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MUSIC ON THE MIND (AND IN THE HEART)

What is unique about the way music interacts with the human brain? What is going on in our brains when we are learning and performing music? This semester our singers considered these questions as they made connections between neuroscience/brain research and music. Singers noticed how repetition plays a balancing act in our brains—too much repetition and we get bored—just enough and we stay engaged listening for what’s coming next. They uncovered how a particular turn of phrase or harmonic sequence creates a catalogue of recognizable patterns our brains continually sort, giving us a sense of the familiar while tickling our constant desire for meaning and coherence. Singers explored emotional connections to the music they studied. And, as Daniel Levitan writes in his book *This is Your Brain on Music*, “By better understanding what music is and where it comes from, we may be able to better understand our motives, fears, desires, memories, and even communication in the broadest sense.” Listening to and studying complex music feeds our brains in myriad ways and this semester brought us closer to understanding the intentionality behind the choices composers make in constructing their pieces.

And from the mind, we turn to the heart. It is with both heavy hearts and sincere gratitude for her 25+ years with MYC that we will say farewell to Lisa Kjenvet as conductor of Choraliers and Capriccio after this season—her last concert is today. She’ll be moving into the role of MYC’s first Conductor Emerita, working on special projects from time to time and staying engaged with the strategic mission of MYC. Lisa’s impact on this organization spans decades and is immeasurable. She’s worked with thousands of singers over the years, chaperoned and led many tours, prepared numerous choruses for Madison Opera, served as Artistic Director for a time, and even hired Mike as the conductor of Cantabile in 2003! Lisa has poured herself into MYC and we are a better organization for her leadership and steadfast commitment to the hearts and minds of our singers. We say a hearty “thank you” to our dear friend and colleague for the time she’s spent sharing her brain AND her heart with our MYC community.

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SPECIAL THANKS

To our MYC community of singers and to their families who attend rehearsals week after week with enthusiasm, unwavering support, and encouragement—you make all of this possible, thank you!

To our steadfast donors and champions who continue to recognize the value of our work; we are forever grateful!

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

PLEASE NOTE

Every MYC concert is professionally recorded, and each concert represents the extraordinary effort and hard work of our young musicians. Help them remember their performance for its artistry, not its interruptions, by silencing or turning off all electronic devices. Individual recordings of any kind by audience members are strictly prohibited by licensing and copyright rules.

If you are attending with young children and they are having trouble enjoying the concert quietly, thank you for stepping out into the lobby.



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MUSIC ON THE MIND

2:00 PM Sunday, May 18, 2025

Verona Performing Arts Center

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Lisa Kjentvet, conductor

Vincent Fuh, piano

Grace Greene, artistic associate

CON GIOIA

Eliav Goldman, conductor

Susan Gaeddert, piano

CAPRICCIO

Lisa Kjentvet, conductor

Vincent Fuh, piano

Ian Disjardin, percussion

CHORALIERS



Hava Nashira
(sung in Hebrew)

traditional Hebrew

Let us sing together, sing hallelujah!

“Hava Nashira” celebrates the sheer joy of singing together in a short canon with a one and a half octave range. Although this tune has often been attributed to Franco-Flemish composer Johannes Ockeghem (1425-1497), modern scholarship indicates that it is unlikely and we are unsure of its true origin.

Who Can Sail?

Scandinavian folk song
arr. Jeanne Julseth-Heinrich

The origin of this song has been variously ascribed to Swedish, Finnish, and Norwegian traditions, and the text relates to a theme that is common in seafarers’ songs—the sorrow of being separated from those you love. The music creates a sense of sadness in its minor key and slow tempo, while the accompaniment creates a feeling of waves as one sets sail.

Un Jardín
(sung in Spanish)

Julio César Morales Pineda

*I dreamt of a garden,
I saw marvelous animals,
Suddenly I saw something beautiful,
It was something special,
It was a butterfly.*

*I went to see it, it was precious.
And I ran around the world,
I chased it through the sky,
I saw the stars, I saw the moon,*

*I saw the world and its wonder,
It is beautiful just as it is,
That was my perfect garden.
That was my perfect garden.*

“A Garden” was composed in 2020 with the support of the Cantaré Project in Chicago, a unique program designed to bring the talents of composers from Mexico directly into school classrooms. For this piece, an effort was made to establish a bridge between the children of Veracruz and those of Chicago, sharing the universal wonder of childhood regardless of language or culture.

Poet María Fernanda Carranza Jimenez, a six-year-old girl from Veracruz, describes a dream in which she associates her recently deceased grandfather with a butterfly that shows her the wonder of nature. Through this text, filled with innocence and awe, she reflects a child’s vision of discovering beauty in every corner of the world. Passages of wordless text and voiced “bird sounds” are evocative of children’s playfulness, while the gentle arpeggios on the piano capture the dreamlike nature of the vision.

Blustery Day

Victoria Ebel-Sabo (b. 1957)

Has a little blustery weather ever presented you with a challenge and caused you to change your plans? Choraliers has enjoyed sharing many fun stories about challenges with our Wisconsin weather! In this composition, the composer presents the singers with a rhythmic challenge to portray the singer’s struggle with the weather. Listen for the repeated shifts from 6/8 to 3/4 meter, where the singers must feel duple subdivisions against triple subdivisions in the piano accompaniment.

CON GIOIA



Widmung

(sung in German)

Robert Schumann (1810-1856)

*You my soul, you my heart,
You my rapture, O you my pain,
You my world in which I live,
My heaven you, to which I aspire,
O you my grave, into which
My grief forever I've consigned!
You are repose, you are peace,*

*You are bestowed on me from
heaven.
Your love for me gives me my worth,
Your eyes transfigure me in mine,
You raise me lovingly above
myself,
My guardian angel, my better self!*

Robert Schumann wrote this piece—one of the best known and loved German art songs of the Romantic period—as part of a collection of songs given to his wife, Clara Wieck Schumann, as a gift on their wedding day.

In our semester exploration, we learned about the significance of repetition in forming connections in our brains. Repetition helps us signal importance, thereby encouraging our brains to divert energy and resources to those repeated ideas and actions. But how much repetition is too much? As far as music goes, the answer is “Baby Shark.” Once we’ve identified a pattern, we love a surprise that breaks it. We examined Schumann’s compositional choices, the way he repeats a melody but changes it ever so slightly, so as not to bore the listener, and his use of pattern-breaking song form.

La Roza Enflorese
(sung in Ladino)

traditional Sephardic Ladino
arr. Lynn Shaw Bailey

*The rose blooms in the month of May.
My soul grows darker; suffering from love.
The nightingales sing with sighs of love.
My soul and my destiny are in your power*

Why might melodic repetition be of greater significance in this piece than in “Widmung”? To a piece like “La Roza Enflorese,” repetition is essential. Music like this would have been passed down orally, shared from family to family across generations. The strophic, repetitive quality would have ensured its memorability and transferability. Repetition is the reason for this piece’s survival.

Tyger

Elaine Hagenberg (b.1979)

Hagenberg’s setting of the famous William Blake poem has become a Con Gioia favorite. The shifting time signature and rhythmic modulations in the piano part weave together with soaring melodic lines sung by the voices, playing with our sense of pattern and memory. Hagenberg uses the same musical material to establish a pattern in the first two stanzas. The sense of familiarity lures us in, only to ever so slightly disrupt our comfort and stability throughout the rest of the piece: toying with us, much like the tiger with its prey.

Feed the Birds

Richard Sherman (1928-2024) and
Robert Sherman (1925-2012)
arr. Cristi Cary Miller

The very first notes of the Overture for the musical *Mary Poppins* are a climbing, hopeful melody that isn't heard again until much later in the story as Ms. Poppins sings a lullaby to the Banks children.

Why is the melody from "Feed the Birds" put in such a place of significance and distinction? Surely the Overture could have started with "Supercalifragilisticexpialidocious" or "A Spoonful of Sugar," which highlight the nanny's fun-loving nature?

In making the "Feed the Birds" melody the first music that the audience hears, the Sherman Brothers all but spelled out the main message of this classic tale. At its core, *Mary Poppins* is a story about compassion and the power of one person to make a difference. As the old woman says, "all it takes is tuppence from you."

CAPRICCIO



Laudamus Te (from *Gloria*)
(sung in Latin)

Antonio Vivaldi (1678-1741)

We praise you, we bless you, we worship you, we glorify you.

Born in Venice, Antonio Vivaldi was an Italian composer and violinist of the Baroque period. Although Vivaldi was an ordained priest, it was as a musician that he excelled and made his career. Most of his sacred music, including this lively and joyous duet, was written during his time as the maestro di violino at the Ospedale della Pieta, an orphanage for girls which trained the musically gifted. In this third movement of the *Gloria*, Vivaldi leads us through a series of modulations with elaborate melismas and chains of suspensions in the vocal lines, held together by a constant three-note motive in the accompaniment.

The Lake Isle of Innisfree

Eleanor Daley (b. 1955)
text by William Butler Yeats (1865-1939)

“The Lake Isle Of Innisfree” is perhaps the best known of all Yeats’ poems and it has made Innisfree, a tiny island in Lough Gill in County Sligo, Ireland, a place of pilgrimage. Written in 1888 when he was living in London, Yeats longed for the beauty and simplicity of the place where he spent his summers as a child. The poem is personal and yet speaks to the universal desire for peace and tranquility, emphasizing the ability of nature to restore the human spirit.

J’entends le Moulin

(sung in French)

French folk song
arr. Donald Patriquin (b.1938)

Cora Rogers, finger cymbals; Lydia Benish, triangle; Cece Jaeger, woodblock

*I hear the millwheel tique tique taque.
My father is having a house built.
It is being built with three gables.
There are three carpenters building it.
The youngest is my darling.*

*While sitting down they
all lept up,
Causing the sea and fish
to tremble,
And the stones on the
bottom of the sea.*

*What do you have in your apron?
It’s a pie made of three pigeons.
Let’s sit down and eat it.*

Originally known in France as “Mon Père a Fait Batir Maison,” this lively folk song has a driving rhythm and features the use of onomatopoeia with its repetitive ‘tique, tique, taque’ that imitates the sound of the millwheel. The text appears at times to be illogical and nonsensical due to its “game of rhymes” in which the final syllables of each line all rhyme with “tends” of “J’entends”. The rapidly articulated text combined with the percussion instruments and virtuoso piano accompaniment creates a joyful frenzy.

Take This Gift

Tracy Wong (b. 1983)

This optimistic piece is characterized by catchy, singable melodies and a syncopated rhythmic drive in the vocal and piano writing. The text was co-written by the composer and the vocal percussionist Cherie Chai, and celebrates the life-long relationships created and nurtured within a choral community. “Here, take this gift, it’s not mine to keep. Here, take this gift, share it far so all may know, let our love for singing grow.”

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MUSIC ON THE MIND

4:00 PM Sunday, May 18, 2025

Verona Performing Arts Center

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Andrew Johnson, piano

Avery Brutosky, choir intern

BRITTEN

Randal Swiggum, conductor

Steve Radtke, piano

El McCool, artistic associate

HOLST

Eliav Goldman, conductor

Steve Radtke, piano

RAGAZZI

Michael Ross, conductor

Scott Gendel, piano

Ian Disjardin, percussion

Milo Burns, violin

COMBINED CHOIRS



Magno gaudens gaudio
(sung in Latin)

Anonymous, c.1180-1220

*Rejoicing with great joy, let our company of boys
Celebrate with song and dance this anniversary feast!
In honor of the Innocents let harps and drums sound.
Let songs and instruments bear witness to a happy mind.*

*[Refrain:] Rightly festive, with the court of heaven
Let us rejoice and be merry. Eya!
Let our family of boys be made up of games and gladness,
Laughter, peace, and grace, to eternal glory.*

*Let us rejoice, boys! Herod is dead!
We have conquered, our enemy is overcome.
Suffering eternal torment, he will not rise again,*

And we shall follow the immortal Lamb wherever he may go.

Imagine a few leaves of parchment folded together, poorly written, decayed by dampness, marred by stains and the ravages of time. “Magno gaudens” comes from such a songbook, probably copied around 1200, but discarded within a generation or so and used as flyleaves for another book. This was fortunate: by repurposing the paper (which was expensive), some unknown benefactor preserved for us over thirty medieval songs and poems. The songbook was then discarded and remained hidden for some six hundred years.

Most of the songs were created to mark the very festive period between Christmas and New Year’s. The tone of this song is joyful—suggesting great celebrations in the darkest, coldest, and deadest time of the year.

We know that this song was sung by boys because of its opening lyrics. We also know the occasion: the Feast of Innocents (December 28) which marks Herod’s massacre of children to destroy the Christ Child. Did the boys dance to it? Sing it in processional? We can’t know for sure. But we do know that these boys, far from their families and hometowns, growing up in a monastery or cathedral school, certainly formed their own little “family” characterized by “games and gladness, laughter, peace, and grace.” Each week on Sunday, we recreate a little version of that kind of “family” among the boys of MYC.



Ut Queant Laxis (sung in Latin)

Guido of Arezzo (991-1033)

When we studied the many powerful ways that our brain activates when hearing, making, and responding to music, one thing that is always mentioned is the way that we can remember things (facts, ideas, phrases) when they are a part of musical lyrics. I am sure that there are many people in this audience who can recite the periodic table of elements, the fifty states, the Preamble to the Constitution, or tell you how a bill becomes a law—all because of a catchy song! Well before *Schoolhouse Rock* or *The Sound of Music*, a teacher named Guido who lived in Arezzo, Italy harnessed the power of music on the mind to teach his young boychoir to read music using syllables to represent each tone of the scale. We begin with an homage to the original solfege teacher in our opening selection from about one thousand years ago!

Skye Boat Song

Scottish Gaelic folk song
text by Robert Louis Stevenson (1850-1894)
arr. Jay Althouse

“Skye Boat Song” is an example of how a melody, apart from the text, can be beloved and meaningful. Originally a Gaelic song about unrequited love (Cuckoo of the Tree), the melody was paired with a text about the escape of “Bonnie Prince Charlie” from Benbecula to the Isle of Skye after the loss at the Battle of Culloden in the 1870’s. About ten years later, Robert Louis Stevenson, feeling that the lyrics were unworthy of the wistful tune, wrote another set of lyrics. The piece remained connected to the Isle of Skye with many verses and alternate lyrics in existence. Now, as then, the melody is the big draw to this piece as it captures yearning, nostalgia, and a simple beauty simultaneously.

Round and Round the Earth is Turning

English folk song
arr. by Purcell Members

We have continued our circlesinging work from last year and didn't want to let our "Music on the Mind" focus go by without a look at the music in the minds of Purcell members. Just as students can raise their hands to express an idea with words, sometimes unsure of exactly what will come out, they can open their mouths and let musical ideas come out—sometimes editing them in real time. Our performance today will be unique, as the music in our minds is frequently shifting to reflect our thinking, feeling, and responding in the current moment.

BRITTEN



Agnus Dei (from *Missa Brevis in D*)
(sung in Latin)

Benjamin Britten (1913-1976)

Lamb of God who takes away the sin of the world, have mercy upon us.
Lamb of God who takes away the sin of the world, have mercy upon us.
Lamb of God who takes away the sin of the world, grant us peace.

When listening to music, our meaning-making brains are always doing three things at once: taking in the music in real time, while simultaneously recalling the music that has just happened and (perhaps more remarkably) predicting the future. What is coming next? Creative composers play on this human listening function by both rewarding our expectations (often through repetition) or thwarting them, by a surprise turn.

This piece is a great example. The composer sets up an idea—a haunting vocal line ("Agnus dei") over a dark, brooding, and dissonant accompaniment. What does it mean? A lament over sin, or mysterious awe at God's "otherness," or both? Or something else entirely? It is so strikingly weird and creepy that Britten knows we need to hear it again, to bring some coherence and sense of order. But then it is followed by a completely unexpected new idea: short, sharp dissonant chords on "miserere nobis" (have mercy). Then again, to bring coherence, this whole idea is repeated in full, but louder and with growing intensity—not once but twice more. And then, new words inspire a new idea:

“Dona nobis pacem” (Grant us peace). The short, sharp chords return and take over the texture, with another long, slow rise and fall of energy, finally ending on soft, mysterious, but no longer dissonant, chords.

Our namesake, Benjamin Britten, wrote his “short mass” (*Missa Brevis*) in 1959 for the Westminster Abbey boychoir and it’s another stunning example of his uncanny understanding of the sound of young boys’ voices.

Bright is the Ring of Words

Ralph Vaughan Williams (1872-1958)

Even when we don’t always consciously hear them, the use of motifs (3-5 note musical patterns) helps complex music make sense to our brains, which are always searching for meaning and coherence. In this art song, first performed in 1904 and originally for solo baritone voice, the composer uses a 3-note motif we like to call the “knight’s move”—a move of one step and then two steps, like a knight in chess. This figure can be heard in the first three notes (“Bright is the”) and then more than two dozen times as the melody unfolds over time. The listener might be unaware of this powerful unifying device, but Britten singers took special delight in uncovering the way the piece is saturated with this tiny musical building block.

The text is by Scottish poet Robert Louis Stevenson (1850-1894), whose life and work will come alive this summer when MYC tours Edinburgh, his hometown. Through rich, multi-layered images, the poem explores the idea of the poet or composer’s artistic works living on even after the artist dies.

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El Grillo (sung in Italian)

Josquin des Prez (c. 1450-1521)

*The cricket is a good singer
Who can hold long notes.
After drinking, the cricket sings,
But he doesn't do like the other birds.
Once they've sung a little bit,
They go somewhere else.
The cricket instead stands firm.
When it's very hot out,
He sings only for the love of it.*

Perhaps des Prez's most famous and highly regarded work, "El Grillo" is a signature example of the *frottola*, or Italian secular song. Largely homophonic in texture, des Prez uses moments of polyphony and rhythmic complexity to allude to the cricket onomatopoeically. This particular arrangement, which emphasizes the playfulness of the text, was inspired by the Minnesota-based ensemble, Cantus.

The Cuckoo

American folk song
arr. Robert L. Hugh

Hugh arranges this old American tune, transplanting it from the hills of Appalachia into the concert hall, while still maintaining its groovy, "twangy" roots. The middle section employs scatting to imitate the rhythmic cadence of guitars and banjos.

The use of repetition in folk songs of this nature was essential to their survival as cultural artifacts. Songs like "The Cuckoo" would have been played all over the eastern and southern United States, relying on repetitive melodies and "ear-worm-ability" as they traveled from state to state.

Nda Wana
(sung in Venda)

traditional South African
arr. Michael Barrett

Will Severtson, Zenon Neta, Sylvan Wilson, small group

*I found the children playing
while the birds were singing
by the river (mulambo) as they resisted sleep*

In the same way that “The Cuckoo” relies heavily on its repetitive melodic and harmonic material, “Nda Wana” is equally as effective in its efforts to stick in our brains. This traditional South African song is considered game-like in nature. The repetitive and familiar melody is made increasingly more complex as new layers of rhythm are added, both by the singers’ clapping and by the djembe. The game culminates in a call and response section, followed by one last reflective iteration of the melody.

RAGAZZI



Helplessly Hoping Crosby, Stills, and Nash, adapted from Home Free
(see program notes on pp. 28)

Thou Didst Delight My Eyes
(see program notes on pp. 28)

Gerald Finzi (1901-1956)

dominic has a doll
(see program notes on pp. 28)

Vincent Persichetti (1915-1987)

HOLST TENORS & BASSES WITH RAGAZZI



Ave Maria
(see program notes on pp. 29)

Franz Biebl (1906-2001)

COMBINED CHOIRS



Homeland

Mick Hanly, arr. R. Swiggum

The longing for home, the deep need for a homeland, seems to be universal. Although the homeland in this song is Ireland, the sentiments described are familiar to each of us; this is an example of the specific in a work of art actually making it universal.

The song has a simple, folk-like quality, in keeping with its simple message but our performance carries several deeper, perhaps more timely, layered meanings. First, travel can awaken a sense of homeland in a place that is not technically one's home. This phenomenon has awakened a strong nostalgia and "love for home" not based on actually having lived there.

The other challenge is singing something which might sound naive or insensitive in its nationalistic fervor, at a time when many displaced people are far from their homeland, not because they want to be, but because they felt they had no other choice. For the vast majority of immigrants and refugees, leaving their homeland is a decision full of grief.



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MUSIC ON THE MIND

7:00 PM Sunday, May 18, 2025

Verona Performing Arts Center

CANTILENA

Margaret Jenks, conductor

Randal Swiggum, piano

CANTABILE

Michael Ross, conductor

Scott Gendel, piano

Rebecca Batis, artistic associate

RAGAZZI

Michael Ross, conductor

Scott Gendel, piano

Marie Pauls, viola

Ian Disjardin, drumset

CANTILENA



Though My Soul May Set in Darkness

text by Sarah Williams

melody from a canon collection by J. Haydn

Welsh poet Sarah Williams (1837–1868) lived only thirty years, but had published several short works and a volume of poetry during her lifetime. Shortly after her death, a second volume of poetry was published and in it was a poem that would later become her most well-known work, “The Old Astronomer.” Text from this poem has been widely quoted and used as an epitaph for many scientists.

The poem is from the perspective of the old astronomer who, on his deathbed, is talking to his younger pupil and encouraging him to work with integrity for the good of science, rather than caring about popularity or the opinions of those that may scoff at his work. He takes a longer perspective on his work, as well as his predecessors, and notes that many great ideas are not recognized in their time.

The melody and text was not intended as a pairing, but we have examined the ways that Williams’ text is magnified by the Haydn canon and how performing the tune slowly (and not *allegretto*, as marked) brings out the yearning and mystery of the melody.

Songbird

Sarah Quartel (b. 1982)

Canadian composer, Sarah Quartel, is a rising star among modern choral composers. This piece is a recipe for a satisfying musical composition: There is just enough repetition that your brain can predict what might happen next, but enough surprise that it is delightful to hear that what you expected is not always what happens in the music. The “G” that unexpectedly shifts to a “G sharp” or the voices that temporarily switch places in range keep the seemingly simple melody exciting. Cantilena had a spirited discussion about what “I am a songbird, I can sing anything” might mean. Is it a pure soul that isn’t worried about complications or someone who becomes whatever someone expects and is constantly shifting?

Stavasi il mio bel Sol
(sung in Italian)

Maddalena Casulana (1544-1590)

*My beautiful Sun was sitting in the Sun,
that finds no equals, (though now one and then the other tries),
Loosening his blond hair, golden like heaven,
he mirrored himself in the face of my Sun,
and in that mirror he reflected himself so beautiful,
that it seemed to my Sun to be the Sun.*

Maddalena Casulana was the first published female composer at a time when many women were confined to domestic and social roles that had little to do with their creative or intellectual capabilities. Casulana was not unaware of the fact that she was breaking with the norms of the time and as she was publishing her first full volume of madrigals (which she dedicated to Isabella de' Medici), she shared these thoughts:

“I know truly most excellent Lady, that these first fruits of mine, flawed as they are, cannot produce the effect that I desire, which would be in addition to providing some evidence of my devotion to Your Excellency, also to show the world the futile error of men who believe themselves patrons of the high gifts of intellect, which according to them cannot also be held in the same way by women. Because of all this, I did not wish to fail to publish them, hoping that in Your Excellency's bright name they would achieve such light as might kindle some other, higher talent to succeed more clearly in that which except for the spirit, I have not been able to show.”—Venice, April 10, 1568.

Casulana reminds us that it is not always necessary for our contributions to be perfect or for our vision to be refined for it to be shared. She published so that others—maybe even those who might be more skilled—would know what is possible. We are honored to have the opportunity to learn from a woman whose ideas and bold thinking about music inspires us over 400 years later.

Ikan Kekek
(sung in Malay)

traditional Malay
arr. Yu Hang Tan

This song is based on a traditional Malay poetry form (Pantun) that is in two parts. The first part connects to the second “heart of the message” through rhymes and word associations. Ikan (fish) is a symbol of everyday simple joys and the piece is a reminder to not get so distracted that we miss the beauty and magic of a normal day. Though the melody

is simple (only four notes), the changing rhythmic patterns and melody trading between parts make it seem like fish flitting about and sparkling in the sunlight.

Flower Duet
(sung in French)

Léo Delibes (1836-1891)

Lakme: Come, Mallika, the flowering lianas already cast their shadow on the sacred stream which flows, calm and dark, awakened by the song of rowdy birds.

Malika: Oh! Mistress, this is the hour when I see you smile, the blessed hour when I can read in the always closed heart of Lakmé!

Both: Thick dome of jasmine, under the dense canopy where the white jasmine, blends with the rose, that blends with the rose.

Bank in bloom, fresh morning, On the flowering bank, laughing in the morning.

Call us together. Come, let us drift down together. Ah! Let's glide along Let us gently glide along; For its enchanting flow The fleeing current; Let us follow the fleeing current; On the rippling surface, With a nonchalant hand, Let's go to the shore, Where the bird sings, Where the spring sleeps. And the bird, the bird sings.

Thick dome, white jasmine, Under the dense canopy, Under the white jasmine, Call us together!

Ah! Let's drift down together!

Lakme: But, an eerie feeling of distress overcomes me.

When my father goes into their accursed city I tremble, I tremble with fright!

Malika: In order for him to be protected by Ganesh To the pond where joyfully play, The snow-winged swans, Let us pick blue lotuses.

Lakme: Yes, near the swans with wings of snow, And pick blue lotuses.

Both: (same as above)

What is it about some pieces of music that make TV shows, movies, commercials, and other forms of pop culture want to borrow them? This duet for soprano and mezzo from the tragic opera, *Lakme*, is so popular that its list of appearances spans from video games (*Lara Croft: Tomb Raider*) to *The Angry Birds Movie* and from TV show *Parks and Recreation* to the British Airways brand. If we were going to conduct

neurological research on “what makes a piece instantly beloved”, this would be a great tune to study. Is it the lilting 6/8 meter? The parallel 3rds in the voices cascading in long melismas and arpeggios? The long phrases that flow like branches of flowers, followed by short, breathless mini-phrases? Whatever the reason, the duet displays a connected intimacy between two friends that is stunning in grace and beauty.

RAGAZZI



Helplessly Hoping Crosby, Stills, and Nash, adapted from Home Free

In 1968, three members of successful bands (The Byrds, Buffalo Springfield, and The Hollies) began singing together informally. They knew immediately that they had that special “something”...and became the folk-rock supergroup Crosby, Stills, and Nash. And we love singing their parts—here in an arrangement adapted from the acapella group Home Free.

Thou Didst Delight My Eyes

Gerald Finzi (1901-1956)

Finzi sets Robert Bridges’ poem of intense (and temporary) love simply in three parts. The simplicity of the writing—most of the piece is homophonic, with all three parts moving together at the same time—hides a harmonic complexity with twists and turns. The height of this short piece (on the text “has cheered”) comes at almost the final measure and then fades on the text “the castaway,” painting a musical picture of the text.

dominic has a doll

Vincent Persichetti (1915-1987)

Persichetti’s setting of E.E. Cummings’ poem about the wistful memory of childhood is based on several small music ideas, or motifs: one focused on the intervals of the perfect fifth and major/minor third and a recurring rhythmic motif that refers to the poem’s namesake, Dominic. These small musical building blocks work together to evoke a child-like melody supported by a more adult-sounding piano accompaniment.

Ave Maria
(sung in Latin)

Franz Biebl (1906-2001)

Linus Ballard, Duncan Charles, Charlie Vanderbloemen, and
Isaac Friedberg, tenors
Jackson Harwood and Shenal Wijekoon, baritones

Biebl's work is a beloved standard of 20th century choral music. Combining the traditional "Ave Maria" and "Angelus Domini" texts, he weaves Gregorian chant melodies in between homophonic sections to create a link to the musical past.

RAGAZZI AND ALUMNI



Now I Walk in Beauty

Gregg Smith, text from Navajo ideals

CANTABILE



Its Motion Keeps

Caroline Shaw (b. 1982)

Britten's attraction to his native English folk songs and hymns comes through in so much of his music, from his choral and opera works to his chamber music and vocal arrangements. Taking a step in that direction, and then sideways and back and around, "Its Motion Keeps" is based on the words from the first verse of the American shape note hymn "Kingwood," found in *The Southern Harmony* (1835) and other early 19th century hymn books. (Very likely it is a text that immigrated from England.) It begins with a palindromic viola pizzicato line that gestures to the continuo lines of Henry Purcell, to whom Britten wrote several homages. The choir echoes this contour at first and soon splits into swift canonic figures like those found in "This Little Babe" from Britten's *Ceremony of Carols*, eventually expanding into the "swirling spheres" above string arpeggiations in a texture that recalls the vivace movement of his second string quartet (one of his homages to Purcell). The ecstatic double choir section evokes the antiphonal sound of the early English

choral tradition, with harmonies overlapping overhead in the reverberant stone cathedrals, creating brief dissonances while one sound decays as the next begins. The last line, “Time, like the tide, its motion keeps; Still I must launch through endless deeps,” is just one of those perfect, beautiful lyrics—resilient and bittersweet. (*Notes by the composer*)

Nò, di voi non vo’ fidarmi
(sung in Italian)

G.F. Handel (1685-1759)

No, I do not want to trust you, blind love and cruel beauty! You lie too much, you flattering gods.

Handel originally composed this lively duet in 1741, scoring it as a piece of light chamber music for two sopranos and continuo. A year later he “stole” it from himself and reworked it as a four-part chorus for his new oratorio *Messiah*. You may recognize its distinctive melodies as the more familiar “For Unto Us a Child is Born.”

Suite de Lorca
(sung in Spanish)

Einojuhani Rautavaara (1928-2016)

- II. El Grito
- III. La Luna Asoma
- IV. Malagueña

Tori Broker, Mazi Dossa, Madge Hayward, Isa Killian,
Sofia Ortiz-Lunyova, Megan Streit, soloists/small group

(II.) The ellipse of a cry sighs from hill to hill. Rising from the olive trees, it appears as a black rainbow upon the blue night. Ay! Like the bow of a viola, the cry causes the long strings of the wind to vibrate. Ay! The people of the caves hold out their oil lamps. Ay!

(III.) When the moon appears the sound of the bells dies away and the paths appear impenetrable. When the moon appears, the sea covers the land and the heart itself feels like an island in infinity. No one eats oranges under the full moon—it is good to eat green and chiller fruit. When the moon appears with her hundred faces, all the same, the silver coins weep in the pocket.

(IV.) Death enters and leaves the tavern. Black horses and sinister people pass through the deep pathways of the guitar. And there is

*a smell of salt and blood in the fevered tuberose of the seaside.
Death enters and leaves, and leaves and enters the tavern.*

Using text from the Spanish surrealist poet Federico García Lorca, these three movements (there is a fourth movement not presented this evening) invoke a musical sort of surrealism. The first movement first imagines a choral “cry” and then depicts the bleakness of the night. The second movement never really settles on a key center, instead meandering to support the text. The final movement evokes a Flamenco style of moving chords against a static repeated rhythm.

Hm Bidi Deje

Malcolm Dalglish (b. 1952)

This piece uses invented syllables in the style of traditional “mouth music”. We explored the effect musical repetition has on the listener—especially repetition with small changes. Malcolm Dalglish is one of the world’s most accomplished hammered dulcimer players.

Still I Rise

Rosephanye Powell (b. 1962)

Alleannah Hancock-Jammeh, Kalea Cummings, Talli Berge, Mazi Dossa,
Olaife Adegbite, Rhiannon Tool, soloists
Eleanor Huebner, Marian Good, Kayah McCants, Frankie Spielbauer,
Anna Block, Lia Wochenske, Marvy Saucedo-Zenti, small group

Rosephanye Powell took inspiration from Maya Angelou’s “And Still I Rise” to pen her own words of female strength and power and set them in a gospel style.

CANTABILE AND ALUMNI



Sisters, Now our Meeting is Over

traditional Quaker meeting song

PRESENTING

THE CARREL PRAY MUSIC EDUCATOR OF THE YEAR AWARD

TO DIANE GARTON EDIE

COMBINED CHOIRS



Forever Young

Bob Dylan, arr. Ross

In dedication to the MYC graduating class of 2025: May YOU stay forever young.

“How lucky I am to have something that makes saying goodbye so hard.”
(—Winnie the Pooh)

HONORING THE CLASS OF 2020

Five years ago, the pandemic abruptly interrupted the final semester of MYC for the Class of 2020, shrouding their graduation season with loss and bewilderment. We invited them to join us today in celebration of their many years of musical fellowship, and to officially acknowledge their collective contributions to the MYC community.

Thank you, Class of 2020!

Gillian Blair • 3.5	Sylvia Knauss • 5.5
Mason Bohn • 3	Erick Paiz-Handrick • 6.5
Kurt Borcharding • 10	Anya Reddy • 5
Lauren Engle • 7.5	Renae Rodefeld • 6
Zach Feltz • 3	Jake Statz • 6.5
Grace Hutter • 7	Ernst Stolzenburg • 5.5
Anna Jordan • 4.5	Tejah Travis • 4.5
Liam Kantor 4.5	Katelyn Wasacz • 3
Cayden Kirkpatrick • 3	Samantha Wilcox • 4.5
Jack Kjenvet • 11	Lars Wuethrich • 4



CLASS OF 2025

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

Linus Ballard • 9	Fiona Lalor • 4.5
Talli Berge • 9.5	Seb LeBarron • 6.5
Anna Block • 4.5	Charles Malueg • 11
Sebastian Bushland • 1	Anthony Marino • 9.5
Nina Chan • 6	Nate Martin • .10
Corgus Eenigenburg • 7.5	Kayah McCants • 8.5
Ryan Fahey • 2	Pamina Nemet • 9.5
Lily Fellenz • 8	Sofia Ortiz-Lunyova • 3
Isla Gard • 5	Matias Picasso • 1
Henry Gehrenbeck • 8	Santiago Picasso • 1
Blu Ginko • 1	Sena Pollock • 7
Alleanah Hancock-Jammeh • 10.5	Johanna Smith • 10.5
Emily Henderson • 8	Ben Thom • 10
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Eleanor Huebner • 5.5	Antonio Vazquez • 8
Riley Jackson • 8	Ally Walters • 6.5
Liana Kendziorski • 8	Liam Weitner • 9
Jeana Kim-Bolt • 10	Devon Wells • 2.5
Teagan Kluetzman • 5	Phoebe Yancey • 7
Braiden Kovell • 8	

A celebratory slide show honoring our senior class is on display in the lobby and a cake reception will be held near the commons after the 7PM concert for our graduates, their families, and friends.

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 Elizabeth Younkle

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

This list reflects donations and pledges to our annual campaign and Scotland Tour Scholarship Fund received between July 1, 2024 and April 9, 2025. We regret any errors or omissions-- please contact the MYC office with your corrections.

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Anonymous (P)
 Donald Barber
 Sarah & Timothy Barber (P)
 Sandra Barty
 Kathryn Bates (A)
 Andrea & Gabriel Becerra (P)
 Christopher & Sarah Benish (P)
 Stephen & Joanne Borgwardt
 Patti Brennan
 Jorge & Mary Cardona
 Marie Daleo & Evan Warner (P)
 Nancy P. Dast
 Cathy DeShano & Matthew Call (P)
 Diane Garton Edie
 Scott Farnsworth
 David Fine
 Brooke & Greg Gard (P)
 Geanon Family
 Michael Geier & Kristin Branch (P)
 Linda Gerke
 Amy & Denny Ginko (P)
 Emily Greene
 Pat & Bob Guttenberg
 Kim & Peter Huff (A)
 Henna-Riikka Huusko
 Allison & Ben Jaeger (P)
 Nicholas Kauffman (A)
 Erin & Chris Kernkamp (P)
 Fred Ketchum
 David Kinney & Cathleen Quinn-Kinney
 The Larget Family
 Naomi & Paul Lee (P)
 Kathy Lewinski
 Teague & Greg Mawer (A)
 Matt & Stephanie McGregor (P)
 Patricia McKinney-Lins
 Uriah & Allison Monday
 Cheryl & Bruce Olsen
 Fungwai & Jon Parker (P)

Shaili Pfeiffer & Keith Pollock (P)
 Steve Rankin & Judith Utefsky
 Barbara Richards
 Marcia L. Russell
 Jessica & Matt Schuster (P)
 JoAnn Sornson-Marsden
 Mary Sue Stetson
 Christine & Eric Straavaldsen (A&P)
 Ken & Joanne Streit
 Heather Thorpe & Scott Thom (P)
 Deb Tichenor
 Brian & Lynn Tool
 Bruce & Becky Van Houten
 Dan Webster
 Tracy Wiebe
 Jaye Williams

In Kind

Kirsten Fruit
 Jessica Koopman
 Julio Garcia and Rocio Ramirez-
 Interpreters' Co-op of Madison
 Linda Gerke
 Kathy Graham
 Allison & Uriah Monday

Gifts have been made in memory of:

Dick Beckhard
 Stephen D. Caldwell
 Lawrence Dembo
 Gwen JeSchonek

Gifts have been made in honor of:

Piper & Taliesin Berge
 Martha & Joey Borgwardt
 Matthew Chisholm
 Alexandra Dyer Merg
 Marcus Graham
 Margaret Jenks
 Kerry Lauer
 Conor Murphy
 The Awesome MYC Staff
 Nykola Polar
 Michael Ross
 Lydia Shaw
 Staff, volunteers, and singers
 Rachel & Nicole Waner
 Tim Wendorff
 Ethan & Isabel White

*in memoriam



Carrel Pray Music Educator of the Year 2025

DIANE GARTON EDIE

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

PAST AWARD WINNERS

Tamera & Leotha Stanley • 2024

Kathleen Otterson • 2023

Beverly Taylor • 2022

Diana Popowycz • 2019

Patty Schlafer • 2018

Laurie Fellenz • 2017

Dan Krunnfusz • 2016

Carrel Pray • 2015

Jan Vidruk • 2014

Mary Woodworth Schmidt • 2013

About Carrel Pray

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



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