

MADISON  
YOUTH CHOIRS

# SHAKESPEARE 400



December 11, 2016    1:30pm • 4pm • 7pm  
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MADISON  
YOUTH CHOIRS

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## From the Directors



This semester, as a way of taming what we feared could become a sprawling, unwieldy curriculum (Shakespeare is huge!), we wrote three very specific outcomes for what our singers could learn from an intentional focus on the Bard. For fun, we challenged ourselves to write them not only in Elizabethan style, beginning with a Shakespearean style interjection, but also in iambic pentameter!

### ***Hark! There's music in these words!***

*(Students will identify what's "musical" in Shakespeare's language, using the Elements of Music (melody, harmony, rhythm, timbre, texture, dynamics, form.)*

Scholars have often remarked on the "musical" quality of Shakespeare's style. What does this mean exactly? Practicing our "expert noticer" skills, we discovered Shakespeare's careful construction of a sonnet (**FORM**); his intentional use of iambic, trochaic, and other meters (**RHYTHM**); and the clever use of vowel sounds and consonants (assonance and alliteration) (**TIMBRE, TEXTURE**). Even the natural rise and fall of his language, and choosing words of a certain length for their effect, show his ear for **MELODY**.

### ***Out, out—unfold the myst'ries of a man!***

*(Students will recognize examples of Shakespeare's keen psychological insight, and his understanding of the human condition, with both its foibles and virtues.)*

Singing multiple settings of the same text, such as "Blow, Blow, Thou Winter Wind" helped students to consider the "sticking power" of these texts over centuries. Why do they still inspire, four hundred years later? What is it that Shakespeare understood about human nature, both its goodness and its potential for cruelty? What does Shakespeare show us about ourselves?

### ***Forsooth, I know it's hard, but tell me why it matters.***

*(Students will develop resilience and patience toward the hard work of artistic excellence, recognizing that masterpieces do not necessarily reveal their treasures quickly or easily.)*

Every time we encounter some complexity, some artistic detail that is hard to perform or understand, or some hidden layer that needs unpacking (which is a characteristic of all great art), we face the question: is the extra work worth it? We are building resilience in our ability to tackle things that are challenging. We discussed the difficulties and impatience that some people have toward Shakespeare, and whether all the hard work to understand the Bard is really worth the trouble.

We haven't forgotten about Shakespeare's musical contemporaries, either—you'll hear music by them today as well. And to really set the scene for a little time-traveling back to the 16th century, we've invited a special guest artist, Brandon Acker, to play some interlude music on the popular instrument of Shakespeare's time, the lute.

—The artistic staff of Madison Youth Choirs

## Special Thanks

Our winter concert series, now named the *Diane Ballweg Winter Concerts*, has been permanently endowed by Diane Ballweg. Her incredible gift supports the production costs of presenting a winter concert series (facility rental, guest musicians, music) each year in perpetuity. We are grateful to Diane for her long-time support of MYC. If you are interested in learning more about creating a concert endowment, please contact us. We'd love to talk to you more about how an endowment gift can make a significant impact on the wonderful young musicians you will hear today.



## 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.

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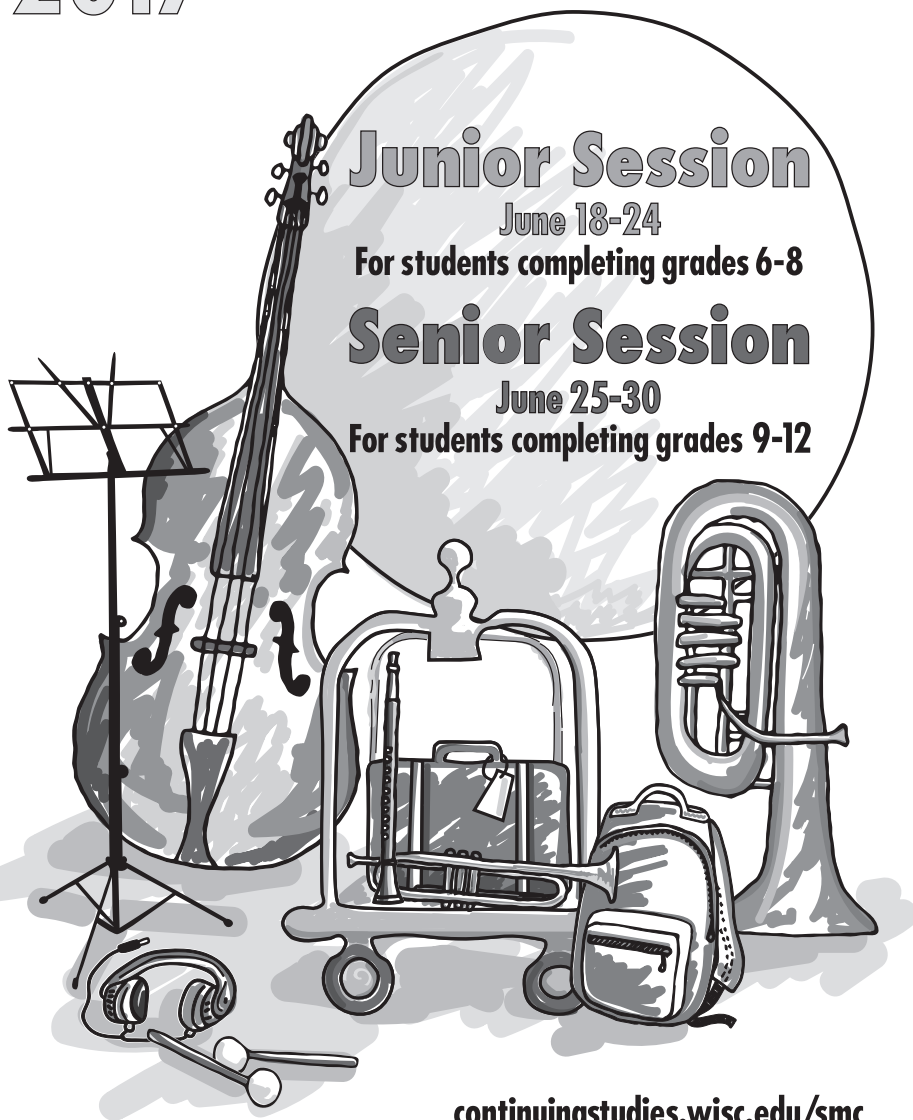
June 18-24

For students completing grades 6-8

## Senior Session

June 25-30

For students completing grades 9-12



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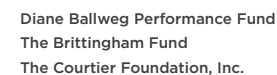
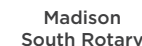
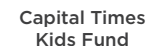
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# SHAKESPEARE 400

1:30p.m. Sunday, December 11  
First Congregational Church



## CHORALIERS

Lisa Kjentvet, conductor  
Steve Radtke, piano

## CON GIOIA

Marcia Russell, conductor  
Jingwen Fan, piano

## CAPRICCIO

Lisa Kjentvet, conductor  
Steve Radtke, piano

## CANTILENA

Marcia Russell, conductor  
Jingwen Fan, piano

## CANTABILE

Michael Ross, conductor  
Jess Salek, piano

## CHORALIERS



### Hey Ho! To the Greenwood

William Byrd (c. 1543–1623)

William Byrd was an English composer of the Shakespearean age who wrote church, consort and vocal music. Considered Queen Elizabeth's favorite composer, he is best known for his development of the English madrigal. This hunting canon was first published by Thomas Ravenscroft in the English collection of vocal rounds and canons entitled *Pammelia*, the first collection of its type, in 1609.

### Spirits

Douglas Beam

No Shakespearean comedy offers such a feast of magic, humor, music and spectacle as *A Midsummer Night's Dream*, the play upon which this song is based. Boundaries between reality and illusion are blurred in a nocturnal forest, where magic swirls through the dreams of lovers, and charms are cast on actors rehearsing a play. The themes of magic and dreams are portrayed in the composer's two melodies, the first sung by the forest spirits and the second by the dreamers, which are later superimposed with a descant.

### Orpheus With His Lute

Ralph Vaughan Williams (1872–1958)

*Orpheus with his lute made trees,  
And the mountain tops that freeze,  
Bow themselves when he did sing:  
To his music plants and flowers  
Ever sprung; as sun and showers  
There had made a lasting spring.  
Everything that heard him play,  
Even the billows of the sea,  
Hung their heads, and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing, die. (Henry VIII, Act 3, Scene 1)*

Orpheus was the great musician in Greek mythology that could entrance all of nature, even wild beasts, with the beauty of his singing and lute playing. Music played an integral role in Shakespeare's writing, not only in the poetry of the language itself, with its rhythm and rhyming sequences, but the richness of musical references and the inclusion of songs in the Bard's plays. This delightful poem was inspired by the Greek myth and appeared as a song in *Henry VIII*, when Queen Katherine asks her serving woman to sing and disperse her troubles. Vaughan Williams, one of the most celebrated English composers of the early 20th century, set the poem to this beautifully crafted melody that uses a simple three-note melodic motif: the interval of a third followed by a major second.

## Double, Double Toil and Trouble

Leeann Starkey

*Round about the cauldron go;  
In the poison'd entrails throw.  
Swelter'd venom sleeping got,  
Boil thou first in the charmed pot.*

*Double, double toil and trouble;  
Fire burn and cauldron bubble.*

*Fillet of a fenny snake,  
In the cauldron boil and bake;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog.*

*Adder's fork and blind-worm's sting,  
Lizard's leg and owl's wing,  
Add thereto a tiger's chaudron,  
For the ingredients of our cauldron.* (Macbeth, Act 4, Scene 1)

*Double, Double Toil and Trouble* is the song of the witches from *Macbeth*, one of Shakespeare's darkest and most famous tragedies. Imagine the setting of a cavern with a cauldron boiling and the sound of thunder in the background. The mysterious witches, who have prophesied Macbeth's ascent to the throne of Scotland, chant this haunting rhyme while brewing a potion. Their spells cause Macbeth more harm than good, for he suffers a grisly fate at the end of the play.

**Lute** Mr. Dowland's Midnight • John Dowland (1563–1623)

## CON GIOIA



## When Icicles Hang By The Wall

David Lantz III

*When icicles hang by the wall  
And Dick the shepherd blows his nail  
And Tom bears logs into the hall  
And milk comes frozen home in pail,  
When blood is nipp'd and ways be foul,  
Then nightly sings the staring owl,  
Tu-whit; Tu-whoo, a merry note,  
While greasy Joan doth keel the pot.*

*When all aloud the wind doth blow  
And coughing drowns the parson's saw  
And birds sit brooding in the snow  
And Marian's nose looks red and raw,  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl,*

*Tu-whit; Tu-whoo, a merry note,  
While greasy Joan doth keel the pot.*  
(Love's Labour's Lost, Act 5, Scene 2, WINTER)

At the conclusion of William Shakespeare's *Love's Labour's Lost*, there are two songs debating the joys of the seasons, spring and winter. While the joys of spring include flowers and the cuckoo seem obvious, the joys of winter are also well-represented. Indeed, colds, coughs and frozen temperatures are matched with the pleasures of roasting crabapples and sitting close to the fire. In this musical setting by David Lantz, these joys are represented in the light-hearted melody, the major mode and the changing meter.

## from **Three Shakespeare Songs** **Orpheus with his Lute** **You Spotted Snakes**

Toby Young (c. 1990)

*Orpheus with his lute made trees  
And the mountain tops that freeze  
Bow themselves when he did sing:  
To his music plants and flowers  
Ever sprung; as sun and showers  
There had made a lasting spring.*

*Every thing that heard him play,  
Even the billows of the sea,  
Hung their heads and then lay by.  
In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing, die.* (Henry VIII, Act 3, Scene 1)

*You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.  
Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby, lulla, lulla, lullaby:  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.  
Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.* (A Midsummer Night's Dream, Act 2, Scene 2)

The Shakespeare Birthplace Trust of Great Britain hosted celebrations of Shakespeare's 400th anniversary throughout the year. One of those celebrations included a website of resources called "Singing Shakespeare," which is a global project created to "inspire choirs, composers and music lovers of all abilities to

perform and create musical settings of Shakespeare’s work.” *Three Shakespeare Songs*, composed by British composer Toby Young, was commissioned for this purpose, and the music was made free to any choir who wanted to participate. It is with pleasure that Con Gioia becomes a part of this worldwide musical celebration this afternoon.

### Ban Ban Caliban

Dan Forrest

*No more dams I'll make for fish,  
Nor fetch in firing at requiring,  
Nor scrape trencher, nor wash dish.  
'Ban, 'Ban, Caliban  
Has a new master.  
Get a new man.  
Freedom, high-day, high-day, freedom,  
Freedom, high-day, freedom! (The Tempest, Act 2, Scene 2)*

The character of Caliban in Shakespeare’s *The Tempest* is not on anyone’s short-list of heroic characters or hated villains. He is the bumbling servant of the sorcerer Prospero, described as a spotted monster, half human, half devilish and smelling of rotten fish. The text is Caliban’s celebration of finding a new master in Stephano and Trinculo, who have bribed Caliban into their service through the sharing of a bottle of spirits. Despite his shortcomings, the driving, rhythmic and exuberant music has made Caliban a favorite of Con Gioia.

 **Orlando Sleepeth** • John Dowland (1563–1623)

## CAPRICCIO



### Hark! The Echoing Air

Henry Purcell (1659–1695)

England’s national poet has inspired numerous art forms including opera. *Hark! The Echoing Air* comes from Purcell’s *The Fairy Queen*, which is regarded as the first Shakespearean opera, although the golden age for operas inspired by the Bard came later. The libretto is an anonymous adaptation of Shakespeare’s comedy *A Midsummer Night’s Dream*. The aria belongs to the elaborate epithalamium, a wedding song or poem, which ends the work. An outstanding example of the fresh energetic quality that characterizes Purcell’s melodies, the vocal line evokes the joyous occasion with numerous sequences and melismas on the words “triumph” and “pleased,” with further text painting during “clap their wings.”

### Blow, Blow, Thou Winter Wind

Sarah Quartel (b. 1982)

*Blow, blow, thou winter wind.  
Thou art not so unkind  
As man's ingratitude.  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.  
Heigh-ho, sing heigh-ho, unto the green holly.  
Most friendship is feigning, most loving mere folly.  
Then heigh-ho, the holly.  
This life is most jolly.  
Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot.  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not.  
Heigh-ho, sing heigh-ho, unto the green holly.  
Most friendship is feigning, most loving mere folly.  
Then heigh-ho, the holly.  
This life is most jolly. (As You Like It, Act 2, Scene 7)*

*As You Like It* has been referred to as a musical comedy because it features more songs than any other play of Shakespeare. This song is sung by Amiens, one of the courtiers of the exiled Duke Senior. It can be interpreted as a commentary on the Duke’s situation, who has been banished to the forest by an ambitious and jealous brother. It states that physical suffering caused by the piercing winter winds is preferable to the inner suffering caused by man’s ingratitude. The verses are written in iambic trimeter and the chorus in dactylic tetrameter, which the composer represents in the alternating duple and triple meter in the piano accompaniment.

### from *Three Songs from Shakespeare's* *"A Midsummer Night's Dream"* II. Philomel with Melody

Cary Ratcliff (b. 1953)

*You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong;  
Come not near our fairy queen.*

*Philomel, with melody,  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby; lulla, lulla, lullaby!  
Never harm,  
Nor spell, nor charm,  
Come our lovely lady nigh;  
So, good-night, with lullaby.*



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*Weaving spiders, come not here;  
Hence, you long-legged spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.*

*Philomel, with melody,  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby; lulla, lulla, lullaby!  
Never harm,  
Nor spell, nor charm,  
Come our lovely lady nigh;  
So, good-night, with lullaby.* (A Midsummer Night's Dream, Act 2, Scene 2)

After writing incidental music for a production of *A Midsummer Night's Dream*, Ratcliff adapted some of the themes into these settings. *Philomel with Melody* was sung to spidery choreography in the role of the fairies and is in its original choral form. In the play, the fairies sing this song to Titania, Queen of the fairies, to lull her to sleep. First, the fairies ward off evil and then they sing a gentle lullaby, which can be heard in the contrasting sections of the piece. Philomel is a character in Greek mythology that turned into a nightingale and it is her song that the fairies invoke.

### III. I Will Wind Thee in my Arms

*Sleep thou, and I will wind thee in my arms.  
So doth the woodbine the sweet honeysuckle  
Gentle entwist; The female ivy so  
Enrings the barked fingers of the elm.  
O, how I love thee!* (A Midsummer Night's Dream, Act 4, Scene 1)

While Titania is sleeping, her husband Oberon, king of the fairies, in a jealous rage convinces his servant Puck to sprinkle magic flower juice on Titania's eyes. A spell is cast so that Titania will fall in love with the first creature she sees upon waking. She awakens and falls instantly in love with the donkey-headed Bottom, expressing her love while singing *I Will Wind Thee in my Arms*.

### It Was a Lover and his Lass

John Rutter (b. 1945)

*It was a lover and his lass,  
With a hey, and a ho, and a hey-nonny-no,  
That o'er the green cornfield did pass  
In springtime, the only pretty ring time,  
When birds do sing, Hey ding a ding, ding.  
Sweet lovers love the spring.  
Between the acres of the rye,  
With a hey, and a ho, and a hey-nonny-no,  
These pretty country folks would lie  
In springtime, the only pretty ring time,  
When birds do sing, Hey ding a ding, ding.  
Sweet lovers love the spring...*

*And therefore take the present time,  
With a hey, and a ho, and a hey hey-nonny-no,  
For love is crownèd with the prime  
In springtime, the only pretty ring time,  
When birds do sing, Hey ding a ding, ding.  
Sweet lovers love the spring.* (As You Like It, Act 5, Scene 3)

Composers through the ages have been inspired to set Shakespeare's words to music. Rutter bends interpretation, using the vocal jazz idiom with its driving syncopations, swing rhythms and jazz dissonances to breathe new life into this 400-year-old text from *As You Like It*. Love is the central theme of the play and the song *It was a Lover and his Lass* serves as a prelude to the wedding ceremony of Audrey and Touchstone. It praises springtime and announces the rebirth of nature. Originally set for mixed voices, this composition became the first movement of a choral suite written to celebrate the 75<sup>th</sup> birthday of the legendary jazz pianist George Shearing.

**Lute Complaint** • John Dowland (1563–1623)

## CANTILENA



### Give Them Thy Fingers

Stefan Kalmer (b. 1955)

See text and program notes on pg. 24.

### The Willow Song Willow, Willow, Willow

Arthur Sullivan (1842–1900)  
Charles H. H. Parry (1848–1918)

See text and program notes on pg. 22.

**Lute Kemp's Jig** • Anonymous

## CANTABILE



### When Icicles Hang

Stephen Hatfield (b. 1952)

See text and program notes on pg. 9.

### "Che faceste" from *Macbeth*

Giuseppi Verdi (1813–1901)

See text and program notes on pg. 28.





# SHAKESPEARE 400

4:00p.m. Sunday, December 11  
First Congregational Church



## PURCELL

Margaret Jenks, conductor  
Kirsten Haukness, choir intern  
Andrew Johnson, piano

## BRITTEN

Randal Swiggum, conductor  
Steve Radtke, piano

## HOLST

Margaret Jenks and Randal Swiggum, conductors

## RAGAZZI

Michael Ross, conductor  
Jess Salek, piano

## MADISON BOYCHOIR



**One December, Bright and Clear**

Traditional Catalanian carol  
Arranged by Mack Wilberg

Performing with the Madison Symphony Orchestra last week gave the Boychoir an opportunity to learn a few pieces typically not part of our repertoire: traditional Christmas carols. This jaunty melody from Spain reminds us that the word “carol” used to mean a song for dancing.

*Lute Complaint* • John Dowland (1563–1623)

## PURCELL



**Chairs to Mend**

William Hayes (1708–1777)

Although written a full century after Shakespeare’s time, the idea of this piece would have been familiar to the Bard and his contemporaries: the cries of street vendors in London. Just as in “Who Will Buy?” from the musical *Oliver*, the piece works by superimposing contrasting melodies that fit together as counterpoint, in this case, a rag-seller with rabbit skins, a fish-monger with fresh mackerel, and a chair repair man.

*Lute Orlando Sleepeth* • John Dowland (1563–1623)

## BRITTEN



**Blow, Blow, Thou Winter Wind**

Roger Quilter (1877–1953)

(see text on pg. 12)

Renowned British composer Roger Quilter wrote settings of nearly every Shakespearean song lyric, including this one, from *As You Like It*. Published in 1905, the song captures the irony in the text, which finds the bitterness of betrayed friendship and ingratitude more biting than winter wind or freezing sky. Britten boys used the elements of music to discover how Quilter points up the irony in the text’s refrain, “Heigh ho, sing heigh ho unto the green holly, this life is most jolly” with some of the most forcedly cheerful melodies and sunny harmonies imaginable.



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## Full Fathom Five

John Ireland (1879–1962)

*Full fathom five thy father lies.  
Of his bones are coral made.  
Those are pearls that were his eyes.  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell.  
Ding-dong.  
Hark, now I hear them.  
Ding-dong, bell. (The Tempest, Act 1, Scene 2)*

At the beginning of *The Tempest*, the young Ferdinand finds himself on a beach of a strange island, after a shipwreck in which he fears his father has drowned. Ferdinand hears magical music but doesn't know that its source is the spirit Ariel, who sings these words, describing the transformation of his father's body into coral and pearls, at the bottom of the sea. Both Britten and Holst, in studying this elusive and odd text, wrestled with not only the "music" of its words, but its inherent strangeness: is Ariel's intention mere whimsy, or to comfort Ferdinand? Musicalizations of this text, of which there have been hundreds, often take a solemn or mystical approach, emphasizing the funeral bells tolling at the end. This version, written in 1908, is quick and fantastic, and reminds us that Ariel is a spirit, with a sense of humor.

## Who Is Silvia?

Franz Schubert (1797–1828)

*Who is Silvia? What is she,  
That all our swains commend her?  
Holy, fair and wise is she;  
The heaven such grace did lend her,  
That she might admired be.  
Is she kind as she is fair?  
For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness,  
And, being help'd, inhabits there.  
Then to Silvia let us sing,  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull earth dwelling:  
To her let us garlands bring. (Two Gentlemen of Verona, Act 4, Scene 2)*

This exuberant art song, one of Schubert's most famous, is a celebration of human beauty and virtue—in this case, the character Silvia in *Two Gentlemen of Verona*. In the play, the song is a moonlight serenade by Thurio and a band of musicians, under Silvia's window. Britten boys debated (before they knew the truth) whether the text sounded like Shakespeare or not, as a way of identifying markers of Shakespeare's style. Although we are singing it in the original English, Schubert's setting was actually in German translation (*An die Sylvia*, or "To Sylvia")—a reminder of the wave of Shakespeare mania that swept Europe and especially Germany and Austria in the 19<sup>th</sup> century.

## PURCELL



### Blow, Blow, Thou Winter Wind

John Rutter (b. 1945)

Shakespeare's Sonnet 18, "Shall I Compare Thee to a Summer's Day?," speaks of the desire to immortalize a person's love and goodness through a lasting work of art. On the other hand, "Blow, Blow Thou Winter Wind" from *As You Like It* describes just how disappointing, ungrateful, and cruel humans can be. Through looking at both of these works, Purcell explored Shakespeare's reputation for really understanding the intricacies of human personalities and their capabilities for both great beauty and great failure. (See Outcome #3 in Directors' Notes.)

In this particular setting, we examined lines of text that were repeated (and why), lines that are part of a pattern of musical sequences (almost all of them), as well as lines of music/text that stood alone, not part of a sequence (what is their impact?).

### The Coasts of High Barbary

Traditional English sea song  
Arranged Jeanne Julseth-Heinrich

The history of the traditional English sea song "The Coasts of High Barbary" is, like many folk songs, hard to pin down with precision. There are certainly versions that closely resemble ours from the 18<sup>th</sup> century, but fragments with similar tunes date much earlier. In the Shakespeare/Fletcher play, "The Two Noble Kinsmen," believed to be written around 1611 and published later in 1634, the ballad is referred to as a popular, well known song. Some historians theorize that the protagonist ship that the song is based on dates to the mid 16<sup>th</sup> century and was a British ship that sailed the shores of Scotland fending off pirate attacks. For Purcell members, it was interesting to imagine pirates and sea travel as part of the world that Shakespeare inhabited.

## HOLST



### Full Fathom Five

Robert Johnson (c. 1583–1633)

On November 1, 1611, King James I and his court enjoyed a private performance of a new play, *The Tempest*—certainly one of the strangest and most mysterious pieces of theatre ever devised. Scholars believe it was this melody, by Robert Johnson, that was used in the performance, making it one of the few examples of music from a Shakespeare play for which we know the tune. The original published version is for

solo voice and lute. This setting transcribes the lute part into a madrigal style for four part voices. The phrase "sea change" was invented by Shakespeare in this song, and Johnson effectively uses a mysterious change of harmony to illustrate the underwater transformation from bones and skin to coral and pearl.

### Sing We and Chant It

Thomas Morley (1557–1602)

Holst boys explored life for young men of privilege in Elizabethan England, which meant speaking several languages, fencing, knowing courtly dances, and being able to sing and play an instrument. All things Italian were in fashion, as evidenced by the number of Shakespeare's plays set in Italy, such as *Romeo and Juliet*, *Two Gentlemen of Verona*, *The Merchant of Venice*, *Othello* and others. This famous madrigal is actually an arrangement of an Italian popular song, "A lieta vita," with a carpe diem theme on the pleasures of youth. Morley and Shakespeare likely knew each other and were perhaps even close friends—they lived in the same parish, both were highly-regarded and, as today, musicians and actors traveled in the same social circles. Shakespeare certainly knew this song, and probably sang it with his gentlemen friends at social gatherings.

## MADISON BOYCHOIR



### Panis Angelicus (sung in Latin)

César Franck (1822–1890)

*The Bread of Angels becomes the bread of men.  
The heavenly bread is an end to all imagining.  
O miraculous thing!  
That the body of the Lord nourishes even the poorest,  
the humblest of servants.* (St. Thomas Aquinas)

Arguably his most famous and beloved composition, César Franck created this communion anthem for his Mass for Three Voices (1859). The piece has been sung by famous tenors for over one hundred years, most notably Luciano Pavarotti, Richard Tucker (at the funeral of Robert Kennedy in 1968), and Plácido Domingo, accompanied by Yo Yo Ma, at the funeral of Edward Kennedy, televised nationally on August 29, 2009.

## RAGAZZI



### Come Away, Death

Gerald Finzi (1901–1956)

See program notes on pg. 25.

### The Witching Hour

Braeden Ayres (b. 1989)

See program notes on pg. 26.



# SHAKESPEARE 400

7:00p.m. Sunday, December 11  
First Congregational Church



## CANTILENA

Marcia Russell, conductor  
Jingwen Fan, piano

## RAGAZZI

Michael Ross, conductor  
Jess Salek, piano

## CANTABILE

Michael Ross, conductor  
Jess Salek, piano

## CANTILENA



### The Willow Song Willow, Willow, Willow

Arthur Sullivan (1842–1900)  
Charles H. H. Parry (1848–1918)

*The poor soul sat sighing by a sycamore tree,  
Sing all a green willow.  
Her hand on her bosom, her head on her knee,  
Sing willow, willow, willow.  
The fresh streams ran by her, and murmured her moans,  
Sing willow, willow, willow.  
Her salt tears fell from her, and softened the stones  
Sing willow, willow, willow—  
Sing all a green willow must be my garland. (Used in Othello, Act 4, Scene 3)*

Considered by some to be the saddest of all of Shakespeare's laments, *The Willow Song* has been set by many composers. These two settings by well-known English contemporaries are an interesting study in contrast and similarity. Both composers used musical motives to represent the willow and the river streams, and both used chromatic melodic figures to represent the weeping of Desdemona, but each chose a different tonal center. The richness of Shakespeare's words leads to many artistic choices.

### Fair Oriana Seeming To Wink At Folly

Robert Jones (c. 1577–1617)

Robert Jones was an English lutenist and composer and a contemporary of Shakespeare. This madrigal is taken from *The Triumphs of Oriana*, a collection of English madrigals said to be devoted to Queen Elizabeth. Each madrigal in this collection ends with the same text: *Thus sang the shepherds and nymphs of Diana: long live fair Oriana*. The interplay of each voice is woven through the polyphonic texture.

### You Spotted Snakes

Felix Mendelssohn (1809–1847)

Marie McManama, soprano; Sarah Leuwerke, mezzo-soprano

*(First Fairy) You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.*

*(Chorus) Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby, lulla, lulla, lullaby:  
Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.*



# Madison Choral Project I was glad

MCP's fourth annual winter concert

Friday, December 16 at 7:30 PM and Saturday, December 17 at 3:00 PM  
First Congregational Church • Tickets available at [themcp.org](http://themcp.org)

*(Second Fairy) Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.*

*(Chorus) Philomel, with melody...*

*(First Fairy) Hence, away! now all is well:  
One aloof stand sentinel. (A Midsummer Night's Dream Act 2, Scene 2)*

*A Midsummer Night's Dream* is rich with drama, imagery, intrigue, humor, conflict and love. The story is so rich, it has been told in almost every artistic medium: drama, opera, ballet, cinema, visual art and more. This setting is taken from a scene in Mendelssohn's opera, in which the fairies are gathering to lull Titania, the Queen of Fairies, to sleep. The text has inspired many composers, and you will hear three different settings performed by the MYC girlchoirs this season.

## Give Them Thy Fingers

Stefan Kalmer (b. 1955)

*How oft when thou, my music, music play'st,  
Upon that blessed wood whose motion sounds  
With thy sweet fingers when thou gently sway'st  
The wiry concord that mine ear confounds,  
Do I envy those jacks that nimble leap,  
To kiss the tender inward of thy hand,  
Whilst my poor lips which should that harvest reap,  
At the wood's boldness by thee blushing stand!  
To be so tickled, they would change their state  
And situation with those dancing chips,  
O'er whom thy fingers walk with gentle gait,  
Making dead wood more bless'd than living lips.  
Since saucy jacks so happy are in this,  
Give them thy fingers, me thy lips to kiss. (Sonnet 128)*

Stefan Kalmer is a German composer who has taken Sonnet 128 and set it in a vocal jazz style. The harmonic scheme is typical of popular music, using much repetition of a limited chord structure. The interplay between the voices is not unlike the setting of "Fair Oriana" heard earlier in the program: a melodic line passed from voice to voice, seamless and connected. Unlike the other music performed tonight, the text is understated and somewhat hidden among neutral syllables. This understatement highlights the intimacy and sensuality of the text.

*Lute* Mr. Dowland's Midnight • John Dowland (1563–1623)

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## Four Arms, Two Necks, One Wreathing

Thomas Weelkes (1575–1623)

Based on the *ballett*, a light, dance-like form from the 16<sup>th</sup> century, this short song embraces the Renaissance tradition (embraced with gusto by Shakespeare) of *double entendre*.

## Come Away, Death

Gerald Finzi (1901–1956)

*(Feste) Come away, come away death, and in sad cypress let me be laid.  
Fly away, fly away, breath, I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew—O, prepare it!  
My part of death, no one so true did share it.  
Not a flower, not a flower sweet on my black coffin let there be strown.  
Not a friend, not a friend greet my poor corpse,  
where my bones shall be thrown.  
A thousand thousand sighs to save, lay me o where  
Sad true lover never find my grave, to weep there!  
(Twelfth Night, Act 2, Scene 4)*

Finzi's masterful setting of one of Feste's songs captures the anguish inherent in the text. Feste sings of a lover that in an uncaring relationship that is so distressed that he wants to die anonymously and be buried far away. We can hear the death knells in the opening measures of the accompaniment. As the text grows more despondent, Finzi weaves a final twisting, yearning melody on the word "weep."

## And Draw Her Home with Music

Nancy Hill Cobb (b. 1951)

*(Lorenzo) How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Sit, Jessica. Look how the floor of heaven  
Is thick inlaid with patines of bright gold;  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins.  
Such harmony is in immortal souls:  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! And wake Diana with a hymn!  
With sweetest touches pierce your mistress' ear,  
And draw her home with music. (The Merchant of Venice, Act 5, Scene 1)*

Comparing the beauty of music and nature, Shakespeare expertly captures our sense of wonder. Composer Nancy Hill Cobb supports Shakespeare's incredible descriptive abilities with her own wonderful choral writing, contrasting unison singing with full, four-part choral textures.

## The Witching Hour

Braeden Ayres (b. 1989)

*(Witches) Thrice the brinded cat hath mew'd,  
thrice and once the hedge-pig whined.  
Harpier cries: "'tis time, 'tis time."  
Round about the cauldron go; in the poison'd entrails throw.  
Toad, that under cold stone days and nights have thirty-one  
Swelter'd venom sleeping got; boil thou first i' the charmed pot.  
Fillet of a fenny snake, in the cauldron boil and bake;  
Eye of newt and toe of frog, wool of bat and tongue of dog.  
Adder's fork and blind-worm's sting, lizard's leg and owlet's wing.  
For a charm of powerful trouble, like a hell-broth boil and bubble  
Double, double, toil and trouble; fire burn and cauldron bubble...  
...by the pricking of my thumbs, something wicked this way comes.  
(Macbeth, Act 4, Scene 1)*

Ragazzi singers recently spent a "virtual evening" with composer Braeden Ayres (who is currently a graduate student in choral conducting at the University of Northern Colorado). Hearing from the composer was a wonderful experience for our singers. We discovered that Ayres deliberately set this witches' text for male voices, paying homage to the Shakespearean tradition of all roles being played by men. He captures the creepiness of this scene from Macbeth through his haunting and rhythmic accompaniment, use of dissonance, and musical "quotes" from the *dies irae* (day of wrath) chant.

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## CANTABILE



### “Che faceste” from *Macbeth* (sung in Italian)

Giuseppe Verdi (1813–1901)

*(Witches) What have you been doing? Tell us!  
I have slit a boar's throat. What have you done?  
I'm thinking of a sailor's wife who chased me to the devil,  
But her husband has set sail and I'll drown him with his ship.  
I shall give you the north wind,  
I shall raise the waves  
I shall drag it across the shallows  
A drum! What can it be? Macbeth is coming—he is here!  
The wandering sisters fly through the air, sail over the waves,  
and bind a circle through land and sea.*

Shakespeare's work has always been a favorite in the opera world, with more than 200 operas based on his plays written. Many Romantic era composers turned to then-contemporary librettists (here Francesco Piave) to take Shakespeare's words and re-work them into their native tongues. Although the chant-like rhythms of Shakespeare's original text (“When the hurlyburly's done/When the battle's lost and won”) is gone, Verdi successfully communicates the bleakness of the witches' plotting in this opening scene from his setting of *Macbeth*.

### Come Away, Death

Roger Quilter (1877–1953)

*(see text on pg. 25)*

Quilter's setting of the text is as accomplished as that of fellow British composer, Gerald Finzi. He saves a special, extended line with a turn at the end for the final “weep.”

### selections from *A Midsummer Night's Dream*

Benjamin Britten (1913–1976)

#### “Be kind and courteous”

#### “Through the house give glimmering light”

Marie McManama, soprano; Sarah Leuwerke, mezzo-soprano

*(Titania) Be kind and courteous to this gentleman;  
Hop in his walks and gambol in his eyes;  
Feed him with apricocks and dewberries,  
With purple grapes, green figs, and mulberries;  
The honey-bags steal from the humble-bees,  
And for night-tapers crop their waxen thighs  
And light them at the fiery glow-worm's eyes,  
To have my love to bed and to arise;*

*And pluck the wings from painted butterflies  
To fan the moonbeams from his sleeping eyes:  
Nod to him, elves, and do him courtesies (Act 3, Scene 1)*

*(Oberon) Through the house give glimmering light...  
Every elf and fairy sprite...  
Sing this ditty after me,  
Sing and dance it trippingly.*

*(Titania) First, rehearse your song by note,  
To each word a warbling note.  
Hand in hand with fairy grace  
Will we sing and less this places.*

*(Fairies) Now until the break of day,  
Through this house each fairy stray.  
To the best bride bed will we,  
Which by us shall blessed be.  
And the issue there create  
Ever shall be fortunate.  
So shall all the couples three  
Ever true in loving be...  
With this field dew consecrate,  
Every fairy take his gait.  
And each several chamber bless  
Through this palace with sweet peace.  
And the owner of it blessed  
Ever shall in safety rest.  
Trip away. Make no stay.  
Meet me all by break of day. (Act 5, Scene 2)*

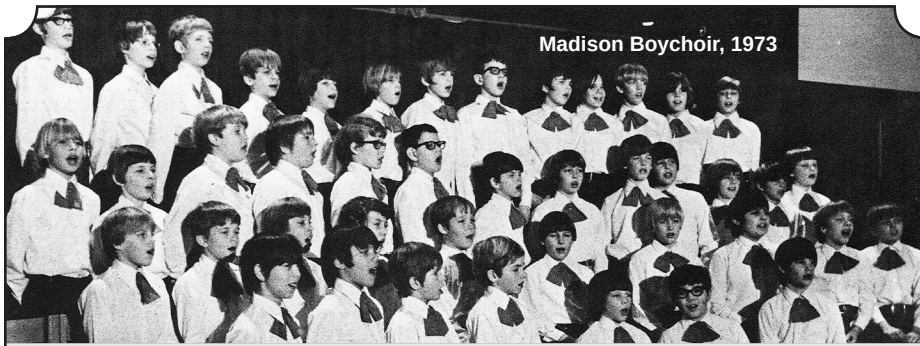
Benjamin Britten, one of England's greatest 20th century composers, sets Shakespeare's text almost word-for-word. “Be kind and courteous” is sung by Titania, queen of the fairies. “Through this house give glimmering light” begins with a duet between Titania and Oberon (king of the fairies—in typical opera fashion the male role is here sung by a mezzo-soprano). The chorus that follows is pure Britten genius: a hauntingly beautiful round-like melody that is sung first with the parts “spread out”—with entrances staggered over several measures—and then compressed, with entrances occurring every few beats.

### When Icicles Hang

Stephen Hatfield (b. 1952)

*When icicles hang by the wall  
And Dick the shepherd blows his nail  
And Tom bears logs into the hall  
And milk comes frozen home in pail,  
When blood is nipp'd and ways be foul,  
Then nightly sings the staring owl,  
Tu-whit; Tu-whoo, a merry note,  
While greasy Joan doth keel the pot.*





Madison Boychoir, 1973

## 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.

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To find out more about the MYC Legacy Society, please contact Nicole Sparacino at [nicole@madisonyouthchoirs.org](mailto:nicole@madisonyouthchoirs.org) or visit [madisonyouthchoirs.org/support/legacy](http://madisonyouthchoirs.org/support/legacy)



Madison Children's Choir, 2001

*When all aloud the wind doth blow  
And coughing drowns the parson's saw  
And birds sit brooding in the snow  
And Marian's nose looks red and raw,  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl,  
Tu-whit; Tu-whoo, a merry note,  
While greasy Joan doth keel the pot.*

(Love's Labour's Lost, Act 5, Scene 2, WINTER)

This text creates, in a few lines, an entire winter landscape, from people blowing on their hands as they work, to discovering their milk has turned to ice in the pail; from people attending church full of head colds, to the Yuletide fires in the manor hallway; from serving maids stirring the pot for dinner to the owls calling from the winter wood. My setting...can be sung in the manner of a madrigal, or of a school skit, or everything in between: the song is simultaneously spooky and humorous. The vocal style, very much influenced by the madrigal, is full of the antiphonal, dramatic effects we expect from the tradition, as well as the contrapuntal ethos that ensures every voice sings melodic lines.

*(Notes by the composer)*

*Lute* Kemp's Jig • Anonymous

## RAGAZZI AND CANTABILE



**Ave Verum Corpus**  
(sung in Latin)

William Byrd (1543–1623)

*Hail true body, born of the Virgin Mary.  
Truly suffering, was sacrificed on the cross for all,  
From whose pierced side flowed blood,  
Be for us a foretaste in the final judgement.  
O sweet, O merciful, O Jesus, Son of Mary,  
Have mercy on me. Amen.*

The conversion of England from the Roman Catholic Church to the Church of England by King Henry VIII forced those who wished to practice Catholicism to do so covertly, as penalties included fines, scrutiny, torture, or death. All vestiges of the "old religion" were summarily prohibited, including the use of Latin (only English was now permitted in the liturgy).

In this highly volatile and oppressive atmosphere, William Byrd played a dangerous game. Refusing to conform to the new religion, he composed music for use in Catholic services, held secretly in private residences, more often than not written in Latin texts. He managed this rebellion without loss of life or livelihood due in part to his exemplary musical skill and by frequently dedicating publications to the Queen.

*(Notes adapted from Drew Collins)*



## Jingle, Bells!

James Pierpont (1822–1893)  
Arranged by David Willcocks

“To write a song that stands for the simplest joys, to write a song that three or four hundred million people around the world know, a song about something they’ve never done, but can imagine, a song that every one of us large and small can hoot out the moment the chord is struck on the piano, and the chord is struck in our spirit, well, that’s not failure! One snowy afternoon in deep winter John Pierpont penned the words as a small gift to his family and friends and congregation, and in doing so he left a permanent gift...the best kind...the invisible, invincible one of joy!” (Robert Fulghum, from *It Was On Fire When I Lay Down On It*)

## SPECIAL GUEST ARTISTS



**Brandon J. Acker, lute**, is a highly sought out soloist, collaborator and lecturer on the classical guitar, lute and theorbo. Recent achievements include two debut CDs released by Jester Recordings and a highly praised collaboration with the creators of *Les Misérables* in the English language premiere of their musical *La Révolution Française*. He’s been praised for his “Able accompaniment on the lute” in Bach’s St. John Passion by the Chicago Classical Review and his frequent lieder and lute song recitals have led the editor of Vocal Arts Chicago to proclaim that “There are few events on this calendar more beautiful or ideal than Brandon J. Acker accompanying a singer in an intimate setting.” Brandon holds performance degrees from both DePaul and Northwestern University. He has toured through England and Scotland with Chamber Opera Chicago and performed with the Bach and Beethoven Ensemble and the Amadeus Consort. He has been featured on WFMT 98.7 and has premiered several works and arrangements on WDRT 91.9. Internationally acclaimed guitarist Jason Vieaux referred to him as possessing a “Beautiful sound and really nice touch on the instrument.” In 2010 Brandon received 1st prize in the Society of American Musician’s Competition. Upcoming projects include the release of a CD by his harp & guitar duo Strung Up featuring their arrangements of works by Glass, Pärt and Hovhaness.

**Marie McManama, soprano**, Originally from St. Louis, Missouri, has performed with the Madison Choral Project, Isthmus Vocal Ensemble, Four Seasons Theatre, Peninsula Music Festival, Cincinnati Opera, St. Louis Symphony, St. Louis Muny, Grant Park Music Festival, SongFest, San Francisco Festival Chorus, and the Grand Teton Music Festival in Jackson, Wyoming. While completing her Masters at CCM in Cincinnati she also earned her second bachelor’s degree in music education and recently won a scholarship from the Wisconsin Music Educators Association for excellence in teaching. She was the soprano studio artist with Madison Opera’s 2015–2016 season while touring as the Queen of the Night with Opera for the Young’s production of *The Magic Flute*. Recent favorite roles include Franca in *The Light in the Piazza* and Julie Jordan in *Carousel*.

**Sarah Leuwerke, mezzo-soprano**, has been seen on the operatic stage, as concert soloist, recitalist, and as chamber musician throughout the United States. Highlights include solo appearances with the Billings Symphony, Greeley Philharmonic, Santa Fe Opera, Minnesota Opera, North Star Opera, Opera Theatre of the Rockies,

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Madison Opera, and the San Antonio Chamber Choir. Ms. Leuwerke received her Bachelor of Arts degree (Music) from Gustavus Adolphus College and a Master of Music degree in Voice Performance from the University of Northern Colorado. Immediately following degree completion, she became an apprentice artist with the prestigious Santa Fe Opera Apprentice Artist Program. Praised on the stage as being "fresh-voiced and broadly comic..." (Colorado Springs Gazette), some of Ms. Leuwerke's operatic credits include Dorabella (*Così fan tutte*), Hänsel (*Hänsel und Gretel*) Cherubino (*Le nozze di Figaro*), Siebel (*Faust*), Second Lady (*Die Zauberflöte*), Alisa (*Lucia di Lammermoor*), and Cephise (*Pygmalion*). Solo credits include Verdi Requiem, Bach B minor Mass, Mozart Requiem, Durufle Requiem, Handel Messiah, Colomba Mea (Kenneth Leighton), Stabat Mater (Szymanowski), and Brahms Alto Rhapsody. Ms. Leuwerke was selected as a finalist in the 2013 Bel Canto Chorus Regional Artists Competition. A versatile musician, Ms. Leuwerke is a proud founding member and regular ensemblist and soloist with the Madison Choral Project.

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 Lily Torbleau • Waubesa Elementary  
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 Ellen Zhou\* • Kromrey Middle School  
 Olivia Zhu • Jefferson Middle School

### CAPRICCIO

Meredith Aiyenero • Kromrey Middle School  
 Carolyn Anderson • Hamilton Middle School  
 Julia Anderson\* • Middleton High School  
 Darshana Balaji\* • Kromrey Middle School  
 Sarah Bennett • Hamilton Middle School  
 Piper Berge • O'Keeffe Middle School  
 Genna Bertalot • Kromrey Middle School  
 Eleanor Burns • Kromrey Middle School  
 Faryn Cramer • Waunakee Middle School  
 Annika Doeppers • Jefferson Middle School  
 Lucy Doherty • Hamilton Middle School  
 Allison Ferrigno • Waunakee Middle School  
 Sadie Foshay • Badger Rock Middle School  
 Emily Friedlander • Madison Country Day School  
 Alivia Gates • Indian Mound Middle School  
 Catherine Gorman • Saint Maria Goretti School  
 Hannah Grindle • Waunakee Middle School  
 Samantha Homan • Waunakee Middle School  
 Allison Horvatin\* • Waunakee Middle School

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 Penelope Johnson\* • Hamilton Middle School  
 Genevieve Karamanski\* •  
 Glacial Drumlin Middle School  
 Ananya Krishna • Eagle School  
 Aberdeen Kurka\* • Madison Central Montessori  
 Andi Marks • Glacial Drumlin Middle School  
 Clio Maya-Johnson • O'Keeffe Middle School  
 Palma Maya-Johnson • O'Keeffe Middle School  
 Eliana Monat\* • Sherman Middle School  
 Emilia Nicometo • Hamilton Middle School  
 Raia Ottenheimer • Hamilton Middle School  
 Ellie Overkamp • Toki Middle School  
 Sophie Pitsch • Hamilton Middle School  
 Nell Pollak\* • Hamilton Middle School  
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 Natalie Ring • Wingra School  
 Grace Rosholt • Kromrey Middle School  
 Madeline Ross • McFarland High School  
 Fiona Rydell-Schultz\* • Hamilton Middle School  
 Anika Sanyal • Eagle School  
 Izabella Schab • Toki Middle School  
 Sophie Smith • Hamilton Middle School  
 Sophie Taylor • Kromrey Middle School  
 Emily Thom • Toki Middle School  
 Tejah Travis • Verona Area High School  
 Lillian Weitner\* • River Bluff Middle School

### CANTILENA

Halle Andersen • West High School  
 Emma Auby • Monona Grove High School  
 Phoebe Cahill • West High School  
 Emma Dias • Waunakee High School  
 Emily Eliasson • Monroe High School  
 Lillie Elling\* • Columbus High School  
 Lauren Engle • East High School  
 Taylor Fabian • Madison Memorial High School  
 Maya Greengus\* • Verona Area High School  
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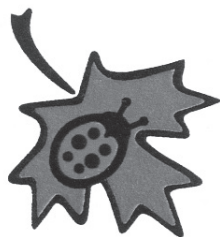
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### 2016-2017 SEASON CALENDAR

#### MYC AUDITIONS

Wednesday, November 16, 2016  
Wednesday, January 4, 2017  
Various dates, May/June 2017

#### SHAKESPEARE 400:

#### MYC'S WINTER CONCERT SERIES

First Congregational Church, Madison  
Sunday, December 11, 2016  
1:30pm • 4:00pm • 7:00pm

#### MADISON BOYCHOIR FESTIVAL

Madison West High School  
Saturday, January 28, 2017  
Half-day workshop for boys  
in grades 2-12, and free concert for  
the community at 12:30pm

#### CANTABILE & RAGAZZI WITH AUGUSTANA COLLEGE CHOIR

Luther Memorial Church, Madison  
Saturday, February 17, 2017 • 7:00pm

#### CANTABILE & RAGAZZI PRESENT THE SNOW GOOSE

Monroe Arts Center, 1315 11th St.,  
Monroe, WI  
Sunday, March 19, 2017 • 2:00pm

#### HIDE AND SEEK: MYC'S SPRING CONCERT SERIES

First Congregational Church, Madison  
Sunday, May 14, 2017  
1:30pm • 4:00pm • 7:00pm

#### CANTABILE & RAGAZZI AT HOLY WISDOM MONASTERY

4200 Co Hwy M, Middleton, WI  
Saturday, June 3, 2017 • 7:00pm

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Rose Torti • Madison Country Day School  
Samantha Wilcox •

Cardinal Heights Upper Middle School

### CANTABILE

Melia Allan • West High School

Sophie Blumenstein •

Madison Memorial High School

Kendra Borcharding • West High School

Kristin Bryan • West High School

Julie Bull • Oregon High School

Dorothy Cai • Madison Memorial High School

Taylor Eslick • Madison Memorial High School

Emma Everitt • Madison Country Day School

Caitlin Flannery • Waunakee High School

Morgan Gates • Sun Prairie High School

Molly Grindle • Middleton High School

Victoria Harris • Sun Prairie High School

Elyse Harvancik • Oregon High School

Bijou Hendee • Madison Memorial High School

Lauren Hutter • Middleton High School

Jenny Jiang • Madison Memorial High School

Sarah Johnsrud • Sun Prairie High School

Elizabeth Jordan • Middleton High School

Aimee Kujak • New Glarus High School

Sanjana Kumar • Madison Memorial High School

Greta Larget • Madison Memorial High School

Cecilia League • LaFollette High School

Grace Little • West High School

Gwendolyn Loop • Saint Ambrose Academy

Claire Matsumura • Middleton High School

Breanna McClarey • West High School

Eliza McPike • Madison Memorial High School

Sawyer Mirus • West High School

Isabel Overman • DeForest High School

Jaelyn Potvin • Sun Prairie High School

Wesley Proctor\* • Madison Memorial High School

Stella Sanford • East High School

Ameya Sanyal • Madison Memorial High School

Kirsten Schoff • West High School

Lydia Shaw • Middleton High School

Jane Song • Madison Memorial High School

Ellie Taylor • Middleton High School

Lea Van Hook • Verona Area High School

Susan Vanderbloemen • McFarland High School

Drew White • West High School

### PURCELL

Sammy Aizenstein\* • Lincoln Elementary

Owen Auby\* • Winnequah Elementary

Linus Ballard • Sauk Trail Elementary

Frederick Berkelman • Franklin Elementary

Alex Byrnes • Lincoln Elementary

Francesco Dale • Crestwood Elementary

Jordan Erickson • Stephens Elementary

Caleb Flottmeyer\* • Elm Lawn Elementary

Elliot Fruit-Ross • Lincoln Elementary

Pablo García • Randall Elementary

Isaac Gildrie-Voyles\* • Thoreau Elementary

Jonah Greve • Our Redeemer Lutheran School

Ian Heingartner • Lincoln Elementary

Dylan Hesthaven\* • Winnequah Elementary

Liam Kendziorski\* • Winnequah Elementary

Teagan Kluetzman • Sandburg Elementary

Daniel Knight • Home School

Taixen Kong\* • Orchard Ridge Elementary

Amin Kouraichi\* • Royal Oaks Elementary

Gabe Lee • Randall Elementary

James MacAlister • Shorewood Hills Elementary

Charles Malueg • Waubesa Intermediate

Anthony Marino • Leopold Elementary

Nate Martin • Eagle School

Nathan Meyer\* • Elvehjem Elementary

Luca Nicometo\* • Van Hise Elementary

Lucas Pearl\* • Chavez Elementary

Benjamin Siegrist • Falk Elementary

Torin Siemering • Van Hise Elementary

Marcio Sierra\* • Lighthouse Christian School

Benjamin Thom • Orchard Ridge Elementary

Daniel Thom • Orchard Ridge Elementary

Shrom Tripathi\* • Northside Elementary

Liam Weitner\* • Kegonsa Elementary

### BRITTEN

Julian Arenas • Whitehorse Middle School

Ari Ayala • Madison Country Day School

Jacob Beaulieu • Indian Mound Middle School

Felix Berkelman • Randall Elementary

Calvin Branum\* • Kromrey Middle School

J. Isaac Carrano • Home School

Irnuun Chojantsan • Jefferson Middle School

Jadon Colbert • Saint James School

Finn Frakes • Hamilton Middle School

León García • Hamilton Middle School

Noah Gillian-Daniel\* • O'Keeffe Middle School

Danny Itani • Madison Country Day School



Jayquan Jaeger • Nuestro Mundo Elementary  
 Noah Laubach • Home School  
 Ian McCants • Kromrey Middle School  
 Jacob Monday • Columbus Middle School  
 Ian Morrison-Miess • Eagle School  
 Benjamin Moyle\* • Glacial Drumlin Middle School  
 Kevin Sanchez • Stephens Elementary  
 Charles Schoff • Van Hise Elementary  
 Evan Sercombe • Waubesa Intermediate  
 Joey Sheskey • Blessed Sacrament  
 Jonas Sime • Toki Middle School  
 Thomas Sime • Toki Middle School  
 Logan Spahos • Waubesa Elementary  
 Andrew Stiehl • Glacier Creek Middle School  
 Broderick Stuttgen • Saint Maria Goretti School  
 Lars Swanson • Madison Country Day School  
 Aimon Van Houten • Country View Elementary  
 Mark Vandenberg • High Point Christian School  
 David Vazquez • Whitehorse Middle School  
 Lukas Wehlitz • Eagle School

## HOLST

Benjamin Auby • Glacial Drumlin Middle School  
 Ian Auger • Hamilton Middle School  
 Kento Bushey • Hamilton Middle School  
 Michael Chiaverini • Glacier Creek Middle School  
 William Christensen\* • Glacier Creek Middle School  
 Bruno Crump • Glacier Creek Middle School  
 Dario De La Rosa • Hamilton Middle School  
 Brennan DeMarb Schuch • Hamilton Middle School  
 James Fishman-Morren • Wingra School  
 Charlie Grabois • Eagle School  
 Christian Jaeger • Sennett Middle School  
 Simon Johnson • Hamilton Middle School  
 Dylan Juni • Hamilton Middle School  
 Simon Keevil\* • Hamilton Middle School  
 William Kelly • Home School  
 Jack Kjenvet • Middleton High School  
 Eli Kuzma • Glacial Drumlin Middle School  
 Espen Lyshek • Hamilton Middle School  
 Henry Merrell-Van Sickle • Eagle School  
 Cameron Moll • Toki Middle School  
 Logan Mosling • Madison Country Day School  
 Josh Plasterer • Hamilton Middle School  
 Liam Rotering • Verona Area Core Knowledge  
 Henrik Siemerling • Hamilton Middle School  
 Aidan Sigmund • Our Lady Queen of Peace  
 Isaiah M.E. Smith • Wright Middle School  
 Kai Sorensen • Hamilton Middle School

Ethan Staver • Glacial Drumlin Middle School  
 Stuart Thomason • West High School  
 Oliver Van Note • Toki Middle School  
 Lars Wuethrich\* • West High School  
 Arik Zintel\* • Oregon Middle School

## RAGAZZI

Samuel Anderson • Verona Area High School  
 Noah Argus • Johnson Creek High School  
 Kurt Borcharding • West High School  
 Owen Busse • Madison Memorial High School  
 Andrew Carran • Madison Memorial High School  
 Reese Clostermery • Sun Prairie High School  
 Charlie Deck • West High School  
 Peter Dimond • Verona Area High School  
 Michael Egle • Verona Area High School  
 Gabe Espinoza-Forlenza\* • West High School  
 Nick Fenn\* • Monroe High School  
 Andrew Fernandez • West High School  
 Liam Forrest • West High School  
 Anders Frank • Mount Horeb High School  
 Marcus Graham • East High School  
 Chase Harless • Middleton High School  
 Patrick Hill • West High School  
 Nathaniel Johnson • West High School  
 Liam Kantor • West High School  
 Christopher Kjenvet • Middleton High School  
 Clayton Kruse • Madison Memorial High School  
 Jacob Larget • Madison Memorial High School  
 Alexander Lemmenes • West High School  
 William MacAlister • West High School  
 Henry Malueg • McFarland High School  
 Anton Maslowski • Verona Area High School  
 Alexander Nepokreoff • West High School  
 Erick Paiz-Handrick • West High School  
 Mark Paiz-Handrick • West High School  
 Lucas Parana • West High School  
 Raphael Reiss • West High School  
 Christian Rickman • West High School  
 Jose Rojas\* • West High School  
 Eric Roman-Binhammer • West High School  
 Spencer Ross • McFarland High School  
 Leo Rossmiller • Middleton High School  
 Jameson Rotering • Verona Area High School  
 Ransom Rotering • Verona Area High School  
 Jack Sabatke\* • Monroe High School  
 Albert Shoshany-Glosser • LaFollette High School  
 Omeed Soltani • West High School  
 Andrew Statz • West High School

Jake Statz • West High School  
 Ernst Stolzenburg • West High School  
 Noel Tautges • Madison Memorial High School  
 John Unertl • Oregon High School  
 Michael Verban • West High School  
 Christopher Waller • West High School  
 Peter Woods • West High School  
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\* *Debut concert with MYC*

## FALL INTRODUCTORY CHOIRS

### COLLA VOCE

Megan Aman-Lavicky  
 Hasini Ananthula  
 Catherine Arnold  
 Sabella Barbush  
 Rachel Baron  
 Sophia Chen  
 Seneca DeMarb Schuch  
 Catherine Galvin  
 Melody Goetsch  
 Caroline Hughes  
 Amaia Huneus  
 Dahlia Johnson  
 Eleanor Keck  
 Amelia Kelly  
 Lucy Kelly  
 Nylah Kleiss  
 Jayda Mand

Julia Ravindran  
 Emily Ross  
 Esme Rotering  
 Kaylee Ryan  
 Mari Sobota  
 Sasha Trybulec  
 Cindy Tu  
 Anahi Vazquez  
 Iris Zhu

### TALLIS

John Basil Keck  
 Viktor Colson  
 Braiden Kovell  
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(A)=Alumni (P)= Current Parent (S)= Current Singer

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