It Might As Well Be Spring

Beverly Taylor, Conductor
Daniel Lyons, Piano

SUNDAY, MARCH 22, 2015 • 2 P.M. & 4 P.M.
PROMENADE HALL • OVERTURE CENTER
Formed in 1927, 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 nearly 160 volunteer musicians from all walks of life who enjoy combining their artistic talents.

During the 2014-2015 Season, the Chorus once again held a prominent role in the Madison Symphony Christmas Concerts Dec. 5-7, 2014, and will be joined by four great soloists for the MSO's season finale performance of Beethoven's Symphony Number 9 "Ode to Joy" at the May 8-10, 2015 concerts.

In recent seasons, the Chorus has joined the MSO for awe-inspiring works such 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), excerpts from Gershwin's Porgy and Bess, Rachmaninoff's magnificent The Bells, Vaughan Williams' Toward the Unknown Region, and excerpts from Handel's Solomon, among others.

MSO Music Director John DeMain has said of the ensemble, "Without the artistry of the Madison Symphony Chorus, under the expert direction of Beverly Taylor, the Symphony could not present many of the most magnificent works in the repertoire. It is the talent and dedication of the Chorus that make some of our most exciting performances possible."
My spirit sang all day (text by Robert Bridges) - Gerald Finzi (1901-1956)

Excerpts from the Liebeslieder Vol. I - Johannes Brahms (1833-1897)

Caitlin Podemski, pianist

Soloists in order:
1. Rede, Maedchen
2. Am Gesteiner rauscht die Flut
3. O die Frauen - Loren Glasbrenner, tenor; Robert Dinndorf, bass
4. Wie des Abends schonen Rote - Katharine Hayden, soprano; Lavonne Detmers, alto
6. Ein kleiner, hubser Vogel
8. Wenn so lind dein Auge mir
9. Am Donaustrande
11. Nein, es ist nicht auszukommen mit den Leuten
12. Schlosser auf
13. Vogelein durchrauscht die Luft - Judith Brauer, soprano; Jessica Jones, alto
14. Sieh, wie ist die Welle klar - Loren Glasbrenner, tenor; Jim Wear, bass
18. Es bebet das Gestrauche

A Jubilant song (text by Whitman) - Norman Dello Joio (1913-2008)

An Unseen Rain (text by Rumi)

for flute, clarinet, violin, cello and piano - Robert Kyr (b. 1952)

Allison Foree, soprano
Carol Kreuscher, alto
John Itson, tenor
Dawn Lawler, flute
Orlando Pimental, clarinet
Valerie Sanders, violin
Lindsey Crabb, cello
Daniel Lyons, piano

It might as well be spring (from State Fair) - Rodgers and Hammerstein
darr. Kirke Mechem

Elijah Rock - Spiritual

The Promise of Living (from The Tender Land) - Aaron Copland (1900-1990)
An Unseen Rain (text by Rumi)
Robert Kyr (b. 1952)

I. The Prophet’s Quatrains

Don’t come to us without bringing music. We celebrate with drum and flute, with wine not made from grapes, in a place you cannot imagine.

Tonight, a singing competition, Jupiter, the moon and myself, the friends I’ve been looking for. Those of you in the night sky above the moon, try walking damp ground. Ecstatic singers in sacred taverns get up at dawn. Try not sleeping.

Tonight with wine being poured and instruments singing, among themselves one thing is forbidden, one thing: Sleep. You weren’t put here to sleep! Tonight this world gives birth to eternity.

II. The Lovers’ Quatrains

From the wet source, someone cuts a reed to make a flute. The reed sips breath like wine, sips more, practicing. Now drunk, it starts the clear high notes.

Don’t come to us without bringing music. We celebrate with drum and flute. Oh lovers, it is time to set out from the world.

I hear you and I’m ev’rywhere, a spreading music. You’ve done this many times. You already own me, but once more you buy me back into being. I want to hold you close like a lute so we can cry out with loving. You would rather throw stones at a mirror? I am your mirror and here are the stones. An ecstatic seed planted anywhere comes up with this crop we plant. Thematic of a reed flute heard anywhere floats in the air as proof of our love.

All day and night music, a quiet reedsong; if it fades, we fade.

III. A Communal Affirmation

Since I’ve been away from you I only know how to weep; like a candle melting is who I am; like a harp any sound I make is music.

Listen to the unstuck sounds and what sifts through that music.

Don’t come to us without bringing music. We celebrate with drum and flute, with wine not made from grapes in a place you cannot imagine.
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 Débuge, 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, 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 BachChot. 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.
A Chicago native, Daniel Lyons holds performance degrees from DePaul University and a doctoral performance degree from UW-Madison. He has performed solo, concerto, and chamber recitals throughout the Midwest. His teachers include Dmirry Paperno, Howard Karp, and Mary Sauer. He has written on piano compositions of Russian composer and pianist Rodion Shchedrin, focusing on his 24 Preludes & Fugues for piano. In addition to serving as the accompanist and chorus manager for Madison Symphony Chorus, he maintains a private teaching studio and continues to accompany throughout the Madison area. He currently lives in Madison with his wife and three children.

MADISON SYMPHONY ORCHESTRA
presents the
OVERTURE CONCERT ORGAN

ALL PROGRAMS IN OVERTURE HALL

SAMUEL HUTCHISON IN RECITAL
Tuesday, April 14, 2015 at 7:30 p.m.
This concert is sponsored by Friends of the Overture Concert Organ.

THE EMPIRE BRASS WITH ORGANIST DOUGLAS MAJOR
Tuesday, May 12, 2015 at 7:30 p.m.
Major funding for this concert comes from The Kelly Family Foundation with additional funds from Family and Friends, in memory of Dr. Donald L. and Fern D. Kirkpatrick.

Single Tickets at madisonsymphony.org or (608) 258-4141
# Members of the Madison Symphony Chorus

## Sopranos

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<td>Jill Bailey</td>
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<td>Jennifer Bussan</td>
<td>Margaret Harrigan*</td>
<td>Mary Lourich</td>
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<td>Katie Hayden</td>
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<td>Jacqueline Colbert</td>
<td>Danielle Iskanardani</td>
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## Tenors

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<td>John Barnes</td>
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<td>Chad LaFlash</td>
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<td>Martin Kienitz*</td>
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<td>Loren Glasbrenner</td>
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## Officers

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<td>President</td>
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*Section Leader
APRIL 10, 11, 12 • OVERTURE HALL

PIANO Genius

JOHANN SEBASTIAN BACH
Concerto No. 4 for Clavier

FRANZ LISZT
Concerto No. 1 for Piano

ANTON BRUCKNER
Symphony No. 7

JOHN DEMAIN
Conductor

CHRISTOPHER TAYLOR
Piano

MAY 8, 9, 10 • OVERTURE HALL

Ode to JOY

LEONARD BERNSTEIN
Serenade (after Plato's Symposium)

LUDWIG VAN BEETHOVEN
Symphony No. 9 (Choral)

JOHN DEMAIN
Conductor

NAHA GREENHOLTZ
Violin

MADISON SYMPHONY CHORUS
Beverly Taylor, Director

Major funding provided by: The Madison Concourse Hotel and Governor's Club • Roma E. Lenihan, in memory of Angeleria Frensley Lenihan • Diane Ballweg • P & C Collins Fund

Additional funding provided by: Martha and Charles Casey • Dan and Natalie Ercman • National Guardian Life Insurance Company • Wisconsin Arts Board

Margaret C. Winston • Peggy and Tom Pyle • Carla and Fernando Alvarado • Capitol Lakes • Gary and Lynn Mecklenburg • Perkins Coie LLP • Wisconsin Arts Board
BRAHMS LIEBESLIEDER VOL. I
(Daumer)

1
Speak, you all too lovely maiden,
who hurled with your glance this wild
spate of feelings into my breast!

Won’t you soften your heart?
Do you want to be over-pious
and remain without sweet wonder,
or do you want me to...
without sweet ecstasy-
I would not make such a bitter penance.
So come, dark-eyes,
come when the stars greet us

2
On the stones the stream rushes,
powerfully driven:
those who do not know how to sigh,
will learn it when they love.

3
O those women, O those women,
how they dissolve one with bliss!
I would have become a monk long ago
if it were not for women!

4
Like the evening’s lovely red glow,
might I, a poor maiden, also glow;
if I had someone in my life, my bliss
would sparkle without end.

6
A small, pretty bird
flew into the garden;
there was enough fruit there.
If I were a pretty,
small bird,

I would not delay-
I would do just as he.

Cunning lime-twigs
lurked in that place;
the poor bird
could not get out.

If I were a pretty,
small bird,
I would have delayed,
I would not have done what he did.

The bird came
into a lovely hand,
and it did him no harm,
that lucky one.

If I were a pretty,
small bird,
I would not delay --
I would do just as he did.

8
When your eyes so gently look at me
and regard me so lovingly
every trouble flies away,
that had darkened my life.

The lovely passion of this love—let it
never disappear.
Never will I love another as truly as I do you.

9
On the banks of the Danube,
there stands a house,
A rosy-cheeked maiden looks out of it.

The maiden
is very well-hedged in:
Texts and Translations

ten iron bolts have been laid on the door.

But ten iron bolts are a joke!
I will split them as if they were glass!

11
No, That’s how it is with people!
They are poisonous know-it-alls.

If I’m cheerful, they say I have loose desires;
if I’m quiet, they say
I am crazy with love.

12
Locksmith - get up and make your locks,
locks without number;
for I want to lock up those evil gossips once and for all.

13
The little bird rushes through the air, looking for a branch;
and my heart covets another’s heart, where it can peacefully rest.

14
See how clear the billows gleam;
the moon looks down from above.
You who are my Love, love me again!

15
Nightingale you sing so sweetly when the starts twinkle.
Love me you love of my heart;
kiss me in the dark.

18
The bushes tremble;
a little bird rustled them in its flight.
In such a way my soul trembles from love, desire and sorrow; it seeks yours.

We acknowledge Bert Pinsonneault as Assistant Conductor, who helped to prepare this concert.

We dedicate this concert to our longtime member and librarian, Bill Frost (1934-2014).