



UNDER THE DIRECTION OF DR. JAMES B. KINCHEN, JR.

# SING WE CHRISTMAS

**Friday, Dec. 8 and  
Saturday, Dec. 9, 2023**

7:30 p.m. • St. Monica Parish, Whitefish Bay



MILWAUKEE

*choristers*

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

# AUDITIONS

**Wednesday, December 13**

**beginning at 6:30 pm**

## Do You Like To Sing?

- 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)

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Email: [auditions@milwaukeechoristers.org](mailto:auditions@milwaukeechoristers.org)

Call: 414.354.1933

[milwaukeechoristers.org](http://milwaukeechoristers.org)





## Our Mission

To further our legacy of sharing rich, diverse and artistically excellent choral experiences that bring together our members, audiences and communities.

## Our Vision

To be a vibrant and inclusive chorus, advancing the finest of the choral arts and inspiring audiences in Southeast Wisconsin and beyond.

## Our Commitment to Diversity, Equity and Inclusion

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.

The Milwaukee Choristers  
P.O. Box 26301  
Milwaukee, WI 53226-0301  
(414) 354-1933  
[info@milwaukeechoristers.org](mailto:info@milwaukeechoristers.org)

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## Welcome ...

And thank you for joining us for *Sing We Christmas*, our annual yuletide celebration and the opening concerts of our 2023-2024 anniversary season which we've lovingly titled, "Music, Still in Our Hearts." The Choristers are proud to be marking two significant milestones: our 90th anniversary as a community chorus and Dr. James B. Kinchen, Jr.'s 30th anniversary as our music director!

In addition to our Christmas concerts, our anniversary season includes a few other highlights:

- A performance of the national anthem at the Milwaukee Milkmen's Aug. 20, 2023 baseball game
- Christmas caroling on The Hop streetcar in downtown Milwaukee on Saturday, Dec. 16, 2023
- Our spring concerts, *Journeys*, on April 12 and April 13, 2024
- A trip to New York City to perform Margaret Bonds' *The Ballad of the Brown King* at Carnegie Hall on Saturday, May 25, 2024 under Dr. Kinchen's direction

Tonight's program features a variety of joyous Christmas music from around the world that is sure to get you in a festive mood! Read about the selections in Dr. Kinchen's program notes starting on page 11. We invite you to make your way to the lower church during intermission to look over six beautiful raffle baskets. Tickets are available for purchase right up until the drawing after Saturday night's performance. You need not be present to win. All proceeds benefit the Choristers.

Again, thank you for spending part of your busy holiday season with us. Thank you, also, for bringing nonperishable food items that will be distributed by Tosa Cares to families in need. We look forward to enjoying cookies, punch and fellowship with you at the reception following our performance!

—The Milwaukee Choristers

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## Dates to Remember

### New Member Auditions: Wednesday, Dec. 13, 2023

Wauwatosa Avenue United Methodist Church.

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### Spring Concert *Journeys*: Friday, Apr. 12 & Saturday, Apr. 13, 2024

7:30 p.m. | St. Sebastian Parish (5400 Washington Blvd., Milwaukee)

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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.



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# SING WE CHRISTMAS

## 90th Anniversary December Concert

**Dr. James B. Kinchen, Jr., Music Director**  
Christine Simon Halverson, Assistant Director • Joan Nowaczynski, Accompanist

- Betelehemu** .....Traditional/Olatunji/arr. Wendell Whalum
- Shout, Now, Be Joyful** (from *Christmas Oratorio*) ..... Johann Sebastian Bach
- The First Nowell** ..... Traditional/arr. Mack Wilberg
- The Shepherds' Story** ..... Clarence Dickinson  
Jim Halverson, tenor (Friday), Jim Zsebe, tenor (Saturday), John Emanuel, baritone (Friday),  
Matthew Martin, baritone (Saturday), Aly Olson Turek, soprano
- Infant Holy, Infant Lowly** ..... Traditional/arr. Gerre Hancock
- The Birthday of a King** ..... Niedlinger/arr. Berg  
Treble Ensemble
- Sing We Now of Christmas** .....Traditional/arr. Fred Prentice

### — INTERMISSION —

- O Come, All Ye Faithful** ..... Traditional/arr. Jackson Berkey
- Evening Prayer** ..... Ola Gjeilo  
Julia Lewandowski, tenor saxophone
- Three Spanish Carols** ..... Traditional/arr. Emily Crocker  
Pastores á Belén  
¿Que Regalo?  
Adorar al Niño
- The Christmas Waltz** .....Styne & Cahn/arr. Zegree  
Treble Ensemble
- My Christmas Tree** (from *Home Alone 2*) ..... Feldman & Menken/arr. Mark Hayes  
Kelly Schwantes, alto
- The Christmas Song** .....Tormé & Wells/arr. Ringwald  
Aly Olson Turek, soprano
- Jingle Bells** ..... Traditional/Pierpoint/arr. Donald Ripplinger
- Carols of Christmas** ..... James Quitman Mulholland





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# Cookies, Punch & Raffles

Please join us downstairs after the concert  
for cookies, punch and raffles.



## Basket Raffle

The winners will be announced at the reception after Saturday's performance. You need not be present to win, but you must make arrangements to pick up your basket.

### **Earth Friendly**

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A variety of liquor and beer to help make the season merry and bright.

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# The Milwaukee Choristers

## **Soprano I**

Katie Angel, Franklin  
Deborah Bernhardt,  
Brookfield  
Emma Boyd, Milwaukee  
Rachel Chiariello, Milwaukee  
Kelley Daugherty, Glendale  
Jean Grainger, Oak Creek  
\*Christine Simon Halverson,  
Wauwatosa (Asst.  
Conductor)  
Laurie Knapp, Milwaukee  
Jackie Labbe, Kenosha  
Laura Neu, Brown Deer  
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**

Haley-Marie Asher, West Allis  
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  
Jessie Peters, Menomonee  
Falls  
Katie Pitzl, Cudahy  
Claudia Roessl, Brookfield  
Rachel Rueckert, Waukesha  
Caitlin Schaffer, Waukesha  
Peggy Welden, Milwaukee  
Rachel Wery, Fox Point  
Jean Wesley, Milwaukee

## **Alto I**

MaryAnn Anthony, West Allis  
Suzanne Clegg, Cedarburg  
Natalie Fleury, Wauwatosa  
Caroline Gomez-Tom,  
Milwaukee  
Penny Hargarten, Wauwatosa  
Beth Heller, Milwaukee  
Toni King, Beaver Dam  
Katie Meyer, Milwaukee  
Jen Poedel, Cedarburg  
Kelly Schwantes, Milwaukee  
\*Jeanne Tyszka, Franklin  
Lisa Vande Yacht, Muskego  
\*Erica Wilkinson, Brookfield  
Marie Zellmer, Brookfield

## **Alto II**

Kristin Arndt, West Allis  
Fiona Guiley, Milwaukee  
\*Kathy Keleher,  
Oconomowoc  
Amanda Mickevicius,  
Milwaukee  
Kirsten O'Quinn,  
Menomonee Falls  
Katie Rasmussen, West Allis  
Kim Rasmussen, Milwaukee  
Allison Schweitzer,  
Wauwatosa  
Donna Tanzer, Wauwatosa  
Shiyu Wang, Milwaukee  
Cindy Zauner, Wauwatosa  
Sharon Zsebe, Cudahy

## **Tenor I**

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

## **Tenor II**

Ed Beringer, West Allis  
Jeff Hosler, Cedarburg  
Dan Kaminski, West Allis  
\*Jackson Palmer, Milwaukee  
Morris Srinivasan, New  
Berlin  
Brandon Ward, Franklin

## **Baritone**

Christopher Bruett,  
Wauwatosa  
\*Gregory Davidson,  
Milwaukee  
\*John Emanuel, Whitefish  
Bay  
James Gingery, Milwaukee  
Matthew Martin,  
Shorewood  
Ethan Masarik, Shorewood  
David Vargas, Cedarburg  
Brian Wallace, Germantown

## **Bass**

Joseph Brickman, Milwaukee  
Willa Fredenberg, Milwaukee  
Thomas Kearney, Milwaukee  
John Nate, Pewaukee  
Emile Sile, Waukesha  
Gus Zuccaro, Whitefish Bay

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Joan Nowaczynski, Hales  
Corners

## **Conductor**

Dr. James B. Kinchen, Jr.,  
Sturtevant


*\*Section Leader*

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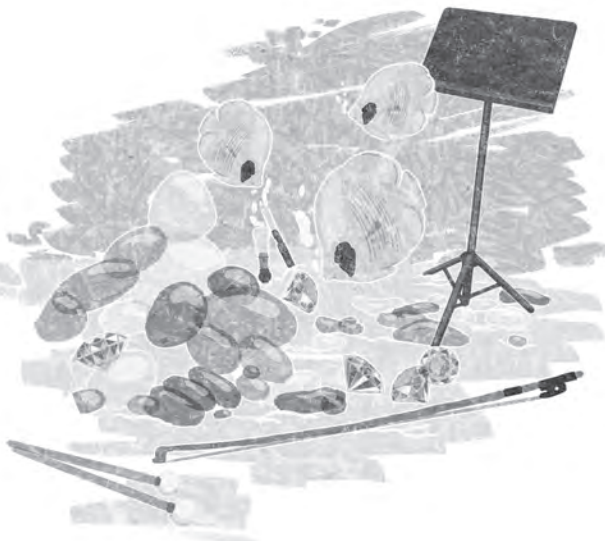
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# Program Notes

by Dr. James B. Kinchen, Jr.

For nearly all of our 90 years, we have been “singing Christmas” each December! In the midst of the greatest economic calamity in U.S. history, the Great Depression, a new choir then, we “sang Christmas” because we needed to have our flagging spirits lifted during hard times. In the midst of the Second World War, when the forces of totalitarianism threatened to extinguish the lights of liberty, we “sang Christmas” because we needed to keep our hopes focused on the Light that was brighter than any star that we could see with our physical eyes, even in the darkest of moments. In the prosperous years that followed, we continued to sing each Christmas season. The sixties were challenging times in several ways. Oppressed Americans supported by allies of freedom and equality fought for civil rights. We grieved for leaders felled by assassins’ bullets. And we fought a divisive, undeclared war on the other side of the globe. But the song continued (and pulled us together) and would do so for the remainder of the 20<sup>th</sup> century. The new millennium was the “future” that we had all looked forward to so many exciting advances and, yet, so many of the same challenges and concerns that we had been dealing with before. Do you remember “911” and the cloud that still remained when Christmas came around? The Milwaukee Choristers “singing Christmas” that December helped to brighten as much as it could the darkness of cruel, destructive terrorism. And now in 2023, we continue to “sing Christmas” as we prepare to enter our tenth decade of singing for you. We hope that you will accept our offerings of music tonight, varied as they always are – sacred and secular, the classic and the new, the “serious” and the “light,” some songs jubilant and others reflective – because they come to you from the deepest, warmest, and best of places, like they have every Christmas for the past nine decades. *We sing to you from our hearts!*

Announced by the jubilant, unrelenting pounding of the drum, **BETELEHEMU** proclaims, “We are glad that we have a Father to trust. We are glad that we have a Father to rely upon,” and then asks, “Where was Jesus born? Where was He born?” With bold assurance the repeated answer comes in the Yoruba tongue of West Africa: “Betelehemu!” Bethlehem! This rhythmic Nigerian Christmas song was composed by drummer, educator and social activist Babatunde Olatunji, with the help of famed Morehouse College Glee Club director, Wendell P. Whalum. This setting, with optional conga, bongos and tambourine, was arranged by Barrington Brooks in 1994. Jubilant in its own way, this festive chorus, **SHOUT, NOW, BE JOYFUL**, opens the J.S. Bach *Christmas Oratorio* or *Weihnachtsoratorium*. It was composed in Leipzig in 1734,

where Bach was in charge of music for the town’s churches. The “oratorio” is actually an assemblage of six cantatas by Bach, each intended for performance on a separate day: the first, to be sung on Christmas Day, celebrates the Birth of Jesus. The December 26 and 27 cantatas, respectively, center on the announcement of the Birth to the shepherds and the shepherds’ adoration at the manger. The theme of the fourth cantata, which was performed on New Year’s Day, is the circumcision and public naming of Jesus. There follow the remaining musical celebrations for the Sunday after New Year – the journey of the Magi – and, finally, on Epiphany – the adoration of the Magi. The English text was prepared by Frieda Habsheidt, Trudy Biehn, and James Kinchen. It was an effort to provide a faithful, yet, singable English language version of the original German text. **THE FIRST NOWELL** (also The First Noël) is an English folk carol of Cornish origins, a fact that is betrayed by its bucolic melody as well as some of its unsophisticated lyrics. Edited by William Sandys, it found its way into popular usage almost 200 years ago. Heard here in a setting by one of choral music’s most prolific arrangers and the Director of the fabled Mormon Tabernacle Choir, Mack Wilberg, this beloved song of Christmas moves through unison iterations of the melody, reverently sung in the key of C major, up to the mediant key of E major, where it blossoms in joyous climax before receding to a quiet close. **THE SHEPHERDS’ STORY** by Clarence Dickinson concludes our opening set with its bold and boisterous “Nowell” refrains, refrains which immediately introduce the piece and then, throughout, frame its more nuanced verses. In those verses, tenor, bass, and soprano soloists, respectively, help to tell the story of the herdsmen of Bethlehem. Dickinson chose to set words of the British poet, William Morris (1834-1896). According to the website, *All Poetry*, “Growing up, Morris loved the romantic simplicity of anything medieval (he was later quoted as saying that he felt he’d been born out of his time).” Morris’ poem employs archaic verbiage to tell the story of the shepherds’ trek to the manger. Dickinson’s setting of this text calls to service the Romantic musical style that flourished in the 19<sup>th</sup> century – full, expressive, tonal, and always heartfelt – in a mix of hushed awe and exuberant rejoicing: “Born is God’s Son so dear!”

Born in the small Nigerian village of Ajido, **Babatunde Olatunji** (1927-2003) received a scholarship in 1950 to attend Morehouse College in Atlanta, where he met the future famed Morehouse College Glee Club director, **Wendell Phillips Whalum** (1931-1987). He went on to have a successful career as a drummer, collaborating on the recordings of artists

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such as Cannonball Adderley, Horace Silver, Quincy Jones, Stevie Wonder, and Max Roach and Abbey Lincoln, and also releasing six recordings of his own on the Columbia label. Dr. Whalum joined the Morehouse faculty in 1953 and achieved international recognition as teacher, organist, conductor, musicologist, arranger, composer, author and lecturer. Under his direction the Morehouse College Glee Club sang for Martin Luther King's funeral (Dr. King had sung in the Glee Club while a student at Morehouse between 1944 and 1948!) and President Jimmy Carter's inauguration, and also appeared numerous times with the Atlanta Symphony Orchestra, under the direction of Robert Shaw. **Johann Sebastian Bach** (1685-1750) was one of Western music's greatest masters, though we may find it interesting to know that in his day he was more respected for his skills as an organist and harpsichordist than as a composer. It took subsequent generations to "discover" Bach the genius composer. He was widely known during his lifetime for his exceptional virtuosity at the console of the organ and especially for his ability to improvise brilliantly on the spot. With the exception of opera, Bach wrote in most of the forms and genres of his time. He composed the preponderance of his church music during his final music appointment in Leipzig from 1723 until his death in 1750. And Bach did not compose simply as an artistic exercise or as a duty to his employers. He wrote each piece as an act of worship to God. Mack Wilberg became Associate Director of the Mormon Tabernacle Choir in 1999 and was made its Music Director and Conductor in 2008, succeeding Craig Jessop. He received advanced degrees from University of Southern California before returning to teach music at Brigham Young University, his undergraduate alma mater. Wilberg is among the more prolific choral arrangers on the scene today. His compositions and arrangements are performed and recorded by choral organizations throughout the world. **Clarence Dickinson** (1873–1969) was an American composer and organist. Although most of his work was in New York City as Organist and Choirmaster at Brick Presbyterian Church, a position that he held for over 50 years, and on the faculty of Union Theological Seminary, Dickinson was from the Midwest. Born in Indiana, he held posts in Cincinnati, Evanston (while studying at Northwestern), and Chicago, before studying in Europe with Alexandre Guilmant and Louis Vierne.

**INFANT HOLY** is a carol of *Polish* origin, but heard here in a lovely setting that reflects the influence of the *English* choral tradition. The first verse is sung by unison treble voices, sung against a keyboard accompaniment that was originally conceived for organ. Sopranos continue bearing the melody, while lower voices sing a gentle counterpoint beneath them. One strong English choral influence in this arrangement is the use of parallelism in the accompaniment. This procedure

goes back to the 14<sup>th</sup> and 15<sup>th</sup> centuries with composers like John Dunstable. Starting in the introduction, the organ plays 24 bars of parallel thirds (the same interval, the third, which results from pairs of notes – e.g., C/E, D/F, E/G, F/A, and so on, played consistently) in support of the soprano melody. When other voices enter, the parallel intervals continue as intervals of a sixth, really a third turned inside-out, between the alto and tenor, undergirding the soprano melody for another 12 measures. Add to this the facts that Hancock's stately historic church, Saint Thomas Episcopal, draws its lineage from and maintains communion with the Church of England and Hancock first made this arrangement in 1975 for his boychoir at Saint Thomas, the boychoir itself a fixture of Anglican churches.

Lubbock, Texas native, **Gerre Hancock** (1934-2012) was for many years Organist and Master of the Choristers at Saint Thomas Church in New York City. He received his music degrees from the University of Texas and Union Theological Seminary in New York. Among those with whom he studied privately are organist Marie-Claire Alain and the composition mentor and pedagogue, Nadia Boulanger, who taught over a hundred composers, including Aaron Copland, Leonard Bernstein, Quincy Jones, and Astor Piazzolla. Hancock served on the faculty of Juilliard School in New York and was on a visiting basis to the Eastman School of Music. He was a Fellow of the American Guild of Organists and a frequent organ recitalist.

Not everyone knows this delightful little Christmas offering, but those who do will be delighted to hear **THE BIRTHDAY OF A KING** again tonight. If it is new to you, hearing it for the first time will leave a positive, pleasant impression. Says Assistant Director, Chris Halverson, "This beautiful, melodic song was perhaps Neidlinger's most famous composition, written in 1890, when he was 27. This arrangement, set for treble voices, begins with unison voices, and then gradually builds to allow the listener to imagine being there as the angels sang 'Alleluia' from the heavens on the birthday of a King."

The works of **William H. Neidlinger** (1863-1924) include a mass, a cantata, church music, choruses for mixed and male voices, many songs, books of music for children, and a couple of operas. Born in Brooklyn, he studied with organist Dudley Buck and also did some music studies in Paris. He later taught in the music department of the Brooklyn Institute of Arts and Sciences and also founded a school in East Orange, New Jersey, where he put into practice his elaborately developed theories of musical pedagogy and therapy. He also worked as an organist and choral conductor. A native of the Virginia/North Carolina region, arranger **Ken Berg** served for 28 years as the Director of Choirs and Fine Arts Chairman at

John Carroll Catholic High School in Birmingham. After retiring from teaching high school in 2005, Ken served Birmingham's Mountain Brook Baptist Church as the full-time Music Minister and Composer in Residence. He now serves as full-time Music Director and Resident Composer for the Birmingham Boys Choir.

We end the first half of this evening's concert with this setting of the sprightly carol, Noel Nouvelet, which moves with propulsive energy and unimpeded joy, building from quiet unisons, growing with each successive verse until reaching its powerful, full-throated climax! While **SING WE NOW OF CHRISTMAS** ends on a triumphant major chord, its melody throughout is decidedly Dorian, which means that it has a minor sound and the 6th degree of the scale is raised. The tune is a traditional, old French melody that goes back to the 15th century.

Oklahoma native **Fred Prentice** (1923-1994) showed musical talent at an early age, excelling at the piano. At the age of 15, he recorded "Rhapsody in Blue" with full orchestra. Fred later moved to Lincoln, Nebraska, where he graduated from high school, and was also selected the Outstanding Male Music Student. And Lincoln was where Fred organized a boys quartet called the "Newsboys", and they appeared in many meetings and on radio six to eight times a month during those years. After high school, Fred attended Baylor University majoring in piano, organ, and voice. Fred graduated from Baylor in 1949 and was looking for an orchestra job when a friend of his asked him to ride to Archer City where the friend was applying for a coaching job. Prentice ended up getting a position as a high school band director. His friend didn't get hired! Prentice found his niche in teaching and directing bands, his bands consistently winning awards at festivals and contests. Said Prentice, "My philosophy about teaching was very simple.... The Good Lord gave me many talents, so I said give the students everything you have to offer. Make a place for all students, weak or strong, to feel they belong, and all are important."

## INTERMISSION

Our opening set for the second half of this concert begins with the work of a present-day master, who has taken an older tune, one that is arguably one of our best loved and most popular Christmas hymns and carols, and given it a fresh treatment, a treatment that has its roots in Jackson Berkey's love for the vocal jazz idiom. He was, after all, co-founder (with Chip Davis in 1974) and arranger for the famed Mannheim Steamroller! The stately hymn itself is almost three centuries old, tune and original Latin words, "Adeste Fideles," by 18th century British hymnist, John Francis Wade, and translated into English in the next century by Father Frederick Oakeley. But the stylings, harmonies, and moments of infectious

rhythms heard largely in the refrain of Berkey's 1990 arrangement (done as an anniversary gift to his wife) tag it as an inspired setting of our own time. Even as **O COME ALL YE FAITHFUL** invites us to joyous worship and adoration, **EVENING PRAYER**, challenges us with a wholly different affect. Dare we bring offerings of reverence or praise at this season or share in the mirth and merriment of the holidays without thinking of those who are in want, in pain, in need, or who suffer thousands of miles away, or in places close to us? "Evening Prayer," sweeping and powerful, reminds us that the "promise of ages" is for *all* – including, and, perhaps, especially for, "those who wait." This unusual work sets the words of the 4th century cleric, Saint Augustine. Its place on tonight's program is an acknowledgement that, even as many of us share the joy and goodwill of the this season, others are not in a happy place: some are anxious about their lives, or hurt from something that has gone wrong, or suffer from sickness or injury, or watch as the lives of those they love slip away, or live in poverty, or feel the oppression of injustice, or live in the midst of war. The Babe of the Manger, who would later say, "Come unto me all you that labor and are heavy laden and I will give you rest," came not just to those of comfortable means or high estate; He came to bring comfort, hope, and love to the weak, weary, and those in want. For those who have never heard Gjeilo's setting, the thought of a choral work accompanied by piano and an improvising saxophone conjures up expectations of jazz. Once they hear it, they are convinced, as we who perform it are: it is indeed *prayer*; petition and music merged and designed to lift and inspire those upon whose ears – *and hearts* – it falls. Ola Gjeillo wrote "**Evening Prayer**" for the Grammy Award-winning Phoenix Chorale and Arizona-based tenor saxophonist Ted Belledin, during his 2009-2010 residency with the chorale. It is Gjeillo's first composition incorporating instrumental improvisation, with solo passages for both tenor sax and piano. His use of saxophone in this moving setting is inspired in part by of his own father's playing. Each of the songs chosen by composer Emily Crocker for this set of Christmas songs calls our attention to the manger, in which lies the Infant King. Besides their use of the Spanish language, the **THREE SPANISH CAROLS**, commissioned by the Texas Choral Directors Association in 1999, share in common the sense of the singer transcending time and place, so that "then" and "now" are united on a single stage of imagined experience. In "Pastores á Belén", a carol of Puerto Rican vintage, it is the singers who urge the drowsy shepherds to "come with haste and see this thing which the Lord has made known." In the carol "¿Que Regalo?" against the gentle "tam-tam-pa tam" hand drum simulations of the voices, it is neither the shepherds nor the Wise Men who come to the Christ Child's manger with gifts. But, rather, the singer her/himself ponders the question of what to bring as an offering. The possibilities

reflect culture: perhaps fresh and sweet fruit; or possibly radiant, redolent flowers offered to Him who is the “flower of love.” Cast in a quick paced triple meter, the Venezuelan carol “Adorar al Niño” returns to the theme of the first carol, but with more pressing urgency: come and adore the little Baby Boy!

Award-winning composer **Jackson Berkey** is described on his SDG Press/SDG Records/Berkey.com bio as a “21st Century *Romantic*, American” composer, whose influences include Igor Stravinsky, Claude Debussy, Aaron Copland, Sergei Rachmanninoff, Dmitri Shostakovich, and Samuel Barber – a fairly diverse list, and graduated from Juilliard with a Masters in piano in 1969. He studied with noted 20<sup>th</sup> century American composers, Vincent Persichetti and William Schuman. Berkey also toured with Norman Luboff and the Norman Luboff Singers, one of the late 20<sup>th</sup> century’s elite touring choral groups. Besides choral and vocal music, his *oeuvre* (over 400 works!) also includes solo piano music. He and his wife, Almeda, are founders of SDG (*solī Deo gloria* – to God alone the glory), which they started in Omaha, Nebraska in 1985. Presently a full time composer based in New York City, **Ola Gielo** is also interested in film, and his music often draws inspiration from movies and cinematic sound tracks. “Evening Prayer” was Ola’s first choral work incorporating instrumental improvisation, and it is the final piece written for the Phoenix Chorale during his 2009-10 residency. Gielo’s website says that, although Norwegian by birth, the country and culture that has most influenced his style, a style which his website describes as “evolving ... cinematic and evocative, with a lush, harmonious sound,” is the United States, his “adopted country.” Gielo has studied at Juilliard and the Royal College of Music in England. Texas native **Emily Holt Crocker** composed “Three Spanish Carols” in 1991 under commission by the Texas Choral Directors Association. Now retired, Crocker was a successful music teacher and choral director, who rose to become vice president of choral publications for Hal Leonard Corporation in Milwaukee, making her at the time the most powerful person in choral music publication. She founded the Milwaukee Children’s Choir in 1994 and was its artistic director until 2009. During her time in Milwaukee, Crocker established the MCC Harmony Program, with music instruction offered through the Boys and Girls Clubs of Greater Milwaukee and the Milwaukee Public Schools. In 2019 she was named Music Director Emeritus of the MCC. As an author and composer, Crocker was a Senior Author for the choral textbook series *Essential Elements for Choir*, *Experiencing Choral Music*, and *Voices in Concert*, and has over 120 published compositions.

First recorded as the “flip side” of Irving Berlin’s “White

Christmas,” **THE CHRISTMAS WALTZ** adds a sense of novelty to our musical conversation. Chris Halverson explains: “Composed in 1954 for Frank Sinatra, this song is arranged for treble voices by Steve Zegree in a waltz style with close harmonies. Of course a waltz is in ‘three-quarter time’, but ironically the arranger added, in two different places, a measure that is in 4/4 time, and placed right before the choir sings the words, ‘three-quarter time’! It keeps all of us on our toes!”

American lyricist, songwriter, and musician **Sammy Cahn** (1913-1993), was born in the lower east side of New York City. He is best known for his romantic lyrics to films and Broadway songs, as well as standalone songs. Among his best known songs today are “Love and Marriage,” used later as the theme song for the TV show “Married... with Children,” and “Let it Snow, Let it Snow, Let it Snow,” co-written with **Jule Styne** in 1945. Along with Styne, he became a member of the Songwriters Hall of Fame in 1972. Born in London, **Jule Styne** (1905-1994) was an English-American songwriter. His family moved to Chicago when he was 8 years old, and it was there he also attended the Chicago Musical College. He is a composer known for Broadway musicals, including “Gypsy”, “Peter Pan”, “Funny Girl”, and his Best Original Score Tony-winning “Hallelujah, Baby!” among many. He and Sammy Cahn wrote many songs for movies, and he had over 1500 of his songs published throughout his career. **Steve Zegree** (1953-2015) was one of the most respected vocal jazz conductors and educators in the world. An active pianist and conductor, his career included performances on five continents. A renowned educator as well, his legacy lives on through his students who are today’s leaders in jazz and pop performance, Broadway, recording studio production, writing, arranging, singing, and music education. Dr. Zegree auditioned, arranged for and rehearsed Nick Lachey’s “Team Lachey”, the winning choir on NBC’s “Clash Of The Choirs”. He is the founder of The Steve Zegree Vocal Jazz Camp, held every summer at Western Michigan University. Dr. Zegree’s choral arrangements have been published by Hal Leonard, Warner Bros., Alfred Publications and Shawnee Press, and he has produced several recordings including “Mark Murphy Sings the Nat King Cole Songbook, Vol. I and II”, on Muse Records which received a *Grammy* Award nomination.

Around this time of year, we are reminded of the fairly healthy repertory of “holiday movies” from the past 80 or so years. We might include in such a listing (in no particular order) *Miracle on 34<sup>th</sup> Street*, *How the Grinch Stole Christmas*, *Home Alone*, *A Charlie Brown Christmas*, *The Preacher’s Wife*, *Holiday Inn*, and *The Polar Express*. Because music and the celebration of Christmas are inextricably linked, these films have all generated songs, songs that live on in a life apart



from their original cinematic contexts. Such a song is **MY CHRISTMAS TREE**, from the 1992 movie, *Home Alone 2: Lost in New York*. It focuses on the beloved, ubiquitous Christmas tree as the holiday symbol that “lights our way home.” Memorable tune, romantic harmonies, meaningful words combine to make this piece, heard in an arrangement by Mark Hayes, a worthy addition to tonight’s concert. If there were such a thing as “the king of popular Christmas songs,” this favorite of millions, **THE CHRISTMAS SONG**, heard tonight in an arrangement by Roy Ringwald is surely a contender. Invoking all of the sights, sounds, and symbols of the season, this 1940s hit promises a holiday that will warm every heart, kindle the fondest of memories, and engender a sense of happiness that is unique to this time of year! Mel Tormé composed **THE CHRISTMAS SONG** in an effort to “stay cool by thinking cool” during the blistering hot summer of 1945. Recorded three times by Nat King Cole, it is one of the most oft-performed Christmas songs in the U.S. And if there is any single song that might top **THE CHRISTMAS SONG** in terms of universal popularity, it is possibly **JINGLE BELLS**, one of the best-known and commonly sung holiday songs in the world today! Who does not know, has not sung this cheery holiday song? One is perhaps surprised to know that this jaunty little song, originally published in 1857 under the title “One Horse Open Sleigh” and composed by James Lord Pierpont, began its life as a *Thanksgiving* song! The strongest evidence ties its premiere performance to a Sunday school concert on Thanksgiving in Savannah, Georgia. The arrangement that we sing tonight is one that has nobly met the challenge of taking an unpretentious, little duple meter ditty, and transforming it into an imaginatively wrought work of art that loses not a single iota of its original fun! Props go to Donald Ripplinger for this wonderful metamorphosis! Complete with sleigh bells (jingling, of course!) and men’s voices doing their four-note ostinato (predictably repetitive, of course!) underneath the melody, we find in the middle of the song a delightful and unexpected excursion that we will not further describe in these notes. It will be your surprise! “Hey!”

Prolific on the musical theater stage (*Little Shop of Horrors*, *A Christmas Carol*, for example), the “big screen” (especially Disney with such films as *Beauty and the Beast* and *Little Mermaid*), and television’s *Sesame Street*, native New Yorker **Alan Menken** has enjoyed a rich and productive career as a composer and songwriter. In addition to Jack Feldman, his many creative collaborators include Stephen Schwartz, Tim Rice, Lynn Ahrens, and David Kippel. **Jack Feldman’s** rich lyrical contributions include “Perfect Isn’t Easy” from *Oliver & Company*, “Cruella De Vil 2000” from *102 Dalmatians*, “You Gotta Be You” and “Just a Little Love” from *The Little Mermaid*, as well as *Newsies*,

*Thumbalina*, and *The Lion King II: Simba’s Pride*. Feldman grew up in Long Island. **Melvin Howard Tormé** (1925–1999), nicknamed “**The Velvet Fog**”, was an American musician, singer, composer, arranger, actor, and author. He was one of the 20th century’s most versatile, respected, and influential jazz vocalists. During his creative life, Tormé won 2 *Grammy* Awards and was nominated a total of 14 times. Born in Chicago to Jewish immigrants from Poland, his first musical performance was at the age of four in a Chicago restaurant. Very versatile and enjoying great success at just about everything he did, Tormé contributed to the production of a number of television shows and specials, and also earned credits for his actual appearances on several television shows, among them the 1980s series, *Night Court*. Although **Robert Wells’** (1923–1998) most enduring collaboration came when he and Mel Tormé created the classic, “The Christmas Song,” it was not their only one. Wells and Tormé wrote over 150 songs together! Wells was also very successful as a television producer. He won four Emmy Awards as the producer and head writer of “The Dinah Shore Chevy Show” and won two more Emmys for his work on “Shirley MacLaine: If They Could See Me Now.” He also wrote or produced specials for such stars as Julie Andrews, Victor Borge and Gene Kelly. Arranger **Roy Ringwald** (1910–1995), was born in Helena, Montana, grew up in Santa Monica, California and resided in the Palos Verdes Hills at the time of his death. Roy Ringwald is rated by choir leaders everywhere as one of the most accomplished arrangers of our time. He joined Fred Waring’s Pennsylvanians as a singer and arranger in 1935. He wrote hundreds of stirring arrangements throughout his life. **James Lord Pierpont** (1822–1893) was an American songwriter, arranger, organist, and composer, best known for writing and composing “Jingle Bells” in 1857, originally titled “The One Horse Open Sleigh”. He was born in Boston, Massachusetts, and died in Winter Haven, Florida. Although Pierpont is obscure today, his composition “Jingle Bells” has become synonymous with the Christmas holiday and is one of the most performed and most recognizable songs in the world. Born and raised in Ogden, Utah, **Donald Ripplinger** was a music professor and conductor who helped conduct the Mormon Tabernacle Choir, now known as The Tabernacle Choir at Temple Square, for twenty years. Although most of his academic work was out west, Ripplinger was an associate professor of music, choral director, chairman of the graduate music faculty and director of music education at the University of Wisconsin-Stevens Point from 1970 to 1975. He left UW-Stevens Point to become a senior music education and conducting professor at Brigham Young and to direct the BYU University Chorale, at which time he also accepted a position with the Mormon Tabernacle Choir. He was called full-time associate conductor of the choir in 1990 and retired in 1995. Ripplinger, now well into his 90s, enjoys

another relationship with us and our performance tonight. He is related to our own soprano, Kelly Corroy! Says Kelly, “When we pulled out [this arrangement of] Jingle Bells, I had a moment of excitement when I noticed it was arranged by Donald Ripplinger! Don Ripplinger is my cousins’ grandfather!” Kelly continues, “My Ripplinger cousins and Uncle were very excited to hear I’d be singing a piece he arranged, and my Uncle commented that I must have a very good choir director (I can’t argue that!). Don Ripplinger just celebrated his 96th birthday this past August, although his health is failing and his family is unsure of how much time he has left. My uncle is looking forward to sharing this connection and thinks it will lift his spirits! ... Music is a gift!”

**CAROLS OF CHRISTMAS (A Festival of Carols)**, composed in 2013, like many such medleys, starts with a fairly big carol, includes more intimate, devotional moments, and concludes on a rousing chord. But it differs from many carol medleys in this really uncommon and very interesting respect – even though it progresses from carol-to-carol, it also pulls together several carol melodies so that they are being sung simultaneously. And a bonus for listeners tonight is that, in the spirit of musical recapitulation (as an opportunity for closure because of the return of themes heard earlier in a given piece), several of the selections previously sung in tonight’s program are reprised in this medley. After a brief choral fanfare, the familiar “Adeste Fidelis” or “O Come, All Ye Faithful” is heard. Then “Away in the Manger” is sung quietly, and as a hybrid of the Murray and Spilman tunes. The reverent surrenders to the frolicsome as the chorus sings a version of “Deck the halls” that is propelled in part by insistent quarter-note chords in the accompaniment and an unexpected diminution of the “fa-la-la” refrains. “Good King Wenceslas” is followed by the women’s introduction of “Twelve Days of Christmas” sung in counterpoint with the men’s “Deck the Halls.” “Infant Holy,” the little Polish carol (and which melody is played by chimes throughout the medley as a connective motive) is paired with the English

folk carol, “The First Noel.” These build toward the final climax, but not before there is a chorus of “Angels we have heard on high.” In the end, this very effective *quodlibet* treatment of the varied carols leads to a rousing and powerful final cadence. (The brass accompaniment featured in tonight’s performance was commissioned by the Eau Claire Master Singers, conducted by UW-Eau Claire professor Gary Schwartzhoff.)

Professor Emeritus of music theory and history at Butler University in Indianapolis, James Quitman Mulholland has composed works for choirs throughout the world including the Los Angeles Children’s Choir and the International Children’s Choir Festival, and also for the American Choral Directors Association. In 1996, he received ACDA’S prestigious Raymond W. Brock Commission. Over his career he has written over six hundred compositions. Besides his personal writing, he accepts approximately six commissions a year, in addition to his schedule of clinics, workshops and conventions. We are deeply grateful that one of those commissions was to compose a piece for Milwaukee Choristers, “When Music Sounds”, which we premiered in 2019. His piece, as the many others that Mulholland has composed, embraces his creative aesthetic as a 20<sup>th</sup>/21<sup>st</sup> century Romantic – beautiful melodies, rich and consonant harmonies, and a commitment to the text that he is setting to music. His 2013 **Carols of Christmas** is a festival setting of familiar carols for mixed voices plus piano or organ, chimes and optional brass or orchestra. A Mississippi native, Mulholland graduated high school at 15 and earned his BM and MM from Louisiana State University. His compositions have been chosen as required repertoire on high school choral lists in more than 40 states, and have become standard repertoire for choirs throughout the country.

*Notes by Music Director James Kinchen with research support from Katie Meyer.*

## Acknowledgments

The Milwaukee Choristers thank St. Monica Parish for being such a gracious host.

We also acknowledge the countless volunteer members and friends who have a hand in making our concerts possible. THANK YOU for your hard work and dedication!

Thank You!

# Lyrics

## **Betelehemu**

Betelehemu, Betelehemu  
Awa yi o ri Baba gbojule  
Awa yi o ri Baba fehenti  
Nibo labi Jesu?  
Nibo lagbe bii?  
Betelehemu ilu ara  
Nibe labi Baba o daju  
Iyin, iyin, iyin nifuno  
Adupe fun o, Adupe fun o  
Adupe fun o jooni, Baba oloreo  
Iyin fun o Baba anu, Baba toda wasi

### *Translation:*

Bethlehem, Bethlehem  
We are glad that we have a Father to trust  
We are glad that we have a Father to rely upon  
Where was Jesus born?  
Where was He born?  
Bethlehem, the city of wonder  
That is where the Father was born for sure  
Praise, praise, praise be to Him  
We thank Thee, we thank Thee  
We thank Thee for this day, Gracious Father  
Praise be to thee, Merciful Father

## **Shout, Now, Be Joyful**

Shout, now, be joyful,  
This day raise your praises  
Praise to this day God the highest has giv'n  
Fear now be banished,  
away with all sorrow  
Celebrate gladly with voice loud and strong!  
With glorious hymns of praise,  
Serve God the highest  
Let us exalt Him,  
His greatness give honor

## **The First Nowell**

The first Nowell the angel did say  
was to certain poor shepherds in  
fields as they lay,  
In fields where they lay keeping their  
sheep

on a cold winter's night that was so  
deep.  
Nowell, Nowell, Nowell, Nowell!  
Born is the King of Israel.

They looked up and saw a star  
shining in the East beyond them far,  
And to the earth it gave great light,  
and so it continued both day and  
night.  
Then let us all with one accord  
sing praises to our heav'nly Lord  
That hath made heav'n and earth of  
nought,  
and with his blood mankind hath  
brought.

## **The Shepherds' Story**

Nowell! Sing we clear!  
Holpen are all folk on earth,  
Born is God's Son so dear.  
To Bethlem did they go,  
The Shepherds three  
To Bethlem did they go,  
To see whe'r it were so or no,  
Whether Christ were born or no  
to set men free.  
Masters, in this hall, Hear ye news  
today  
Brought over sea, And ever you I  
pray.

Then to Bethlem town did the Shep-  
herds go,  
and in a sorry place Heard the oxen  
low.  
Therein did they see a sweet and  
goodly May,  
And a fair old man; Upon the straw  
she lay.  
And a little child On her arm had she  
'Wot ye who this is?" Said the hinds  
to me.  
Ox and ass him know kneeling on  
their knee:  
Wondrous joy had I This little Babe  
to see.  
This is Christ the Lord, Masters, be  
ye glad!  
Christmas is come in, And no folk  
should be sad.

## **Infant Holy, Infant Lowly**

Infant holy, Infant lowly,  
For his bed a cattle stall;  
Oxen lowing, Little knowing  
Christ the Babe is Lord of all.  
Swift are winging Angels singing,  
Nowells ringing, Tidings bringing,  
Christ the Babe is Lord of all.  
Flocks were sleeping, Shepherds  
keeping  
Vigil till the morning new;  
Saw the glory, Heard the story,  
Tidings of a gospel true.  
Thus rejoicing, Free from sorrow,  
Praises voicing, Greet the morrow,  
Christ the Babe was born for you!

## **The Birthday of a King**

In the little village of Bethlehem,  
there lay a Child one day;  
And the sky was bright with a holy  
light  
o'er the place where Jesus lay.  
Alleluia! Oh, how the angels sang.  
Alleluia! How it rang!  
And the sky was bright with a holy  
light,  
t'was the birthday of a King.  
T'was a humble birthplace, but oh,  
how much God gave to us that day,  
From the manger bed what a path  
had led;  
what a perfect, holy way.

## **Sing We Now of Christmas**

Sing we now of Christmas, sing we all  
noel.  
Of our Lord and Savior we the tidings  
tell.  
Sing we noel, for Christ the King is  
born.  
Sing we noel, for Christ the Lord is  
born.  
Sing we now of Christmas, sing we all  
noel.  
Angels from on high say, "Shepherds  
come and see."  
"He is born in Bethlehem, a blessed  
Lamb for thee."  
Shepherds found the child lying in a



manger stall.  
 Joseph standing by, and mother Mary  
 mild.  
 Magi oriental journeyed from afar.  
 They did come to greet Him 'neath  
 the shining star.  
 Glory to God, for Christ the King is  
 born.  
 Sing we now of Christmas, sing we all  
 noel.

### **O Come, All Ye Faithful (from Anniversary Carols)**

1. Oh, come, all ye faithful,  
 Joyful and triumphant!  
 Come ye, oh come ye to Bethlehem.  
 Come and behold him,  
 Born the King of angels;

#### **[Chorus]**

Come, let us adore Him;  
 Oh, come, let us adore Him;  
 Oh, come, let us adore Him;  
 Oh, come, let us adore Him,  
 Christ, the Lord.  
 (Sing glory to God in the highest!  
*[first time only]*)

2. Sing, choirs of angels,  
 Sing in exultation;  
 Sing, all ye bright hosts of heav'n  
 above!  
 Glory to God,  
 All Glory in the highest;  
*(Repeat Chorus)*

3. Yea, Lord, we greet Thee,  
 Born this joyous morning;  
 O Jesus, to Thee be all glory given.  
 O word of the Father,  
 Now in flesh appearing;  
*(Repeat Chorus)*

### **Evening Prayer**

Watch, O Lord,  
 with those who wake,  
 or watch or weep tonight,  
 and give your angels charge  
 over those who sleep.

Tend your sick ones,  
 O Lord Jesus Christ;  
 rest your weary ones;

bless your dying ones;  
 soothe your suffering ones;  
 pity your afflicted ones;  
 shield your joyous ones;  
 and all for your love's sake.  
 Amen.

### **Three Spanish Carols**

#### **1. Pastores a Belen**

Vamos, Vamos, Vamos a ver  
 Pastores á Belén vamos con alegría.  
 A ver a nuestro bien al hijo de Maria.  
 Allí, allí, allí nos espera Jesus.  
 Entrad, entrad, pastores entrad.  
 Vamos a ver al recién nacido.  
 ¡Vamos a ver al Niño Manuel!

#### **2. ¿Que Regalo?**

¿Que le ofresco al Rey de los cielos?  
 ¿Que le regalo al Hijo de Dios?  
 Voy a traerle las uvas mas dulces,  
 cestas de fruta al Hijo de Dios.  
 es la luz para siempre,  
 el regalo de Dios.

¿Que le ofresco al Rey de los cielos?  
 ¿Que le regalo al Niño de amor?  
 Voy a traerle las flores mas rojas,  
 flores que anuncien el Niño de amor.  
 es la flor de milagros,  
 es la flor de amor.

#### **3. Adorar al Niño**

Adorar al Niño, corremos pastores.  
 Para ver al Niño y llevarle flores.  
 Anuncio a Maria, una palomita,  
 Con el Niño santo, ella es bendita.  
 Volemos pastores en alas de amor.  
 Cantaremos Gloria para el gran Pastor.

### **The Christmas Waltz**

Merry Christmas, Merry Christmas.  
 May your New Year dreams come  
 true.  
 Frosted window panes, candles  
 gleaming inside,  
 painted candy canes on the tree;  
 Santa's on his way, he's filled his  
 sleigh with things,  
 things for you and for me.  
 It's that time of year, when the world  
 falls in love,  
 ev'ry song you hear seems to say:

"Merry Christmas, may your New  
 Year dreams come true."  
 And this song of mine, in three-quar-  
 ter time,  
 wishes you and yours the same thing  
 too.

### **My Christmas Tree**

Christmastime means laughter,  
 Toboggans in the snow,  
 Caroling together  
 With faces aglow.

Stocking on the mantle,  
 A wreath on the door,  
 And my merriest Christmas  
 Needs just one thing more.

Christmas Tree,  
 My Christmas Tree,  
 Lit up like a star;  
 When I see my Christmas tree,  
 Can loved ones be far?

Christmas Tree, I'm certain  
 Wherever I roam ,  
 The glow from your branches  
 Will light my way home.

Ornaments collected  
 From every Christmas night,  
 Memories reflected  
 Through tinsel and light.

Gratefully we gather  
 As ever before  
 To rejoice in the season  
 And sing out once more.

Christmas Tree,  
 My Christmas Tree,  
 Lit up like a star;  
 When I see my Christmas tree,  
 Can loved ones be far?

Christmas Tree, I'm certain  
 Wherever I roam,  
 The glow from your branches  
 Will light my way home.

## **The Christmas Song**

Chestnuts roasting on an open fire  
Jack Frost nipping at your nose  
Yuletide carols being sung by a choir  
And folks dressed up like Eskimos  
Everybody knows a turkey and some mistletoe

Help to make the season bright  
Tiny tots with their eyes all aglow  
Will find it hard to sleep tonight  
They know that Santa's on his way  
He's loaded lots of toys and goodies  
on his sleigh  
And ev'ry mother's child is gonna spy  
To see if reindeer really know how to fly  
Way up in the sky  
And so, we're offering this simple phrase  
To kids from one to ninety-two  
Although it's been said many times,  
many ways  
"Merry Christmas", "Merry Christmas",  
"Merry Christmas to you"

## **Jingle Bells**

Dashing through the snow  
In a one-horse open sleigh  
O'er the fields we go  
Laughing all the way  
Bells on bobtail ring  
Making spirits bright  
What fun it is to ride and sing  
A sleighing song tonight!

*(chorus)*

Jingle bells, jingle bells,  
Jingle all the way.  
Oh! what fun it is to ride  
In a one-horse open sleigh.  
Jingle bells, jingle bells,  
Jingle all the way;  
Oh! what fun it is to ride  
In a one-horse open sleigh.

A day or two ago  
I thought I'd take a ride  
And soon, Miss Fanny Bright  
Was seated by my side,  
The horse was lean and lank  
Misfortune seemed his lot  
He got into a drifted bank  
And we, we got upstot.

*(Repeat chorus)*

## **Carols of Christmas**

Gloria, Gloria, Gloria.

Oh, come, all ye faithful,  
Joyful and triumphant!  
Oh, come ye, oh come ye to Bethlehem.

Come and behold him,  
Born the King of angels;  
Oh, come, let us adore Him;  
Oh, come, let us adore Him;  
Oh, come, let us adore Him,  
Christ, the Lord.

Away in the manger, no crib for his bed,  
The little Lord Jesus lay down His sweet head;  
The stars in the sky looked down where He lay,  
The little Lord Jesus, asleep on the hay.  
*(repeats)*

Deck the halls 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 Christmas carol,  
Fa, la, la, la, la, la, la, la, la!  
*(repeat)*

On the first day of Christmas my true love gave to me,  
A partridge in a pear tree.  
*(repeat)*

Five golden rings,  
Four calling birds,  
Three French hens,  
Two turtle doves,  
And a partridge in a pear tree.

Good King Wencesles looked out  
On the Feast of Stephen  
When the snow lay round about  
Deep and crisp and even  
Brightly shone the moon that night  
Though the frost was cruel  
When the poor man came in sight  
Gathering winter fuel.

*(Repeat the 12 Days of Christmas and Deck the Halls, simultaneously.)*

Infant holy, Infant lowly,  
lying in a manger bed,  
Baby sleeping, vigil keeping,  
Angels hover o'er His head.  
In a humble stall so lowly  
lies the blessed Child most holy,  
Christ the Babe is Lord of all!

Carols ringing, angels singing  
praises to the Holy Child,  
Rapture showing love o'er flowing,  
little Babe so meek and mild.  
Voices raised to tell the story,  
heav'n and earth declare His glory,  
Christ the Babe is Lord of all!

The first Noel the angels did say  
Was to certain poor shepherds in  
fields where they lay,  
Noel, Noel, Noel, Noel!  
Born is the King of Israel!

Infant holy, Infant lowly,  
for His bed a cattle stall;  
oxen lowing, little knowing  
Christ, the Babe, is Lord of all.  
Swift are winging angels singing,  
noels ringing, tidings bringing;  
Christ the Babe is Lord of all!

*(Simultaneously repeat The First Noel and Infant Holy, Infant Lowly.)*

Amen.

# Honorary Members

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

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

# Choristers in Memoriam

Kathryn Akers	Margaret Gerlach	*Anthony Mirasola	*Lorraine Schoeller
Richard Barkow	Ginny Giese	Dottie Moench	*Marion Scholtka
George Bausch	Luther Golden	*Donald F. Mohr	*Beth Schuelke
Liane Becker	*Kathy Griffin	*Idabelle ("Goldie") Mohr	Marie E. Schultz
Paul Been	Harold F. Haller	Richard Moog	*Joan Seeger
Eric Bell	Joan Hanus	Gregory Mrozek	Frank F. Sieckman
*Lorraine Bell	Bernadine Hartzell	*Patricia Mrozek	Robert Sieckman
*Gloria Bergman	*Ernest Haug	Eric Nelson	*Carl Simon
Kathryn Berthold	Margaret Henry	Don Norris	*Peggy Simon
Jack C. Boder	Billi Henske	*Donald Omon	*Thomas Smeltzer
*Joe Bonfiglio	Gerald Hinkes	Ben Pagel	*E. Jane Smith
*Jerry Bowles	*Wayne Hofland	*Olive Pagel	Nancy Stevens
Gary Bressers	*John Hoaglund	Sue Painter	Greg Stone
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Toni Carini	*Gordon Kassilke	*Robert Plack	Ellen Sargeant Trapp
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*Gordon Christianson	Eugene R. Kemmer	Karolyn Powell	*Bart Trentadue
Thomas Cleary	*Dorothy Kincaid	Robert Powell	Judy Trentadue
Gretta Comiskey	*Franklin Kling	Douglas Prebelski	Geraldine Wachholz
Carol Conklin	Lottie Klotwicz	*Nola Prebelski	*Donald Wanek
*Ken Cook	*Eldon Knoche	*Doris Radke	*Betty J. Williams
*Ruth Cook	Dorothy Royt Krash	*Anne Ramsey	Harry Williams
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*Carol Eggert	Willard Manthei	*Ruth Royt	Shirley Zimmerman
Phyllis Ewing	Eugene Masters	*Robert Ruggieri	Don Zurn
*Milton Fairchild	Rose Mastrogiovanni	*Kay Sands	*Honorary Member
*Eileen Freshley	*Marion McCormick	Marilyn Schmit	
Stuart Gale	Gloria Metzger	John Schmitt	



## 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 this past January) 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, India, 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*, and again in 2006 to conduct a performance of the Vivaldi *Gloria*. 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 celebrate 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 recently retired after more than 18 years as office manager for the Presbytery of Milwaukee.

## Joan Nowaczynski

### Accompanist

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 six summers with the opera program, La Musica Lirica, five 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.



## Treble Ensemble Members

### Soprano I

Emma Boyd  
Jean Grainger  
Laurie Knapp  
Alysa Olson  
Erika Steuven

### Soprano II

Ashley Grainger  
Marilyn Harrower  
Debbie Jenks  
Lillian Jensen  
Rachel Mosey  
Vicki Wagner

### Alto

Suzanne Clegg  
Kathy Keleher  
Toni King  
Caitlin Shaffer  
Rachel Wery



## Instrumentalists

Abigail Mazza, Trumpet  
Douglas Hoeft, Trombone  
Phil Rothschild, Trumpet  
Laura Clausing, Horn  
Andy Hacker, Tuba  
Eliana Firmani, Drums

Julia Lewandowski, Tenor Saxophone



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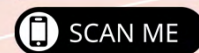
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