



VIBRANT VIVALDI

MSO TEEN CHORAL PARTNERS 2026



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WELCOME!



2026 Teen Choral Partners

Brookfield East High School Chamber Choir
Kari Doepeke, director

Milwaukee High School of the Arts Concert Chorale
Raymond Roberts, director

Nicolet High School Concert Choir
Trinny Schumann, director

Dear all,

Welcome to the Milwaukee Symphony Orchestra's annual Teen Choral Partners concert! On behalf of all of us here at the MSO, it is my pleasure to warmly welcome you and to thank you for being a part of this afternoon of joyful music-making. Today we dive into the vibrant world of Vivaldi, and the heralds of Handel. It is music that gets my heart racing, my body moving, and my soul singing.

Most of the program today belongs to the Baroque period, from 1600 to 1750, characterized by an explosion of musical activity, and lots of new fancy tools at the musician's disposal. From the development of the modern orchestra to more complex harmonic systems, many popular dances, new compositional forms, operas of grand scale, techniques of improvisation — it is absolutely clear to say that we have SO much to thank Baroque composers for.

Even though Vivaldi's *Gloria* and Handel's "Zadok the Priest" were written for entirely different reasons, there are many clear similarities we can draw between them. First is the penchant for drama, which both composers seemed unable to resist. The pomp and circumstance that leads to the explosion of the first choral entrance in "Zadok the Priest" brings the roof down every time. Likewise, Vivaldi's *Gloria* bursts out the gate with trumpets, oboes in a triumphant fanfare befitting the *Gloria* text. Second is a deep love of dance music, which you cannot escape in Baroque music, even in the sacred context. I always like to say that so little music makes you want to dance and cry at the same time like the music of Bach, and I think Vivaldi and Handel have something to say on that score as well. Third is the unmistakable awareness of space — Baroque composers often wrote for specific spaces (often boomy churches), and because of these we have music that will carry phenomenally well in our gorgeous hall.

Certainly, many more things can be said about what makes these two compositions marvelous, but perhaps the story-telling will be self-evident in the music you are about to enjoy.

We look forward to sharing this music together, and we thank you for being a part of this joyous afternoon!

Best wishes,

Ryan Tani
Associate Conductor

TEEN CHORAL PARTNERS



Vibrant Vivaldi

Milwaukee Symphony Orchestra

Ryan Tani, conductor

Emily Bergeron, mezzo-soprano

Allison Schnier, soprano

Hannah Sheppard, soprano

Brookfield East High School Chamber Choir

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EDVARD GRIEG

Holberg Suite, Opus 40

I. Praeludium

II. Sarabande

V. Rigaudon

ANTONIO VIVALDI

Gloria in D Major, RV 589

I. Gloria in excelsis

II. Et in terra pax

III. Laudamus te

Allison Schnier, soprano

Emily Bergeron, mezzo-soprano

IV. Gratias agimus tibi

V. Domine Deus, Rex caelis

Hannah Sheppard, soprano

VI. Domine Fili unigenite

VII. Domine Deus, Agnus Dei

Emily Bergeron, mezzo-soprano

VIII. Qui tollis peccata mundi

IX. Qui sedes ad dexteram Patris

Emily Bergeron, mezzo-soprano

X. Quoniam tu solus sanctus

XI. Cum Sancto Spiritu

GEORGE FRIDERIC HANDEL

Coronation Anthem No. 1, HWV 258,
"Zadok the Priest"

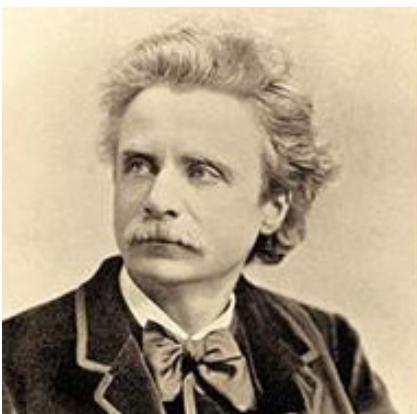
THE BAROQUE PERIOD (1600-1750)

The word Baroque literally means "oddly shaped pearl." It refers to a time in Western European history when music, art, and architecture were characterized by intricate components and ornate detail. The words *extravagant*, *complex*, and *flamboyant* are often used to describe Baroque style.

The Baroque period was a time of huge change. European powers were exploring and colonizing many areas of the world. Important advancements were made in science and mathematics. The middle class was emerging and impacting the economic structure. Many famous composers, artists, and scientists lived during this time, including Vivaldi, Handel, Bach, Rameau, Bernini, Rembrandt, Rubens, Galileo, and Newton.

About the Music

EDVARD GRIEG (1843-1907)



Edvard Grieg was born in Bergen, Norway. His mother began to teach him to play piano at age six and by age nine he was composing his own music. Grieg received his formal music education from the Leipzig Conservatory in Germany at the age of 15, and in 1861, he made his debut as a

concert pianist in Sweden. He had an active career as a pianist, but every summer he went home to his cottage in Norway to compose. In 1865, Grieg became one of the founders of Euterpe. The group was formed with his friend Rikard Nordstraak and was meant to promote new Scandinavian music by young composers. Grieg was waiting in

Rome for Nordstraak later that year when he received word that his friend had died. Although a sad time for Grieg, it led to an important first meeting with renowned playwright Henrik Ibsen, which led to Grieg composing the music for Ibsen's play *Peer Gynt*. *Peer Gynt* became one of Grieg's most famous musical works.

Many of Grieg's compositions are rooted in the sounds of Norwegian folk music, including his sets of *Lyric Pieces*. He was exceptionally skilled at representing his native land through music and was regarded as a hero in Norway for providing his people with their own identity. Other successful works include his Piano Concerto in A minor, the song cycle *Haugtussa*, and *Symphonic Dances*, Opus 64. He died on September 4, 1907.

Holberg Suite, Mvts. I, II, and V

Edvard Grieg was a composer of the Romantic era, but one of his most well-known works, the *Holberg Suite*, was inspired by and based on Baroque dance forms. He composed the *Holberg Suite* in 1884 and performed the original piano version himself at the Bergen Holberg celebration. It was written to celebrate the 200th birthday of the Danish-Norwegian playwright Ludvig Holberg, who was also born in the city of Bergen, Norway. Grieg wrote the music to sound like the music

during Holberg's life, from the late 1600s and early 1700s (the Baroque era). There are five movements for this work attributed to Baroque-style dances. In this concert, the MSO will perform three of them: Praeludium, Sarabande, and Rigaudon.

The premiere of the *Holberg Suite* at the Bergen Holberg celebration was an immense success, prompting Grieg to arrange the music for string orchestra in 1885.

I. Praeludium

The Praeludium, or "Prelude," provides a light and energetic start to the suite. The driving bow movements of the strings mimic what was the oscillating right hand piano figure. Then a beautiful melody is introduced and soars over the ostinato kept in the second violins and violas before repeating the whole section again.

II. Sarabande

In contrast to the first movement, the Sarabande is a slow and stately dance with a meditative quality. It features solo cello and violin passages.

V. Rigaudon

This lively and joyful dance features a violin and viola duet, evoking the folk sounds of a Norwegian Hardanger fiddle. It has a contrasting minor-key section before a joyful conclusion.

fun fact

Grieg's distinctive use of Norwegian folk music had a huge influence on French impressionist composers like Maurice Ravel and Claude Debussy.

ANTONIO VIVALDI (1678 – 1741)



Antonio Vivaldi was one of the most significant Italian composers of the Baroque era. Vivaldi was a virtuoso violinist as well as a master teacher. Born in Venice in 1678, his father was also a violinist and familiar with many of Venice's finest musicians, which gave Vivaldi many positive musical influences from a young age. Some of his earliest composition

lessons probably came from Giovanni Legrenzi, the music director at the famous St. Mark's Basilica.

In 1703, Vivaldi was ordained as a Catholic priest and was soon employed by the

Ospedale della Pietá, a girls' orphanage. Music was at the core of the Ospedale's curriculum, and it prided itself on its fine orchestra and choir. Vivaldi, an extremely speedy and prolific composer, wrote hundreds of musical works for the students of the Ospedale to perform at weekly concerts.

Vivaldi later became the music director for the court of Prince Philip of Hesse-Darmstadt, the governor of Mantua. He was very successful in this position, writing an opera performed for Pope Benedict XIII and composing *The Four Seasons*, his most well-known composition. He became famous all over Europe, composing for not only Italian but also German and French royalty. He died in 1741, shortly after going to Vienna, Austria, to work in the court of Emperor Charles VI.

***Gloria* in D Major, RV 589**

The *Gloria* is a joyful hymn of praise and worship. It begins "Gloria in excelsis Deo" (glory to God in the highest), from which it gets its name. The first part of the *Gloria* text comes from the biblical story in which angels appear to shepherds and announce the birth of Jesus Christ. For this reason, it is also known as the "Angelic Hymn." The rest of the text was written by an anonymous author in the second or third century. It belongs to the body of literature known as "private psalms" – poems written by individuals modeled after the biblical psalms. The *Gloria* text has been set by composers hundreds of times.

Vivaldi wrote the *Gloria* in D major around 1715 for the students of the Ospedale. Much of his music was forgotten after his death, but the *Gloria* was rediscovered in the late 1920s, getting its first modern performance in 1939.

Vivaldi employed many musical contrasts in the *Gloria*. Note how he used elements such as tempo, meter, key signature, instrumentation, and rhythm to highlight the text of each movement and create musical drama.

I. Gloria in excelsis

The work opens with the chorus singing the joyful "Gloria in excelsis Deo" in D major. This first movement features octave leaps, repeated patterns, strong rhythms, and trumpet and oboe obbligato (an important secondary melodic line).

Gloria in excelsis Deo.

Glory to God in the highest.

II. Et in terra pax

This meditative movement in B minor uses chromaticism (the use of pitches outside the key signature to add musical color) and a quietly pulsating string accompaniment that is reminiscent of Vivaldi's concertos.

*Et in terra pax hominibus
Bonae voluntatis.*

And on earth good will to men
Of good will.

III. Laudamus te

In this lively G major soprano duet, the voices first imitate each other, then come together to sing in thirds.

*Laudamus te, benedicimus te.
Adoramus te, glorificamus te.*

We praise You, we bless You.
We adore You, we glorify You.

IV. Gratias agimus tibi

The chorus returns with a dignified statement in E minor, followed by a lively fugue — a musical form in which one or more themes are introduced, imitated, and then interwoven by multiple independent melodic lines.

*Gratias agimus tibi.
Propter magnam gloriam tuam.*

Thanks we give You.
Because of Your glory.

V. Domine Deus, Rex caelis

This graceful duet between the soprano soloist and a violin or oboe is in C major.

*Domine Deus, Rex caelis.
Deus Pater omnipotens.*

Lord God, King of Heaven.
God the Father almighty.

VI. Domine Fili unigenite

This lively *fugue* is also in E minor.

*Domine Fili unigenite,
Jesu Christe.*

Lord Son only begotten,
Jesus Christ.

VII. Domine Deus, Agnus Dei

The D minor descending lines of the mezzo-soprano soloist contrast sharply with the harmonic movement of the chorus and orchestra.

*Domine Deus, Agnus Dei, Filius Patris
Qui tollis peccata mundi
Miserere nobis.*

Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world
Have mercy on us.

VIII. Qui tollis peccata mundi

This short, somber choral movement in A minor is filled with musical urgency.

*Qui tollis peccata mundi,
Suscite deprecationem nostram.*

Who takes away the sins of the world,
Receive our prayer.

IX. Qui sedes ad dexteram Patris

The mezzo-soprano soloist returns in B minor. Despite its lively meter, this movement maintains the serious mood of the preceding two movements.

*Qui sedes ad dexteram Patris.
Miserere nobis.*

Who sits at the right hand of the Father.
Have mercy on us.

X. Quoniam tu solus sanctus

The D major theme of the *Gloria*'s opening section returns, providing balance to the entire work.

*Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus
Jesu Christe*

For You alone are holy.
You alone are the Lord
You alone are the highest
Jesus Christ.

XI. Cum Sancto Spiritu

The *Gloria* concludes with a rousing double fugue (a fugue based on two independent themes), ending the work in the same joyful spirit in which it began.

*Cum Sancto Spiritu
In Gloria Dei Patris
Amen.*

With the Holy Spirit
In glory of God the Father
Amen.

fun fact

Antonio Vivaldi was known as "The Red Priest" because he had red hair!

GEORGE FRIDERIC HANDEL (1685 - 1759)



George Frideric Handel was born in the town of Halle, now located in Central Germany. He was very interested in music as a child, and although his parents were not supportive, they allowed him to take lessons. He learned to play the organ, harpsichord, oboe, and violin. At age 18, he became the organist for the cathedral in Halle.

Shortly after that, however, Handel moved to the city of Hamburg to compose operas. Handel became immersed in Italian-style operas and his first, *Almira*, was performed in 1705. Handel also traveled to Italy to

study and have his operas performed. He returned to Germany and became the musical director for the Elector (ruler) of Hanover in 1709. In 1710, when he was just 25 years old, he took a leave of office to visit England. He returned in 1712 and spent the rest of his life there. In 1727, he became a British subject. Shortly after that he was commissioned to write anthems for the coronation (crowning) of George II.

Handel composed a wide variety of musical works, including Italian operas, English oratorios, concertos, and orchestral works. His music was very popular during his lifetime and continues to be performed and loved today. He is best known for works including *Water Music*, *Music for the Royal Fireworks*, the concerti grossi (a set of instrumental works), and especially his oratorio *Messiah*.

Coronation Anthem No. 1: “Zadok the Priest”

Generally, when a reigning king or queen dies, their successor becomes the new monarch immediately. The coronation, which is the ceremony in which the new king or queen is officially crowned, usually happens a number of months later to allow for planning because it is a huge, grand occasion filled with many symbolic rituals and traditions.

Special music has been part of coronations for hundreds of years. George Frideric Handel wrote four anthems for the coronation of King George II of England in 1727. The Coronation Anthem No. 1, “Zadok the Priest,” has been performed

at every British coronation since then, including the coronation of King Charles III in 2023. It is sung during the most sacred part of the ceremony when the monarch is anointed with holy oil. This occurs behind special screens put in place for this moment, hiding the monarch from view (the link to a video of this part of King Charles's coronation is found in the Resources section of this guide.)

Appropriately, the text of “Zadok the Priest” describes the biblical account of the anointing of King Solomon. After a suspenseful instrumental introduction, the choir and full orchestra enter forcefully.

The middle section, which features the text "And all the people rejoiced," is in 3/4 time and has a dance-like quality. The piece returns to 4/4 with strong statements of "God save the King! Long live the King!" before concluding with the choir singing long runs of "Amen, Alleluia!"

*Zadok the Priest, and Nathan the Prophet anointed Solomon King.
And all the people rejoiced, and said:
God save the King! Long live the King!
May the King live forever,
Amen, Alleluia.*

fun fact

Handel's "Zadok the Priest" was the inspiration for the UEFA (Union of European Football Associations) Champion League Anthem. The UEFA Champion League is one of the biggest European soccer tournaments. You can listen to the UEFA anthem [here](#).

RESOURCES

LINKS

Grieg Holberg Suite

Norwegian Chamber Orchestra. (May 22, 2013) *Edvard Grieg, Holberg Suite, Op. 40, Praeludium* [Video]. YouTube.

<https://www.youtube.com/watch?v=IXy21qsLY1A>

Norwegian Chamber Orchestra. (May 30, 2013) *Edvard Grieg, Holberg Suite, Op. 40, Sarabande* [Video]. YouTube.

<https://www.youtube.com/watch?v=4UZNPZyrNIM>

Norwegian Chamber Orchestra. (May 15, 2013) *Edvard Grieg, Holberg Suite, Op. 40, Rigaudon* [Video]. YouTube.

<https://www.youtube.com/watch?v=gGAVDqeI2hQ>

Vivaldi Gloria

Tortoiseperson. (June 2, 2013) *Vivaldi Gloria at La Pieta* [Video]. YouTube.

<https://www.youtube.com/watch?v=cgaOVV4JQHA>

Stewart, Andrew. "Vivaldi Gloria: a guide to this dazzling cantata-mass and its best recordings." *Classical Music*, October 6, 2022.

<https://www.classical-music.com/features/recording/vivaldis-gloria-guide-best-recordings>

Handel "Zadok the Priest"

Poyser, David. "Zadok the Priest: A Hymn Sung at Every Coronation in Westminster Abbey since 1727." *Guide London*, January 10, 2024.

<https://www.guidelondon.org.uk/blog/british-monarchy/zadok-the-priest/>

The Coronation Choir, Gentle Steps Media. (May 7, 2023) *Zadok the Priest - G.F. Handel | King Charles III Coronation 2023* [Video]. YouTube.

https://www.youtube.com/watch?v=Sm_PNbQebdA

RESOURCES

DISCUSSION QUESTIONS

- Many religious works, such as Vivaldi's *Gloria*, are performed in secular settings. Do you think this is appropriate? Why or why not?
- Look closely at the text and translation of the *Gloria* while listening to the corresponding movement. How does Vivaldi use the music to enhance the text and get the meaning across to the listener?
- Handel and Vivaldi were both Baroque-era composers. Listen to the first movement of the *Gloria* and compare it to "Zadok the Priest." How is their music alike? How is it different?
- Listen to the second movement of the *Holberg Suite*, the Sarabande. Next, listen to each of the solo movements of Vivaldi's *Gloria* (III, VI, VIII, X). Which of these movements is most similar to the Sarabande? What do you hear in the music that makes them sound alike?

ABOUT THE CONDUCTOR



RYAN TANI

Now in his third season with the MSO and his first as its associate conductor, Ryan Tani has built a reputation for inventive programming, as well as an energetic connection with audiences in Milwaukee and beyond. At the MSO, he conducts a wide range of concerts — including education, family, pops, and classics — and has stepped in for Edo de Waart and led sold-out performances in his 2025 classics debut. He has served as cover conductor for the Minnesota Orchestra, New York Philharmonic, St. Louis Symphony Orchestra, Colorado Symphony, and Bozeman Symphony.

A committed advocate for new music, Ryan was music director of Baltimore's Occasional Symphony, commissioning over 20 works and supporting dozens of composers in just three years. At Yale, he served as conducting fellow of the Philharmonia and resident conductor of New Music New Haven, earning the Dean's Prize for artistic excellence.

Ryan's community-focused work includes leading multiple ensembles across Montana, including the Bozeman, Missoula, Great Falls, and Montana State University symphonies. Committed to connecting with audiences off the podium, he also developed outreach programs, taught university courses, and fostered collaborations between artists and the public — efforts that continue to shape his approach today.

He holds degrees from Yale, the Peabody Institute, and the University of Southern California, and has studied with Marin Alsop, Peter Oundjian, Markand Thakar, Larry Rachleff, and Donald Schleicher. He lives in Milwaukee with his wife, Bronte, and his corgi, Darby, and enjoys cooking, reading, and playing violin.

Ryan Tani, conductor

MEET OUR SOLOISTS



Emily Bergeron, mezzo-soprano

EMILY BERGERON

Emily Bergeron is a mezzo-soprano based in Milwaukee, Wisconsin. Originally from Bemidji, Minnesota, she received her undergraduate degree in vocal performance from Bemidji State University. Some of her most memorable roles in BSU's Opera Theatre program include Carmen in scenes from *Carmen*, The Mother in *Amahl and the Night Visitors*, and Miss Todd in *The Old Maid and the Thief*.

Emily recently graduated from the University of Wisconsin-Milwaukee, where she obtained her master's degree in vocal performance, being fortunate to serve as a teaching assistant and enjoy a studio of her own. During her time at UWM, Emily enjoyed performing in a variety of operas and scene programs, in roles such as La Zia Principessa (*Suor Angelica*) and Prince Orlofsky (*Die Fledermaus*), as well as in selections from *Carmen* (*Carmen*), *Trouble in Tahiti* (*Dinah*), *Alcina* (*Bradamante*), and *Rusalka* (*Wood Sprite*). Emily has also performed Mahler's *Kindertotenlieder* with the UWM Symphony Orchestra as a winner of the UWM Aria and Concerto Competition. She has worked with Milwaukee Opera Theatre, under the direction of Jill Anna Ponasik, in *Impossible Operas*, where she was featured as Bradamante in *Alcina*, Third Lady in *Die Zauberflöte*, and Linette in *L'amour des trois oranges*. Most recently, Emily had the pleasure of performing with UW-Parkside as the alto soloist in Handel's *Messiah* and with the Lake Forest Civic Orchestra as the alto soloist in Beethoven's *Symphony No. 9*.

Emily can be seen this season singing with the Florentine Opera Company, as well as performing with the Milwaukee Symphony Chorus under the direction of Cheryl Frazes Hill.

MEET OUR SOLOISTS



ALLISON SCHNIER

Allison Schnier is an accomplished soprano whose expressive musicality and artistic versatility have made her a sought-after performer and educator in the greater Milwaukee area. She holds a Bachelor of Music degree from Luther College in Decorah, Iowa, where she studied music education via vocal performance and choral artistry. She continued her graduate work at Silver Lake College in Manitowoc, Wisconsin, earning a Master of Music in music education with specialized training in the Kodály approach, deepening her expertise in pedagogy and musicianship.

Allison Schnier, soprano

For the past 12 years, Allison has sung with the Milwaukee Symphony Chorus, lending her voice to major works and collaborating with celebrated conductors. She has been featured as a soloist with various churches in the greater Milwaukee area, and performed John Rutter's *Mass of the Children* with the Waukesha Choral Union.

By day, Allison brings her passion for music to young learners as an elementary music teacher in the Elmbrook School District. Her classroom is filled with singing, movement, laughter, and the joy of helping children discover their own musicianship.

MEET OUR SOLOISTS



Hannah Sheppard, soprano

HANNAH SHEPPARD

Soprano Hannah Sheppard has sung with the Milwaukee Symphony Chorus since 2013, serving as a core member and section leader. Her long musical career began in Pittsburgh and includes performances as a cellist and as a vocalist in various productions as a child and young adult. Hannah has most recently appeared as a soloist in Mendelssohn's *Elijah*, Handel's *Messiah*, and as Serena in the short film *Peace Offering*. Prior to gracing Milwaukee's musical stages, Hannah enriched her craft as a college student in Washington, Pennsylvania, lending her voice to the Washington & Jefferson Choir and the W&J Camerata Singers. Currently residing in Milwaukee, she shares her life with her husband and their cherished canine companion, Wally, continuing to captivate audiences around the city and working as a clinical researcher.