift)

Barbara & Pat Foss

Caroline Gomez-Tom & Derek Tom

Ashley Grainger

Dan & Roxanne Grainger

Christine Grunwald (in honor of John Emanuel)

Marta Haas

Cheryl Harvey

Jeffrey & Carol Heckendorf

Ann Spindt Henschel

Illinois Tool Works (Matching Gift)

Jean Jankovich

Karen & Mel Kirschen

Jess Li

Richard Lowe

Christina Mayer

John & Stephanie Mullervy (in memory of Ernie Haug)

Barbara Gerlach Opie (in memory of Fred Gerlach)

Jennifer Poedel

Mark Rasmussen

Joanne Ruggieri

Daniel & Elizabeth Steybe (in honor of Janelle Dougherty)

David Vargas

Singer's Chair (up to \$100)

Clay Anderson

Mary Ann Anthony

Elizabeth Anthony

Don & Phyllis Arndt

Gregory A. Barrows

Kerry Dews Barton

Janet Bashirian

Christine Beck

Benevity Community Impact Fund (Matching Gift)

Cindy Benning

Patricia Black

Keralyn & Fritz Bolliger (in memory of Joe Bonfiglio)

Joan Braun

Danielle Bridges

Anne Brower

Gary Christianson

Elizabeth Cozine

Kelly Daugherty

Margaret Daun

Diana Del Roso

Brooke Delassus

Judy Dollhausen

Carla Dupont

Katherine Dummer

Denise Ewing Decker

Patricia Ferentz

Helga Guequierre

Emma Hendry

Jerold Hershberger

Tom Horrigan

Mark Kaluzny

Jim & Elisabeth Kelly (in memory of Joe Bonfiglio & Harry Williams)

Barbara Kendall

Michael King

Pam Kothrade

Cynthia Kolarek

Chaitanya Prasad Tur Krishnamurthy

Marge Kurtz

Jim & Mary Kay Lammers (in memory of Kay Sands)

Judy Pier Lybeck

Gordon King

Darlene McBride

Patricia Marchant

Judy & Gary Martin (in honor of Janelle Dougherty)

Libbi McCulloh

Suzy Meyer

Amanda Mickevicius Rosaldo

Rachel Mosey

Richard & Barb Mosey

Anirudh Nadkarni

Juliana Neu

Anne O'Connor

Jane Pagel (in memory of Barbara & Gordon Christianson, Tom Couillard & Nancy Couillard)

Rebekah Palmer

Caitlin Schaffer

Hannah Schambro

Dawn Schmid

Mary Anne & Tom Smith

Minna Smith

Morris Srinivasan

Pauline Stollenwerk

Shirley B. Stow

Stacie Sullivan

Laurel Swencki

Janel Tallberg

Chris & Ken Tanaka (in memory of Mary Ann Eckes)

Jane Tess

Debra Thornton

Jill Trapp

Justin & Joan Van Able

Janet Vogt

Helen Waldschmidt

Amy Wejksnora

Rhonda Wery

Jean Wesley

Emily Whitcomb

Susan Wustrack

Stephen Zastrow

Jim & Sharon Zsebe

Honorary Members

These individuals were with The Milwaukee Choristers for 15 or more years.

Gail Anderson	Janelle Dougherty	Karen Kirsch	Jeanine Sonntag
Donald Arndt	Marilyn Ehler	Kern Konley	Mary Stephani
Richard Bergman	Karen Engelhardt	John Lutz	Robert H. Strehlow
Patricia Ilika Black (Accompanist)	Linda Ertel	Betty Nordahl	Janice Sufferling
Keralyn Bollinger	Kathy Estlund	Thomas Niebler	Justin Van Able
Erin Bowles	Joanna Fairchild	Mary Rundle	Joanne Weinberg
David Brown	Barbara Foss	Gerald Schmidt	Peggy Welden
Virginia Cameron	Ana de la Cuesta Gerlach	Roberta Seifert	Sue Wing
Dolores Davidson	Sandra Hook	Dawn Skoczek	Marie Zehnder
	George Huhnke	Carol Slaybaugh	

Choristers in Memoriam

Kathryn Akers	Ginny Giese	Gregory Mrozek	*Peggy Simon
Richard Barkow	Luther Golden	*Patricia Mrozek	Carol Ann Slaybaugh
George Bausch	*Kathy Griffin	Eric Nelson	*Thomas Smeltzer
Liane Becker	Harold F. Haller	Don Norris	*E. Jane Smith
Paul Been	Joan Hanus	*Donald Omon	Nancy Stevens
Eric Bell	Bernadine Hartzell	Ben Pagel	Greg Stone
*Lorraine Bell	*Ernest Haug	*Olive Pagel	Mark Sufferling
*Gloria Bergman	Margaret Henry	Sue Painter	*Kay Tornow
Kathryn Berthold	Billi Henske	Warren Parish	*Roger Tornow
Jack C. Boder	Gerald Hinkes	Karen Peters	Ellen Sargeant Trapp
*Joe Bonfiglio	*Wayne Hofland	Charles Peterson	Dorothy Trauth
*Jerry Bowles	*John Hoaglund	*Robert Plack	*Bart Trentadue
Gary Bressers	*Doris Jensen	Valerie Pogue	Judy Trentadue
*Bonny Buran	*Dwight Johnson	Karolyn Powell	Geraldine Wachholz
Robert R. Cameron	*Gordon Kassilke	Robert Powell	*Donald Wanek
Toni Carini	*Debra Kelm	Douglas Prebelski	Ella Washington
*Barbara Christianson	Eugene R. Kemmer	*Nola Prebelski	*Betty J. Williams
*Gordon Christianson	*Dorothy Kincaid	*Doris Radke	Harry Williams
Thomas Cleary	*Franklin Kling	*Anne Ramsey	Betty Jo Williamsen
Gretta Comiskey	Lottie Klotwicz	*Edward S.A. Ramsey	Harry Wilson
Carol Conklin	*Eldon Knoche	*Charles Reiser	Dr. George Woodward
*Ken Cook	Dorothy Royt Krash	*Marion Renick	Sue Woodward
*Ruth Cook	Marie Kraus	*Faith Rhodes	Jennifer Yorkey
*Tom Couillard	Mildred Lawrence	Laurence E. Royt	Shirley Zimmerman
Robert Dale	Lillian S. LeMaster	*Ruth Royt	Don Zurn
Roger Davidson	Jerry Leising	*Robert Ruggieri	*Honorary Member
Charles "Chuck" Davis	Ruth Lucht	*Kay Sands	
Esther Dawe	Willard Manthei	Marilyn Schmit	
Richard Dawe	Eugene Masters	John Schmitt	
*Mary Ann Eckes	Rose Mastrogiovanni	*Lorraine Schoeller	
*Carol Eggert	*Marion McCormick	*Marion Scholtka	
Phyllis Ewing	Gloria Metzger	*Beth Schuelke	
*Milton Fairchild	*Anthony Mirasola	Marie E. Schultz	
*Eileen Freshley	Dottie Moench	*Joan Seeger	
Stuart Gale	*Donald F. Mohr	Frank F. Sieckman	
*Fred Gerlach	*Idabelle ("Goldie") Mohr	Robert Sieckman	
Margaret Gerlach	Richard Moog	*Carl Simon	



One of SE Wisconsin's premier community choral organizations, under the direction of Dr. James B. Kinchen, Jr.

AUDITIONS

WEDNESDAY, DECEMBER 18

starting at 6:45 PM

Prospective members must be high school graduates or at least 18 years old, or applying for a Roots Young Singer Apprenticeship.

- Slots are limited so schedule your audition today!
Walk-ins will be heard only if time allows.
- No special preparation is required.
- Members must be high school graduates or at least 18 years old.
- Tenors and basses are particularly welcome.

Wauwatosa United Methodist Church
1529 Wauwatosa Avenue, Wauwatosa
(Where the chorus holds weekly rehearsals)



Detailed information available at
www.milwaukeechoristers.org/auditions/





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