MADISON YOUTH CHOIRS MAY 2–3, 2015



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SEPT. 25, 26, 27 Tchaikovsky's Fourth BEETHOVEN • COPLAND TCHAIKOVSKY

OCT. 16, 17, 18 James Ehnes, Violin HAYDN • BRUCH RACHMANINOFF

NOV. 20, 21, 22 Sara Sant'Ambrogio, *Cello* RAVEL • SAINT-SAËNS • BERLIOZ

DEC. 4, 5, 6 A Madison Symphony Christmas Madison Symphony Chorus Madison Youth Choirs Mt. Zion Gospel Choir FEB. 12, 13, 14 Alina Ibragimova, *Violin* TCHAIKOVSKY • RAVEL BEETHOVEN

MAR. 11, 12, 13 Emanuel Ax, Piano KABALEVSKY • FRANCK STRAUSS • MAHLER

APR. 1, 2, 3 Garrick Ohlsson, Piano STUCKY • STRAUSS • BRAHMS

APR. 29, 30, MAY 1 Carmina Burana Madison Symphony Chorus RESPIGHI • ORFF

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- 13 3:00pm, May 3 Choraliers, Con Gioia, Capriccio, and Cantabile
- 21 7:30pm, May 3 Cantilena, Ragazzi, Cantabile
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Letter from the Artistic Director



This was a semester set in motion by two inspiring collaborators, master teacher Diana Popowycz, who led us to explore the deep connections between physical movement, musical phrases and intent, and our wonderful colleague W. Earle Smith of Madison Ballet, who guided us through several creative movement experiences and choreographed the work you'll see danced today.

Challenging our artistic inhibitions this year, whether by learning a 12th century Gregorian chant in Latin or physically showing the movement of a musical phrase for the first time, has allowed us to move beyond our musical comfort zones into exciting new territory where we continually surprise ourselves. In a semester focused on movement, I also feel compelled to share how MYC is...gaining momentum. (Apologies!)

During our current season, we have:

- watched our school day choral program grow from 30 singers in 2010 to over 200 singers in 2015, reaching students at three Madison elementary schools, and adding a fourth this upcoming fall
- spent a high-energy morning with 400 amazing young men at our Madison Boychoir Festival, and two weeks later welcomed our largest introductory boychoir class of all time
- embarked on a new artistic collaboration with the incredible residents of Capitol Lakes Retirement Community as we began our first intergenerational choir, combining with members of Cantabile and Ragazzi
- been honored to share the stage with Madison Symphony Orchestra, Mt. Zion Gospel Choir, Madison Choral Project, Jitro Girls Choir, Graz Boychoir, and many others

...and there's more to come. Next season will see us singing at the Madison Area Music Awards, performing *Carmina Burana* with Madison Symphony Orchestra, appearing in a fantastic Madison Opera production, returning to the wonderful Monroe Arts Center, and traveling to Scotland for the Aberdeen International Youth Festival.

Many thanks to the singers, families, audience members and contributors whose perpetual support of MYC has made these accomplishments possible! We hope you too will be moved by these concerts.

Michael Ross Artistic/Executive Director

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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. And if you are attending with young children and they are having trouble enjoying the concert quietly, please consider stepping out into the lobby.

Thank you for your cooperation.

Madison Youth Choirs • P.O. Box 5233 Madison, WI 53705 608-238-SING (7464) • madisonyouthchoirs.org



Momentum

7:00pm, Saturday, May 2, 2015 Capitol Theater, Overture Center for the Arts



PURCELL

Margaret Jenks, conductor Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors

THE MADISON BOYCHOIR

Feste's Song

Traditional 17th century song Arranged by Randal Swiggum

Shakespeare's *Twelfth Night*, a play with many musical numbers, ends with this haunting song sung by the fool Feste, the jester and truth-teller of the story. Although the play is a comedy — January 6 (the "twelfth night" of Christmas") is a joyful feast — the song suggests that festive days must come to an end and give way to the "wind and rain" of life. In the character of a folk song, with verses and a refrain, its melody comes from Shakespeare's time and the words are probably by Shakespeare himself, but this arrangement was created for the Madison Boychoir Festival. The song traces Aristotle's "four ages of a man" — boy, young man, husband, old man — and is a melancholy reflection on the passing joys of boyhood.



Blustery Day (The Challenge)

Victoria Ebel-Sabo

The world around us is constantly changing and sometimes music depicts the subtle or more dramatic movements of the natural world. This text is a first person encounter with harsh weather, which turns into the singer's personal battle. We looked at the compositional techniques used to portray the challenging weather struggle including the two against three rhythmic battles, the "gusting" piano arpeggios and the heavily accented and aggressive vocal writing.

Shojojee

(sung in Japanese)

Japanese song Arranged by B. Wayne Bisbee

At Shojojee Temple, in the temple garden, in the moonlight, Come on, everybody! My friends play belly drums! Pon! Pon! Don't lose your dancing bout against the monk! Come here, come here! Everybody come here and dance!

This pentatonic melody is paired with a text that tells a story of monks performing their traditional dances when one night a bunch of raccoons appear and seem to be hitting their bellies and dancing along. To tell the story, the singers get in raccoon costumes and have large drums on their stomachs. The word "shojojee" is both the name of a Japanese temple and the name for the raccoon-like creature with a big stomach! The articulation and melodic shape are very evocative of playful dancing and laughter. We pondered whether the dance is inspired and controlled by the music or whether the music is a product of the movements. In any case, the musical style and the image of raccoons dancing are strongly intertwined.

BRITTEN

Begone, Dull Care!

Benjamin Britten (1917–1976)

Britten's collection of songs for boys, entitled *Friday Afternoons*, was written between 1933–35 for his brother Robert, who directed the boychoir at Clive House School, Prestatyn, England, which rehearsed every Friday afternoon. This sassy trifle of a piece—less than a minute long—first acknowledges the mind's power to worry and fret, and then thumbs its nose at it. As is typical, Britten's music is vivid and imaginative; in a semester focused on movement, the "gesture" of each musical phrase was fun to bring to life physically.

"Voi che sapete" from *The Marriage of Figaro* (sung in Italian)

W.A. Mozart (1759-1795)

Cherubino:

You who know what love is, Ladies, see if I have it in my heart.

I'll tell you what I'm feeling, It's new for me, and I understand nothing. I have a feeling, full of desire, Which is by turns delightful and miserable.

First I freeze and then I feel my soul go up in flames, Then, just a moment later, I turn to ice. I'm searching for affection outside of myself, I don't know how to hold it, nor even what it is!

I sigh and lament without wanting to, I twitter and tremble without knowing why, I find peace neither night nor day, But then again, I sort of enjoy languishing this way.

You who know what love is, Ladies, see if I have it in my heart.

One of opera's peculiar conventions is the so-called *pants role*—a female soprano playing the part of a young man—and one of the most famous of these roles is Cherubino, the page in Mozart's sparkling comedy *Le Nozze di Figaro*. Ironically, the topic of this famous piece is a boy's adolescent awakening—the strange sensation of a first crush and all its emotional (and physical) turmoil. Today's performance might be the first time this aria is actually sung by a boy (actually three dozen boys).

A genuine masterpiece would be expected to reveal layers of meaning, and Mozart's craftsmanship does not disappoint. The Britten boys discovered that although the piece is in an elegant 18th century ABA form—with the charming opening melody recapped at the end—the middle of the piece is an agitated outpouring of wildly

varied melodies that do not repeat, as if the emotional turbulence being described was completely unpredictable and never the same twice. Probably the boys' favorite detail is the phrase "l'alma avvampar" [my soul goes up in flames], where the melody actually plunges downward. The quick vocal register shift required to pull it off sounds like a musical wink toward another torment of boy adolescence: the wild and unpredictable voice change.

One Voice

Ruth Moody

From the Canadian folk trio The Wailin' Jennys, this song appeared on their awardwinning 2004 album, *40 Days*. Simple in its construction but rich with metaphor, the song grows from a single line to a lush three-part harmony. It provided opportunities to explore texture as a musical element, as well as the meaning of phrases like "the will to trust," and its implications for not only a team of boys working together, but all relationships.



Hallelujah, Amen

Georg Friderich Handel (1685–1759)

Handel's 1747 oratorio, *Judas Maccabeus*, is not as well-known as his famous *Messiah*, but 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.E., 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.

The Storm is Passing Over

Charles Albert Tindley (1851–1933) Arranged by Barbara W. Baker

Charles Albert Tindley is recognized as one of the founding fathers of American gospel music. Born into a slave family and growing up among slaves, the sound of African American spirituals were a strong influence on his musical development. Tindley taught himself to read and write, and to compose music. Eventually becoming pastor of a large Methodist church in Philadelphia (where he had once served as janitor), he wrote many songs for his congregation and was the first black composer to have his own songs published in a collection.



Dans les chantiers (In the shanties)

(sung in French)

Traditional Canadian Song Arranged by Mark Sirett

Winter has arrived! The rivers are frozen. Now is the time to go into the woods, and eat lard and peas.

Refrain: In lumber camp shanties we'll spend the winter!

"I wish to be paid in full for the time I've worked." When the wealthy owner claims he's broke, he sends you back to eat crusts.

When you return to your father's house, and see your mother once more, The jolly man greets you at the door, the jolly woman piles food on your plate.

"Ah, hello then, my dear child! Did you bring lots of money for us?" "To the devil with those camps! Never in my life will I return there!"

This lively lumberjack song comes from Québec and tells the story of a young man who heads off to the "chantiers" (shanties) in the woods to work for the winter. Conditions are bad (as is the food). He finally goes home to his mother and father, still penniless, swearing never to return. The piece is a good example of an imaginative arranger taking a simple verse-and-refrain folksong and creating a piece that is greater than the sum of its parts, by varying the harmony and vocal lines of each verse, and creating a piano part that imitates a fiddle and the drone of an accordion.



PRESENTING THE MYC MUSIC EDUCATOR OF THE YEAR AWARD TO CARREL PRAY, FOUNDER OF THE MADISON BOYCHOIR



THE MADISON BOYCHOIR

Garden of Secret Thoughts

David Ott (b. 1947)

Choreography: W. Earle Smith; Dancer: Annika Reikersdorfer

Just imagine a place to just imagine...

Leonard Bernstein described one of the markers of a great work of art as "the extent to which it invites you in and lets you breathe its strange, special air." This piece is a good example—one of those pieces so unusual in its conception and sound-world that it fascinates. The boychoirs have pondered its unusual melody: is it melancholy or merely pensive? The leisurely piano interludes provide an oasis for reflection, while

the words invite contemplation and imagination.

Award-winning composer David Ott lives in Florida but has roots in the Midwest; he grew up in Michigan and later attended UW-Platteville and Indiana University.

Take Time In Life

Traditional Liberian song Arranged by Randal Swiggum

Sometimes great art is revealed in simplicity. This song—one of the most well-known traditional songs from Liberia—says one simple thing: "Take time in life, 'cause you've got far way to go." What does it mean to "take time?" What is the "far way" we have to go? Because the song suggests more than it actually provides answers for, it prompts reflection on deeper questions. This arrangement, created at the suggestion of Margaret Jenks for the Madison Boychoir Festival, gradually adds layers of rhythmic complexity, making the musical texture richer and thicker as the song unfolds. With the main melody providing a steady pulse, a new melodic line above it moves twice as fast and one below it twice as slow—a musical pun on the idea of "time."

Madison Youth Choirs, Madison Opera, & Comedy Central rely on us. Shouldn't you?





momentum

3:00pm, Sunday, May 3, 2015 Capitol Theater, Overture Center for the Arts



CHORALIERS

Lisa Kjentvet, conductor Steve Radtke, piano

CON GIOIA

Marcia Russell, conductor Jingwen Fan, piano

CAPRICCIO

Lisa Kjentvet, conductor Steve Radtke, piano

CANTABILE

Michael Ross, conductor Jess Salek, piano

CHORALIERS AND CON GIOIA

O Music

Lowell Mason (1792–1872)

Gabriel Fauré (1845–1924)

Lowell Mason, America's first public school music teacher, was known for his ability in hymn singing and conducting choirs. In 1838, he convinced the Boston schools to include singing as an essential part of the school curriculum. This three-part canon was written for the purpose of motivating and inspiring students to sing, and we perform it today in honor Carrel Pray, the beloved founder of the Madison Boychoir and our 2015 Music Educator of the Year.



Pie Jesu from *Requiem* (sung in Latin)

Merciful Lord Jesus, grant them rest, eternal rest.

The Fauré *Requiem* was written in stages between 1887 and 1900 while the composer was organist at La Madeleine in Paris. The work consists of seven movements, the most famous being the soprano aria *Pie Jesu*, a serene and contemplative prayer for everlasting rest. The text is repeated numerous times, with the opening melody asking for rest, the second call more pleading as it reaches higher, and the last time intensified for "sempiternam requiem" (everlasting rest) and concluding in a gentle upward motion.

Mayim, Mayim (sung in Hebrew) Emanuel Ariman Arranged by Valerie Shields Stephanie Jutt, flute; Amber Dolphin, violin

You will draw water with joy from the wells of redemption. (Text from Isaiah 12:13)

Mayim, Mayim (water, water) is one of the earliest and most popular Israeli folk dances. The Choraliers enjoyed learning the dance, which was created in 1937 for a festival to celebrate the discovery of water on a kibbutz, a rural communal settlement, after a seven-year search.

Foggy Birthday Shuffle

The title *Foggy Birthday Shuffle* refers to the composer's thirty-ninth birthday, when he was far from home, walking through the sea mist, and feeling better and better about being in his own company. The shuffle style, with the perpetual motion of the piano part, creates a feeling of carefree optimism. In addition to a straight-ahead, bluesy chorus, the singers have two scat verses set to different melodies, which are later superimposed.

Stephen Hatfield (b. 1956)

CON GIOIA

Sing A Song Of Sixpence

Michael D. Mendoza

Bethany Schultz, Bernard Parish, clarinets

The musical setting of this English nursery rhyme inspires a flourish of movement. The initial A section (*Sing a song of sixpence, a pocket full of rye*) features a rhythmic pulse of a playful 6/8 time signature, with an unexpected melodic lowering of the seventh scale degree. The B section features a slower tempo (*When the pie was opened the birds began to sing*), paired with two clarinets that play the voice of the birds. The spirited A section returns with vibrant energy.

Das Veilchen

Wolfgang Amadeus Mozart (1756–1791)

(sung in German)

A violet in the meadow stood, bent in itself and unnoticed; it was the sweetest violet. Then came a young shepherdess with light footsteps and cheerful mind, from there, the grassland, and sang.

Ah! Thought the violet, if I were the prettiest flower in nature, for just a short while, until the darling plucked me and to her bosom pressed me. I wish, I wish, if but a quarter-hour long.

But, cruel fate! The maiden came, without a glance or care for him, she trampled down the violet. He sank and died, but happily: and so I die then let me die for her, for her, beneath her darling feet. Poor little violet! It was the sweetest violet.

Das Veilchen (The Violet) is an art song written for voice and piano by Mozart in 1785. The text is a poem by the German poet Goethe, translated above. The song is through-composed, meaning each section of the text is set to its own melody, tonality and rhythm. The result is a brief snapshot of the emotions associated with the text: gaiety, then longing, followed by dismay, then jubilation, and finally, resolution.

Harriet Tubman

Walter Robinson Arranged by John Coates, Jr.

Many of us learned in school about the life of Harriet Tubman and the role she played in freeing slaves through the Underground Railroad. Robinson's melody and lyrics are original, depicting a dream in which the singers meet Harriet Tubman as she calls them to freedom: *Come on up*, *I've got a lifeline. Come on up to this train of mine.* The syncopated rhythms propel the music forward, giving the feeling of continuous motion, gaining momentum until the final chord is reached.

A Zing-A Za

The text of this Brazilian folk-song is light-hearted and full of humor, capturing the joy and energy of youth. The melody of each verse is presented first, followed by the refrain in two parts. The simple contrasting counter melodies challenge the singers to sing in four different parts, demonstrating part independence and clarity of diction. We find the sequential, syncopated melody to be somewhat infectious, and we can't seem to stop moving to the music, even if we tried.



Ich Folge Dir Gleichfalls (sung in German) Johann Sebastian Bach (1685–1750)

Stephanie Jutt, 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.

Ich Folge Dir Gleichfalls is an aria from Bach's *St. John Passion* (BWV 245), the first setting of the passion story that Johann Sebastian Bach composed after assuming the prestigious position of cantor at the Thomas church in Leipzig. The aria serves as a point of repose and 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 Bach's representation of joy is undoubtedly responsible for the triple rhythm and the dance-like character of the aria.

Let Beauty Awake (from Songs of Travel)

Ralph Vaughan Williams (1872–1958)

Songs of Travel is a song cycle of nine songs based on the collection of the poems by Robert Louis Stevenson of the same name. Essentially a set of love songs, the wanderer-narrator accepts philosophically the mixture of joys and sorrows that lie in wait along the road. *Let Beauty Awake*, the second song in the cycle, is a hymn to beauty in which the lyrical vocal line unfolds over long arabesques (highly embellished lines) in the piano.



Introducing the Madison Youth Choirs Legacy Society Honoring MYC supporters who have made a planned gift

In July 2003, Madison Youth Choirs (MYC) was created through the merger of the Madison Boychoir and Madison Children's Choir, combining nearly 50 years of service to young people in our community. Since 2003, participation in MYC's choral programs has more than doubled, and a growing scholarship fund has ensured that every child, regardless of financial ability, has the opportunity to add his or her voice to the choir.

With a rich, historic past and a bright, expanding future, Madison Youth Choirs is thrilled to offer a new opportunity for our supporters to help assure the sustainability of the choirs for years to come. Anyone who chooses to make MYC the beneficiary of a planned gift, regardless of the amount, is eligible to be an honored member of the **Madison Youth Choirs Legacy Society.**

We invite you to join the following founding members of the MYC Legacy Society, whose generosity will help to sustain young voices in our community for generations to come.

Alexis Buchanan and James Baldwin Gwen and Kenn JeSchonek Richard Moll Kris Rasmussen and Bob Factor Michael Ross and Kirsten Fruit

To find out more about the MYC Legacy Society, please contact Nicole Sparacino at nicole@madisonyouthchoirs.org or visit madisonyouthchoirs.org/support/legacy



Dravidian Dithyramb

Victor Parnjoti had a profound knowledge of Indian and Western classical music as well as folk music. The *Dravidian Dithyramb* is an expression of uninhibited festivity. "Dravidian" refers to the languages and races of South India and "Dithyramb" is a Greek term for a wild, passionate hymn. Notable for its use of typical Indian melodic motifs, this wordless work for double choir demands the highest precision of rhythm, and a wide range of tonal and dynamic values. An elusive but persistent pulse motivates the music, which is based on mere fragments of melody.

Sesere Eeye

Traditional song from the Torres Strait Islands

The Torres Strait Islands are situated between the northern most tip of Australia and Papua New Guinea. There are more than one hundred tropical islands in the Torres Strait, about a fifth of which are populated. Although traditional Torres Strait Island music virtually disappeared with the arrival of Christian missionaries in 1871, a modern style of music, which is strongly Polynesian in origin, took its place. Island Song (as the locals call it) consists of a rich heritage of song dealing with matters of everyday life. Most songs are short and are traditionally repeated three or four times, with improvised harmonization inherent to the style. *Sesere Eeye* is from Moa Island and is believed to be about the wind and the effects of the wind blowing on the mountains.

CAPRICCIO, CON GIOIA, AND CHORALIERS

Garden of Secret Thoughts David Ott (b. 1947) Choreography: W. Earle Smith; Dancer: Annika Reikersdorfer

Just imagine a place to just imagine...

Leonard Bernstein described one of the markers of a great work of art as "the extent to which it invites you in and lets you breathe its strange, special air." This piece is a good example—one of those pieces so unusual in its conception and sound-world that it fascinates. The leisurely piano interludes provide an oasis for reflection, while the words invite contemplation and imagination.

Award-winning composer David Ott lives in Florida but has roots in the Midwest; he grew up in Michigan and later attended UW-Platteville and Indiana University.



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CANTABILE

Ubi Caritas

(sung in Latin)

Ola Gjeilo (b. 1978)

Flory Jagoda (b. 1923)

Arranged by Nick Page

Where charity and love are, God is there. The love of Christ has gathered us together. Let us rejoice and be glad in it. Let us revere and love the living God. And let us love from a pure heart. Amen.

Norwegian composer Ola Gjeilo's work is widely performed by modern choral ensembles. Here he sets the traditional *Ubi Caritas* text to evoke the feeling of the original chant, although he doesn't use any of the traditional chant melody in his setting.

Hamisha Asar

(sung in Ladino)

Hamisha Asar, come to visit us, we will sing! The hostess awaits us with fifteen platters of fruit. Blessed by his name, Lord of the Universe, Fruits of Israel. Hamisha Asar, come to visit us, let us dance. The hostess awaits us with baklava and coffee.

Ladino is a language that comes from Jews in southern Spain--a combination of Spanish and Hebrew. *Hamisha Asar* celebrates the spring holiday of Tu B'Shvat. It uses a melodic scale that is shared by several different cultures near Spain and Northern Africa--the "Spanish" or "Ahavah Rabah" scale.

One Voice

Ruth Moody As sung by The Wailin' Jennys

Cantabile has embraced this beautiful song, as sung by The Wailin' Jennys, as a quasi-anthem to represent our entire season together. The power of "one voice", the power of "all of us" is the power to learn from each other and to create a supportive community.





Momentum

7:30pm, Sunday, May 3, 2015 Capitol Theater, Overture Center for the Arts



CANTILENA

Marcia Russell, conductor Jingwen Fan, piano

RAGAZZI

Michael Ross, conductor Jess Salek, piano

CANTABILE

Michael Ross, conductor Jess Salek, piano



Night

Bethany Schultz, clarinet

As musicians, one of the most important skills to develop is performing a musical line. This is the art of creating a musical phrase with intensity, direction and movement. As singers, we often are guided by the text to achieve musical line: Which word is most important? Where does the sentence end? But we can often get caught up in the text and forget about the *music*. What about the melody pulls us in this direction? What about the rhythm causes us to lose momentum? The music performed by Cantilena focuses on building this skill, and we hope you can hear the difference a sense of musical line makes in their performance.

Night is a poem by the English poet William Blake (1757–1827). Sasso's setting of the text is quasi-strophic, meaning that he uses the same melody for stanzas one and three, but a different melodic idea for stanza two. He sets the melody differently each time, beginning in unison, then two parts, and finally four parts.

Libertango

Astor Piazzolla (1921–1992) Arranged by Oscar Escalada

Astor Piazolla was an Argentine tango composer and bandoneon player, an instrument similar to an accordion. Libertango is a combination of the Spanish word for liberty and tango, a result of his exploration of nuevo tango, "new tango." You will hear elements of jazz in the vocal harmonies and scat syllables, and the interplay of each vocal line is sensuous and dramatic. It is rare to feature a work at a choral concert with no text, but when one thinks of movement in music, one naturally is led to dance: in this case, the tango.

Measure Me, Sky

James Q. Mulholland

Measure Me, Sky is a setting of Leonora Speyer's poem of the same name. The text can be interpreted in different ways, and we have enjoyed discussing the meaning for each individual. The melody features a recurring melodic motif of a ninth, an interval just beyond reach of the typical octave scale. The melody is rich and satisfying to sing. Perhaps even more intriguing is the composer's use of tempo to drive the momentum of the piece. Each section has a varied tempo marking: sometimes slightly faster, sometimes slower, even a complete pause. This challenges the ensemble to be in sync with each other on a very high level, while maintaining the ever important melodic line.

Garden of Secret Thoughts

David Ott (b. 1947)

Choreography: W. Earle Smith; Dancer: Annika Reikersdorfer

Just imagine a place to just imagine...

Leonard Bernstein described one of the markers of a great work of art as "the extent to which it invites you in and lets you breathe its strange, special air." This piece is a good example—one of those pieces so unusual in its conception and sound-world that it fascinates. The leisurely piano interludes provide an oasis for reflection, while the words invite contemplation and imagination.

Award-winning composer David Ott lives in Florida but has roots in the Midwest; he grew up in Michigan and later attended UW-Platteville and Indiana University.



She Moved Through the Fair

Traditional Irish ballad Arranged by Timothy C. Takach

This arrangement of a beautiful Irish ballad was recorded by the men's choir Cantus.

Ständchen (D. 920) (sung in German) Franz Schubert (1797–1828)

Kathleen Otterson, mezzo-soprano

Hesitatingly quiet, in the dark of night's stillness, we are here, and, our fingers softly bent, gently, gently we knock at the beloved's chamber door.

And now growing, swelling, swelling, with one combined voice, loudly we call with confidence: Don't sleep when the voice of love speaks!

A wise man once looked near and far with a lantern for true human beings; How much more rare than gold are those people whom we like and find lovely? So, when friendship and love speaks, my friend--my love--don't sleep!

But what if all the riches could be as valuable as sleep? So instead of words and instead of gifts, you should now also have rest. Just one more greeting, one more word-then our merry song for you falls silent. Quietly, quietly we steal away, yes we steal away again!

Schubert's setting for men's choir and mezzo-soprano has its origins in a commission for the twenty-fourth birthday celebration of Louise Gosmar (1803–1858). At the behest of Fraulin Gosmar's singing teacher, Anna Fröhlich, Schubert set the work for **men's** voices and mezzo-soprano. She remembers the story:

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608.255.0511 www.audioforthearts.com 7 S Blair St. Madison, WI 53703 "I said to him 'Look Schubert, you must set this to music for me'... He looked at the sheet of paper for a while and finally said 'There, it is finished now, I've got it already.' And only three days later he really did bring it to me, finished, set for mezzo-soprano (that is for my sister Pepi [Josefine Fröhlich]) and four men's voices. At this I said to him 'No, Schubert, I can't use it like this, it's meant to be a tribute from Fräulein Gosmar's women friends only. You must write me the chorus for **women's** voices.'"

Oops. Schubert re-wrote the piece for women's chorus and soloist, and in August 1827 it was premiered by friends of Fröhlich, with a piano even transported to the front garden for the special surprise. About the piece itself, famed accompanist Graham Johnson writes:

"The music itself is in the famous evening and lullaby key of F major. The idea of tentative tip-toe dalliance, with the lightest and most discreet of knocks at the door, is superbly conveyed by the gentle, but pointed, moto perpetuo accompaniment. The words '*steigend*, *schwellend*, *hebend*', are made for music and modulation, and Schubert makes full use of them. The masterful quasi-fugal passage (somehow perfect for the solemn searchings of a short-sighted wise man with swinging lantern—an academic schooled in the rigours of old-fashioned music?) from the beginning of the third verse...an indication that counterpoint was interesting Schubert more and more; he was soon to want to take lessons in it. Friendship and love ('*Freundschaft, Liebe*') cut a swathe through the pedantry, and the purest melody returns.

An extraordinary touch of humour is the composer's built-in smile in acknowledging the length of the piece. Just when the serenaded sweetheart is promised rest, and we think the proceedings are to be wound up, we are warned of one more word ('noch ein Wort') and the music sets off again. The exit is charmingly managed in quasi-operatic style."

The Waking

Kurt Elling (b. 1967) Text by Theodore Roethke (1908–1963) Arranged by Anthony Cao

Nick Moran, bass

Roethke's dense exploration of awareness paired with Kurt Elling's masterful semiimprovised vocal lines equals a piece Ragazzi has fallen in love with. Elling is one of our greatest living jazz singers and the uncle of a former Ragazzi member; he gave his blessing for this arrangement. Special thanks to Anthony Cao for "catching the vision" for this arrangement.

CANTABILE

Chant for a Long Day

Stephen Hatfield (b. 1956)

Originally written by the composer for Cantabile in 1997, this piece combines two monophonic chants traditionally sung by women. The first, the Mersiyét from Pakistan, is a commemoration of the faithful who died at the Battle of Karbala in the first century; men were not allowed to sing the chant, but instead created a hypnotic pulse by beating their hands on their chests. The second is a "waulking song" from the island of Barra, off the coast of Scotland. The composer writes: "Waulking was part of the ancient Scottish method of processing cloth, where it was trampled with the feet or beaten against boards. Traditionally, men were not allowed to even be in the room when the cloth was waulked, so, like the Mersiyét, "waulking songs" were specifically linked with women, their perspective on their work, and their lives."

Widmung (Op. 25, No. 1) (sung in German) Robert Schumann (1810–1856) Text by Friedrich Rückert (1788–1866)

You my soul, you my heart; you my bliss, o you my pain, you the world in which I live; you my heaven, in which I float, O you my grave, into which I eternally cast my grief.

You are rest, you are peace, you are bestowed upon me from heaven. That you love me makes me worthy of you; your gaze transfigures me. You raise me lovingly above myself, my good spirit, my better self!

You my soul...

In the 19th century, Robert Schumann was one composer who was perfecting and revolutionizing what we now call an art song: A piece of music, newly composed, with a text usually written by a known poet, that weaves together a solo vocal line and integral piano accompaniment to support the ideas inherent in the words. In this piece, Schumann combines a soaring piano part for the open section (*You my soul…You my heart, you my bliss, o you my pain*) and an unsettling tug of war between piano and voice in the middle section (*You are rest, you are peace*).

Ubi Caritas

Ola Gjeilo (b. 1978)

(sung in Latin)

Where charity and love are, God is there. The love of Christ has gathered us together. Let us rejoice and be glad in it. Let us revere and love the living God. And let us love from a pure heart. Amen.

Norwegian composer Ola Gjeilo's work is widely performed by modern choral

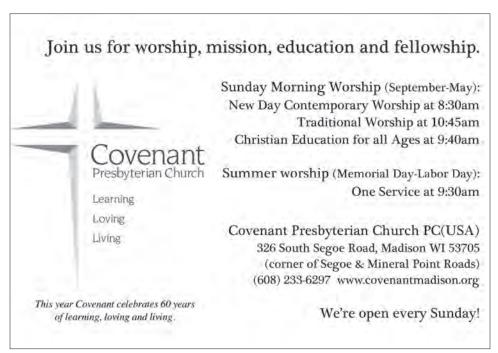
ensembles. Here he sets the traditional Ubi Caritas text to evoke the feeling of the original chant, although he doesn't use any of the traditional chant melody in his setting.

Ave Regina Coelorum (sung in Latin)

Giovanni Legrenzi (1626–1690)

Hail, Queen of Heaven. Hail, Mistress of Angels. Hail, root; hail portal from whom unto the world a light has risen; Rejoice, Glorious Virgin, beautiful above all; Farewell, o most gracious, and pray for us to Christ.

Legrenzi's setting of one of the Marion antiphons (Christian songs focused on the Virgin Mary) presents the text in four sections. The first is a slow unfolding of the text in short imitative bursts. The second uses longer melismatic (many notes — one syllable) phrases again in imitation. The third ratchets up the intensity with quick, short phrases again with a melismatic setting of the text. The final section is the most majestic, with constant eighth note movement in the continuo (accompaniment).





Hamisha Asar (sung in Ladino)

Flory Jagoda (b. 1923) Arranged by Nick Page

Hamisha Asar, come to visit us, we will sing! The hostess awaits us with fifteen platters of fruit. Blessed by his name, Lord of the Universe, Fruits of Israel. Hamisha Asar, come to visit us, let us dance. The hostess awaits us with baklava and coffee.

Ladino is a language that comes from Jews in southern Spain—a combination of Spanish and Hebrew. *Hamisha Asar* celebrates the spring holiday of Tu B'Shvat. It uses a melodic scale that is shared by several different cultures near Spain and Northern Africa—the "Spanish" or "Ahavah Rabah" scale.

One Voice

Ruth Moody As sung by The Wailin' Jennys

Cantabile has embraced this beautiful song, as sung by the Wailin' Jennys, as a quasi-anthem to represent our entire season together. The power of "one voice", the power of "all of us" is the power to learn from each other and to create a supportive community.

CANTABILE AND RAGAZZI



Alleluia

Randall Thompson (1899–1984)

Commissioned in 1940 for the opening of the Tanglewood Music Festival in Boston, the piece was not delivered to the performing chorus until 45 minutes before the premiere! Despite the last minute preparations, the work was an immediate success and has become a staple of the choral repertoire. Unlike a typical "alleluia," Thompson's text is anything but merely joyous, starting slowly, building to an explosion of sound, and returning to a slow tempo to add the "amen" text.

Down in the River to Pray

Traditional Arranged by Matthew J. Olson

Singing this traditional American song (made popular again on the soundtrack of the movie *O Brother, Where Art Thou*) was one of our favorite parts of our collaboration earlier this year with the incredible professional singers of Madison Choral Project.

OUR GRADUATING SENIORS

Allison Bell (8.5 years) remembers singing for the Dalai Lama, debuting *To Be Certain of the Dawn*, and all of the onstage and backstage fun at Christmas Spectaculars.

Thomas Bertheron Lathrop (1 year) has made great memories and amazing new friends in his first year with MYC. He loved being part of the MSO Christmas concerts and singing with the Mt. Zion gospel choir. Next year he'll study musical theater.

Mara Blumenstein (6 years) will remember performing with Mt. Zion Gospel Choir and singing *Come Thou Fount of Every Blessing* and *Ergen Deda*. She'll attend Carleton College this fall.

Oliver Cardona (10 years) will always remember singing in the MSO Christmas concerts every year—the energy of singing with a full orchestra, professional choir, gospel singer (not to mention all of his friends) on the biggest stage around never ceased to amaze him. Next year he'll attend UW-Madison to study oboe (and possibly more!).

Claire Clough (9 years) remembers meeting the Dalai Lama, and of course, the tornados at choir camp...along with many more fantastic memories that she will cherish forever. She plans to study environmental science and law in college.

Eva Cornwell (9 years) remembers memorizing Tom Lehrer's *The Elements* for Shakhashiri Christmas show.

J.W. Fritz (6.5 years) remembers the incredible experience of learning and performing *To Be Certain of the Dawn*, singing for the Dalai Lama, and bonding during the Christmas concerts at the Overture Center.

Natalie Guse (3 years) will remember singing *Come Thou Fount of Every Blessing*—there was something special about that song that connected with all of us.

Kaitlyn Hamers (6 years) remembers all the Madison Symphony Christmases. She'll attend Carleton College this fall.

Zoe Hansen (10 years) remembers the overnight camping trips years ago and the Madison Symphony Orchestra concerts. She'll attend UW-Madison and study psychology.

Adam Jiumaleh (10 years) has too many memories: starting MYC at age 6.5 (oops!), singing in Madison Opera productions, Green Lake and Camp Chi camps (tornados!). "It's been a journey to remember"...which ended with an incredible trip to Aberdeen, 3

Scotland. He wouldn't give up his MYC experienced for anything less than the promise of another, equally amazing, and much longer one. He'll attend Lawrence University (where his longtime MYC director and role model Margaret Jenks studied) this fall and is planning to minor in music.

Noah Johnson (2 years) will attend Luther College this fall, where he is considering a major in music. His favorite MYC memory is collaborating with artists of various nationalities in Scotland.

Hannah Joseph (2 years) plans to attend the UW-Eau Claire in the fall. She has only been in MYC two years and she has enjoyed her time singing in these amazing choirs. Her favorite memory was performing in Overture Hall along with the Madison Symphony Orchestra.

Clariel Kramer (4 years) remembers walking past a Cantabile rehearsal and hearing a beautiful song and not being able to wait until she "could be in that room creating something just as wonderful." She'll attend Winona State University this fall.

Shivani Kumar (3.5 years) will remember *To Be Certain of the Dawn*, all of the Madison Symphony Christmas concerts, and school tours.

Tessa Larson (3 years) will attend UW-Milwaukee this fall to study Radiologic Technology. Some of her favorite memories are singing under John DeMain, school tours in the spring, and Mike's jokes and ridiculousness every Sunday.

Katherine McCarthy (10 years) will attend UW-Madison this fall and remembers the constant tornado sirens during MYC camp and playing *Apples to Apples* in the shower stalls until four in the morning.

Noelle McNeill (8 years) will attend UW-Madison this fall to study business. She remembers *Greek to Me*, singing *Come Thou Fount of Every Blessing* with the organ, and all of the MSO Christmas concerts (especially '*Twas the Night Before Christmas*!).

Susan Mulhearn (5.5 years) will attend the University of Alabama-Huntsville to study computer science. Her favorite memory was when Michael Dennis Brown (the librettist of *To Be Certain of the Dawn*) thanked our choir at the Overture Center.

Maya Pierick (3 years) plans to attend UW-Madison for a double major in Harp performance and possibly physics. Her favorite MYC memories include: "Dancing backstage to the gospel choir, and watching the percussionist in MSO mouth ALL the words to their songs along with them (so much respect). Listening to Mike tell her favorite Christmas story *The latke Who Wouldn't Stop Screaming*, and listening to Mike imitate a Latke screaming.

Colin Pitman (4 years) especially remembers singing *Come Thou Fount of Every Blessing*. He'll miss MYC!



Madeline Schluesche (3 years) will attend UW-Whitewater this fall to study business and accounting. Her favorite MYC memory is meeting her best friend, Kyla.

Deana Schmidt (8 years) has always looked forward to Sunday nights where she would get to make amazing music with wonderful people. She'll attend Viterbo University this fall, majoring in Vocal Performance and Music Education.

Marlowe Thomas (3.5 years) will remember "the devoted attention you can feel around us in one room of busy kids who take time out of their lives to learn fantastic music." Next year she'll attend the University of Minnesota to major in biology and minor in Spanish.

Andrew Turner (10 years) still remembers Margaret leading Purcell in Shalom Chaverim in the stairwell

in the old rehearsal space and the echoes they made that day. He's hoping to study both computer science and voice in college.

Claire Van Fossen (9 years) has so many great memories, including singing *Come Thou Fount of Ev'ry Blessing* at the MSO organ concert, singing with the MSO, the Mt. Zion Gospel Choir and John DeMain. One of her favorite memories was hearing Mike talking about the meaning of Christmas and reading (aloud) *The Latke Who Wouldn't Stop Screaming*. She'll attend Occidental College in Los Angeles this fall.

Ethan White (10 years) remembers the *Greek to Me* concert series and singing *Come Thou Fount of Ev'ry Blessing* with the Madison Symphony Orchestra. He plans to study computer science in the fall.

Jenine Ybañez (8.5 years) remembers school tours and singing *Come Thou Fount of Ev'ry Blessing* with the MSO in Overture Hall. She'll attend Loyola University this fall (on a full scholarship!) to study elementary education.



We gratefully acknowledge the 500+ donors listed below who responded to a singer or staff member's It's MYChoir appeal this spring. Nearly \$32,000 was raised through this campaign which encourages our singers (and staff) to share their MYC story with friends and family. Because tuition alone covers roughly half the total cost of our program, the fundraising efforts of our families are key to keeping MYC financially healthy and accessible to all.

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

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Many of our members study voice privately. We wish to publicly thank the following private voice teachers who work with our members and inspire them every week to accomplish great things!

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This list reflects information shared by our current members and is not intended to be a comprehensive list of area music teachers. If your singer's teacher is not listed and you wish for them to be recognized in our next program book, please contact the MYC office. Thank you!

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Caitlyn McEahernLowell Elementary
Grace MuehlMuir Elementary
Pamina NemetFranklin Elementary
Amira OttenheimerVan Hise Elementary
Izzy PelletierRandall Elementary
Ava PevehouseFranklin Elementary
Natalie Rasmussen LesnjakMidvale Elementary
Makeda Renfro-SargentVan Hise Elementary
Rebecca RingWingra School
Haddie RyanRandall Elementary
Erika SchickLincoln Elementary
Gracie SellersNorthside Elementary
Amalia SherrillMuir Elementary
Johanna SmithFranklin Elementary
Eva SpencerGlenn Stephens Elementary
Audrey StokosaElvehjem Elementary

Anna Van Riet	Van Hise Elementary
Anne You	Olson Elementary
Zoe Zhao	Shorewood Hills Elementary

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Meredith AiyeneroKromrey Middle School
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Carolyn AndersonHamilton Middle School
Sylvia BarbushJefferson Middle School
Sarah BennettHamilton Middle School
Genna BertalotKromrey Middle School
Lucy BootzMount Horeb Intermediate School
Eugenia BukhmanWest Middleton Elementary
Eleanor BurnsKromrey Middle School
Annika DoeppersJefferson Middle School
Lucy DohertyHamilton Middle School
Ingrid Alice EbelingVan Hise Elementary
Lilly EliassonMonroe Middle School
Piper ErikssonHamilton Middle School
Isabel F.E. SmithWright Middle School
Claire FettersWaunakee Intermediate School
Emily FriedlanderMadison Country Day School
Alivia GatesWaubesa Elementary
Katherine GibbonsJefferson Middle School
Catherine GormanSaint Maria Goretti School
Kayley HellenbrandKromrey Middle School
Rosemary HerringaVan Hise Elementary
Ella HurshKromrey Middle School
Grace HutterKromrey Middle School
Trea KlingeleSaint Ambrose Academy
Ananya KrishnaEagle School
Freya LeeMarquette Elementary
Megan LudtkeKromrey Middle School
Andi MarksWinnequah Elementary
Clio Maya-JohnsonO'Keeffe Middle School
Palma Maya-JohnsonO'Keeffe Middle School
Camden McConnellWaunakee Middle School
Mallory MillerKromrey Middle School
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Isabella NowkaHome School
Raia OttenheimerHamilton Middle School
Ellie OverkampToki Middle School
Claire PevehouseRandall Elementary
Sophie PitschVan Hise Elementary
Claire Rasmussen LesnjakLincoln Elementary
Cecylia RichardsWisconsin Connections Academy
Natalie RingWingra School
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Madeline RossIndian Mound Middle School
Deborah RudinHamilton Middle School
Anika SanyalEagle School
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Arianna Schutter	Patrick Marsh Middle School
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Sophie Smith	Randall Elementary
Anastasia Tejeda	Home School
Emily Thom	Orchard Ridge Elementary
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Melia Allan	Hamilton Middle School
Halle Andersen	Hamilton Middle School
Emma AubyGlad	cial Drumlin Middle School
Sophie Blumenstein	Eagle School
	Hamilton Middle School
Julie Bull	Oregon Middle School
Phoebe Cahill	Hamilton Middle School
Natalie Denlinger Drum	nmJefferson Middle
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Maya Edgoose	Walbridge School
Emily Eliasson	Monroe Middle School
Lauren Engle	O'Keeffe Middle School
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Anjali Gomez-Kalidindi	iEdgewood Campus
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Victoria Lynne Harris	Cardinal Heights
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Deborah BlankMadison Memorial High School
Kendra BorcherdingWest High School
Dorothy CaiMadison Memorial High School
Kari ColeVerona Area High School
Leah CoyneMiddleton High School
Taylor EslickMadison Memorial High School
Caitlin FlanneryWaunakee High School
Yuvia FloresEast High School
Morgan GatesCardinal Heights
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Lauren HutterMiddleton High School
Jenny JiangMadison Memorial High School
Sanjana KumarMadison Memorial High School
Breanna McClareyWest High School
Eliza McPikeMadison Memorial High School
Isabel OvermanDeForest High School
Stella SanfordEast High School
Ameya SanyalMadison Memorial High School
Kirsten SchoffWest High School
Kaela SchuddaMadison Memorial High School
Lydia ShawMiddleton High School
Jane SongMadison Memorial High School
Ellie TaylorMiddleton High School
Madison ThompsonEdgewood High School
Susan VanderbloemenMcFarland High School
Lucy WendtWest High School
Julia WhiteWest High School
8
Kirsten WingateWest High School

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Allison BellMadison Memorial High School
Sallie BestulMiddleton High School
Jena BlissMadison Memorial High School
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Nora CahillWest High School
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Ian AugerHamilton Middle School
Steve CallahanHamilton Middle School
Michael ChiaveriniGlacier Creek Middle School
Bruno CrumpGlacier Creek Middle School
Dario De La RosaHamilton Middle School
Brennan DeMarb Schuch
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James Fishman-MorrenHome School
Ethan Fruit-RossHamilton Middle School
Charlie GraboisEagle School
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Simon JohnsonVan Hise Elementary
William KellyHome School
Jack KjentvetGlacier Creek Middle School
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Elias Moore-BarbosaCherokee Heights
Middle School
Logan MoslingMadison Country Day School
Erick Paiz-HandrickHamilton Middle School
Austin Peterson
Vaughn PfaffVan Hise Elementary
Josh PlastererHamilton Middle School
Jameson RoteringVerona Area
Core Knowledge
Nathaniel RyanHamilton Middle School
Ezekiel SacaridizO'Keeffe Middle School
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Henrik SiemeringVan Hise Elementary
Aidan SigmundOur Lady Queen of
Peace School
Isaiah M.E. SmithWright Middle School
Kai SorensenVan Hise Elementary
Jake StatzHamilton Middle School
Ethan StaverWinnequah Elementary
Ernst StolzenburgHamilton Middle School
Stuart Thomason
Oliver Van NoteToki Middle School

Holst

Jacob LargetEagle School
Charlie LovelaceMount Horeb Middle School
William MacAlisterHamilton Middle School
Anton MaslowskiSavanna Oaks Middle School
Mark Paiz-HandrickHamilton Middle School
Lucas ParanaHamilton Middle School
Eric Roman-BinhammerEagle School
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Ethan WhiteWest	High	School
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Peter WoodsWest	High	School
Jonathan ZhuWest	High	School

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Annika Allen Amelia Campbell Brynn Campbell Tatum Cantwell Lauren Carolan Annalise Cooper Sofia Egea-Mercado Lily Fellenz Isabel Goldschmidt Madeline Goscha Maria Greenhaigh Lola Hernandez Elizabeth Lahaie Leila Isabel Madureira-Alvarez Laura Grace Maramag Carita Marino Kayah McCants Jane Mileham Brooke Misch Stella Dot Samuelsen Abby Schroeder Ava Sigmund **Tiana** Thering Rhiannon Tool Lily Torbleau Elizabeth Ulma

Tallis

Daniel Alexander James Berning Alex Byrnes Aiden Callahan Isaac Carrano Francesco Dale Jordan Erickson Jonah Greve Ian Heingartner Sullivan Heinritz Dylan Hesthaven Danny Itani Teagan Kluetzman James MacAlister Ronan Rataj Evan Sercombe Benjamin Siegrist Lars Swanson

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*MYC singers play the role of the Birds, Strawberry, and Banana for the show

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MADISON YOUTH CHOIRS FUNDRAISING NIGHT AT THE "DUCK POND"

THURSDAY, JUNE 11TH * 7:05 PM

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Reserved Field Box Stadium Seat 🔸





90 Min of all-you-can-eat ballpark food and soda





TO PURCHASE TICKETS

Go to MallardsGroups.com Enter: choir Click BUY [at the bottom of the page] Choose your seat [Green are available] Tickets must be purchased through the online portal and will be available until May 28th.

Each ticket includes a donation back to Madison Youth Choirs.





We proudly support Madison Youth Choirs.



5801 Research Park Blvd, Suite 400 / Madison, Wisconsin 53719 T 608.729.6300 F 608.729.1099 MadisonWomensHealth.com