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Flex-Tickets are a booklet of 10 ticket vouchers in A, B or C/D seating sections. Find out more and purchase online at madisonsymphony.org/flex. Gift certificates good for MSO concerts are available through the Overture Box Office at 608.258.4141.

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Groups of 15 or more receive 25% off single ticket prices. Group rate tickets start at just $13. Call 608.257.3734 x222 or visit madisonsymphony.org/groups.

TICKET EXCHANGES
You may exchange your subscription and single tickets for any other MSO subscription concert in the 2013-2014 season, subject to availability. Exchanges are handled in person or by mail through the Overture Center Box Office. A $2 per ticket Overture Exchange Fee applies.

DONATE YOUR TICKETS
Subscribers may also “recycle” subscription tickets for concerts they are unable to attend. Donate them back to the MSO (at 222 W. Washington Ave, Suite 460, Madison, WI 53703) at least 24 hours before the ticketed concert, and we will mail you a tax-deductible receipt. Call the MSO at 608.257.3734 for details.

PRELUDE DISCUSSIONS
Prepare for the concert with our Prelude Discussion series. Music Director John DeMain and other eloquent guests take you deeper into the heart of the music to enlighten your listening experience. Come to Overture Hall an hour before any subscription concert (except the Madison Symphony Christmas) to get to the heart of the music. Speakers subject to change.

NOV. 15-17  Charles Dill, Professor of Musicology, UW-Madison
FEB. 14-16  Susan Cook, Professor of Musicology, UW-Madison
MARCH 7-9   J. Michael Allsen, Professor of Music, UW-Whitewater
            Program Annotator and MSO Trombonist
APRIL 4-6    Beverly Taylor, Director, Madison Symphony Chorus
MAY 2-4      John DeMain, Music Director, Madison Symphony Orchestra
OVERTURE HALL INFORMATION

CONCERT LOCATION
All subscription performances are held in Overture Hall at the Overture Center for the Arts, 201 State Street.

RESTROOMS
Women's and men's restrooms are located on each level of Overture Hall.

ACCESSIBILITY
Overture Center is fully accessible to persons with mobility, hearing and visual impairments. Ushers are available at each concert to assist you. Wheelchair or transfer seating is available; please notify the Box Office when purchasing your ticket. Large-print programs are available at the MSO Patron Courtesy Table in the lobby at every concert. If you require an assistive-listening device, please alert an usher at the concert.

GUEST CONSIDERATIONS
The musicians and your fellow audience members thank you!
• Please arrive early to ensure plenty of time to be seated. If you arrive late, you will be seated during an appropriate break in the music at the discretion of the house staff. If you need to leave during the concert, please exit quietly and wait to be reseated by an usher at an appropriate break.
• Please turn off cell phones and other electronic devices before you enter the hall.
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• The use of recording devices of any kind, including camera phones, is strictly prohibited inside Overture Hall without explicit permission from the Madison Symphony Orchestra.
• Please do not wear perfumes, colognes or scented lotions as many people are allergic to these products.
• Eating and drinking are not permitted during Madison Symphony Orchestra performances. Please unwrap cough drops and candies before the concert begins.
• Smoking is not permitted anywhere in Overture Center for the Arts.
• Children ages six and older with tickets are welcome at all MSO concerts. Children of all ages are welcome at the Christmas concerts.
• The coat-check room is open when the weather dictates and closes 20 minutes after the performance ends.
• Beverage services are available in the lobby bars before the concert and during intermission.

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Now in his 20th season as Music Director of the Madison Symphony Orchestra, Grammy and Tony Award-winning conductor John DeMain is noted for his dynamic performances on concert and opera stages throughout the world. Jake Heggie, just one of the outstanding American composers with whom DeMain has collaborated, recently assessed the conductor’s broad appeal, saying, “There's no one like John DeMain. In my opinion, he’s one of the top conductors in the world.”

During his two decades in Madison, DeMain has consistently raised the quality of the Symphony by introducing the industry standard of blind auditions, overseeing the move into the world-class Overture Hall, expanding the subscription season to triple performances, and continuously expanding the repertoire to include ever more challenging and virtuosic works.

His active conducting schedule has taken him to the stages of the National Symphony, St. Paul Chamber Orchestra, the symphonies of Pittsburgh, St. Louis, Seattle, Detroit, Houston, San Antonio, and Jacksonville, along with the Boston Pops, Pacific Symphony, Aspen Chamber Orchestra, Orchestra of Seville, the Leipzig MDR Sinfonieorchester, London Sinfonietta, and Mexico’s Orquesta Sinfónica Nacional.

DeMain also serves as Artistic Director for Opera Pacific, where he led an unprecedented seven-company co-production of Jake Heggie’s Dead Man Walking in 2002. He has been a regular guest conductor with Washington National Opera at the Kennedy Center, New York City Opera, Michigan Opera Theatre, Los Angeles Opera, Seattle Opera, San Francisco Opera, Virginia Opera, Lyric Opera of Chicago, the Glimmerglass Festival in up-state New York, Portland Opera, and Mexico’s National Opera.

In May of 2013, DeMain returned to the Kennedy Center for a month-long run of Show Boat with Washington National Opera. In August, he conducted the final concert at San Francisco Opera's acclaimed Merola Program. During the 2013-2014 season, he returns to Virginia Opera to conduct a new production of Carmen and to San Francisco Opera for the company debut of Show Boat. Future seasons include returns to Seattle Opera, Washington National Opera and Portland Opera.

He opened Seattle Opera's 2012-2013 season with performances of Porgy and Bess, and returned to Lyric Opera of Chicago for a highly acclaimed production of Show Boat. In 2011-2012, he returned to Washington National Opera, and in 2009-2010 he led the Canadian premiere of John Adams’ Nixon in China with Vancouver Opera as part of the Cultural Olympiad that accompanied the 2010 Winter Olympic Games. In 2008-2009 he made his debut at Lyric Opera of Chicago and returned to San Francisco Opera to
conduct Porgy and Bess. In 2007-2008 he conducted William Bolcom’s A View from the Bridge with Washington National Opera at the Kennedy Center. During his distinguished 17-year tenure with Houston Grand Opera, in addition to conducting a wide spectrum of the standard operatic repertoire, DeMain led a history-making production of Porgy and Bess, winning a Grammy Award, Tony Award and France’s Grand Prix du Disque for the RCA recording. In all, he has conducted more than 350 performances of Porgy and Bess throughout the world. His critically acclaimed New York City Opera production of the opera was televised on National Public Television’s acclaimed Live from Lincoln Center series and garnered an Emmy nomination for “Outstanding Classical Music & Dance Program.”

The series also presented DeMain’s productions of An American Christmas with James Earl Jones, Floyd’s Willie Stark, Joplin’s Treemonisha, Adams’ Nixon in China and Plácido Domingo & Friends. His contributions to the series were celebrated in its 2006 30th Anniversary Broadcast, which featured excerpts of his New York City Opera Porgy and Bess performance and of “No Puede ser” with the legendary tenor Plácido Domingo, with whom he has worked extensively in concerts throughout the world, most notably in the celebrated 1992 Concert for the Planet Earth from Rio de Janeiro.

At Houston, DeMain was invited by Leonard Bernstein to conduct the world premiere of the composer’s last opera, A Quiet Place, and DeMain has since conducted the world premieres of John Adams’ Nixon in China, Carlisle Floyd’s Willie Stark and The Passion of Jonathan Wade, and Sir Michael Tippet’s New Year.

DeMain began his career as a pianist and conductor in his native Youngstown, Ohio. He earned his bachelor’s and master’s degrees at The Juilliard School in New York City and went on to make a highly acclaimed debut with the Pittsburgh Symphony Orchestra. DeMain was the second recipient of the Julius Rudel Award at New York City Opera and one of the first six conductors to receive the Exxon/National Endowment for the Arts Conductor Fellowship—for his work with the St. Paul Chamber Orchestra.

DeMain holds honorary degrees from the University of Nebraska and Edgewood College and he is a Fellow of the Wisconsin Academy of Sciences, Arts and Letters. He resides in Madison with his wife Barbara; their daughter Jennifer is currently a student at the UW-Madison.

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John DeMain : Music Director
MADISON SYMPHONY ORCHESTRA
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John DeMain, Conductor

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Juldee Ang, viola; Jilapeth Stalter-Clouse, violin; Lindsay Crabb, cello
and Paxin Antrimarz, viola

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MEET THE ARTISTS OF THE MSO

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Joseph Morris, 23, is the principal clarinetist of the Madison Symphony Orchestra, having been appointed to the position in 2013 while pursuing an Artist Diploma at the Colburn Conservatory of Music. He graduated with his bachelor’s degree from the University of Southern California in 2012 where he studied with Yehuda Gilad.

As a soloist, Joseph has appeared with the West Los Angeles Symphony, the Music Academy of the West Festival Orchestra, the Thornton Symphony Orchestra and the National Repertory Orchestra. This season he performs with both the Burbank Philharmonic and the Downey Symphony Orchestra. He has been awarded first prize at the Pasadena Showcase Competition, the Hennings-Fischer Foundation Competition, the Downey Symphony Young Artist Competition and was a semifinalist at the Fifth Carl Nielsen International Clarinet Competition.

As an orchestral musician, Joseph has performed with the Boise Philharmonic, Santa Barbara Symphony and the New World Symphony. He has participated in festivals including the Aspen Music Festival, the Music Academy of the West, the National Repertory Orchestra and the National Orchestral Institute. His principal teachers include Yehuda Gilad, Mark Brandenburg, Richie Hawley and Fred Rast.

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MADISON SYMPHONY ORCHESTRA
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88th Season | OVERTURE HALL | Subscription Program No. 4
Fri., Dec. 6, 7:30 PM | Sat., Dec. 7, 8:00 PM | Sun., Dec. 8, 2:30 PM

John DeMain | Conductor
Melody Moore | Soprano | Nathan Stark | Bass | Karl Lavine | Cello
Madison Symphony Chorus | Beverly Taylor, Director
Madison Youth Choirs | Michael Ross, Artistic Director
Mt. Zion Gospel Choir | Leotha Stanley, Director

JOHN FRANCIS WADE (ARR. J. RUTTER)
O Come, All Ye Faithful
ALL

FELIX MENDELSSOHN
Magnificat in D Major
Magnificat anima mea
Fecit potentiam
MADISON SYMPHONY Chorus, Mr. Stark

MAX BRUCH
Ave Maria, for Cello and Orchestra, Op. 61
Mr. Lavine

TRADITIONAL (ARR. M. WILBERG)
One December Bright and Clear
MADISON YOUTH CHOIRS: CON GIOIA

JOHN WILLIAMS
“Star of Bethlehem” from Home Alone
MADISON YOUTH CHOIRS: CON GIOIA

MORTEN LAURIDSSEN
O magnum mysterium
Ms. Moore

DOMINICK ARGENTO
“Gloria” from Masque of Angels
MADISON SYMPHONY Chorus

ROBERT ROBINSON (ARR. M. WILBERG)
Come Thou Fount of Every Blessing
MADISON YOUTH CHOIRS: CANTABILE AND RAGAZZI
MADISON SYMPHONY Chorus
GEORGE FREDERICK HANDEL
“Hallelujah” chorus from Messiah
MADISON YOUTH CHOIRS: CANTABILE AND RAGAZZI
MADISON SYMPHONY CHORUS

INTERMISSION

NICOLAI RIMSKY-KORSAKOV
“Dance of the Tumblers” from The Snow Maiden

MICHAEL W. SMITH
All is Well
MS. MOORE, MADISON YOUTH CHOIRS: CANTABILE AND RAGAZZI

TRADITIONAL (ARR. M. WILBERG)
Whence is That Goodly Fragrance Flowing
MADISON SYMPHONY CHORUS

TRADITIONAL (ARR. BASS)
The Twelve Days of Christmas
MADISON YOUTH CHOIRS: CANTABILE AND RAGAZZI
MADISON SYMPHONY CHORUS

MARTIN/BLANE
Have Yourself a Merry Little Christmas
MR. STARK

SMITH/BERNARD (ARR. J. STEPHENSON)
Winter Wonderland
MS. MOORE

DOC BAGBY (ARR. L. STANLEY)
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Do You Hear What I Hear?
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Christmas Greeting
ALL

CHRISTMAS CAROL SING-ALONG (ARR. D. GOELLER)
ALL — Lyrics are on page 80

Endowment support for the music library collection is the gift of John & Carolyn Peterson.

The Overture Concert Organ is the gift of Pleasant T. Rowland.

The Madison Symphony Christmas Angels were designed and sculpted by Angelina Paoli.
enjoy
Melody Moore is one of America’s most exciting talents. She has appeared in the title role of Tosca, Susan Rescorla in Heart of a Soldier, Mimi in La Boheme, the Countess in Le Nozze di Figaro, and the First Lady in Die Zauberflöte with San Francisco Opera; as Mimi and as Marguerite in Faust with English National Opera; as Rita Clayton in the New York premiere of Stephen Schwartz’s Seance on a Wet Afternoon and as Regine St. Laurent in Rufus Wainwright’s Prima Donna with New York City Opera; as the Countess in Le Nozze di Figaro and in productions of Der Zwerg and Der Zerbrochene Krug with Los Angeles Opera; and as Elvira in Don Giovanni with Atlanta Opera and Opera Colorado.

She appeared with the Bavarian Radio Symphony in concert performances and a recording of excerpts of Gordon Getty’s opera, Plump Jack, under the baton of Ulf Shirmer. She has also sung with the New Century Chamber Orchestra conducted by Nadja Salerno-Sonnenberg, and with Rufus Wainwright at the Kimmel Center in Philadelphia and in Toronto.

A graduate of the Cincinnati Conservatory of Music where she received the Norman Treigle and Andrew White Awards, Moore was also an Adler Fellow and Merola Opera Program participant.

NATHAN STARK BASS

Praised by The Washington Post as having a voice of “unearthly power,” Nathan Stark has performed on operatic and concert stages throughout the United States, China and Europe.

After performing with Cincinnati Opera during summer 2013 in several roles—Cardinal Barberini, Pope Urban VIII, Simplicio, and Father Merope in Philip Glass’ Galileo Galilei—Stark’s 2013-14 season engagements currently include his debut on the Metropolitan Opera stage as the One-Armed Man in Strauss’ Die Frau ohne Schatten, as soloist with the Dayton Philharmonic Orchestra in Beethoven’s Symphony No. 9, and in Verdi’s Requiem with the Defiant Requiem Foundation at Strathmore, under Murry Sidlin.

Stark has won many vocal competitions, including those of the Fort Worth Opera, Opera Columbus, Brentwood, Sun Valley Opera, Westwood, Burbank, Cincinnati Conservatory of Music, Palm Springs Opera Guild, Pasadena Opera Guild Opera Buffs, and the Classical Singers Association, and he was the 2006 San Diego district winner for the National Metropolitan Opera Council.

Stark holds degrees from California State University, Long Beach, and the Cincinnati Conservatory of Music. He has studied with Dr. Cherrie Llewellyn, Ms. Shigemi Matsumoto, Ms. Marilyn Horne, and Mr. Kenneth Shaw.
BEVERLY TAYLOR
ASSISTANT CONDUCTOR & CHORUS DIRECTOR

Beverly Taylor, Assistant Conductor of the Madison Symphony Orchestra and Director of the Madison Symphony Chorus, has been recognized by the Boston Globe critic Richard Dyer as a conductor who “has the crucial gift of inspiring people to give of their best, and beyond.”

Taylor assumed the post of Director of Choral Activities at the University of Wisconsin-Madison in 1995, where she is director of the Concert Choir and the Choral Union and directs the graduate choral conducting program. The Concert Choir premiered and recorded Luna Woolf’s Après Moi, le Déluge, a post-Katrina lament, with cellist Matt Haimovitz. The Oxingale CD was highly praised by The New York Times.

Since 1989, Taylor has been conductor of the Boston Bar Association Orchestra and for seven years was music director of the Back Bay Chorale, in which she conducted concerts with the Pro Arte Chamber Orchestra and other orchestras. Their recording of Robert Kyr’s Passion According to Four Evangelists is available on the New Albion label.

In 1995 Taylor completed 17 years as the associate director of choral activities at Harvard University. In this position, she directed both the prize-winning Harvard-Radcliffe Choral Society and the Harvard-Radcliffe Chorus. She led the groups on frequent domestic and international tours, directed a number of premieres of American music and produced two recordings on the AFKA label.

As a guest conductor, Ms. Taylor has led the Artur Rubinstein Philharmonic Orchestra in Poland, the Vermont Symphony Orchestra, the Harvard Chamber Orchestra, the US Air Force Band and Orchestra, and the New Symphony of Sofia, Bulgaria, as well as Madison Opera, the St. Louis Symphony Chorus, the Wellesley Chamber Singers, the Harvard Radcliffe Collegium Musicum, and the Freiburg Germany BachChor. She also worked with John Williams to prepare for a July 4th concert by conducting the Boston Pops Summer Esplanade Chorus.

A graduate of the University of Delaware and the Boston University for the Arts, Ms. Taylor has studied with Gustav Meier, Paul Vermel, Andrew Davis, Helmuth Rilling, Joseph Huszti, Margaret Hillis and Herbert Blomstedt. She has received a fellowship with Chorus America and an orchestral fellowship at Aspen and is a frequent guest conductor at festivals throughout the US.
The Madison Symphony Chorus gave its first public performance on February 23, 1928, and has performed regularly with the Madison Symphony Orchestra ever since. The Chorus is comprised of more than 125 volunteer musicians who come from all walks of life who enjoy combining their artistic talent.

In recent seasons, the Chorus has joined the MSO for such awe-inspiring works as Mahler's Symphony of a Thousand, Orff's Carmina Burana, Rossini's jubilant Stabat Mater, the Requiems of both Verdi and Mozart, Holst's The Planets, John Adams' challenging On the Transmigration of Souls, Mahler's Symphony No. 2 (Resurrection), and excerpts from Gershwin's Porgy and Bess, among other works. It shone in 2012-2013 with performances of Rachmaninoff's magnificent The Bells, and Vaughan Williams' Toward the Unknown Region, and excerpts from Handel's Solomon. The Chorus always features prominently at the Christmas concerts and will return to Promenade Hall on Sun., Feb. 2, with "Apple Pie America: A Slice of Choral Americana."

MADISON YOUTH CHOIRS

MICHAEL ROSS, ARTISTIC DIRECTOR
Recognized as an innovator in youth choral music education, Madison Youth Choirs (MYC) inspires enjoyment, learning, and social development through the study and performance of high-quality and diverse choral literature. The oldest youth choir organization in Wisconsin, MYC welcomes singers of all ability levels, challenging them to learn more than just notes and rhythms. Our singers explore the history, context, and heart of the music, becoming "expert noticers," using music as a lens to discover the world. MYC serves more than 500 young people, ages 7-18, in 11 single-gender choirs.

In addition to a public concert series, MYC conducts an annual spring tour of schools and retirement centers, performing for more than 7,000 students and senior citizens annually. MYC also collaborates with professional arts organizations including the Madison Symphony Orchestra, Madison Ballet, and Madison Opera, while continually supporting and recognizing the work of public schools and music educators throughout the area. In summer 2014, our boychoirs travel to Scotland for their first appearance at the invitation-only Aberdeen International Youth Festival.
Under the leadership of Leotha Stanley, a 2008 Wisconsin Academy of Arts, Letters and Sciences Minerva Laureate, the choir combines jazz, blues and gospel harmonies to "raise the roof" in captivating and spiritually transporting experiences throughout Wisconsin and can be heard on Sunday mornings at Mt. Zion Baptist Church at 2019 Fisher Street.

Building on a reputation that has been growing for years, the choir has performed with highly acclaimed gospel artists including Tramaine Hawkins and the Blind Boys of Alabama. They have also appeared with Michael Bolton, Bishop Desmond Tutu, Sister Thea Bowman and Martin Luther King, Sr., and have made tours in Wisconsin, Germany and France. Their performances are accompanied by an instrumental ensemble that includes saxophone, flute, bass, percussion, organ, guitar, drums and keyboards.

In 2011, the Gospel Choir brought together a month-long program of inspirational music to celebrate the 100-year anniversary of Mt. Zion Baptist Church. The choir also performed for the Chazen Museum of Art Expansion Opening. Recent seasons have included performances at Overture Center for the Arts, Middleton Performing Arts Center, Nicolet College, Sun Prairie Performing Arts Center, the UW Varsity Band, the Chazen Art Museum and the Rural Musicians Forum "Sing Out-Celebration of Black History Month." The Gospel Choir presents annual Gospel Carols in December at Mt. Zion Baptist Church.

Magic of Music Lunch with MSO Guest Artists

TINE THING HELESTHI, TRUMPET
Fri., Feb. 14, 2014
11:45 a.m.
Nakoma Golf Club

NATHAN LAUBE, ORGAN
Sat., April 5, 2014
11:45 a.m.
Overture Hall and The Madison Concourse Hotel

Your $25 ticket includes your meal and gratuity; a cash bar will also be available. Reserve online at madisonsymphony.org/magic or call (608) 257-3734 to charge by phone; be sure to reserve by Friday, a week before each lunch.
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Welcome to the 2013 edition of our ever-popular "Madison Symphony Christmas." Here, the Madison Symphony Orchestra and Madison Symphony Chorus present a program of seasonal music. Our soloists for this concert are soprano Melody Moore, bass Nathan Stark, and our own principal cellist Karl Lavine. We are delighted once again to welcome the Madison Youth Choirs and the Mt. Zion Gospel Choir, making this truly a community event. We celebrate the holidays with a banquet of "main courses"—Mendelssohn, Rimsky-Korsakov, Lauridson, Argento, and Handel. But like any good feast, there's lighter fare as well—from holiday favorites to rocking Gospel selections—and of course no holiday gathering is complete without a little group singing!

The origins of the familiar Adeste fidelis (O Come, All Ye Faithful) were long a mystery. This "joyful and triumphant" hymn was known from at least the middle of the 18th century in both its original Latin and in several English translations. The hymn was attributed to medieval poets, various Portuguese and English writers—and even Handel—but the true author was not discovered until the 1940s: an 18th-century English Catholic named John Francis Wade. Wade fled religious persecution in England and spent most of his career in Flanders and France, selling Catholic service books. His Latin hymn Adeste fidelis was written sometime in the early 1740s. The arrangement heard here by John Rutter is a grand and effective opener for this program, with new music for each successive stanza, and a rousing final verse.

The Madison Symphony Chorus then joins with Mr. Stark for excerpts from a very early—and all too rarely-heard—work by Felix Mendelssohn. His settings of the Latin Magnificat dates from 1822, when a 13-year-old Mendelssohn was studying composition and counterpoint with Carl Friedrich Zelter. Zelter, a staunch musical conservative and great admirer of the music of Bach, also directed a choral society in Berlin, and his young student heard performances of Bach's music at their concerts, including possibly Bach's great Magnificat in D Major. Mendelssohn's own setting of the text—in the same key—clearly refers to Bach's, though with a few twists of harmony that show that, even as young teenager, Mendelssohn had his own musical voice. We hear two short excerpts from this work, beginning with the jubilant and rather grandiose opening chorus Magnificat anima mea. The forceful text Fecit potentiam is set as a strident bass aria, with some echoes of the very old-fashioned Baroque da capo aria.

Though his most famous work for cello and orchestra is his Kol Nidrei, Max Bruch's Ave Maria shows the same gift for gorgeous lyrical writing for the cello. The source for this piece was a now-forgotten Bruch cantata titled The Fiery Cross, written in 1889. The climax of the cantata—which was based upon the mixture of Christian and Pagan traditions in medieval Scotland—was the sixth movement, in which one of the characters appeals to the Virgin Mary by singing the Ave Maria. The cantata was relatively popular in its day, and Bruch liked the Ave
Maria music enough that he reworked it in 1890 as a work for cello and orchestra, though he wrote to his publisher that he made enough revisions to this new cello version that it “cannot be seen as a standard, conventional arrangement.” It was finally published in 1892, and is infrequently heard today—a shame, as it is a truly beautiful work. Scored for full orchestra, it begins with a solemn passage that brings in the cello for a series of lyrical, melancholy themes that have just a bit of Scottish flavor. The long middle section has a more rhapsodic style, culminating in a forceful brass statement. Ave Maria ends with a return to the opening music, though now in a more optimistic mood.

Madison Youth Choirs then have a pair of features. Mack Wilberg, director of the famed Mormon Tabernacle Choir, arranged One December Bright and Clear in 2001 for treble-voice choir. This anonymous Catalan carol is a bright melody that breaks joyfully into a round and then into full harmony. Though he is acclaimed as conductor and composer of concert music, John Williams is probably most famous as a composer of film scores. One of the nearly 100 films he has scored, Home Alone was the hit of the holiday season in 1990. This film, pitting young Kevin (Macauley Culkin) against a pair of bumbling burglars was an enjoyable blend of sentimentality and slapstick nastiness. Star of Bethlehem is one of the sweeter moments in the movie, sung here, as Williams scored it, for children’s voices.

Morten Lauridsen, who has taught at the University of Southern California since 1967, has written in all genres, but his choral works are among the most often-performed vocal works by any contemporary American composer. Originally composed in 1994 for
unaccompanied chorus, his O magnum mysterium is an ethereal setting of the text from a medieval Latin chant for the Christmas Matins (dawn) service. The arrangement for soprano and string orchestra heard here serves as a feature for Ms. Moore. Lauridsen's quiet, transcendent music is the perfect counterpoint to this gentle, mystical text.

Dominick Argento, now approaching his 90s, is among America’s greatest composers of opera and choral music. He composed his Masque of Angels in 1963 for the company that would become today’s Minnesota Opera, and it premiered at the Tyrone Guthrie Theatre in Minneapolis on January 9, 1964. The plot of this one-act opera is an allegorical tale of interactions between angels and mortals, and it includes prominent music for an angelic choir, including the exuberant Gloria heard here—a setting of the opening lines of the Latin Gloria with driving rhythm and a exultant conclusion.

An arrangement by Mack Wilberg, Come Thou Fount of Every Blessing, features both children's and adult voices. This well-known hymn was written in 1757 by the Baptist minister Robert Robinson. Then it was printed in America a century later and was set to the American folk tune heard here.

In 1717 George Frederick Handel moved to England to compose and produce opera. For nearly two decades, Handel was the most successful impresario in England, but by the 1730s, his Italian opera had gone out of fashion, and he turned increasingly to the English oratorio. His oratorios—dramatic renderings of Biblical stories familiar to his English audiences—were enormously successful, and their popularity endured and grew long after Handel's death.
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Messiah of 1741 is, of course, Handel's most enduring “hit,” and the finale to our first half is the concluding Hallelujah chorus from Part II of Messiah. And if you feel like following the lead of King George III and standing for this great choral acclamation, go right ahead!

Nicolai Rimsky-Korsakov completed The Snow Maiden (Snegorouchka) in 1881—one of an innumerable Romantic operas based upon fairy tales. It retells the story from Russian folklore—by way of a popular 1873 play—of the love of the young fairy princess, the Snow Maiden, who has been raised by mortals, for a young man of her village. This kind of fairy tale rarely ends “happily ever after,” and this one is no exception, as both the Snow Maiden and her lover die in the end. Despite the droopy ending, The Snow Maiden includes some of Rimsky-Korsakov’s finest operatic writing, and it apparently remained one of his personal favorites among his own works. But there is nothing tragic about the opera’s Dance of the Tumblers, which opens our second half. This energetic and bumptious music opens Act III, where the villagers are throwing a wild party in celebration of the visiting Tsar.

Our two vocal soloists each return in this half for solos, beginning with Ms. Moore on a contemporary Christmas song.

Michael W. Smith is a huge star in Contemporary Christian music—winner of several “Dove” awards, a sought-after songwriter, and a popular singer in his own right. His All is Well, composed in 1989, is a wonderfully simple setting of words by Wayne Kirkpatrick that is well-suited to this emotional arrangement for soprano and children’s voices.

Whence is That Goodly Fragrance Flowing, sung by the Madison Symphony Chorus, is a translation of an anonymous French
carol that existed by the early 18th century. English composer John Gay borrowed the tune in his popular "ballad opera" *The Beggar's Opera* in 1727, and it has been known as an English carol since the 19th century. This carol, on the wonder and mystery of the Christmas story, is heard here in a gentle and quiet setting by Mack Wilberg. The Madison Youth Choir joins in on *The Twelve Days of Christmas*—a song that refers to the traditional celebration of Christmas, from December 25 through January 6 ("Twelfth Night" or the Feast of the Epiphany). The song, with its uniquely "cumulative" form, existed by the 18th century, sung to various tunes. In 1909 Frederic Austin published the familiar song we know today, introducing the grand ritard on "five gold rings."

The successful songwriting team of Hugh Martin and Ralph Blane wrote the melancholy *Have Yourself a Merry Little Christmas*—sung by Mr. Stark—for the successful 1944 MGM musical *Meet Me in St. Louis*, where it was introduced by Judy Garland. This sentimental movie about the idealized Smith family from turn-of-the-20th-century St. Louis was the perfect bit of escapism for wartime America. The original lyrics for their Christmas song, however, went beyond mere melancholy: "Have yourself a merry little Christmas—it may be your last. Next year we may all be living in the past." Garland vetoed the original version as too dark, and Blane substituted the now-familiar lyrics she sang in the movie.

*Winter Wonderland* was one of many cheerful holiday songs that came out of the Great Depression. This 1934 collaboration by lyricist Richard Smith and composer Felix Bernard was a No. 2 hit that year for the Guy Lombardo orchestra. The song, with its cozy, sentimental imagery of snowmen and
cold winter walks—and warming by the fire afterwards—had tremendous staying power and was a hit for both Perry Como and the Andrews Sisters in the 1940s. Since then, it’s never left the list of holiday standards. The version heard here was arranged by the Chicago-based composer and trumpeter James Stephenson.

Our program ends with selections by the Mt. Zion Gospel Choir, arranged by its director, Leotha Stanley. Jesus, Oh What a Lovely Child, like many Gospel songs, has feet planted both in the church and in popular music. It was written by Harry “Doc” Bagby, one of the most active studio musicians of the 1940s and 1950s. Bagby, a master of the Hammond organ, was in the background of many of the early “Rockabilly” and Rock & Roll songs of the early 1950s, and did several sessions with Bill Haley. (There was in fact a long and bitter dispute between the two over the authorship of the iconic Rock Around the Clock.) Bagby recorded several successful songs of his own in the 1950s, including the catchy dance hit Dimples. At the same time, however, he was backing recordings by Gospel superstars like the Dixie Hummingbirds and the Angelic Gospel Singers, and writing Gospel music. His Jesus, Oh What a Lovely Child, in the form of an old spiritual, was a hit in 1994 for pop diva Mariah Carey.

Composer Noel Regney and his wife, lyricist Gloria Shayne Baker, wrote Do You Hear What I Hear? in 1962, and it became a huge hit for Bing Crosby in 1963, selling over a million copies. Though usually heard as a sentimental song to the Baby Jesus, Regney later said, “I am amazed that people can think they know the song, and not know it is a prayer for peace.” It was written in October 1962, at the height of the Cuban Missile Crisis, when nuclear war seemed imminent. Contrary to their usual practice, Regney wrote the lyric, and his wife wrote the melody. The result was a song that they found so moving that they couldn’t bear to sing it at first. The final stanza, with its “Pray for peace, people everywhere!” makes this as appropriate in 2013 as it was in 1962.

Our finale, combining everyone on stage, is a reprise of a Leotha Stanley original, A Christmas Greeting, introduced at these concerts last year.

And then, it’s your turn to sing!

Program notes ©2013 by J. Michael Allsen
Complete program notes for the 2013-2014 season are available at madisonsymphony.org.
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MENDELSSOHN

Magnificat (excerpts)

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo.

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

My soul magnifies the Lord, and my spirit rejoices in God my savior.

He has shown strength with his arm, scattering those who are proud of the imagination of their hearts.

ARGENTO

Gloria
from Masque of Angels


Glory to God in the highest, and on earth, peace towards men of good will. We praise You, we bless You, we adore You, we glorify You. Glory to God! Amen.

LAURIDSEN

O magnum mysterium

O magnum mysterium et admirabile sacramentum, O magnum mysterium ut animalia viderent Dominum natum, jacentem in praesepio! Beata Virgo, cuius viscera meruerunt portare Dominum Christum.

O great mystery, and wondrous sacrament, O great mystery, that animals should be the first to behold the newborn Lord lying in a Manger! Blessed Virgin, whose womb was worthy to bear the Lord Christ.
CHRISTMAS CAROL SING-ALONG
ARRANGED AND ORCHESTRATED BY DAN GOELLER

ANGELS WE HAVE HEARD ON HIGH
Angels we have heard on high,
Sweetly singing o'er the plains:
And the mountains in reply,
Echoing their joyous strains.
Gloria in excelsis Deo!
Gloria in excelsis Deo!

JOY TO THE WORLD
Joy to the world! the Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room,
And heaven and nature sing,
And heaven and heaven
and nature sing.

THE FIRST NOEL
The first noel the angel did say,
Was to certain poor shepherds
in fields where they lay;
In fields where they
lay keeping their sheep,
On a cold winter's night
that was so deep.
Noel! Noel! Noel! Noel!
Born is the King of Israel.

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.

HARK! THE HERALD ANGELS SING
Hark! the herald angels sing,
"Glory to the newborn King;
Peace on earth, and mercy mild;
God and sinners reconciled."
Joyful, all ye nations, rise,
Join the triumph of the skies;
With angelic hosts proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the newborn King."

DECK THE HALL
Deck the hall with boughs of holly,
Fa-la-la-la-la, la-la la la.
'Tis the season to be jolly,
Fa-la-la-la-la, la-la la la.
Don we now our gay apparel,
Fa-la-la-la-la, la-la la la.
Troll the ancient Yuletide carol.
Fa-la-la-la-la, la-la la la.

WE WISH YOU A MERRY CHRISTMAS
We wish you a Merry Christmas!
We wish you a Merry Christmas!
We wish you a Merry Christmas,
and a happy New Year!

Good tidings we bring
to you and your kin,
Good tidings for Christmas
and a happy New Year.

We wish you a Merry Christmas!
We wish you a Merry Christmas!
We wish you a Merry Christmas,
and a happy New Year!
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