

# UNBROKEN

MYC SPRING CONCERTS  
with guest artist



**Saturday, May 18, 7PM**  
**Sunday, May 19, 3PM • 7:30PM**

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oct 18, 19, 20: **Visions**

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dec 6, 7, 8:

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jan 17, 18, 19: **Beethoven x3**

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Sterling Elliott, *Cello*  
All Beethoven!

feb 22, 23: **MSO at the Movies**

Kyle Knox, *Conductor*  
*Star Wars: A New Hope*

mar 14, 15, 16: **Legacy**

John DeMain, *Conductor*  
Amanda Majeski, *Soprano*  
Kirsten Lippart, *Mezzo-Soprano*  
Joshua Sanders, *Tenor* • Matt Boehler, *Bass*  
Madison Symphony Chorus, Beverly Taylor, *Director*  
Strauss • Mozart

apr 11, 12, 13: **Yearnings**

Joseph Young, *Guest Conductor*  
Time for Three  
Barber • Puts • Prokofiev

may 9, 10, 11: **Gershwin!**

John DeMain, *Conductor*  
Philippe Bianconi, *Piano*  
Michelle Johnson, *Soprano*  
Eric Greene, *Baritone*  
Madison Symphony Chorus, Beverly Taylor, *Director*  
All Gershwin!

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**UNBROKEN.** Whether your first thought is connection, a circle, or the restorative act of repair—literally unbreaking something to make it whole again—this idea anchored our work this semester. We made meaningful explorations of how music and the work we do in rehearsal, side by side, connects us to one another and to the powerful unity found in bringing our individual voices together.

Today is the culmination of these explorations as our choirs share their music with you—repertoire that elevates the best of the human spirit—and we all enjoy a final visit to Onome’s vocal playground. This season began with the idea of (YET) and ends with UNBROKEN. Together, we are *yet unbroken*.

Thank you for being here today, for supporting our singers in their exploration of big ideas through music, and for appreciating the beauty we are about to share as the music begins.

### FROM ONOME...IN HER OWN WORDS

I grew up with my ear in multiple worlds—the Nigerian lilt of my immigrant parents, and the African-American vernacular of my classmates. I started as a choir geek, singing traditional genres of folk, soul, spirituals and European classical music. Along came spoken word poetry, hip-hop freestyle, theater improv, jam sessions—rituals across the vast spectrum of Vocality. Group vocal improvisation provided a space for all those worlds to merge.

I grew up fascinated by the power, profundity, and dynamism of people’s voices. From an early age, I noticed how tone, cadence, modulation, breath, rhythm, intention, emotion, body language, relationship, and culture all converged to create a unique imprint in each individual expression.

In the 20 years I’ve been doing creative arts facilitation, I’ve noticed how group vocal improv is a highly effective teaching tool for embodying leadership, fostering community, and developing collaborative best practices.

Immediately after my first MYC visit, I wrote down, “My heart is full. What an honor to do this work.”

My heart has since expanded into overflow as I witnessed the massive evolution of confidence and leadership among the 400+ singers of Madison Youth Choirs, the creative courage among the 40+ members of MYC’s music educator cohort and scores of arts teachers from the entire Madison Metropolitan School District who started bringing these practices into their classrooms, and the joy of the Madison community that attended the Big Sing public events.

Thank you to the entire MYC family, and to all the donors and stakeholders who made this phenomenal year possible. ~Onome

## MYC’S SPRING CONCERTS

are generously supported by



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### SPECIAL THANKS

To Onome for sharing her gifts with us this season and empowering us to try new things while embracing the possibilities we all bring to the circle.

To our MYC community of singers and to their families whose enthusiasm, unwavering support, and encouragement make all of this possible, thank you!

To our wonderful donors and supporters who continue to recognize the value of our work: We are forever grateful!

Finally, to our visionary staff whose deep commitment to our mission is on full display in everything they do, thank you for your thoughtful, collaborative work, and for your deep understanding of what is essential. We are still here because of you.

### PLEASE NOTE

Every MYC concert is recorded, and each concert represents the extraordinary effort and hard work of our young musicians. Help them remember their performance for its artistry, not its interruptions, by silencing or turning off all electronic devices. If you are attending with young children and they are having trouble enjoying the concert quietly, thank you for stepping out into the lobby.



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# UNBROKEN

7:00pm Saturday May 18, 2024  
Verona Performing Arts Center

## PURCELL

Margaret Jenks, conductor  
Andrew Johnson, piano

## BRITTEN

Randal Swiggum, conductor  
Steve Radtke, piano

## HOLST

Eliav Goldman, conductor  
Steve Radtke, piano

Mia Campbell, Grace Huang, violin  
Max Turner, viola  
Gilbert Pawelski, cello  
Simon Johnson, cello and bass  
Max Keller, bass and guitar  
Colin Bazsali, banjo

## COMBINED CHOIRS



### Unbroken

Onome

*We come together  
to celebrate our lives,  
our circles,  
our voices,  
unbroken.*

*Even when we lost hope—and yet,  
trials and tribulations—and yet,  
battles and divisions and strife—and yet,*

Composed for Madison Youth Choirs by Onome, “Unbroken” has become our unofficial anthem of unity and opens each of our concerts this weekend.

## PURCELL



### Dance for the Nations

John Krumm (b.1949)

This might sound a little familiar from our first concert this season, where we used this canon to explore the idea that together we can hold each other’s hand (metaphorically) and work to create something that we haven’t yet done. We are living in a “Yet To Be” moment. This semester, we continued playing with the tune and created motors, interlockers, harmonizers and other parts to fit with the familiar melody. In other words, the dance continued and we created! We hope you enjoy “Dance for the Nations 2.0!”

**Lo Yisa Goy**  
(sung in Hebrew)

Traditional Israeli Song

*Nation shall not lift sword against nation, neither shall they learn war anymore.*

Like “Dance for the Nations,” Purcell members got very familiar with the sound and harmonic possibilities with this melody and then invented ideas from the harmonic structure. Purcell doesn’t usually sing in six parts, but it is amazing what is possible when the ideas come from inside of you! The most complex part of what you will hear is an interlocking part that Matthew G. thought of and sang for us. We decided to write it down and keep playing with it for the next few weeks and then came up with this arrangement.

**Bist du bei mir**  
(sung in German)

Gottfried Heinrich Stölzel (1690–1749)

*Be thou with me and I'll go gladly  
To death and on to my rest.*

*Ah, how my end would bring contentment,  
If, pressing with thy hands so lovely,  
You would faithfully close my eyes.*

Formerly attributed to J.S. Bach, this Baroque aria beautifully exemplifies the idea of “unbroken” in human connection. Life (and even death) in all its hardships, grief, and trials is bearable if there is someone to be a companion and anchor. Musically the piece also feels “unbroken” with a lyrical line that is never interrupted with instrumental interludes. This was one of the more complicated pieces that Purcell has done from a musical and intellectual standpoint. Something that really helped us understand the idea of “unbroken” in this piece was actually singing it.

**Count On Me**

Bruno Mars

This piece, in many ways, is the modern pop version of *Bist du bei mir*. As soon as we listened to it in rehearsal, Purcell members were able to draw connections to the idea of lifelong comfort and companionship in *Bist du bei mir*. We once again used our harmonizing imagination that we have been working on through our circle singing work to decide on areas of the piece that should be enhanced with created harmonies.

**BRITTEN**



**Hope is the Thing With Feathers**

Emma Lou Diemer (b. 1927)

Britten presents a reprise of a wonderful but challenging piece from our first semester, focused on “yet.” One powerful aspect of “yet-ness” is hope, one of those words everyone knows but is difficult to define. Emily Dickinson captured the energy of hope in her brilliant and beloved poem, “Hope is the Thing,” one of her most famous creations. Most musical settings of this poem (and there are many) are in a gentle and lyrical, almost dreamy or sentimental style.

Except this one. Unlike other composers, Emma Lou Diemer focuses on the storm, with a biting rhythmic drive, minor key, and breathless musical gestures more like a suspense thriller than music of comfort. But, as one Britten boy put it, “It’s only in the dark or in the storm where you understand hope.”

**Tom Bowling**

Benjamin Britten (1913–1976) arr. Swiggum

This tender piece is Britten’s take on a 1789 song by Charles Dibdin (1740-1814). Dibdin wrote many sailor songs like this—many at the request of the British government to “keep alive the national feelings against the French” during the American Revolution and the War of 1812. In the 18th century, it was said that Dibdin’s songs were “worth ten thousand sailors to the cause of England,” so powerful were they in painting a picture of a life at sea as noble, heroic, and emblematic of the strong bonds (the “circle”) of male friendship among sailors.

Britten singers were drawn to this melody and its poignant text immediately. Even before any discussion or any historical context was presented, they realized it was paying tribute to a deceased friend. One commented, “Wow, they must have really loved Tom Bowling, to write a song like this, about him.”

The many seafaring references in the text carry double meanings. Tom was probably a cabin boy (he worked “faithful below”), but now “he’s gone aloft” (to heaven). The final verse is a poignant picture of God calling the entire crew, in the end, to hear the bosun’s whistle piping the “all hands”—everyone on deck together, reunited again, the circle unbroken.

**Fac ut ardeat cor meum** (from *Stabat Mater*) Giovanni Battista Pergolesi  
(sung in Latin) (1710–1736)

*Make my heart burn in the love of Christ the Lord God,  
that I might please him.*

The *Stabat Mater* poem is one of the most powerful and moving medieval texts, and has been set by composers from 16th century Palestrina through Vivaldi, Haydn, Schubert, Rossini, Dvorak, Poulenc, and many others. The poem begins *Stabat mater dolorosa, juxta crucem lacrimosa* (The weeping mother stood by the cross...) and meditates on the suffering of Mary, as she watches her son Jesus die on the cross. Pergolesi wrote his setting in 1736 just before he died at age 26, and it quickly became popular for its dramatic weight and operatic beauty. In fact, it was the most frequently printed piece of music in the entire 18th century!

Movement 8, *Fac ut ardeat*, uses Baroque gestures of fire and fiery love—fast notes and dramatic harmonies. This is contrasted with the high-spirited and sparkling, almost “aspirational” bounciness of *ut sibi complaceam* (that I might please him).

## HOLST



### Out of the Deep

John Wall Callcott (1766–1821)

When we set out to explore our semester theme of “unbroken,” we decided to start with the word itself: What does it mean for something to be unbroken? And is there a difference between something that is unbroken, in that it has never been broken, and something that was broken and made whole again (*un*broken)? As we discussed these ideas as a choir, we delved into the ancient Japanese art style of *kintsugi*, the art of repairing broken pottery with gold. *Kintsugi* philosophy says that the breakage and subsequent repair of the object is part of its history and should be celebrated and emphasized. When we look at our own histories and the histories of our ancestors, we see imperfections, breakages, repairs. And yet, our stories remain unbroken, from our ancestors to ourselves.

Callcott’s setting of this text from Psalm 130 paints the picture of a particularly intense breakage. In both text and counterpoint, we hear the yearning, wounded call of someone in the depths of their despair. We wondered, “What things help lift us out of despair?” or, using *kintsugi* as a lens, “What is the gold that lines the cracks in our stories?” We knew that Callcott’s setting was giving us one idea—turning to prayer—but we set out to look for more examples. As we continued to examine the piece, we found a deeper meaning below the surface. The guiding question for that discovery was, “How would the meaning of this piece change if it were only one voice part instead of four?” We experimented by having only one part sing at a time. The consensus was that the piece is far more empty and, because of that emptiness, less impactful. Thirty voices crying out together is far more powerful than one voice alone. This piece is not just offering prayer as a means of gilding the cracks in society, but it also offers togetherness, connection, and the support of others. Being unbroken requires a community.

**Kimigayo** (Japanese National Anthem) Hiromori Hayashi (1831–1896)  
(sung in Japanese)

*May your reign last long!  
May it last for thousands of years, Until the tiny pebbles  
Grow into massive boulders  
Lush with moss*

On the first Boychoir tour to Scotland (back when I was a singer in Ragazzi) we had the privilege of singing the national anthems of all the countries present at that year’s edition of the Aberdeen International Youth Festival. We learned close to twenty anthems and performed them at the opening ceremony of the festival. I will never forget the joy and gratitude on the faces of the other festival participants upon hearing us sing their country’s anthem. For days after the opening ceremony, a chorus of “thank yous” followed us around the streets of Aberdeen. It was a level of gratitude that I couldn’t quite comprehend—after all, how important is a national anthem anyway?

In the U.S., we have a very strange relationship with our national anthem. For most of us, we don’t even think about it until we hear it at a sporting event or on TV or over the loudspeakers at school (although I’ve been told they don’t do that anymore). It’s about a flag and war and celebrates America’s military might—perhaps not the most relatable of topics. Those themes are widespread among the anthems of the world. But Japan’s

anthem is different. Instead of militaristic might and “bombs bursting” through the air, the poem delivers an image of pebbles growing over thousands of years into moss-covered boulders. When we first read this poem, we were instantly curious about the idea of pebbles becoming boulders because, well, that’s not how geology works. Our discussion of the poem led to two possible interpretations: that the words are not to be taken literally and simply represent the passage of time and prosperity of the nation, or that the idea of “pebbles turning into boulders” is so outlandish that it cannot exist, thereby implying growth and prosperity ad infinitum—sort of a “when pigs fly” situation. Regardless of your preferred interpretation, *Kimigayo* reminds us that the idea of “unbroken” is directly tied to a community’s hope and togetherness.

**We Are...** Ysaye M. Barnwell (b. 1946)

Learning with an artist, thinker, and musical innovator like Onome has been a supreme joy for us at MYC this season. Holst singers took to circle singing immediately, and we’ve spent time practicing our circle singing skills at each rehearsal. Barnwell’s composition fits like a glove into the framework that Onome shared with us. In circle singing, motors set the tone, leaving space for the interlockers to nestle into the spaces that the motor created and add detail. Harmony and solo parts are added later, and further develop the musical ideas. We connected these ideas to our own parts in Ysaye Barnwell’s “We Are...”. Challenge yourselves to see if you can identify which parts serve as motor, interlocker, harmony, and solo.

Ysaye Barnwell’s text also connects beautifully to our understanding of what it means to be unbroken. We are reminded that who we are is a continuation of the stories of those who have come before us, and our story will be continued by those who come after us. The ties that bind may strain and even snap, but the circle of humanity remains unbroken.

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## COMBINED CHOIRS



### Will the Circle Be Unbroken?

Traditional, arr. Randal Swiggum

When many people hear the word “unbroken,” it’s often this very song they think about. One of the most beloved pieces of musical Americana, “Will the Circle Be Unbroken?” has been covered by musicians in gospel, country, bluegrass, and “old timey” styles for nearly a century. It was the Carter Family’s 1927 recording which first introduced the song to the American public. Family patriarch A.P. Carter created lyrics about a “dark and cloudy day” and the “hearse come rolling, to carry my mother away.” These are the lyrics most people associate with the tune, and they found an even wider audience with the legendary 1972 recording by the Nitty Gritty Dirt Band.

This arrangement (created by Randy at the suggestion of Lynn Hembel for the 2014 Boychoir tour to Scotland) restores the original 1907 lyrics and tune, written by Ada Habershon and Charles Gabriel. In this original version, the text was much less maudlin, and more sentimental (and definitely more “kid-friendly”). Traditional performances of the song (in any style) use a variety of folk instruments, which typically improvise a refrain after each verse, offering a joyful commentary on the lyrics. Randy’s added vocal lines, created for this arrangement, were written to convey some of that improvisatory feeling.

The five simple words “Will the Circle Be Unbroken?” still remain one of the richest, most evocative and striking lines of American folk poetry ever penned.



# UNBROKEN

3:00pm Sunday, May 19, 2024  
Verona Performing Arts Center

## CHORALIERS

Lisa Kjentvet, conductor  
Vincent Fuh, piano

## CON GIOIA

Carrie Enstad, conductor  
Susan Gaeddert, piano

## CAPRICCIO

Lisa Kjentvet, conductor  
Vincent Fuh, piano

John Mesoloras, bass  
Ian Disjardin, drums and percussion  
Amber Dolphin, violin

## COMBINED CHOIRS



**Unbroken**

Onome

See program note on page nine.

## CHORALIERS



**Now We Are Met**

Samuel Webbe (1740–1816)

“Now We Are Met” is one of the best-known ‘welcome’ catches. Samuel Webbe was considered an outstanding composer of glees and catches, as evident in his nine published collections of these smaller choral works and his twenty-six prize medals from the Catch Club, of which he was a member. We perform this song to both welcome our audience and celebrate the bonds we have developed as an ensemble this season, always striving to create a welcoming place for all to sing and explore music. An expert noticer will hear the interlocking parts, as the lyrics from one voice part fill in the rests of another to produce a phrase.

**Bee! I’m Expecting You**

Emma Lou Diemer (b. 1927)

Composed in 1994, Diemer’s whimsical setting of Dickinson’s poem keeps you listening. The main motive imitates the buzzing of the bee and is heard in the piano accompaniment from the outset and during each interlude. This bee motif introduces the most striking characteristics of the piece — dissonance, metric shifts and harmonic shifts that mimic the restlessness of a bee or fly as it darts around in the air. The abrupt ending with its unresolved cadence purposely leaves you wondering, subtly hinting at the anticipation of the bee’s return.

## C Jam Blues (Duke's Place)

Duke Ellington (1899–1974)

Exploring this jazz standard has been a natural extension of circle singing which can be described as vocal improvisation, vocal “jamming,” or just plain “make it up” singing. The singers enjoyed learning about the various elements of the blues including the blues scale, swing rhythm, the twelve-bar blues progression, call and response, scat singing and improvisation. Just as Ellington’s band would “jam” together for fun, so too have the Choraliens joyfully embraced their own creativity and the opportunity to share their own musical ideas. Happy 125th birthday, Duke Ellington!

## CON GIOIA



### Rondelay-oh

Jeremiah Savile, arr. Peggy Carter

This piece is built upon the traditional waits tune by 17th century English composer Jeremiah Savile. “Waits” were originally employed as watchmen in fortified camps, castles and towns. Eventually the job evolved into that of a town piper or musician. This tune was traditionally the last one sung at meetings of the English Madrigal Society, and is one of the few surviving waits tunes. It reminds us of the “unbroken” place of music in the social fabric of people across time and space.

**The Joy I Feel**      an East African medley, collected by Tim Gregory  
(sung in Swahili and Kikamba)      Transcribed by Dan LeJeune

*Come our guests, you are welcome. Feel at home.  
We love our guests.  
The joy I feel. Oh Yes!  
Can be expressed in only one word. I swear, I can't forget, oh yes.  
Our school keeps progressing through education, oh come  
what may.  
And you dance the sukuti.*

Ethnomusicologist Tim Gregory has spent extensive time learning and making music with the Meru people in Tanzania, and the Kamba people in Wamunyu, Kenya. It is his desire to share the joyful spirit of this music-making with young people.

## Bright Mornin' Star

Traditional, arr. Will Schmid

With this song, we consider how the very idea of “unbroken” is embedded into the folk music tradition. Folk music is truly music of the people - of those who create it and those who share it, of those who hear it and those who change it. Ultimately it belongs to everyone and no one. Because this music is shared both within and outside of cultures and generations, it has no end. It is the very idea of “unbroken.” When humans share music they share good times and bad, help ease one another’s burdens, celebrate together, mourn together, remember together and dream together. In learning and sharing this old Appalachian tune, we honor its roots, and invite new ears to enjoy its beauty. For this arrangement, Will Schmid wrote a new partner melody, “Come Go With Me,” to join with the original folk tune.

## CAPRICCIO



### A Circle is Cast

Anna Dembska

A circle is a symbol of unity and wholeness. Within the context of group gatherings, using the form of a circle enables everyone to feel included as an equal participant. This round, sung over a drone line, can be sung as the ritualized process of casting a circle occurs, consciously defining a space in which energy can be raised, contained and focused on individual empowerment and the building of a greater sense of community.

“A Circle is Cast” has been recorded by Libana, a women’s world music chorus that believes in the power of song to connect people across vast cultural differences. Creating a bridge of the heart, their commitment to the artistic expression of the global community has inspired dynamic cross-cultural understanding, profound healing, and widespread peacebuilding.

**An die Musik (D. 547)**  
(sung in German)

Franz Schubert (1797–1828)

*You lovely art, in how many gloomy hours of experiencing the  
turmoil of life,  
have you ignited love in my heart, and transported me to a better  
world?*

*Often a sigh from your harp, a sweet and holy chord from you  
opened the heaven of better times. You lovely art, I thank you for it!*

Schubert's great classic is based on a poetic text by his friend Franz Adolf Friedrich von Schober (1796–1882), which conveys gratitude for the powerful impact music has on our lives. The rise and fall of this beautifully crafted melody with its augmented rhythms contrasts with the constant eighth note figures in the piano accompaniment.

**The Seal Lullaby**

Eric Whitacre (b. 1970)

Grammy Award-winning composer and conductor Eric Whitacre is widely considered to be the pioneer of virtual choirs, bringing together singers from around the world to sing as one with the use of digital technology. He composed "Seal Lullaby" for a proposed animated movie that ultimately was not made. The text is from *The Jungle Book* by Rudyard Kipling, where it forms the epigraph to "The White Seal." Sung softly by a mother seal to her pup, the poem powerfully captures the intimacy and tenderness between parent and child while the accompaniment reflects the rising and falling of the sea. Deliberately sentimental, it is nearly impossible not to respond to this piece.

**JAM! (Jom-Ayuh-Mari)**  
(sung in Malay)

Tracy Wong

"JAM! (Jom – Ayuh – Mari!)" is a three-way play on words! (1) In colloquial Malay, *Jom*, *ayuh*, and *mari* all have similar meanings – "come, let's go!" *Nada*, in the context of singing, means vocal tone. (2) The catchy, repetitive, and conversation-like musical themes would also suggest a group of musicians coming together to make music (akin to a jam session). (3) *Jam* in Malay also translates to "clock" – suggesting a passing of time, represented by the consistent snapping of fingers in the music.

In essence, the music is saying "Come, let's go make some music together and sing while passing time! Leave your worries for a while." Each of the words – *Jom*, *Ayuh*, *Mari* – has its own distinct melodic theme. The body percussion's ostinato rhythm, inspired by Dave Grohl's (Nirvana, Foo Fighters) drum groove, brings a sense of unity and contemporary flavor to those varied folk-inspired musical themes. (program note by composer Tracy Wong)

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The graphic features a stylized sun in the background. A blue cloud contains the text "space still available!". The main text reads "summer singing" in large, bold, black letters. Below it, it says "with MADISON YOUTH CHOIRS at MYARTS". To the right, it says "cantando en el verano para los grados 1-12 for grades 1-12". At the bottom left is a QR code, and at the bottom right is a purple circular logo for "MADISON YOUTH CHOIRS AT MYARTS".

space still available!

**summer singing**

with  
**MADISON YOUTH CHOIRS**  
at **MYARTS**

**cantando en el verano**  
para los grados 1-12 for grades 1-12

**Enroll today:**  
[madisonyouthchoirs.org/summer](http://madisonyouthchoirs.org/summer)

**MADISON YOUTH CHOIRS**  
AT MYARTS

# UNBROKEN

7:30pm Sunday, May 19  
Verona Performing Arts Center

## CANTILENA

Margaret Jenks, conductor  
Randal Swiggum, piano

## CANTABILE

Michael Ross, conductor  
Scott Gendel, piano

## RAGAZZI

Michael Ross, conductor  
Scott Gendel, piano

Malia Huntsman, oboe

## COMBINED CHOIRS



### Unbroken

Onome

See program note on page nine.

## CANTABILE



**Ich weiss nicht (from Op. 113)**  
(sung in German)

Johannes Brahms (1833–1897)

*I know not why the dove coos in the grove. Does she lament, like my soul, waiting for the friend who has strayed away from her?*

A complex melody with unique twists and turns becomes an impactful four-part canon in the hands of an accomplished composer.

**It All Depends on How You Look At It** Charles Davidson (1929–2023)  
(from *I Never Saw Another Butterfly*)

This multi-movement work uses texts drawn from the poems of children who lived in Terezin, a “model ghetto” in what was Czechoslovakia during World War II. 33,456 people died in that ghetto. Of the 15,000 children deported from Terezin to Auschwitz, only 100 survived, none under the age of fourteen. This movement, “It All Depends On How You Look At It,” sets a poem by Miroslav Košek (1932–1944), taking us through the monotonous daily ghetto life through repetitive musical ideas, the marching of feet through the streets through a half-step focused rhythmic pattern, and ultimately, the contradiction of Terezin still being “full of beauty.”

We are indebted to our friend Hilde Adler for sharing with us her childhood experience in Germany - her family left shortly after the events of Kristallnacht, when she was just nine years old. Her recollections of her own life before and after Hitler’s rise gave us a powerful glimpse into the lives of so many others.

## Bright Morning Stars

Traditional, arr. Ruth Moody

This arrangement of a traditional Appalachian song comes from Ruth Moody of the trio 'The Wailin' Jennys.

## CANTABILE AND RAGAZZI



### Big Sky

Seth Houston (b. 1974)

When he was just 18 years old, Seth Houston wrote this piece in the 19th century shape-note style as part of the group Village Harmony. It was inspired by his love of the outdoors and his concern about the future of our planet. It takes its title not from any of the lyrics, but in traditional shape-note tradition, from some other connection to the piece - in this case, from a favorite location of his - Big Sky, Montana.

## RAGAZZI



### Dúlamán (sung in Gaelic)

Michael McGlynn (b. 1965)

Linus Ballard, Isaac Freiberg, Liam Kendziorski, and Daniel Mueller, soloists

*Seaweed of the yellow peaks, gaelic seaweed, seaweed of the ocean, gaelic seaweed...*

Due to the erosion of the land, people were forced to carry seaweed from the shorelines along the barren West Coast of Ireland; this was then allowed to rot, and was eventually used to plant potatoes in. The text of this song, an extract from a much longer traditional text, may have been sung while the seaweed was being gathered. (notes by the composer)

Michael McGlynn is a well-known Irish composer and conductor, best known as director of the successful Irish choir Anúna, founded in 1987.

## The Pasture (from *Frostiana*)

Randall Thompson (1899–1984)

Frost's simple yet profound recounting of a snapshot in time paints a detailed picture in two short stanzas. Thompson's setting of the text comes from a longer work based on Frost's poetry. This musical setting sets a pastoral-style instrumental interlude against a simple, mostly homophonic (all voices moving together) setting of the text. The final "you come too" measures in each section are set apart by increasingly longer bits of silence which create a sense of wistfulness and longing.

### Fugue for Tinorns (from *Guys and Dolls*)

Frank Loesser (1910–1969)

Frank Loesser was one of our most successful musical theater and Tin Pan Alley composers, with shows such as *How to Succeed in Business Without Really Trying* and *The Most Happy Fella*, and songs like "Baby, It's Cold Outside" and "What Are You Doing New Year's Eve?" part of his large compositional library. His most popular musical, *Guys and Dolls*, opens (after a pantomimed street scene played out during the overture) with three "wise guys" singing about the perils of placing a bet on the next horse race. Like a traditional fugue, Loesser's tune has a main melody (the subject) followed by a secondary melody (the countersubject) that gets thrown from voice to voice.

## CANTILENA



### Aurora

William Billings (1746–1800)

"Shape notes" were a special kind of notation used to facilitate social singing in the late 18th century. The shapes given to each pitch were meant to make reading music easier so that people could use their full, uninhibited voice. It is interesting to think about the fact that group singing by amateurs was considered an important part of building an "unbroken" community as far back as (and even further) the founding of our country. William Billings lived in Boston and was a personal friend of Paul Revere—he is considered our first "home grown" American composer. This particular shape note song celebrates another unbroken circle—the rotation of our planet which brings a beautiful sunrise, and a new day full of promise and potential.

**Ma Navu**  
(sung in Hebrew)

J. Spivak, arr. Barbara Wolfman

*How beautiful on the mountains are the feet of the messenger of  
good tidings,  
proclaiming peace, proclaiming good news.*

“Ma Navu” is traditionally danced—like many Israeli dances—in a circle, with this specific choreography. In a semester dedicated to circle singing and thinking about ways that a community can come together without leaving someone behind, the circle dance seemed to be the perfect physical and visual manifestation of unbroken. We struggled to remember some of the moves (by which I mostly mean, I struggled), but, surprisingly, found it easier once we moved into a circle formation and were no longer moving alone. A wonderful metaphor for how we hope to function as a choir community! Special thanks to Clara Bushland for being our dance leader.

**The Storm is Passing Over**

Charles A. Tindley (1851–1933)  
arr. Barbara Baker

Charles Albert Tindley was a minister, activist and gospel music composer. His song “I Will Overcome Someday” was the basis for the song “We Shall Overcome.” His own life story is an amazing example of an unbroken spirit that overcomes. Though his father was enslaved, and he himself had no access to formal education, he taught himself to read—first English, then Hebrew and Greek. In Philadelphia, he formed one of the largest African American Methodist Episcopal congregations in the country, and was a courageous voice against injustice, especially in the arts. He led a march against the 1915 premiere of the film *The Birth of a Nation* and was among the protestors beaten by an angry mob. He used his music and pulpit as a way to unite and heal communities. “The Storm is Passing Over” is one example of his work that acknowledges deep heartache and sorrow yet encourages a hopeful resilience.

**Song for the Mira**

Allister MacGillivray, arr. Stuart Calvert

This contemporary Canadian folk song in a Celtic style, expresses a longing for (and a hope to return to) a community in the Mira River region of Cape Breton, Nova Scotia. The geographical location might be beautiful, but the song focuses on the people there, and the sense of shared community that brings wholeness. When asked to describe the qualities of this region (that none of us have been to) from the song, Cantilena singers used words like “rootedness,” “belonging,” and “healing.” We discussed places that have been like the Mira for us and ways that we hope to create communities that have similar values. “And if they come broken, we’ll see that they mend.”

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**THE CARREL PRAY MUSIC**  
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---

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**ONOME**  
23/24 GUEST TEACHING ARTIST-IN-RESIDENCE

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## CANTABILE AND RAGAZZI



Fern Hill

John Corigliano (b. 1938)  
Text by Dylan Thomas (1914–1953)

Heather Thorpe, mezzo-soprano  
Avery Brutosky, Dani Ewing, Kendal Terhaar, Emmit Thom, quartet  
Eric Luebke, Lana Fabish, additional singers and semi-chorus

John Corigliano, now well-known as a beloved American composer of classical music (his *Symphony #1*, written as a response to the AIDS epidemic, and his score for *The Red Violin* are orchestral staples today), found Dylan Thomas' poem in 1959. Corigliano set the poem to music and dedicated it to his high school choir director. This work, one of his earliest, already shows a mastery of soaring melodies and rich harmony connected to this evocative text. Thomas' poem explores his childhood visits to his aunt's home in Wales (called "Fern Hill") as he tries to understand youth and innocence while recognizing the power that time (personified in the poem) has over us all. *Time held me green and dying* - even in childhood, when we are "green," Time already has the ultimate power.

## CANTABILE, RAGAZZI, AND ALUMNI



Ragazzi and Cantabile Alumni are invited to join us on stage for our traditional closing pieces.

Now I Walk in Beauty

Gregg Smith (1931–2016)

Sisters, Now Our Meeting is Over

Traditional Quaker Meeting Song

# CONGRATULATIONS CLASS OF 2024

Whether you've been with us for one year or eleven,  
we CELEBRATE you and your treasured contributions  
to our MYC community!

Sam Aizenstein • 8

Sawyer Anderson-Brown • 1

Michael Anschutz • 7

Adela Arrington • 10

Ava Bachhuber • 8

Felix Berkelman • 11

Annabelle Bradbury • 2.5

Eleanor Byrnes • 10

Lila Chanas • 6.5

Gabrielle Graybar • 6

Elida Toledo Ortiz Grovergrys • 10

Elliot Fruit-Ross • 10

Liam Harrison • 1.5

Dylan Hesthaven • 8

Vivian Kahn • 3

Amin Kouraichi • 7

Josie Lauer • 10

Jared Lueck • .5

Gil Pawelski • 1

Cass Sobota • 5

Hale Streicher • 7

Shrom Tripathi • 8

Aimon Van Houten • 10

Claire Wagner • 2

Phoebe Yeun • 7

A celebratory slide show honoring our senior class is  
on display in the lobby.

Immediately following the 7:30PM concert, a cake  
reception will be held in the lobby for our senior  
class, their family, and friends.

# MYC Members

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Lorne Ballard  
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Huxley Clayton  
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Anderson Geisinger  
Matthew Graybar  
James Hahn  
Abraham Harwood  
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Felix Killian  
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Sam Kratz  
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Ry Lawler  
Marcus Lee  
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Judah Martin  
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Nolan Rogers  
Nahoa Keaili Sefo  
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Kai Straavaldsen  
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Donovan Sido  
Ben Spielbauer  
Graham Staver  
Oden Swanson  
Sam Thill  
Charlie Vanderbloemen  
Ollie Warnecke  
Shenal Wijekoon

## CHORALIERS

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Rowen Anderson  
Marilyn Anthony  
Ruby Aylesworth  
Ella Banfield  
Magdalena Becerra  
Anneliese Benish  
Finley Bliefernicht  
Kira Buehler  
Natalie Callies  
Lillian Dagenais

Eleanor Davidson  
Linnea Erickson  
Vivienne Erickson  
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Clara Gillisman  
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Daphne Grevstad  
Lilyenne Hart  
Hazel Kruzick  
Liv Kutz  
Taylah Lewis  
Zoe Martin  
Joey Mclees  
Sarla Mehta  
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Minta Mosman-Block  
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Vivian Rust  
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Kalki Sankaralingam  
Fiona Schultz  
Sophia Schuth  
Addy Schwefel  
Emma Severtson  
Isla Sheehy  
Sophia Smithka  
Samantha Sornson  
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Darya Tsourka  
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Iris Violi  
Violet Warner  
Sylvia Weiser

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Jo Bernstein  
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Hadley Codella  
Danicka Coughlin  
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Lydia Grant  
Emily Graybar  
Lillian Halloran  
Tasha Ham  
Martie Han  
Ayla Harlowe  
Daphne Heinemann  
Freya Henning-Olson  
Agnes Hicken-Mackey  
Sarinah Hicken-Mackey  
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Eva Kernkamp  
Allison Krenke  
Corinne Kuenzi  
Eleanor Lorentzen  
Evie McCarthy  
Leela Mehta  
Alyson Midlikowski  
Lia Molle  
Veronica Niemeier  
Tenzin Nyidon  
Freyda Oler  
Maddie Olson  
Zinnia Owen  
Addi Ozel  
Luella Padlin  
Morgan Parker  
Venisha Reddy Banda  
Cora Rogers  
Fiona Russell  
Mackenzie Saha  
Kinsey Sinclair  
Olive Sing  
Cora Storm  
Hannah Tang  
Mika Tercero Franco  
Jordan Tognetti  
Allie Vens  
Aditi Vijay  
Fiona Vitale  
Ellie Weibel  
Talya Whitmore  
Micah Wood

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Olive Ballard  
Ronan Banfield  
Gabbi Bedua  
Maggie Benton  
Chloe Berman  
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Khrystyna Bielova  
Olena Bielova  
Ruby Burgess  
Maeve Clayton  
Eleanor Cunningham  
Jessi Diedrich  
Reece Dixson-Krujif  
Collins Eigsti  
Corinne Faris  
Elliott Foxborn  
Leyre García-Ramírez  
Lenora Gefroh-Grimes  
Marian Good  
Violet Grabel  
Alexa Hackel  
Maeve Hallaran  
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Elena Lanier  
Ruby Lindsley  
Alma Lusson  
Emma Meyer  
Stella Miller  
Katherine Moore  
Cora O'Callaghan  
Julia Olson  
Morgan Peterson  
Zoey Peterson  
Nykola Polar  
Treva Pollock  
Sophia Richards  
Elise Rivera  
Lyla Rogers  
Nora Salus  
Althea Shapiro  
Maia Skillings  
Linden Spry  
Thora Stetson  
Isobel Voss  
Zoë Whitcomb  
Abigail Winkle-Wagner  
Adele Zolik

## CANTILENA

Olaife Adegbite  
Hana Aleksic  
Naomi Allen  
Chiara Bauer  
Maya Bondre  
Keira Branum  
Tori Broker  
Clara Bushland  
Dominica Costanzo-Adkins  
Lena Cox  
Karista Deuhs  
Helena Fruit  
Juniper Gagnon  
Camila Garcete  
Lucy Gard  
Paulina Garduno  
Annie Geraci  
Sage Gibson  
Natalie Graybar  
Kate Hannon  
Cate Hughes  
Mackenzie Hutchings  
Katarina Kenney  
Onnalín Ketilson  
Leo Krych  
Astrid Lawler-Zimmerman  
Andrea Lytle  
Ari Marckel  
Emily Nie  
Chase Orville  
Sena Pollock  
Elise Rancour  
Claire Rattmann  
Kat Rettig  
Adelle Sadler  
Liv Schwab  
Evan Sherer  
Freya Sherer  
Ololade Soetan  
Franklyn Spielbauer  
Eleanor Steiner  
Vivien Swenson  
El Thompson  
Rhiannon Tool  
Pachuablai Vang  
Anahi Vazquez  
Kennedy Vens  
Anna Wagner  
Arrow Wangen  
Erela Wedell-Cunningham  
Violet Wickizer  
Elizabeth Younkle

## CANTABILE

Adela Arrington  
Ava Bachhuber  
Talesin Berge  
Anna Block  
Sophie Borger  
Annabelle Bradbury  
Eleanor Byrnes  
Brynn Campbell  
Maia Caruth  
Nina Chan  
Lila Chanas  
Kalea Cummings  
Sophia Dyer  
Lila Elliott  
Berit Enstad  
Lily Fellenz  
Isla Gard  
Gabrielle Graybar  
Alleannah Hancock-Jammeh  
Emma Hayward  
Madeleine Hayward  
Emily Henderson  
Ellie Hershberger  
Eleanor Huebner  
Anyá Isaac  
Riley Jackson  
Vivian Kahn  
Isa Killian  
Jeana Kim-Bolt  
Fiona Lalor  
Josie Lauer  
Leila Madureira-Álvarez  
Kayah McCants  
Maya Moxley  
Lily Nelson  
Pamina Nemet  
Sofia Ortiz-Lunyova  
Sophia Rodriguez  
Marvella Saucedo-Zenti  
Johanna Smith  
Cass Sobota  
Megan Streit  
Claire Wagner  
Ally Walters  
Eleanor Winkle-Wagner  
Phoebe Yancey  
Phoebe Yeun

## RAGAZZI

Samuel Aizenstein  
Sawyer Anderson-Brown  
Michael Anschutz  
Owen Auby  
Linus Ballard  
Felix Berkelman  
Arthur Boldyrev  
Calvin Branum  
Duncan Charles  
Corgus Eenigenburg  
Ryan Fahey  
Isaac Freiberg  
Elliot Fruit-Ross  
Henry Gehrenbeck  
Isaac Gildrie-Voyles  
Liam Harrison  
Jackson Harwood  
Dylan Hesthaven  
Benjamin Hughes  
Liam Kendziorski  
Braiden Kovell  
Seb LeBarron  
Jared Lueck  
Charles Malueg  
Anthony Marino  
Nate Martin  
Nathan Meyer  
Daniel Mueller  
Luca Nicometo  
Gilbert Pawelski  
Fi Taketani-Campos  
Ben Thom  
Gus Tills  
Shrom Tripathi  
Jackson Umhoefer  
Aimon Van Houten  
Antonio Vazquez  
Liam Weitner  
Zane Yeazel

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Eleanor Brewer  
Gabriella Caruso  
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Jonathan Glaw  
Julian Gravelle  
Olivia Hastings  
Sila Henning-Olson  
Artemis Huerta  
James Kimpton  
Dashan Komlan Assignon  
Alex Lakner  
Emma Leininger  
Elise McAuliffe  
Zola McKenzie  
Finley Nivens  
Rowan Nivens  
Elaina Oppeneer  
Jazzy Oppeneer  
Aryana Peterson  
Arcadia Roys  
Gabrielle Sabatino  
Lucia Said  
Michelle Salbreiter  
Lily Shapiro  
Marilyn Smith  
Pearl Sorensen  
Paige Stanford  
Leo Steege  
Zoey Stellick  
Caleb Swedlund  
Soléne Tomlinson  
Grace Van Camp  
Lucy Weeth-Feinstein  
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**JUNE 3 / 5**

**SIGN UP  
TODAY!**

**MADISON  
YOUTH  
CHOIRS**



# Friends & Donors

Madison Youth Choirs is exceedingly grateful to all who participate in our mission by making a financial contribution. Thank you for your generous support of youth music education in our community!

*This list reflects donations and pledges to our annual campaign received between July 1, 2023 and April 17, 2024. We regret any errors or omissions--please contact the MYC office with your corrections.*

**(A)=Alumni (P)= Parent of Current Singer (S) = Current Singer**

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Russell & Leslie Coff  
Brad & Joanie Crump  
Richard & Avis Davis  
Abby & Paul DeLong  
Rahel Desalegne & Girma Tefera  
Erin & Dan Freiberg (P)  
Jim Fruit  
Haben Goitom & Chris Smithka (A&P)  
Heather Good  
Kathy & Rick Graham  
Jennifer & John Hannon (P)  
John & Elizabeth Heiner  
Michael & Mary Kaiser  
Laurie Laz & Jim Hirsch  
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Caitlin Mead (A)  
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Carolyn & Peter Rank (A&P)  
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Nicole Sparacino & Rob Kratz (P)  
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Josh Zimmerman & Amy Unger  
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Stephen & Rebecca Yeazel (A&P)  
Susie & Matt Younkle (P)

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Anonymous  
Anonymous (P)  
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Beverly Bauer  
The Berkelman Family (P)  
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Elaine Luong (A)  
Prof. Rob Maher (A)  
Eva Marley (A)  
Myron & Lois Martin  
Susan Morrison & Kelly Miess  
Maureen Murphy  
Stacey & Jake Orville (P)  
Kathleen Otterson  
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Carol Pope  
Sarah Scallon & Peter Kleinschmidt (A)  
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Roseann Sheridan  
Ken & Joanne Streit  
Judy Swanson  
Paul & Delores Swedlund  
Patricia Taketani (P)  
Jodie and Brian Thill (P)  
Jennifer Wang  
Rachelle Winkle-Wagner  
& Mike Wagner (P)  
Dan & Irene Zimmerman

\* in memoriam

### Up to \$99

Anonymous (2)  
Angela Ackard  
Annemarie Adams  
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Erica Berman  
Stephen & Joanne Borgwardt  
Patti Brennan  
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Laurie & Steve Fellenz (P)  
Sydney French  
Brooke & Greg Gard (P)  
Geanon Family  
Linda Gerke  
Pat & Bob Guttenberg  
Sara Guttenberg & James Chisholm (P)  
Kim & Peter Huff (A)  
Aaron Johnson & Cheryl Silver  
Mark Ketilson & Abby Ngampongsai-  
Ketilson (P)  
David Kinney & Cathleen Quinn-Kinney  
The Kruse Family  
Mary Langlie  
The Larget Family  
Dan and Bettine Lipman  
Patrick & Michelle Lytle (P)  
Teague & Greg Mawer (A)  
Erika & Nick Meyer (P)  
Jane & Steven Morgan  
Christine & Ryan Nicometo (P)  
Anabelle Orth  
Fungwai & Jon Parker (P)  
Jane Radue & Patrick Riopelle  
Barbara Richards  
Kevin & Lauren Rogers (P)  
Jaci Saeger  
Nancy Sanborn  
Dave Schmiedicke  
Jessica Schwefel (P)  
Kristen Scott & Alfredo Parana  
Tammera & Andrew Severtson (P)  
Mike & Tricia Smith (P)  
Anjali Sridharan & John Krecjarek  
Cheri Swenson  
Jillian Tatkow  
The Theoharis Family

Brian and Lynn Tool  
Rucha Trivedi (A)  
Dawn Van Hook  
Eric & Kathy Wendorff  
Charlotte M. Woolf

### Gifts have been made in memory of:

Lawrence Dembo  
Gwen JeSchonek  
Harry Klingner  
Carrel Pray  
Ruth Saunders

### Gifts have been made in honor of:

Chiara Bauer  
Martha & Joey Borgwardt  
Alexandra Dyer Merg  
Frederick Merg  
Berit & Carrie Enstad  
Isaac Gildrie-Voyles  
Lynn Hembel  
Margaret Jenks  
Finn Morrison Miess  
Conor Murphy  
“The Awesome MYC Staff”  
Alicia Pope, Barret Karstens, Susan and  
Russell Pope  
Michael Ross & Elliot Fruit-Ross  
Brigid Ryan  
Students past, present, and future who  
sing with MYC  
Stuesser Cornwell sisters  
Oden Swanson  
Rachel & Nicole Waner  
Tim Wendorff  
Ethan & Isabel White  
Madeleine Young

### In Kind

Kirsten Fruit  
Julio Garcia and Rocio Ramirez-  
Interpreters’ Co-op of  
Madison  
Linda Gerke  
Kathy Graham  
Park Hotel  
Allison & Uriah Monday  
Maggie Weiser

# Scotland 2025

Purcell • Britten • Holst • Ragazzi

## Family Meeting

**MONDAY, MAY 20 at 7:30PM**

Join us to learn more about this bonnie opportunity to tour with MYC next summer!

Connect via Zoom.

Meeting will be recorded  
and shared!



# Thank you

FOR SUPPORTING MYC  
[madisonyouthchoirs.org/give-now](https://madisonyouthchoirs.org/give-now)

**MADISON  
YOUTH  
CHOIRS**



UNIVERSITY OPERA PRESENTS:

# SONGBIRD

AN ADAPTATION OF JACQUES OFFENBACH'S  
**LA PÉRICHOLE**



NOVEMBER 22-26, 2024  
MUSIC HALL

Opera for the Young presents

# FAMILY OPERA DAY

Saturday, June 1st at the Overture Center

André Grétry's operatic fairy tale

# BEAUTY AND THE BEAST

an OFY original production

10:00 AM  
*Create a prop!*

10:30 AM  
*How do we sing?*

11:00 AM  
*Beauty and the Beast*



# CONGRATULATIONS



## Carrel Pray Music Educators of the Year for 2024

# TAMERA & LEOTHA STANLEY

Presented annually, this award recognizes significant contributions to music education in our region or support of Madison Youth Choirs and our programs.

**The Stanleys join the company of these past award winners:**

Kathleen Otterson • 2023  
Beverly Taylor • 2022  
Diana Popowycz • 2019  
Patty Schlafer • 2018  
Laurie Fellenz • 2017

Dan Krunnusz • 2016  
Carrel Pray • 2015  
Jan Vidruk • 2014  
Mary Woodworth  
Schmidt • 2013

### About Carrel Pray

Carrel Pray (1919-2016) was the founder and first director of the Madison Boychoir. She famously recruited boys throughout Madison to sing via fliers that read, "Why Not?" The MYC Music Educator of the Year Award was renamed in 2015 to permanently honor Carrel's legacy.

Madison Youth Choirs

# LEGACY Society



Supporting the next generation of expert noticers



Talk to us about designating MYC as a beneficiary and join these forward-thinking members of the MYC Legacy Society:

Alexis Buchanan & James Baldwin  
Sandra Barty

Laurie Frost & Jeff Henriques\*

Kirsten Fruit & Michael Ross\*

Lynn & Chad Hembel\*

Paul Houseman\*

Bradley Hutter\*

Gwen° & Kenn JeSchonek

Lisa Kjentvet\*

Bob & Lori Koeritzer\*

Jim & Jennifer Lattis\*

Kelly Miess & Susan Morrison\*

Elizabeth Odders-White &

Matthew Clayton

John & Eileen Pray\*

Kris Rasmussen & Bob Factor

Dean & Orange Schroeder\*

Roseann Sheridan\*

Nicole Sparacino & Rob Kratz

Mary Stoffel & Rich Novotney\*

Julie Verban

Ethan & Isabel White\*

°in memoriam

\*new member in 2023/24



In celebration of 20 years of MYC, each new Legacy Society member added by June 30, 2024 results in a \$10K donation to MYC from our generous friend and MYC alumna parent Diane Ballweg.

[madisonyouthchoirs.org/legacy](http://madisonyouthchoirs.org/legacy)



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