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MADISON
YOUTH CHOIRS

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A REFLECTION ON A PERSONAL LEGACY



My grandmother turned 100 this past April 9. As part of MYC's study of legacy this semester, I shared a recording with our singers that my family made on a car trip to Sioux City, Iowa (where my grandmother grew up) in 1983. We had asked my grandmother to share a little of her life story—her parents both immigrated to the USA in their late teens, and she had 6 siblings. She grew up in an Orthodox Jewish home. All of those details are compelling as part of our family's legacy; all help tell the story of Sylvia Pasch, age 100.

But this semester's study took us deeper. Our singers interrogated legacy in a meaningful way, wondering why ideas have stayed with us, why a particular piece has lasting impact, why some legacies are lifted up while others are ignored. As in all things MYC, we used the music we were studying and singing as a lens to think about a larger idea.

What was truly special—what makes my grandmother's legacy more meaningful for my family—is that in the recording from the family car trip, with her stuck in the middle of the backseat between her two grandchildren with a mono tape recorder in her face, she wasn't speaking English. As an Orthodox Jew and more specifically the child of immigrants, she grew up hearing Yiddish spoken in her home. That language, one that combines primarily German and Hebrew, is the language of my people—the language of my family's legacy. And hearing her speak, remembering the day she was born in “Neyntsn hundert neyntsn,” was a meaningful moment shared by all of us in rehearsal.

Michael Ross
Artistic/Executive Director

Special Thanks

Our concerts in the Capitol Theater this weekend are made possible by generous support from the Pleasant T. Rowland Foundation. Our semester-long “Legacy” project was also supported by American Girl's Fund for Children, BMO Harris Bank, the Green Bay Packers Foundation, the Kenneth A. Lattman Foundation, and Dane Arts, with support from The Evjue Foundation, charitable arm of The Capital Times, the W. Jerome Frautschi Foundation, and the Wisconsin Arts Board with additional funds from the State of Wisconsin and the National Endowment for the Arts.



Please Note

Every MYC concert is recorded, and each concert represents the extraordinary effort and hard work of our young musicians. We want them to remember their performance for its artistry, not its interruptions.

Please silence or turn 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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LEGACY

7:30pm • Saturday, May 11
Capitol Theater, Overture Center for the Arts



PURCELL

Margaret Jenks, conductor
Sarah Gehrenbeck, piano
Eliav Goldman, choir intern

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors

RAGAZZI

Michael Ross, conductor
Steve Radtke, piano

BRITTEN



The Golden Vanity

Benjamin Britten (1913–1976)

Golden Vanity

Linus Ballard, Captain
Gus Tills, Bosun
Luca Nicometo, Cabin Boy

Turkish Galilee (Pirates)

Shrom Tripathi, Captain
Basil Keck, Bosun
Charlie Malueg, First Mate

In 1966, the renowned Vienna Boychoir commissioned Benjamin Britten for an extended piece where the boys “would not have to play girls’ parts.” The result was a mini-opera (or “vaudeville” as Britten called it) based on the old English ballad “The Golden Vanity.”

The story is a dark one. It tells the story of a battle at sea, and a cabin boy who saves the crew of *The Golden Vanity* by swimming underneath the pirate ship they are fighting, drilling holes and sinking it. But his captain reneges on his promised reward (the hand of his daughter), and lets the boy drown. The spirit of the boy returns at the end of the piece, and he forgives his crew mates.

Although based on a tuneful English folk song, Britten’s music is complex, multi-layered, and difficult to sing. Sometimes it sounds like sea-shanty but often it is dissonant and chromatic, a reminder that the story is one of betrayal and death, and featuring a classic Benjamin Britten figure: the lonely, outcast boy abandoned by those around him.

The work provided many opportunities for rich discussion in rehearsal: the way Britten fragments and gradually distorts the original folk song melody as the narrative is breaking down, the issues of social class in the way the high-born Captain (and his Bosun) feel little regret with abusing the trust of the low-born cabin-boy (a “throwaway character” who in the end reveals noble character—a true hero). Even the way the pirate crew is stereotyped as the “Other”—with lots of coded language that says “Turkish” when “Muslim” is the meaning—this raised the question of how much we should alter the language in 2019.

The Golden Vanity is likely having its local premiere here tonight. This year’s Britten boys took seriously their legacy in being the first to sing it in Madison.

PURCELL



In Purcell, we have been examining the idea of legacy in three ways: legacies that individuals can leave (both famous people and regular people), legacies that are left by a group, community or nation, and the legacy that can be created by a work of art. Our entire concert is comprised of lasting art as legacy. We, as a choir and as individuals, are legacy creations in process. The names of our choirs honor the legacy of well-known British composers, a place where the boychoir tradition has run strong. (You'll hear several of these composers' works at tonight's concert!) Finally, we looked back through the archives at pictures of the Purcell and Britten choirs' early years with their director and founder, Carrel Pray. Our concert program this evening is a tribute to her and her wonderful vision for a boychoir in Madison. These three pieces were included on the first program and the first recording that the boychoir made back in the 1970s.

Simple Gifts

Joseph Brackett (1797–1882)
Arranged by Aaron Copland

Shaker elder, Joseph Brackett, is credited with writing this simple song and the fact that Copland loved it and included it in *Appalachian Spring* helped cement its legacy in collections of American Song. Though the lyrics likely refer to specific dance turns, the song is also a reminder of the beauty and value in something that is simple or free.

Tallis Canon

Thomas Tallis (1505–1585)

Tallis' early musical start was as a member of "Children of the Chapel" (a boychoir) in the famed Chapel Royal and served as a composer under several monarchs throughout his long composing life. Though he is well known for many major choral and instrumental works, this simple tune has become synonymous with his name. He wrote it as a tune to set Psalm 67 and it has been used for that Psalm as well as other texts since. The beauty in this tune lies in the simplicity of the mostly stepwise melody and straightforward rhythm that has the momentum and energy of time that continually is moving forward. The boys listened to this tune, dictated it, and learned it by their own listening and writing. They are especially proud of being able to put the canon in 8 parts!

Sound the Trumpet (from Z323, *Come Ye Sons of Art*)

Henry Purcell (1659–1695)

This duet for two countertenors is the third piece in a collection of odes composed for the birthday of Queen Mary. The mood is celebratory with the two voice parts imitating jubilant trumpets. All instruments and their players are commemorated in this flashy piece full of quick moving melismas and high, energetic singing. Quite honestly, I am not sure that anyone would rate this piece "elementary level," but the boys embraced the vocal challenges and "musical fireworks" wholeheartedly.

BRITTEN



Ich jauchze, ich lache

J.S. Bach (1685–1750)

(sung in German)

*I shout, I laugh, I "ring" with joy!
But you mourn with sighs, you weep over the same cause.
The sudden destruction of your power has confounded you,
but to me this ruin has brought great joy,
since death, devil, and sin will be mocked in the future.*

From an Easter Sunday cantata, this spirited duet is a taunting of Satan, death, and sin. The resurrection means joy for the believer, but destruction and mourning for the powers of darkness. In true Baroque style, the text is filled with stark contrast and text painting, from the sprightly motif on lache ("laugh") to the drooping chromatic figure on ihr klaget ("you mourn"), to the mocking staccato eighth notes on verlacht ("mocked").

Britten boys learned how every composer since the 18th-century—including Mozart, Mendelssohn, Wagner, and Benjamin Britten himself—when asked "whose legacy is greatest in Western music history?" would have all agreed: Johann Sebastian Bach. It wasn't until the last week of the semester that it was revealed to them (in a kind of "bait and switch" planned by Randy) that this piece, long attributed to a young J.S. Bach circa 1704, was recently discovered to have been actually written by his third cousin, Johann Ludwig Bach (1677–1731), eight years his senior. Ludwig was so revered by Johann Sebastian that he copied many of his older cousin's works for his own use (hence the confusion). So what to make of the piece, now that we know it's not "authentic" Bach? Is it still valuable? How do we attach value to works of art?

HOLST



Hallelujah, Amen (from *Judas Maccabeus*)

George Frideric Handel (1685–1759)

Though not nearly as often performed as his justly famous Messiah, Handel's oratorio *Judas Maccabeus*, from 1747, is just as dramatic and musically compelling. It tells the story of Judah Maccabee who led the successful revolt in Jerusalem against Antiochus in the 2nd century B.C., commemorated each year during Hanukkah. One of the most famous of the many thrilling choruses from the oratorio, "Hallelujah, Amen" is the finale of the work, a chorus of rejoicing, which exhorts the Israelites to join with angel voices—cherubim and seraphim—in divine song.

Judas Maccabeus has another interesting legacy, mostly unremarked by American singers. It was a calculated political move on Handel's part to write a massive,



heroic piece about (in words from the libretto) “a Truly Wise, Valiant and Virtuous Commander.” Handel’s English audiences knew exactly who he was alluding to: the King’s son, William, Duke of Cumberland who had led the English troops to victory at Culloden, Scotland on April 16, 1746. The Scottish rebellion (the “Jacobite Uprising”) had been led by Prince Charles Edward Stuart (“Bonnie Prince Charlie,” celebrated in another song below, but from the Scottish perspective). The legacy of William is mostly forgotten, except in history books. Ironically, it is the legacy of the defeated Bonnie Prince Charlie that is kept alive through song and legend.

Sed diabolus
(sung in Latin)

Hildegard of Bingen (1098–1179)

*But the devil in his envy laughed at them,
thus none of God’s works remained unspoiled.*

Composers from the 15th-century and earlier are mostly anonymous to us. So it is a strange irony that the most illustrious medieval composer whose name we do know happens to be a woman. But Hildegard was no ordinary woman. Her extraordinary life has been well-documented. As an eight-year-old girl, her parents had committed her to life in a cloistered convent. She rose to become not only prioress of her own abbey, but a renowned and prolific writer of medical and scientific treatises, lyric poetry, and the first morality play. In an era when most people—much less, women—never left their home villages, Hildegard traveled widely, preaching and sharing her ideas for church reform. Remarkably, kings and popes sought her advice on matters of theology, politics, and diplomacy.

Donald Grout’s hugely influential *History of Western Music* (1980) defined Gregorian chant as “single line melody sung by men.” But this is simply not true. Convents like Hildegard’s trained its nuns to sing the Divine Service in Latin, and Hildegard’s own music—the largest extant body of monophonic chant by any single composer—was sung at the abbey in Bingen. “Sed diabolus” comes from a series of poems and songs for the Feast of St. Ursula, a legendary German girl whose story was clearly important to Hildegard. According to legend, Ursula and her thousand virginal companions were slaughtered on a pilgrimage to Rome. In this chant, one of eight antiphons Hildegard wrote telling Ursula’s story, Satan mocks Ursula’s devotion and laughs at his destruction of her chaste followers.

Bar’bry Allen

Traditional folk ballad
Arranged by Joshua Shank (b.1980)

The most celebrated and widely known of all folk ballads in English, the tale of Barbara Allen probably originated in Scotland in the 17th-century and arrived in Appalachia, where hundreds of text and melody variations can be found. The outline of the story, however, remained the same: a young nobleman (often “Sweet William” but here “Jimmy Grove”) is dying and asks his servant to find Barbara Allen and bring her to him. She is reluctant, but finally relents. When he begs her for a word of love and forgiveness, she reminds him of how he once toasted all the girls, but slighted



her. Hard-hearted, she leaves him, but on her way home hears his funeral bells, and overcome with grief and regret, prepares to die herself.

Borrowing a lesser known Barbara Allen melody, Joshua Shank's arrangement begins with a steady, minimalist ringing (perhaps the motif of the funeral bell?) This relentless pulse makes the story's fateful ending feel inevitable, but whose story is it? Is Bar'bry the archetypal "dangerous woman," whose wiles and emotional snares have been the subject of warnings to men for centuries (Eve and the apple being the first example)? Or is poor Bar'bry the victim of a society where the rich young man expects to have his way with a lower class girl, who must submit to him? The enduring popularity of the tale over centuries suggests there is more to the story. How many girls of generations past might have been emboldened by the legacy of Bar'bry Allen's courage?

Ella's Song

Bernice Johnson Reagon (b.1942)

Everyone knows the name Rosa Parks, but far fewer know Ella Baker. And that's how Ella would have wanted it. Although she was probably the most influential Black woman in the Civil Rights movement, she worked diligently behind the scenes to guide young activists, from 1930 when she joined the Young Negroes Cooperative League, through the 1950s struggle against Jim Crow laws, the sit-ins and 1961 Freedom Rides, to her work with Martin Luther King and the Southern Christian Leadership Conference. Born in Virginia in 1903, Ella traced her sense of mission and social justice to her grandmother who, as an enslaved woman, had been whipped for refusing to marry a man chosen for her by the slave owner. Her grandmother's pride and resilience in the face of racism and injustice was a driving force throughout Ella's life.

Ella was tough and disciplined, and demanded the best from those who worked with her, young and old. They nicknamed her "Fundu"—a Swahili word for the one who masters a skill with the help of the community, and then passes it on to the next generation. One of those she mentored was the young Bernice Johnson Reagon, who would later form Sweet Honey in the Rock, the Grammy-winning African American women's *a capella* group. Reagon wrote "Ella's Song" for the 1981 film, *Fundi: The Story of Ella Baker*, and it is still one of Sweet Honey's most famous songs.

The lyrics to "Ella's Song" are entirely the words of Ella Baker, including the striking opening lines, from a speech Baker gave in the "Freedom Summer" of 1964, after hearing the news of the murder of three young voting rights workers, the infamous "Mississippi Burning."

*Until the killing of Black men, Black mothers' sons, becomes as important
to the rest of the country as the killing of a White mother's son—we who believe
in freedom cannot rest.*

Ella Baker worked tirelessly in the fight for human rights right up until her death on December 13, 1986, her 83rd birthday.

RAGAZZI



Let Your Voice Be Heard

Abraham Adzenyah (b. 1954)
as sung by Cantus

This is an example of West African highlife music: a combination of jazz harmonies and traditional West African rhythms. This arrangement, popularized by the men's choir Cantus, is presented along with our own improvisations.

Sicut Cervus (sung in Latin)

Giovanni Pierluigi da Palestrina (1525–1594)

*As the hart longs for the flowing streams,
so longs my soul for you, O God. (Psalm 42:1)*

Palestrina's beloved motet truly connects us with the legacy of Western choral music. It is a perfect example of Renaissance polyphony—multiple parts moving at different times. Palestrina uses subtle text painting—where the music literally "paints" a picture of the words. For example, the opening motive (*sicut cervus*) begins simply but then quickens the rhythm with the word *desiderat*; the music is literally "longing" for the flowing streams. The final section contains the soaring *anima* (*soul*) melody and the increasingly insistent entrances on *ad te Deus* (*for you, O God*).

Agincourt Carol (sung in Latin and Middle English)

Anonymous, ca. 15th century

*England, give thanks to God for the victory!
Our king went forth to Normandy with grace and might of chivalry.
There God, for him, wrought marvelously;
Wherefore England may call and cry: Give thanks to God!
England, give thanks to God for the victory!
He set a siege for sooth to say to Harfleur town with royal array.
That town he won and made a fray that France shall rue until Doomsday:
Give thanks to God!
England, give thanks to God for the victory!
Almighty God, he keeps our King, his people and all his well-willing.
And give them grace without ending that may we call and safely sing:
Give thanks to God!
England, give thanks to God for the victory!*

One of the earliest and most famous English battle songs, *The Agincourt Carol* was composed shortly after Henry V's victory in October 1415. Henry had ordered that "no ditties should be made or sung by minstrels or others" because "he would wholly have the praise and thanks altogether give to God." Although the English eventually lost the Hundred Years' War, their victory at Agincourt was spectacular: a tiny English army, weakened by sickness and mainly comprising of lightly armed bowmen

defeated a force six times its size. The French, relying on heavily armed cavalry which bunched together, got stuck in the mud and were picked off easily.

The entire carol is narrative and follows Henry’s expedition to Normandy, the capture of Harfleur, the losses of the French, and the triumphal return to London. It uses a typical verse/refrain structure with a vigorous, pulsing style and a lively syncopation to round off each verse, we present three of the five verses today.

(Program notes by Randal Swiggum)

RAGAZZI AND HOLST



The President Sang Amazing Grace

Zoe Mulford
Arranged by Randal Swiggum

On June 26, 2015, President Barack Obama came to Charlotte to deliver a eulogy at the memorial service for nine members of the Emanuel African Methodist Episcopal Church. Nine days earlier, a 21-year-old white supremacist murdered them during a prayer service. The attack stunned the nation. The President spoke of grace, of God’s hand, and of the strength of the historic Black church. He offered solace, not just to the people of Charleston, but to a watching nation. At the close of his speech, he quoted his friend, Marilyn Robinson, referring to “that reservoir of goodness beyond and of another kind, that we are able to do each other in the ordinary cause of things.” He called that “reservoir of goodness” grace. And then he paused, and started singing. In the words of reporters who were there, “his delivery—inexpert, apparently unrehearsed—was nothing less than startling.

HOLST



Shosholoza

Traditional song from Zimbabwe

*Go forward, go forward
On these mountains.
Train from South Africa.
You are running away.*

Shosholoza is one of the most fascinating examples of a song whose life and meaning has been constantly reinvented. Originally a miner’s song, there is some dispute about whether it describes the journey by Ndebele men to work in the mines of South Africa, or their journey home to Zimbabwe (formerly Rhodesia). “Shosholoza” means “go forward” but the sound “sho-sho” also imitates the steam train (“stimela”). The song’s strong rhythm helped men swing axes together but also to face the overwhelming boredom, heartache, and stress of a crushing job, far from home.

Nelson Mandela recalls singing the song at Robben Island Prison, and compared the apartheid struggle to an “oncoming train.” In a post-apartheid South Africa, the song lived on as a song of solidarity, sung by activists and athletes alike to show hope in the face of struggle. It became especially famous at the 1995 Rugby World Cup which South Africa won, and can often be heard sung by South African athletes as they come onto the field.



THE CARREL PRAY MUSIC EDUCATOR OF THE YEAR 2019:
Diana Popowycz



THE MADISON BOYCHOIR



Will Ye No Come Back Again?


Traditional Scottish
Arranged by Randal Swiggum

Madison Youth Choirs has a legacy across the sea. In the medieval city of Aberdeen, on Scotland’s northeast coast, our boychoirs and girlchoirs are remembered and beloved. Each of our three tours to the International Youth Arts Festival has been rich and unique, filled with memories and impressions. But for the Boychoir, last summer was extraordinary. It included a trip to Culloden, a battlefield with the weight of memory and shared national grief like our Gettysburg. It was here that rag-tag, exhausted and starving Highland troops were finally defeated, dashing hopes of Scottish independence. They were led by the charismatic Prince Charles Edward Stuart, who had inspired them but then was forced to flee into exile.

This song is just one of the many that celebrate the legacy of “Bonnie Prince Charlie” and recounts his escape “o’er the friendly main” to France, the loyalty of the Scots who died rather than surrender him to the British, and the longing for his eventual return to take up the battle for independence again.

But the song was actually written in 1869, well over a hundred years after the events it describes. The poet was Carolina Oliphant (Lady Nairne) who, although she came from a Jacobite family (her own father had been exiled after the battle), had herself been born twenty years after the battle. The song’s legacy is one of nostalgia, longing, and idealism. As one old Scottish history book said, “Who that hears “Bonnie Charlie” sung is not touched by that longing for the unattainable which is the blessing and the despair of the idealist?”

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LEGACY CHOIR



Day is Done

Peter Yarrow (b. 1938)
Arranged by Randal Swiggum

Gregg Auby, Greg Bares, Paul Block, Reed Busse, Jesse Charles, Michael Graybar, Howard Hahn, Christopher Harwood, Dan Hill, Peter Kuzma, Adam Lenarz, Patrick Lytle, Milo Martin, Jack Mitchell, John Nicholson, Jeffrey Palenik, Allen Pease, Jamie Sercombe, Dan Sinclair, Brad Sinner, Brian Thill, Phil Van Houten, Steve Yeazel, Stephen Zipsie

In March 1969, Peter, Paul, and Mary released a hit single recording of this song, which by June had reached #21 on the Billboard Top 100. In May, it was recorded again, this time with the back-up voices of children from the nursery school of the Westchester Ethical Society, and included on an album for children entitled *Peter, Paul, and Mommy*, which won the 1969 Grammy Award for Best Children's Recording. "Day is Done," nominated for Best Folk Recording, lost to Joni Mitchell's *Clouds*. A tender legacy song from father to son, it was the first in a series of songs like John Lennon's "Let It Be" and Simon and Garfunkel's "Bridge Over Troubled Water"—all recorded at the same time—that seem to offer comfort in the midst of the political and anti-war turmoil that shook American society between 1968 and 1970.

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LEGACY

3:30pm • Sunday, May 12

Capitol Theater, Overture Center for the Arts



CHORALIERS

Lisa Kjentvet, conductor
Joseph Ross, piano
Meghan Stecker, choir intern

CON GIOIA

Carrie Enstad and Marie McManama, conductors
Andrew Johnson and Steve Radtke, piano

CAPRICCIO

Lisa Kjentvet, conductor
Joseph Ross, piano

CANTILENA

Margaret Jenks, conductor
Andrew Johnson, piano
Eliav Goldman, choir intern

CANTABILE

Michael Ross, conductor
Steve Radtke, piano

CHORALIERS



Music Alone Shall Live

Traditional German canon

Generations of children have sung this traditional German round which has been translated into many languages and endured for centuries, possibly dating back to the late 1700s. The text itself describes the power music has to leave a lasting legacy. The simple melody is built on just two melodic ideas and forms a valuable teaching piece, providing the opportunity to experience triple meter through movement and conducting, identify and create sequences, and explore numerous different ways to create harmony as we considered all its musical elements.

Ut Queant Laxis

(sung in Latin)

Plainsong chant
Text attributed to Paolo Diacono (c. 720–799)

So that your servants may, with loosened voices, resound the wonders of your deeds, clean the guilt from our stained lips, O Saint John.

Long before the “Do-Re-Mi” song from *The Sound of Music*, there was “Ut queant laxis,” famous for its part in the history of musical notation, in particular solmization. In the 11th-century, the music theorist Guido d’Arezzo (c. 991–1033) noticed that the first six musical phrases of this chant began on successively higher notes and each of those notes began with a syllable (ut, re, mi, fa, sol, la) that could be used to remember the scale. He used those syllables to teach singers new pieces, creating a sight-reading system that we still regularly employ today. While his name may be unknown to many, Guido has left a lasting legacy in music and music education, remembered primarily for the invention of solfège.

This Little Light of Mine

Harry Dixon Loes (1892–1965)
Arranged by Ken Berg

Eric Miller, cello

This Little Light of Mine is a beloved tune, recognized around the world. Berg’s arrangement presents a slow, lyrical melody in contrast to other more familiar versions of this song. The text has led us to ponder the powerful question, “How do you wish to be remembered?” There is a light inside each of us that makes us special and each of us has a story to share. How we live out that story becomes our message, our legacy.

A Great Big Sea

Newfoundland Folk Song
Arranged by Lori-Anne Dolloff

Amber Dolphin, fiddle

A Great Big Sea is a rollicking Newfoundland folk song in a sea shanty style. The text tells the story of the economic effects of an especially high sea which flooded the village. The price of fish dropped and the price of flour skyrocketed. This arrangement is a cheeky setting of the folk song which incorporates traditional fiddle style. The arrangement proceeds through several keys—rising just as the water did—until the final sense of determination to set off for a better life if the conditions did not improve.

CON GIOIA



This semester Con Gioia defined legacy as family traditions, lasting reputation, starting a ripple, and leaving an impact. We cannot always know how others will receive what we leave behind, however significant our contribution to the present. We found connections to these ideas in each of the pieces we explored.

Seligkeit

Franz Schubert (1797–1828)
Poem by Ludwig Christoph Heinrich Hölty (1748–1776)

*Joys without number
Bloom in the halls of Heaven
For Angels and transfigured souls,
As our Fathers taught us.
How I'd love to be there
And rejoice eternally!*

*A heavenly bride smiles
Sweetly on everyone;
Harp and psalter resound,
And there's dancing and singing.
How I'd love to be there
And rejoice eternally!*

*I'd sooner stay here
If Laura smiles on me
With a look that says
I've to grieve no more.
Blissfully then with her
I'd stay forever here!*

While Schubert's genius musical legacy is undisputed, when he died at age 31, he and his music were relatively unknown. The epitaph on his tomb read, "The art of music here entombed a rich possession, but even far fairer hopes." Just some of what

he left behind were more than 600 *lieder* (musical settings of poetry), with which he transformed the art song genre. *Seligkeit* is one we have enjoyed exploring.

Blue Skies

Irving Berlin (1888–1989)
Arranged by Roger Emerson

Andrew Johnson, Drum Set; John Mesoloras, Bass; Steve Radtke, Piano

Irving Berlin immigrated to America from Russia as a young boy in 1893. His music came to embody the spirit and energy of early 20th-century America, weaving together the sounds and musical traditions of the American melting pot, and bringing ragtime and jazz to mainstream audiences through Broadway and Tin Pan Alley. We have enjoyed our time with this enduring tune, as well as the opportunity to experiment with the great jazz legacy of scat singing.

When I am laid in earth (from *Dido and Aeneas*)

Henry Purcell (1659–1695)

Eric Miller, cello

Group soloists: Alleanah Hancock, Jayda Mand, Claire Johnson,
Jeana Kim-Bolt, Ally Walters, Amelia Kydd, Phoebe Yancey, Kayah McCants,
Emily Henderson, Lizzy Brockhaus, Hazel Doherty, Amari Diagne

Poets and composers of 17th-century England used ancient stories of gods and goddesses as source material for their writing, rather than the common oratorio form which was all based on the Bible. Purcell's *Dido and Aeneas* is no exception. In "Dido's Lament," Death is personified, in the Renaissance tradition, using a descending bass line as the only accompaniment. This gives the feeling of a hollow emptiness that the melody reinforces. We studied Baroque recitative and performance practice by comparing several recordings and creating our own interpretation of one of Purcell's most famous works.

Pokare Kare Ana (sung in Maori)

Paraire Tomoana (1874–1946)
Arranged by Mark O'Leary

Stuart Stotts, guitar; Dawn Lawler and Barbara Paziouros Roberts, flute

*They are agitated, the waters of the lake
But when you cross over they will be calm.*

*My love will never be dried by the sun.
It will be forever moistened by my tears.*

*My pen is shattered, I have no more paper,
But my love is still steadfast.*

Refrain: Oh girl, return to me, I could die of love for you.

Maori is the indigenous language of New Zealand and "Pokare Kare Ana" is known as the country's unofficial national anthem. It tells the story of the warrior Tutaneke and his undying love for the princess Hinemoa. As the legend tells, Hinemoa's father disapproved of their relationship and separated them by a large body of water, some



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versions use a lake and others use a river. Since Tutaneki could not see her or write to her, he would play his flute across the water to remind Hinemoa that he still loved her. Eventually the king relented and the two were married. Many New Zealand natives believe themselves to be distant ancestors of the princess and her warrior husband.

Ah, comme c'est chose belle
(sung in French)

Anonymous, 14th century

*Oh, what a beautiful thing to praise you, Lord, and a high honor.
Sing with a faithful heart! Sing!*

What legacy does anonymity leave? Why would someone choose to remain anonymous? We discussed both the positives and the negatives of these questions in the context of France in the Middle Ages. This haunting five-part canon's melody is a stark contrast to its jubilant text. Perhaps this was a commentary on the political and religious climate and another reason the composer did not want credit.

Hope

Marjan Helms (b. 1951)
Poem by Emily Dickinson (1830–1886)

*"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without words -
And never stops - at all -*

*And sweetest - in the Gale is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -*

*I've heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.*

Emily Dickinson's words of "Hope" draw a deeper curiosity, knowing that for much of her adult life she chose to isolate herself at home, communicating and sharing her poetry only through letters. Following her death, nearly 1800 of her poems were found, unknown to the outside world. The richness of the words she penned in isolation is her legacy—her gift to the generations that continue to read, study, sing, ponder, and enjoy her words. and the isolation she chose for herself seems, in no way, to have limited her imagination, nor the beauty and depth with which she described her experience of life, her love of nature, and her understanding of relationships.

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CAPRICCIO



Non Nobis Domine
(sung in Latin)

Attributed to William Byrd (1540–1623)

Not to us, O Lord, but to your name give glory.

This famous Renaissance canon has long been attributed to William Byrd, the celebrated English composer, though no manuscript actually bears his name. The text is based on Psalm 115 and expresses humility and thanksgiving. A musical gem sung in three-part canon at the fifth and unison, its genius lies in the fact that it is comprised of only two short phrases, which combine in intricate ways to produce a fully contrapuntal masterpiece.

Ich Folge Dir Gleichfalls
(from *St. John Passion*)
(sung in German)

Johann Sebastian Bach (1685–1750)

Dawn Lawler, flute

*I follow you with eager footsteps and will not forsake you, my light and my life.
Show the way, urge me on, ask me to go with you always.*

As musicians we are influenced by the legacies of great composers and musicians that come before us. Capriccio has been exploring the legacy of Johann Sebastian Bach who is regarded as one of the greatest composers of all time, his music revered for its technical command, artistic beauty and intellectual depth. *Ich Folge Dir Gleichfalls* is an aria from Bach's *St. John Passion* (BWV 245), the first setting of the passion story that he composed after assuming the prestigious position of music director at the St. Thomas Church in Leipzig. The aria serves as a reflection on the act of following from the perspective of the Christian believer. Bach musically depicts the idea of following by the vocal imitation of the continuo at the distance of a measure, and the close following of the voice by the flute, which at the same time evokes the impression of eagerness. Rapid scale passages illustrate specific images of stepping motions and the triple meter and dance-like character evoke great joy.



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Dirait-on

(sung in French)

Morten Lauridsen (b. 1943)

*Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;*

*Self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.*

Dirait-on is one of Lauridsen's most popular works and the final piece in his cycle *Les Chansons des Roses*, settings of French poetry by the great twentieth-century German poet Rainer Maria Rilke (1875–1926). The composer designed this piece in the style of a French folk song. The single French sounding chord (major triad with added second) heard in the introduction provided all the material the composer needed for his composition which weaves together two melodic ideas, both characteristically simple, easily sung and strikingly memorable. The text centers on a physical description of a rose, whose petals fold in upon itself narcissistically. Each one of us is a beautiful rose, leaving a legacy of love by touching the lives of others.

CANTILENA



Aure Volanti
(sung in Italian)

Francesca Caccini (1587–c.1630)

*Wandering breezes, sweet singing songbirds, soft trickling fountains,
graces and loves, all here surrounding, make the sun brighter,
make the day much lighter.
Cool frosted caverns, glowing sunlight, grass covered meadows,
lilies and violets, all here surrounding, make the sun brighter,
make the day much lighter.*

Francesca Caccini received her early musical training from her famous father, Giulio, and became an accomplished performer and composer in her own right by the early 17th-century. She was recognized as a leading musician in the Tuscan court, working for the famed Medici family. “La Liberazione” was the first opera known to be composed by a woman and the first performed outside of Italy (in the court of Wladislaw IV of Poland, where it was well received).

We examined the many legacy connections—that of a father teaching his daughter and the daughter, in turn, training her daughter, the accomplishments of prolific Renaissance composer, the lasting impact of her music—but we also looked at the “legacy lost” (or almost lost). While we know that Caccini wrote at least 16 operas



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and hundreds of songs, socialized with the great thinkers of the time (she was a regular guest of Galileo at his home) and became much more than the daughter of a renowned composer, her public record vanished rather suddenly and basically nothing is known about the end of her life. All but a few of her musical works have survived and only in the last 40 years have her works drawn the same scholarship and study of her well known Renaissance peers. In performing her work and speaking her name each week, we celebrate the legacy of women intellectuals and artists.

Ella's Song

Bernice Johnson Reagon (b. 1942)

(see program note on pg. 13)

CANTABILE



Come All You Fair and Pretty Ladies

Traditional Ozark song
as sung by Mrs. Linnie Bullard
Adapted by Michael Ross

This folk song comes to us from a collection of regional songs researched and recorded by Vance George in the late 1940s. It was sung to Mr. George by Mrs. Linnie Bullard in 1926, and may be related to a Scottish ballad from the early 18th-century. Our arrangement is based on a performance by the group Anonymous Four.

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LEGACY CHOIR



Music in My Mother's House

Stuart Stotts

Kristina Auby, Ann Baltes, Carousel Bayrd, Priscilla Bazsali, Allison Bloom, Sarah Bondre, Sarah Busse, Leah Chitwood, Nicole Clayton, Cara Coburn Faris, Jennifer Cramer, Emily Dimond, Anastasia Doherty, Tchallassi Edoh, Ena Foshay, Rosalind Gausman, Marci Gittleman, Rachel Graybar, Jennifer Hannon, Jennifer Hartmann, Leah Herzberg, Christine Kirsch, Chloe Lauer, Jennifer Marino, Meredith McGlone, Christine Nicometo, Robyn Perrin, Heather Rattmann, Elon Roti Roti, Cecilia Sayago, Susen Schroeder, Beth Schultz Byrnes, Tricia Smith, Sarah Stine, Kari Stokosa, Heather Thorpe, Jessa Valentine, Laura Webster, Jennifer Yancey



LEGACY

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Capitol Theater, Overture Center for the Arts



CANTILENA

Margaret Jenks, conductor
Andrew Johnson, piano
Eliav Goldman, choir intern

RAGAZZI

Michael Ross, conductor
Steve Radtke, piano

CANTABILE

Michael Ross, conductor
Steve Radtke, piano

CANTILENA



Aure Volanti
(sung in Italian)

Francesca Caccini (1587–c.1630)

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Una Sañosa Porfía
(sung in Spanish)

Juan del Encina (1468–1530)

*Now fortune arranged
To take away my successful leadership
For the brave Lion of Spain
Comes threatening me with evil*

*A furious persistence
Without good fortune one goes struggling
And I never had joy
Now my misfortune is being ordained*

“Who lives, who dies, who tells your story” is a quote from the recent musical Hamilton that we have often used in discussing this piece, as it really gets to the essence of what determines a “legacy.” The Siege of Granada is either the victorious return of Spain to the rightful Catholic monarchs or the devastating destruction

of the Muslim people, who had lived in the area for over 800 years. There are many existing poems, paintings and songs that tell the former story, but Encina shares the latter perspective in this piece from 1492.

Ella's Song

Bernice Johnson Reagon (b. 1942)

(see program note on pg. 13)

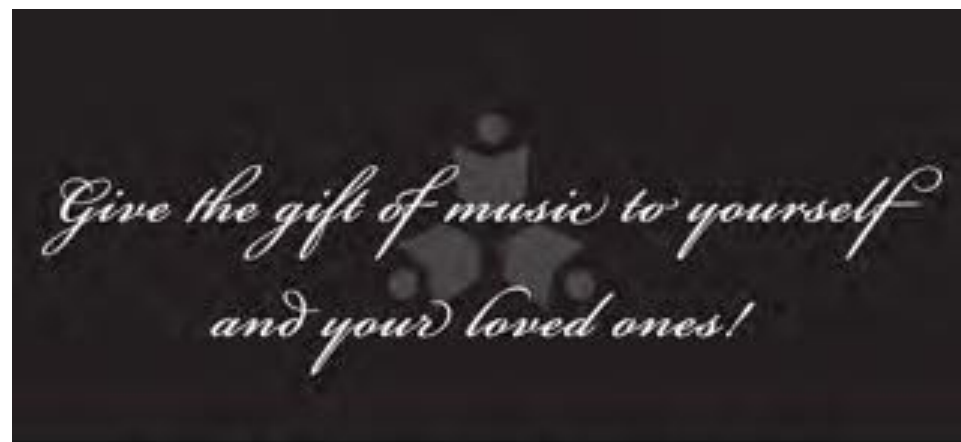
O Virtus Sapientiae

(sung in Latin)

Hildegard von Bingen (1098–1179)

*O strength of Wisdom
who, circling, circled,
enclosing all
in one lifegiving path,
three wings you have:
one soars to the heights,
one distills its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom*

Whether one is examining the legacy of women in politics, philosophy, medicine, visual art, religion, or music, Hildegard is a woman worthy of notice. It is rare to have so many letters, writings, documents, drawings, and compositions from any one individual, much less one that lived nearly a thousand years ago. Through Hildegard's extensive writing, we have a window into medieval thinking, events and an idea of the powerful, strong-willed person that she was and the unusual influence that she yielded on the religious and political leaders of the time. Many, including several members of Cantilena, have found Hildegard's music to be compelling with an almost magical kind of draw. Compared to the typical idea of chant (stepwise without any jarring melodic motion), her pieces have huge ranges with several leaps of 4^{ths} and 5^{ths} and a vibrant energy. Clearly she made an effort to match the melodic shape to the text. When we sing "soars to the heights," the piece quickly climbs up to the highest pitch, while as "distills essence on earth" is sung, the piece settles down and stays in the lower register. It has been exciting to see real evidence of beautiful, artistic choices made by a woman so long ago and carry on her legacy each week.



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RAGAZZI



Sicut Cervus

Giovanni Pierluigi da Palestrina (1525–1594)

(see program notes on pg. 14)

Agincourt Carol

Anonymous, ca. 15th century

(see program notes on pg. 14)

Let Your Voice Be Heard

Abraham Adzenyah (b. 1954)
as sung by Cantus

(see program notes on pg. 14)

The President Sang Amazing Grace

Zoe Mulford
Arranged by Randal Swiggum

(see program notes on pg. 15)

CANTABILE



In a Neighborhood in Los Angeles

Roger Bourland (b. 1952)

(from *Alarcón Madrigals*)

With text by famous contemporary Mexican poet Francisco X. Alarcón and music by composer Roger Bourland (who received his undergraduate music degree from UW Madison), these deceptively complex settings of simple memories evoke a variety of vivid images. From a larger set of five movements, the three pieces performed here present different ideas from Alarcón's childhood. This movement paints a picture of the young poet and a short collage of memories of his grandmother. Bourland presents the text simply, using speech-like rhythms to capture the familiarity of their relationship.

Sed Diabolus

Hildegard of Bingen (1098–1179)

(sung in Latin)

*But the devil, in his envy, mocked that of the Divine,
thus none of God's works remained unspoiled.*

Hildegard von Bingen was a skilled writer, composer, mystic, philosopher, and nun; in short, she was an extraordinary woman. More than 800 years later, her finely-crafted chants and antiphons still exist as a testament to the power of her work. This short chant, from a collection of music she wrote to honor St. Ursula, combines a slowly expanding melody with her stark poetry. We present our own arrangement of the piece, which combines traditional chant performance practice with our own "modern" take.



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COMBINED CHOIRS



Let Their Celestial Concerts All Unite
(from *Samson*, HWV 57)

George Frideric Handel (1685–1759)

This famous story of the Israelite leader, Samson, is a picture of power turning to overconfidence and greed, and then finally to humility and literal self-sacrifice. After Samson has given away the secret to his great strength (after a betrayal by Delilah), he is captured by the Philistines and is paraded as a trophy prisoner. Blind and powerless, Samson asks his God for strength one last time and he manages to pull down the pillars of a building and crush many of his enemies, losing his own life in the process. After mourning the loss of Samson, the Israelites sing songs of gratitude and praise. This is the final praise chorus in the opera. Regarded as one of Handel's greatest works, and perhaps most personal (he was also struggling with blindness at this time in his life), we were excited to introduce our oldest MYC members to a Handel “legacy” work beyond the widely performed “Hallelujah Chorus” that we have the opportunity to perform each year with the MSO. Choosing just one masterwork was the challenge. There are so many fantastic choral works and so little time in life to sing them all. Our wish for our seniors is that their time in MYC is just the beginning of a lifetime of uncovering beautiful musical legacies.

CANTABILE AND ALUMNAE



Sisters, Now Our Meeting is Over

Traditional Quaker meeting song

OUR GRADUATING SENIORS



Melia Allan will be attending the University of Chicago in the fall. Her favorite memory is not a specific event, but rather a special occurrence that makes MYC unique. At rehearsal, Melia loves it when Mike asks the choir to execute a challenging musical detail and then they do—after this beautiful musical moment there is a pause of complete silence, Mike inhales and opens his mouth, mirroring the ecstatic feelings shared between everyone in that silence.

Halle Anderson's favorite memories of being in choir include singing in the Madison Symphony Orchestra Christmas concerts and traveling to Aberdeen, Scotland in 2016. Next fall, she will be attending Edgewood college but has not yet decided on a major.

Samuel Anderson notes that his favorite MYC memory was going to Scotland for the first time 5 years ago. "It was my first real extended period of time without my parents and my friends and chaperones made it so enjoyable and all the concerts made me so proud to be a part of MYC."

Emma Auby will be attending St. Olaf College in the fall for music education. One her favorite MYC memories was when the girls sang "One Voice" in Scotland and all grabbed hands and sang it one last time together. It was such a meaningful experience for everyone and she will cherish it forever.

Sophie Blumenstein's favorite MYC memories have been getting to perform with MSO in the Overture Center every year and meeting and getting to make music with other groups of students from around the world in Scotland.

Kristin Bryan especially loved our recent collaboration with the WYSO percussion ensemble and, of course, touring in Scotland. She'll attend Macalester College this fall.

Owen Busse will be attending Cornell College in Iowa this fall. His favorite MYC memory is singing in Arbroath Abbey in Scotland summer of 2018.

Grace Carpenter will be attending the University of Minnesota - Twin Cities next fall. Her favorite MYC memories are from the processional at the MSO Christmas concerts.

Kodiak Dennis's favorite memory from MYC is definitely the Scotland trip, and singing Bonnie Charlie at the Battle of Culloden memorial. He plans to get a Bachelor of Music in Music Theater from Oklahoma City University.

Gabriel Espinoza-Forlenza is planning a gap year, to have some fun and live in the real world before plunging into college, where he plans to study pharmacy. One of his favorite MYC memories is the Christmas concerts at the Overture.

Vicky Harris has too many memories to share just one. She has always loved school tours and created friendships that last. She also has loved dancing backstage, and Mike's funny and crazy stories at the winter Overture concert. Next year Vicky will be attending Luther College to study Music Education.

Patrick Hill fondly remembers the Gala from our Scotland tour, because it brought together a bunch of people, who didn't even speak the same language, to dance, enjoy friendly company, and celebrate the creation of beautiful music. He plans to attend UW-Eau Claire in the fall.

Nathaniel Johnson has been in MYC 11 (14) years and will be attending St. Olaf College in the fall to study violin performance and chemistry. To say that being in the boy choir has given him great opportunities would be a gross understatement, but some of his favorites have been performing in operas, taking intro choirs for the 35th time and singing the part of boy Jesus.

Clayton Kruse will attend Carthage College this fall. He notes, "My favorite memory from MYC is actually from before I was a member of MYC, at the second (my first) Boy Choir Festival. My music teacher of the time recommended I go check it out because I seemed to like music, and so my mom signed me up, and it was probably the most fun thing I did that year. Making music with all of those people, and feeling the power of the group really convinced me to join the choir, and I've had fun making music ever since."

Jacob Larget has been proud to sing in the Madison Youth Choirs since 5th grade. His favorite MYC memory was singing "Forever Young" for the first time with the Capitol Lakes Intergenerational Choir because of the meaning it meant to be singing in the community. He will be attending the University of Notre Dame in the fall, where he plans on singing in both the choir and the glee club extracurricularly.

Cecelia League remembers "The Snow Goose" as a unique experience. She will attend UW-Madison in the fall.

Juliana Manville has loved her MYC experience! She can't wait to see what the future has in store for her; she hopes to study abroad in Spain soon.

Anton Maslowski notes: "The MYC memory that most clearly stands out in my head has to be from Scotland on our last night, at the Tivoli theater. We entered from the back of the theatre and circled the entire audience in the house. That sort of all-encompassing unity, surrounding an entire audience and enveloping them with our full powered, no-holds-barred sound...nothing has connected me to this community more. Less than an hour earlier, we had been bawling our eyes out over saying farewell to seniors, and farewell to the trip, and to Scotland, but in that moment, we were filled to the brim with nothing but pure, unadulterated joy." Anton plans to attend St. Norbert College this fall.

Madeline McGlone's favorite MYC memory is a recent one—our performance of Common Mind with the WYSO Percussion Ensemble. This fall she'll attend UW-Madison to double major in Environmental Studies and Folklore.

Sawyer Mirus fondly remembers the performance of The Snow Goose with actor Richard Hilger at the Monroe Arts Center. This fall she'll attend the University of Minnesota-Twin Cities and hopes to continue singing and possibly studying music.

Mark Paiz-Handrick fondly remembers every single MSO concert in the Overture Center. “One that really sticks out is when a friend, my brother, and I were all super tired during the time we were on stage and not singing. Our friend brought some tea that can keep you awake. We drank the tea, but as we were drinking the tea my brother spilled it all over his white dress shirt turning it a brownish color. Needless to say, he had to perform in a brown shirt and black suit jacket for the rest of the performances!”

Justin Palmer plans to continue in music and study Music Education with a minor in Business and Composition at Ripon College. Justin notes, “When I joined MYC I was unaware of how beautiful music can be and how deeply you can think about anything. MYC will always be my home away from home because it’s my second family and I’m grateful I had the privilege to make music with all of the amazing people I did over the last few years. Thank you all so very much.”

Elena Satin’s favorite memory from her first and only year in MYC was definitely MSO week. “It was such a cool experience. Singing with the orchestra and the other choirs was so special to me because I used to play in an orchestra. It felt amazing to be able to sing in a big group like that again. I looked forward to going to rehearsals and concerts all week, and the energy from both the performers and the audience was infectious. I thoroughly enjoyed partaking in all the MSO week traditions, making new friends, and performing.” She’ll attend Lawrence University starting this fall, majoring in Jazz and Contemporary Improvisation.

Omeed Soltianinassab plans to attend UW-Madison this fall. His favorite MYC memory: “When during my first MSO performance I forgot performance black dress shoes, so in order to not have anyone potentially see my white sneakers I took off my black socks and put them over my whole shoe and foot. Little silly memories like this is why I enjoyed MYC so much.”

Noel Tautges remembers when he missed everyone getting on the bus during the first Scotland trip because he was reading and how everyone was super nice and helpful about it. He plans to study computer science at UW-Milwaukee this fall.

Michael Verban remembers walking onto the Overture Hall stage for the first time as an 8-year-old and recognizing the scale of the productions that he was getting the opportunity to be a part of. “That moment has really made me appreciate much more everything I’ve gotten to be a part of with MYC over the past ten years, and I don’t think I’ll ever forget it.”

Henry Zavos’s favorite MYC memories are visiting Aberdeen, Scotland and watching the Big Ten Championship backstage at overture with the symphony orchestra, chorus and John DeMain. Next year he will be attending St. Johns College in Annapolis, Maryland, or taking a gap year.

MYC MEMBERS



CHORALIERS

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Our Lady Queen of Peace
Lily Baetz • Randall Elementary
Corrine Bloom • Isthmus Montessori Academy
Maya Bondre • Waubesa Intermediate
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Maevae Clayton • Lowell Elementary
Magdalena Cox • Randall Elementary
Corinne Faris • Shorewood Hills Elementary
Hazel Foys • Marquette Elementary
Helena Fruit • Home School
Leyre Garcia-Ramirez • Shorewood Hills Elementary
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Maevae Hallaran • Franklin Elementary
Louisa Mileham • Lincoln Elementary
Deja Niederstadt • Leopold Elementary
Emily Olm • Emerson Elementary
Amelia Pearson • Randall Elementary
Nora Pitt • Park Elementary
Claire Rattmann • Waubesa Intermediate
Chloe Reeser • Orchard Ridge Elementary
Lucia Rey • Glenn Stephens Elementary
Freya Sherer • Van Hise Elementary
Grace Sigmund • Our Lady Queen of Peace
Mari Sobota • Van Hise Elementary
Franklyn Spielbauer • Van Hise Elementary
Vivien Swenson • Marquette Elementary
Clara Valentine • Lincoln Elementary
Anahi Vazquez • Thoreau Elementary
Julia Wickizer • Midvale Elementary

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Rachel Baron • Spring Harbor Middle School
Taliesin Berge • O’Keeffe Middle School
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Nina Chan • Kromrey Middle School
Iyana Covarrubias • Spring Harbor Middle School
Margaret Dargan • Van Hise Elementary
Amariamma Diagne • Waunakee Intermediate
Hazel Doherty • Cherokee Heights Middle School
Berit Enstad • Huegel Elementary
Lily Fellenz • Rome Corners Intermediate
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Ava Greenberg • Eagle School
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Katherine Hannon • Chavez Elementary
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Anya Isaac • Crestwood Elementary
Riley Jackson • Rome Corners Intermediate
Claire Johnson • Rome Corners Intermediate
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Jayda Mand • Glacier Creek Middle School
Kayah McCants • Kromrey Middle School
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Pamina Nemet • Hamilton Middle School
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Rhiannon Tool • Royal Oaks Elementary
Aden Voss • Toki Middle School
Ally Walters • JC McKenna Middle School
Violet Wickizer • Lincoln Elementary
Jenna Wuerzberger • Olson Elementary
Phoebe Yancey • Rome Corners Intermediate
Iris Zhu • Kromrey Middle School

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 Ezri Vogel • Hamilton Middle School
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Maggie Kuhn	Jack Lawler
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Eliana Molle	Jacob Ploeger
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