

IN OTHER WORDS

DEC 13, 7PM / DEC 14, 3PM / 7:30PM

MIDDLETON PERFORMING ARTS CENTER

MADISON
YOUTH
CHOIRS



Holiday

**TICKETS SALE
DEC. 8-31**

100
YEARS
TOGETHER IN MUSIC

\$60 and \$30
(see below for details)

SAVE UP TO
50%!

*Choose from
5 concerts
IN 2026*

JANUARY 23-25

Heartbeat

KAZEM ABDULLAH *Guest Conductor*
YEFIM BRONFMAN *Piano*

Frank | Strauss | Brahms

FEBRUARY 20-22

Playful Pursuits

TANIA MILLER *Guest Conductor*
RACHEL BARTON PINE *Violin*

Mendelssohn | Korngold | Debussy | Stravinsky

MARCH 20-22

Force of Nature

JOHN DEMAIN *Conductor*
EMANUEL AX *Piano*

Strauss | Mozart | Ortiz | Respighi

APRIL 10-12

Four the Soul

LAURA JACKSON *Guest Conductor*
LOS ANGELES GUITAR QUARTET

López | Rodrigo | Sibelius

MAY 1-3

Voices Eternal

JOHN DEMAIN *Conductor* **GUEST ARTISTS**
MADISON SYMPHONY CHORUS
BEVERLY TAYLOR *Director*

Wagner | MacDowell | Bernstein | Bruckner

In-person at the Overture Center Box Office:
\$60 (A-B levels) • **\$30** (C-D levels)
With online or phone order fees included:
\$67.84 (A-B levels) • **\$33.84** (C-D levels)

**NEW
PROGRAM**



CONTENTS



4	In Other Words
4	About these Concerts
5	Special Thanks
7	Staff and Board of Directors
8	7:00 PM Saturday, December 13, 2025 Purcell, Britten, Holst
16	3:00 PM Sunday, December 14, 2025 Choraliers, Con Gioia, Capriccio
22	7:30 PM Sunday, December 14, 2025 Cantilena, Cantabile, Ragazzi
30	MYC Members
35	Friends and Donors

Overture Center Box Office, 201 State Street • (608) 258-4141

Take note: Excludes Organ performances and MSO at the Movies presentations. Sale does not apply to previously purchased tickets and discounts may not be combined.
Programs, dates, prices, and artists subject to change.

In Other Words

At the heart of this semester's theme, *In Other Words*, is the act of listening—of attending closely to words and experiences that are not our own. To truly understand another's perspective requires more than hearing; it asks for curiosity, humility, and care. In our rehearsals, we've practiced that kind of listening—listening that opens space for empathy, that invites us to hold another's story long enough to feel its shape and meaning before we try to give it voice.

With guidance from our guest teaching artists-in-residence, **Tom Cabaniss** and **Asher Blank**, our singers have discovered that music itself is a kind of translation. Composers turn feeling into sound; singers turn sound into story. Together, we've explored how to express what words alone cannot hold—how to listen deeply, interpret thoughtfully, and shape musical choices that reflect understanding.

Composers do this work constantly—searching for musical language that communicates ideas and emotions beyond text. Every tempo, rhythm, and harmony is a deliberate choice. In rehearsal, we ask: *What feeling lives in this sound? What space does this silence create? How does this sound invite us to listen differently?* These questions reflect the values MYC holds dear: curiosity, reflection, and empathy in action. We are deeply proud of our singers for leaning into these conversations—embracing new ideas, asking big questions, and discovering how thoughtful listening and reflection lead not only to more authentic, meaningful performances, but to more compassionate, open-hearted humans.

Thank you for being here today, for supporting our singers, and for allowing their music to open your ears—and heart—to new ways of listening.

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.

MYC's WINTER CONCERTS are generously supported by the Diane Ballweg Performance Fund with additional support from:



W. Jerome Frautschi
Foundation



PLEASANT T. ROWLAND FOUNDATION



The Courtier Foundation, Inc.



SPECIAL THANKS

To Tom Cabaniss and Asher Blank: thank you for bringing your brilliance, your curiosity, and your generous leadership to our singers this fall. You inspired bold thinking, joyful risk-taking, and truly memorable music-making.

To our singers and their families: your commitment—week after week—is the foundation of this community. Thank you for your spirit, your support, and your belief in what happens here.

To our donors and advocates: your steadfast support makes this mission sustainable and strong—your commitment lifts us every day. We are profoundly grateful.

To our exceptional staff: your dedication, creativity, and deep understanding of what makes MYC unique shine through in everything you do. Thank you for leading with heart and purpose.



CONTACT US

Madison Youth Choirs • 1055 East Mifflin St • Madison, WI 53703
608-238-SING (7464) • madisonyouthchoirs.org

Oakwood Chamber Players

2025-2026 Season



Ticket Prices:
 \$25 General
 \$20 Seniors
 \$5 Students

Fridays at 7:00 PM
 January 16 • March 13, 2026
 Oakwood Village Prairie Ridge

Saturdays at 7:00 PM
 January 17 • March 14, 2026
 Oakwood Village University Woods

Sundays at 2:00 PM
 January 18 • March 15, 2026
 Arts + Literature Laboratory

Check our website for additional information at
www.oakwoodchamberplayers.com



STAFF AND BOARD OF DIRECTORS



TEACHING / CONDUCTING STAFF

Kevin Blakeslee, Eliav Goldman, Calli Ingebritsen, Margaret Jenks, Marie McManama, Chris Powers, Michael Ross, Marcia Russell, Margaret Stansfield, Randal Swiggum

COLLABORATIVE PIANISTS

Vincent Fuh, Susan Gaeddert, Scott Gendel, Andrew Johnson, Steve Radtke, Randal Swiggum

ARTISTIC ASSOCIATES / INTERNS

Avery Brutosky, Grace Greene, El McCool, Emma Nolte

OPERATIONS MANAGER

Ian Disjardin

DEVELOPMENT DIRECTOR

Nicole Sparacino

OPERATIONS ASSISTANTS

Katie Paape
 Renae Rodefeld

CONDUCTOR EMERITA

Lisa Kjentvet

CO-DIRECTORS

Lynn Hembel, Executive
 Michael Ross, Artistic

GUEST TEACHING ARTISTS-IN-RESIDENCE

Asher Blank, Tom Cabaniss

BOARD OF DIRECTORS

Eva Marley, President
 Jennifer Lattis, Past President
 Matthew Clayton, Treasurer
 Michelle Kruse, Secretary
 Chet Agni
 Evan Jonovic-Heath
 Dan Lyons
 Arvina Martin
 Melissa McNeal Adams

STUDENT BOARD MEMBERS

Liam Benish
 Lena Cox
 Shenal Wijekoon
 Elizabeth Younkle

MYC DIRECTORS: MADISON YOUTH ARTS CENTER

Laurie Fellenz
 David Schmiedicke
 Dan Sinclair

IN OTHER WORDS

7:00 PM Saturday, December 13, 2025

PURCELL

Margaret Jenks, conductor
Andrew Johnson, piano
Emma Nolte, artistic associate

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Eliav Goldman, conductor
Steve Radtke, piano

Ben Eckard-Lee, cello
Blake Curtis, oboe
Simon Teckham, violin



PURCELL



Stadt und Land
(sung in German)

traditional German folk canon

Town and countryside in quiet rest.

We often play the game “anything but face value”, which means that we consider what a piece of music might mean if it was a metaphor and not literal. Purcell members have considered that “city and countryside” might mean a number of different groups that don’t always see eye to eye that might someday come to some agreement or compromise. ***In other words***, the Packers and Vikings, Democrats and Republicans, poor and wealthy, cats and mice—they had many pairings. The notes also hold secret tensions and compromises, including what the tonic (key center) is. Some students were convinced that G was “do”, but the song ends unresolved. Others thought D was “do,” but then there is a lowered 7th scale degree. They came to realize that neither scale was a perfect fit, but both had to compromise to fit the melody and harmony of the piece—just like the text suggests. The music gives its own interpretation of the words and is another “***in other words***.”

Tecolote
(sung in Spanish)

arr. Victoria Ebel-Sabo (b. 1957)

*Owl of Guadana, bird of the dawn,
If I only had your wings to go and see my love.
Poor little owl, you are tired from flying.*

This Spanish lullaby is sung from the perspective of a parent to a child, who is referred to as the “little owl.” The “ticuri-cui-cui-cu” sound of the owl is a gentle, descending melodic sequence that lulls the baby to sleep. We considered how lullabies have commonalities, no matter what the culture and language of the people. The repetition, rocking rhythmic feel, and soothing, sighing melody lines are their own shared language.

BRITTEN



Mein gläubiges Herze (My believing heart) Johann Sebastian Bach
(sung in German) (1685-1750)

*Mein gläubiges Herze,
Frohlocke, sing', scherze!
Dein Jesus ist da!
Weg Jammer, weg
Klagen!
Ich will euch nur sagen:
"Mein Jesus ist nah."*

*My believing heart,
delight, sing, play!
Your Jesus is here!
Be gone, sorrow! Be gone,
lamenting!
I'm saying to you simply:
"My Jesus is here."*

One of Bach's happiest creations, this piece was originally a solo soprano aria in Cantata 68, first performed in May 1725 in Bach's church in Leipzig. The sprightly cello part sings a completely different melody than the voice, in a sparkling duet. The piece seems to be in standard ABA form, with the middle B section exploring the darker harmonies of "sorrow" and "lamenting."

But just when the piece seems to be over, the most amazing surprise occurs. Suddenly there appears a solo violin and oboe, who have been silent until now! Along with the cello they form a trio which explodes in joyful counterpoint. There is no other piece like this in the Baroque repertory—Bach did the unexpected, adding a whole new take on the joyful text ("in other words," but with no words—just instruments).

Evening (The Red Fox, the Sun) Benjamin Britten (1913-1976)

The work of an artist is often to "translate" their vision of something familiar or commonplace into "other words." In the 19th century especially, poets and painters revealed new ways of envisioning trees, brooks, mountains, the sound of the nightingale. This little-known work, by our beloved composer Britten, is a very unconventional take on the sunset, describing it in violent, even bloody imagery:

*The red fox, the Sun, tears the throat of the evening.
Makes the light of the day bleed into the ocean.*

The entire poem translates the familiar into metaphor: the moon is the "old owl", a flock of gulls is lace, and the stars are the peering eyes of mice. Indeed, Britten's music is another "text", giving us yet another way—"in other words"—to see something very familiar.

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 I*

At the beginning of *The Tempest*, the young prince 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.

Britten singers, 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 dozens, often take a solemn or mystical approach, emphasizing the funeral bells tolling at the end. This version, composed in 1908, is very different from the rest: quick, sparkling, and fantastic. It reminds us that Ariel is a spirit, with a sense of humor.

HOLST



Since Robin Hood

Thomas Weelkes (ca.1575-1623)

William Kempe was a contemporary of William Shakespeare and acted in some of Shakespeare's earliest dramas. Weelkes depicts Kempe's famed "Nine Days Wonder," during which he is said to have Morris danced from London to Norwich. Weelkes's setting is chock full of 17th century sass. Despite his intentions to achieve wealth and status, Kempe is believed to have died quietly and without the fame he so craved. Weelkes alludes to Kempe's sorry fate somewhat whimsically with the final refrain: "he did trip it on the toe, diddle diddle diddle doe."

Rutland

William Billings (1746-1800)

We borrowed from last year's deep dive into the Hero's Journey as we began to engage in our practice of "investigative listening." By taking an active role as a listener, the storytelling becomes our responsibility as well. We explored Billings's setting of this Isaac Watts text through this lens of investigative listening, asking context, content, clarifying, and compassion questions, as we mapped the piece onto our Hero's Journey framework.

Psallite

(sung in Latin and German)

Michael Praetorius (1571-1622)

*Sing to the Only-begotten, Christ, the Son of God!
Sing to our Lord Redeemer,
the child lying in a manger.
A small babe lying in a little manger,
all the lovely angels serve the little child
and sweetly sing to Him.*

Praetorius's setting of this Christmas text is sung both in Latin and German, a linguistic juxtaposition of the high, religious speech of the church with the common vernacular of the common people. This particular phenomenon of mixed languages is often referred to as macaronic, stemming from the Italian word *maccarone* (meaning dumpling). Like many dumplings, this piece may be small, but it is packed with flavor.

COMBINED TREBLE VOICES



One December, Bright and Clear

Catalonian carol, arr. Mack Wilberg

Walking in the Air

Howard Blake (b. 1938)

Written in 1982 for the animated film *The Snowman*, this soaring yet haunting melody is the emotional high point of the film but also its theme: the whimsical adventure of a boy and a snowman that comes to life and takes the boy on a journey.

TRY MYC!
**SPECIAL EVENT FOR MALE-IDENTIFYING AND
NON-BINARY STUDENTS IN GRADES 5-8**

JANUARY 7 • 5:30-6:15

Invite a friend to try MYC and join us on Jan. 7!
We'll sing together, play games, and your friend will
learn where their voice belongs at MYC.

RSVP along with your friend via the QR code!
Parents welcome to attend with their student.

QUESTIONS?

Call us at 608-238-7464
or reach out to
info@madisonyouthchoirs.org



Join the Madison Youth Choirs

LEGACY SOCIETY

and support the next generation of expert noticers

We celebrate these forward-thinking individuals whose commitment to the future of MYC shines through their Legacy Society designations.

Alexis Buchanan & James Baldwin

Anonymous

Sandra Barty

Stephen D. Caldwell^o

Jennifer & Martin Chiaverini

Laurie Frost & Jeff Henriques

Kirsten Fruit & Michael Ross

Lynn & Chad Hembel

Paul Houseman

Bradley Hutter

Gwen^o & Kenn JeSchonek

Lisa Kjenvet

Bob & Lori Koeritzer

Jim & Jennifer Lattis

Eva Marley

Kelly Miess & Susan Morrison

Elizabeth Odders-White &

Matthew Clayton

John & Eileen Pray

Kris Rasmussen & Bob Factor

Dean^o & Orange Schroeder

Roseann Sheridan

Nicole Sparacino & Rob Kratz

Anne Spurgeon & David Woods

Mary Stoffel & Rich Novotney

Randal Swiggum

Julie Verban

Ethan & Isabel White

^o*in memoriam*

Learn more at madisonyouthchoirs.org/legacy



Thank you

FOR SUPPORTING MYC

**MADISON
YOUTH
CHOIRS**



madisonyouthchoirs.org/give-now

IN OTHER WORDS

3:00 PM Sunday, December 14, 2025
Middleton Performing Arts Center

CHORALIERS

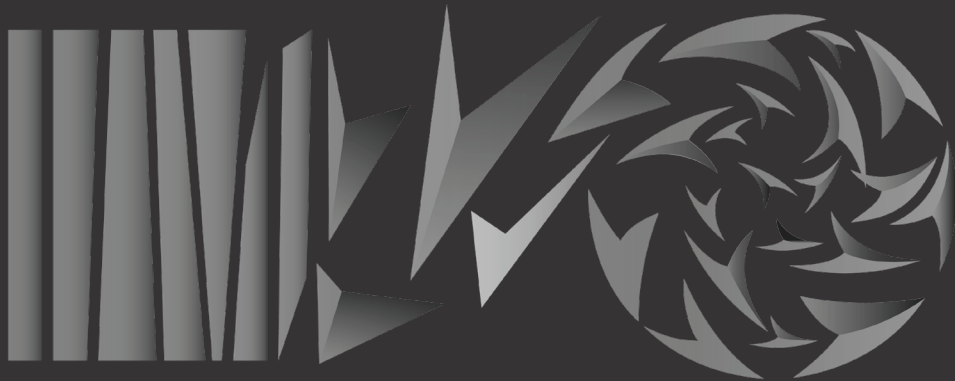
Marcia Russell, conductor
Vincent Fuh, piano
Grace Greene, artistic associate

CON GIOIA

Eliav Goldman, conductor
Susan Gaeddert, piano
Avery Brutosky, choir intern

CAPRICCIO

Marcia Russell, conductor
Vincent Fuh, piano



CHORALIERS



Art Thou Troubled?

George Frederick Handel (1685-1759)

The melody of this aria first appeared in Handel's opera *Rodelinda*, written in 1725 with the Italian text "Dove sei". Almost two hundred years later, poet W. G. Rothery wrote a new English poem, "Art Thou Troubled?", and paired it with Handel's music. Although the melody is the same, the message shifts: instead of sorrow, the English text offers comfort, reminding us how music can calm and lift a troubled spirit.

This piece is written in *da capo* form, which simply means A–B–A. We hear the main tune (A), then a contrasting middle section (B), and finally the opening melody returns. When the opening tune comes back, it feels satisfying—like returning to a melody you already know and love.

Yet Gentle Will the Griffin Be

Francisco J. Nuñez (b. 1965)

This song is a part of Francisco J. Nuñez's suite *What Grandpa Told the Children*, which sets several imaginative poems by Vachel Lindsay. In this song, Lindsay plays with the idea of a mighty, mythical griffin that is—surprisingly—gentle. Nuñez captures this whimsical contrast with light, colorful writing and a lively interplay between piano and voices. The result is a charming musical moment that celebrates storytelling, imagination, and the unexpected.

The Tailor of Gloucester

English folk song
arr. Cyndee Giebler (b. 1958)

Wisconsin composer Cyndee Giebler set this children's folk story with wit, charm, and multiple points of view. As Choraliers rehearsed the piece, they discovered clever layers woven into the music—snippets of familiar nursery rhymes, added texts, playful melodies, and surprising rhythms. These touches bring extra color and humor to the storytelling, making the piece both engaging to sing and delightful to hear.

CON GIOIA



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

Anonymous, 14th c. France

*Oh, how beautiful it is to praise you, oh God, and a very high honor.
Sing with a devoted heart, sing!*

We spent several weeks piecing this melody together and uncovering its secrets. Though it is a relatively simple melody, we labored over the sequence of phrases and wondered why they had been so carefully placed in that particular order. We also worked tirelessly on our pronunciation of the French language, particularly the *schwa* sound (close to the vowel sound in the word “could”). Many Con Gioia singers drew pictures of “our friend the Schwa,” as I so often referred to it in rehearsal. Ask your singer to see their picture of good old *schwa*.

Velvet Shoes

Randall Thompson (1899-1984)
Poem by Elinor Wylie (1885-1928)

There is something so magical about that first snowfall of the year. Of course, by the time January rolls around, we Wisconsinites are far too accustomed to the snow, and most of us are ready for a springtime thaw. But that first snowfall really is special. Wylie describes the tranquility and stillness of a wintery blanket, our two protagonists covered in “veils of white lace.”

When Tom Cabaniss visited us earlier this semester, he had us start with a walking exercise. He gave us prompts—“walk around the room as if you are enjoying a moonlit walk” or “walk around the room as if you are enjoying a sunny day with a friend”—and we explored how our walking was affected by the scenario. Tom used this to get us thinking about compositional choices, which connected brilliantly to our analysis of Randall Thompson’s setting of this Wylie poem. We asked ourselves, “how does Thompson make the music sound tranquil?” and “what choices did he make to mimic the footsteps in the snow?” See if you can make some discoveries of your own.

Bist du bei mir
(sung in German)

Gottfried Heinrich Stölzel (1690–1749)

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

*Ah, how my end would bring contentment,
If, pressing with thy hands so lovely,
Thou wouldst my faithful eyes then close.*

This aria is from Stölzel’s opera *Diomedes* and is one of the potentially hundreds of pieces composed by Stölzel that were falsely attributed to Johann Sebastian Bach. This very arrangement by Doreen Rao lists Bach as the piece’s composer. The exact number of Stölzel’s works that became Bach’s, and the precise means of this false attribution, are both lost to history.

Cabbage Tree Hat

arr. Donald Patriquin (b. 1938)

Livistona australis, also known as the cabbage-tree palm, grows abundantly on the eastern coast of Australia. For centuries, Aboriginal Australians, such as the Tharawal people, wove together the large fronds of the cabbage-tree palm to build shelters. When European settlers began populating the country in the early 1800s, they saw the utility of the cabbage-tree palm and used it to make the distinctive cabbage-tree hat, now a uniquely Australian symbol.

I used the text of Patriquin’s arrangement of this old Australian folk song to have Con Gioia practice “investigative listening,” and the four Cs of quality questioning (context, content, clarifying, and compassion). This song tells the story of a hat much beloved and well worn. Despite the speaker’s affection for the hat, they know it is time to say goodbye. By practicing our investigative listening skills, we were able to figure out so much more about the importance of the cabbage-tree hat than if we had just listened passively.

CAPRICCIO



When I Set Out for Lyonesse

Keith Bissell (1912-1992)

“When I Set Out for Lyonesse” is a musical setting of a poem by Thomas Hardy that explores mystery, anticipation, and personal transformation through an unexpected, life-changing journey. The music reflects these themes with a wide melodic range—spanning over an octave—and harmonies that are close, rich, and sometimes surprising. Together, the melody and harmony take the listener on an adventurous, emotional journey, mirroring the sense of discovery in Hardy’s text.

Reel á Bouche

French Canadian lilting piece
setting by Malcolm Dalglish (b. 1952)

A “reel” is a fast-moving repetitive dance tune in a duple meter, found in many western music folk traditions. *Reel á Bouche* is a French-Canadian lilting or mouth music piece, traditionally performed for dances when the instrumentalists, fiddler or accordion player were either unavailable, unaffordable or taking a break. This type of mouth music will often imitate the absent instrument and be accompanied by a clogging step, using a heel-toe pattern that is done either standing or sitting. The syllables of the tune are freely improvised by the singer(s) and often a solo call and choral response form is adopted so the singer doesn’t get tired out for the duration of the dance. The composer has chosen syllables that accentuate the rhythm and phrasing of the melody and remain consistently as repetitive as the music. (notes by the editor, Henry Leck)

Where the Light Begins

Susan LaBarr (b. 1981)

“Perhaps it does not begin. Perhaps it is always.”

This piece explores themes of hope, renewal, and the transformative power of light—both literal and metaphorical. Susan LaBarr represents light first as a musical glimmer, with simple harmonic accompaniment and unison singing. The melody gradually expands into rich three-part harmonies, illustrating how voices in community can illuminate meaning together. The piece serves as a gentle reminder that when we listen to and support one another, we can create something brighter and more meaningful than any single voice alone.

IN OTHER WORDS

7:30 PM Sunday, December 14, 2025

Middleton Performing Arts Center

CANTILENA

Margaret Jenks, conductor

Randal Swiggum, piano

CANTABILE

Michael Ross, conductor

Scott Gendel, piano

El McCool, artistic associate

RAGAZZI

Michael Ross, conductor

Scott Gendel, piano

Ian Disjardin, Duncan Charles, Frankie Spielbauer, percussion

Simon Teckham, violin • Ben Eckard-Lee, cello

John Mesoloras, bass • Steven Morgan, guitar



RAGAZZI AND CANTABILE



Apple-Tree Wassail

traditional British carol, arr. Stephen Hatfield

Wassail comes from the Anglo-Saxon *wes hael* — to be healthy. Originally, wassails were taken seriously as blessings on farms and farmers that would help ensure the health of the coming year. “Apple-Tree Wassail” comes from the cider country of Devon and Somerset, where it might be sung in the orchards or at the farmer’s door. The references to “lily white pins” and “lily white smocks” are meant to flatter the farmer’s family by listing the fine clothes and ornaments they could supposedly afford to wear. (Program notes by the arranger.)

CANTILENA



Sorida

Rosephanye Powell (1963)

Powell describes this lavish greeting piece that uses the Shona language of Zimbabwe term “Sorida” (peace, hello, shalom) as a welcome to others that goes beyond a simple “hello.” It welcomes all people to the space, not because of anything special that they have done, but because we are all fellow humans that deserve love and respect. As we hear interlocking rhythms, sonorities, and up to nine layers of voices and more of percussion, it is a reminder of how we, as people, can bring our own unique voice to the world. In other words, we are all different, but have a shared humanity.

I Have a Million Nightingales

Linda Hirschhorn (b. 1947)
text by Mahmoud Darwish (1941-2008)

*You may fasten my chains
Deprive me of my books and tobacco
You may fill my mouth with earth
Poetry will feed my heart, like blood
It is salt to the bread
And liquid to the eye
I will write with nails, eye-sockets, daggers
I will recite it in my prison cell
In the bathroom—
in the stable—
Under the whip—
Under the chains—
In spite of my handcuffs
I have a million nightingales
On the branches of my heart
Singing the song of liberation.*

There are so many ways of looking closely at this poem and piece through the lens of “In Other Words.” We get a glimpse of suffering through the words of the poet, but also the thing that cannot be taken from us: our ability to imagine, create, dream and think. We pondered what the branches of the heart are. The veins that move through our body and fill us with who we are? The things and people that we love and are part of our identity? People who are connected to us in some way?

Regina Coeli

traditional Gregorian chant

Regina Coeli
(sung in Latin)

Gregor Aichinger (1565-1628)

At age 12, young Gregor began his musical study with Orlando di Lasso and by 19 was the organist and head court composer for the Fugger family in Augsburg, Germany. He was a well loved, popular composer who did a fair amount of scholarly work and travel (for the time). Like many Renaissance composers, Aichinger used the Gregorian chants that everyone knew (and could sing) as the building block for his sacred motets. He actually wrote several different Regina Coeli motets based on this familiar chant. The process of turning the chant into a motet is one musical way of saying “In other words”. As we studied the work

and noticed the details of the imitation, inverted ideas, and interlocking phrases, we got some insight into the composer’s imagination. His epitaph begins, “Traveller, read and mourn. Here is buried the most honourable and scholarly Sir Gregor Aichinger” and ends, “A citizen’s soul rejoices in an eternal symphony.” Singing Renaissance polyphony is not an easy feat, but it has been a joy to be a part of continuing the sound of his musical legacy in our own voices!

But Ere We This Perform (from *Dido and Aeneas*)

Henry Purcell (1659-1695)

As we study many perspectives and dive into the interpretation of various poetic and musical ideas, Cantilena members found great fun in playing some characters that were slightly less wholesome! The witches in this opera undermine the relationship of Dido and Aeneas, a story that ends tragically for the main characters—mostly because of the deceit caused by the sorceress and witches. In this duet, they plot the storm that breaks up a festive day of outdoor hunting and festivities.

Snow on the Junkyard

Zoe Mulford, arr. Randal Swiggum

Our “in other words” journey explored the way perspective shifting can change the way we interpret our own life and experiences. This poem describes how the unremarkable—even ugly—stuff of our regular lives that can seem broken and unattractive can be transformed by something simple like a snowfall. In other words, everything (and everyone) can be restored and redeemed. “Snow bandages a bruised up sky.”

RAGAZZI



The Agincourt Carol

(sung in Latin and Middle English)

Anonymous, c. 15th century

England, give thanks to God for the victory!

*Our king went forth to Normandy with grace and might of chivalry.
There God, for him, wrought marvelously; Wherefore England may
call and cry:*

[REFRAIN] *Give thanks to God! England, give thanks to God for the
victory!*

*He set a siege forsooth to say to Harfleur town with a royal array.
That town he won and made a fray that France shall rue until
Doomsday:*

[REFRAIN]

*Almighty God, he keeps our King, his people and all his well-willing.
And give them grace without ending that may we call and safely sing:*
[REFRAIN]

One of the earliest and most famous English battle songs, the “Agincourt Carol” was composed shortly after Henry V’s victory in October 1415. Henry had ordered that “no ditties should be made or sung by minstrels or others” because “he would wholly have the praise and thanks altogether given to God.” Although the English eventually lost the Hundred Years’ War, their victory at Agincourt was spectacular: a tiny English army, weakened by sickness and mainly composed of lightly armed bowmen, defeated a force six times its size. The French, relying on heavily armed cavalry which bunched together, got stuck in the mud and were picked off easily. The entire carol is narrative and follows Henry’s expedition to Normandy, the capture of Harfleur, the losses of the French, and the triumphal return to London. It uses a typical verse/refrain structure with a vigorous, pulsing style and a lively syncopation.

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, deep in unrequited love, 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.”

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. (note by Lisa Kjenvet)

CANTABILE



Ahe Lau Makani (sung in Hawaiian)

Princess Lili'uokalani,
arr. Stephen Hatfield

This fragrance wafts my way from the many gentle breezes brought here to surround my entire being, warming my breast.

REFRAIN: *Oh, companion of the many soft breezes bringing fragrance to my land.*

This perfumed fragrance from the misty Lillehua rain, brought here to warm my breast, warmed by love. [REFRAIN]

This fragrance lightly blowing from the soft blowing wind, brought here to remain close, warmed by my thoughts.[REFRAIN]

This gentle fragrance from the appealing voices of the birds, brought here and captivating me, warmed by your voice. [REFRAIN]

“Ahe Lau Makani” was written in 1868 by Princess Lil'uokalani, the last monarch of the Hawaiian kingdom. Hawaiian love songs often contain references to nature; the image of the breeze is a favorite with songwriters, given the 150 Hawaiian words for various winds.

In a Neighborhood in Los Angeles

Roger Bourland (b. 1952)

With text by famous contemporary Mexican poet Francisco X. Alarcón (1954-2016) and music by composer Roger Bourland (who received his undergraduate music degree from UW-Madison), this is the first movement of Bourland's *Alarcón Madrigals*—deceptively complex settings of simple memories evoking a variety of vivid images. This movement paints a picture of the young poet and a short collage of memories of his grandmother. Bourland presents the text simply, using speech-like rhythms to capture the familiarity of their relationship.

Ergen Deda (sung in Bulgarian)

Peter Lyondev (1936-2018)

Anya Isaac, Isa Killian, Addison Murphy, Claire Rattmann,
Frankie Spielbauer, Eleanor Winkle-Wagner, small group

The music of the Bulgarian State Television Female Vocal Choir (founded in 1952) aims to combine traditional folk music with arrangements that highlight their irregular melodic and rhythmic motives. The style of singing is unique, as it combines bright, forward placement with a hard-voice style. Lyondev's setting of this folk song loosely translates as “An old bachelor dresses up as a young man and goes to the dance. All the girls run away, leaving only the youngest, little Angelina.”

MBC • MYC • MCC

**SAVE
THE
DATE**

**SAT
JUL
18**

ALUMNI REUNION AT MYARTS!

10 AM - NOON • 1055 E Mifflin • Madison

RSVP



MYC Members

PURCELL

Andreas Bushland
Soren Dusette
Jonathan Glaw
Abraham Harwood
Lucas Karlson
Daniel Kim
Sam Kratz
Rune Akiba Luehring
Jacob Mann
Christian Moore
Michael Moran
Jack O'Neill
Oliver Petersen
Phillip Stansfield
Kamari Strom-Kendricks
Caleb Swedlund
Samuel Turner

BRITTEN

Sam Anderson
Lorne Ballard
Aaden Geisinger
Anderson Geisinger
Matthew Graybar
Jay Kang
Isaac Karlson
Elliott Keeley Yonda
Felix Killian
Joshua Kim
Bertie Krambs
Rowan LaMartina-Kuersten
Marcus Lee
Auggie Malueg
Judah Martin
Philip Mirnov-Lehrke

Lucas Peters
Sam Petro
Malakai Powers
Nolan Rogers
Wallace Schell
James Schuster
Nahoa Sefo
Leo Simcock
Kai Straavaldsen
Rex Stutz
Joseph Turner
Declan Umhoefer
Franklin Yang
Charlie Younkle

HOLST

Gabriel Arenas
Matthew Chisholm
Oliver Cooper
Henry Duffield
Griffin Dyszelski
Soren Erickson
Sequoia Fagan-Kessler
Jack Flynn
Silas Gibson
Sam Greve
Liam Hoyt
Felix Karlson
Donovan Killian
Aidan Kleckner
Liam Kleckner
Judy Kraft
Benny Luglio
Elia Masrour
Owen McDonald
Gabe Moran

Fin O'Neill
Asher Olson
Luther Osterholz
Eli Paykel
Burley Pelletier
August Petersen
Oren Pollock
Iktan Ramirez
Henry Rattmann
Dominick Rozeske
Liam Rutz
Arvind Sankaralingam
Max Schwenn
Will Severtson
Ben Spielbauer
Joshua Talcott
Micah Vedder
David Wagner
Otis Warrick

CHORALIERS

Marjorie Ackeret
Clara Balint
Blythe Ballard
Maisie Berman
Tessa Blakeslee
Elodie Brelie
Isla Buckley
Rosie Buer
Cameron Claiborne
Rosa Collins
Greta Cooper
Wren Daley
Vivienne Erickson
Gwyn Fleming
Aimee Geisinger
Riley Hauge
Eleanor Hayden
Greta Hein
Sila Henning-Olson
Elma Huff
Fiona Hughes
Marilyn Ingebritsen
Evaline Jaeger
Evie Kuehn
Victoria Mirnova-Lehrke
Chloe Mleziva
Adi Mohns
Flora Mosman-Block
Minta Mosman-Block
Aylin Nori

Ona Novich
Promise Pickens-Green
Arden Pinsonneault
Kalina Powers
Vivian Rust
Ruby Saha
Kalki Sankaralingam
Sophia Schuth
Aeris Schultz
Matti Schwefel
Mabel Schweiger
Noelle Strom-Kendricks
Claira Taylor
Maev Thorbrogger
Darya Tsourka

CON GIOIA

Marilyn Anthony
Clarity Bean
Magdalena Becerra
Lydia Beck
Emma Bedor
Anneliese Benish
Greta Brelie
Natalie Callies
Gabriella Caruso
Maddie Chang-Der Bedrosian
Linnea Erickson
Gadea García-Ramírez
Abby Geier
Ruth Geier
Clara Gillisman
Lily Hart
Imari Helgren
Charlotte Jorgenson
Lily Landretti
Kira Lange
Emma Leininger
Taylah Lewis
Chloe Lindblom
Ari Nigl
Hannah Noltze
Milena Novich
Sophia O'Connor
Madeline Otis
Zaia Parker
Samantha Ready
Alice Rinzel
Delaney Roth
Arcadia Roys
Miriam Sampene

Fiona Schultz
Addy Schwefel
Emma Severtson
Sophia Smithka
Zoey Stellick
Frances Stevenson
Elsa Takahashi
Katie Tobin
Mirabella Vavilov
Iris Violi
Maya Walsh
Penelope Wangen
Violet Warner
Lucy Weeth-Feinstein
Sylvia Weiser

CAPRICCIO

Lital Adelman
Vi Bartlett
June Bresette
Ana Carroll
Nadia Clinkscale
Dani Coughlin
Lainey Cradler
Mali Crandall-Casal
Jane Cunningham
DJ Curtis
Cece Erling
Lila Faris
Emily Graybar
Martie Han
Ruby Hawbaker
Freya Henning-Olson
Brooklyn Hillman-Burton
Sydney Hirsch
Cece Jaeger
Corinne Kuenzi
Alyson Midlikowski
Lia Molle
Faye Murdy
Tenzin Nyidon
Zinnia Owen
Maddy Pierce
Sprout Pinsonneault
Mackenzie Saha
Phoenix Sallis
Abigail Soukup
Cora Storm
Kyra Vosberg
Eloise Weibel
Manaen Yeun

CANTILENA

Hana Aleksic
Naomi Allen
Lily Anderson
Olive Ballard
Ronan Banfield
Gabbi Bedua
Lydia Benish
Chloe Berman
Eliza Besley
Maya Bondre
Keira Branum
Ruby Burgess
Maureen Cavanaugh
Annie Charles
Violet Covarrubias Zakhar
Ellie Cunningham
Reece Dixon-Krujif
Phoebe Ehlenbach
Collins Eigsti
Maggie Elliott
Corinne Faris
Leyre García-Ramírez
Lenny Gefroh-Grimes
Marian Good
Alexa Hackel
Alice Hartsfield
Mackenzie Hutchings
Evelyn Ingersoll
Nola Kalwat
Jasper Keitt-Pride
Emma Meyer
Emily Nie
Cora O'Callaghan
Freyda Oler
Bea Pauli
Treva Pollock
Sophia Richards
Cora Rogers
Brynn Sercombe
Althea Shapiro
Maia Skillings
Ololade Soetan
Linden Spry
Thora Stetson
Lucie Streit
Sal Taylor
Anahi Vazquez
Allison Vens
Izzy Voss
Abigail Winkle-Wagner

CANTABILE

Olaife Adegbite
Kellyn Ash
Maggie Benton
Sophie Borger
Keira Branum
Tori Broker
Clara Bushland
Brynn Campbell
Maia Caruth
Dominica Costanzo-Adkins
Lena Cox
Kalea Cummings
Esme Deadman
Karista Deuhs
Mazi Dossa
Sophia Dyer
Lila Elliott
Helena Fruit
Lucy Gard
Annie Geraci
Sage Gibson
Natalie Graybar
Kate Hannon
Madeleine Hayward
Piper Hirsch
Cate Hughes
Anya Isaac
Katarina Kenney
Onnalín Ketilson
Isa Killian
Nat Kumar
Babette Loesch
Leila Madureira-Alvarez
Ari Marckel
Katherine Moore
Addie Murphy
Lily Nelson
Ella Novoselac
Julia Olson
Chase Orville
Nykola Polar
Elise Rancour
Claire Rattmann
Chloe Reeser
Sophia Rodriguez
Adelle Sadler
Marvella Saucedo-Zenti
Josephine Schiferl
Evan Sherer
Freya Sherer

Frankie Spielbauer
Ellie Steiner
Selah Streets
Megan Streit
Vincent Swenson
Rhiannon Tool
Kennedy Vens
Anna Wagner
Erela Wedell-Cunningham
Violet Wickizer
Eleanor Winkle-Wagner
Lia Wochenske
Elizabeth Younkle

RAGAZZI

Evan Anthony
Will Auby
Alex Bares
Liam Benish
Freddy Berkelman
Arthur Boldyrev
Max Boldyrev
Milo Burns
Calvin Cavanagh
Duncan Charles
Gabe Cox
Alex Everson
Isaac Freiberg
Korbin Gering
Isaac Gildrie-Voyles
James Graybar
Jackson Harwood
Ben Hughes
Aaden Juarez-Kim
Kerry Lauer
Kikko Martin Leano
Nicholas Mancuso
Ori Marsh
Colin McElroy
Nathan Meyer
Daniel Mueller
Kent Mullen
Zenon Neta
Luca Nicometo
Zachary Richmond
AJ Ridgely
Charlie Sayre
Donovan Sido
Graham Staver
Oden Swanson
Fi Taketani-Campos

Sam Thill
 Donnie Umhoefer
 Jackson Umhoefer
 Charlie Vanderbloemen
 Ollie Warnecke
 Shenal Wijekoon
 Sylvan Wilson
 Zane Yeazel

INTRODUCTORY CHOIR

Molly Adrian
 Cyrus Cheeks
 Eden Chisman
 Vivian Courtenay
 Lydia Davis
 Cora Finger
 Ridley Fuller
 Ruth Greb
 Ruby Hahn
 Quinn Hampton
 Abigail Hefner
 Liliana Hernandez
 Frances Kain
 Greta Keiper

Aria Kondabolu
 Lexi Li-Barbour
 Kai Meinen
 Ethan Miller
 Jaydee Noguchi
 Jamie O'Dea
 Hans Osterholz
 Saige Ramthun
 Ayla Rissman-Callies
 Lily Rochè
 Anna Rollins
 Ada Schweiger
 Feven Smithka
 Uli Sonnentag
 Ivan Sonnentag
 Aashvi Sood
 Loren Stansfield
 Adelyn Tatar
 Analise Tecpoyotl
 Leia Tschopik
 Angeline Utaski
 Brynn Ward
 Cristof Weber
 Yucheng Ying



**summer
registration
opens mid
January**

NEW CLASSES IN 2026!
 For ages 7 through grade 12+

**MADISON
YOUTH
CHOIRS**




madisonyouthchoirs.org

YOUR VOICE BELONGS HERE

Join MYC in January!

Ages 7 through 12th grade

**MADISON
YOUTH
CHOIRS**



madisonyouthchoirs.org/join-a-choir

Friends & Donors

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

This list reflects donations and pledges to our annual campaign received between April 10, 2025 and November 23, 2025.



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

\$20,000 or above

The Courtier Foundation, Inc.
W. Jerome Frautschi Foundation
Pleasant T. Rowland Foundation

\$5,000 to \$19,999

Lynn Hobbie & Kevin Little
Endres Manufacturing Company
Foundation
Kiwanis Club of Downtown Madison
Bob & Lori Koeritzer
Kenneth A. Lattman Foundation

\$1,000 to \$4,999

Anonymous
The Brittingham Fund/Madison Trust
Rachel & Daniel Bennett
Cap Times Kids Fund
Dane Arts with additional
support from Diane Ballweg
and the Endres Mfg. Co.
Foundation
Susan S. Harris
Sharol Hayner
Lynn & Chad Hembel
Julia Eklund Koza & James Koza
Madison Arts Commission
Michelle McPherson Miller
Brian & Amanda Mullen (P)
Park Bank
Michael Ross & Kirsten Fruit
Orange Schroeder
Kathy & Scot Sorensen
Matt Swedlund & Elizabeth Fleming
(A & P)
Wisconsin Arts Board

\$500 to \$999

Anonymous
Mike & Wendy Harris
Carol Pope
Jim & Carol Ross
Mary Stoffel & Rich Novotney

\$250 to \$499

Anonymous
AYUSA International
Jane Jiumaleh
Sue & Denny LeClaire
Rahel Desalegne & Girma Tefera
John & Elizabeth Heiner
Prof. Rob Maher (A)
Caitlin Mead (A)
The Nicometo Family (P)
Elizabeth Odders-White & Matt Clayton
Albert & Laura Pinsonneault (P)
Heather & Jon Rattman (P)
Karen Stuesser & Rich Cornwell
James & Janis Tauschek

\$100 to \$249

Anonymous
Charles Dyer & Deb Anken-Dyer
Linda & Dan Argus
Karen Baker
Elisabeth & Jim Berkelman (P)
Canon Family Fund
Herb & Harriet Chen
Marie Daleo & Evan Warner (P)
John DeMain
Ann & Phil Dettwiler
Mimmi Fulmer & Ric Merritt
Susan Gaeddert & Stuart Isaac (P)
Lona George
Michael George
Kevin Gould
Judy & Woody Greenberg
Jeffrey & Melanie Hayward (A & P)
Jinkuk & Youngjoo Hong
Anita Johnson
Trudy Karlson & David Weber
Bruce & Betty Lauer
Dan & Bettine Lipman
Grandma K
Jane Kavaloski
Eva Marley (A)
The Matthews Family
Ruth & Paul Meyer
Mollie & David Moore (P)
Susan Morrison & Kelly Miess
Fungwai & Jon Parker (P)
Allan & Sandy Pasch

Jamie Schmidt & Nina Heebink
 John & Midori Shaw
 Don & Lisa Sikora
 Matt Socwell
 Patricia Taketani & Alex de Oliveira
 Campos (P)
 Charlotte Woolf
 Steve & Rebecca Yeazel (A & P)
 Dan & Irene Zimmerman

Up to \$99

Anonymous
 Sandra Black
 Stephen & Joanne Borgwardt
 Patti Brennan
 Paul & Clio Bushland (A & P)
 Valerie & Dan Cavanagh (P)
 Jennifer Deuster-Loesch &
 Robert Loesch (P)
 Diane Garton Edie
 Scott Farnsworth
 Cheryl Forcier & Brian Aizenstein
 Brooke & Greg Gard (P)
 Pat & Bob Guttenberg
 Patrick & Katie Hayden (P)
 Kate & Adam Hirsch (P)
 Sarah & Brad Hughes (P)
 Henna-Rikka Huusko & Jaswant
 Kumar(P)
 Allison & Ben Jaeger (P)
 Mark Ketilson & Abby Ngampongsai-
 Ketilson (P)
 David Kinney & Cathleen
 Quinn-Kinney
 Dennis Lee
 Phil Leininger
 Matt & Stephanie McGregor
 Lily McLeish
 Melissa McNeal Adams
 Erika & Nick Meyer (P)
 Oscar Mireles
 Uriah & Allison Monday

Timothy & Kimberly Mueller (P)
 Cara & Andy Moll
 Jason Niles
 Scott Pauli & Jennifer Stofflet (P)
 Jane Radue & Patrick Riopelle
 Barbara Richards
 Nan Schaefer
 Joanna & William Schuth (P)
 Jim & Jessica Schwefel (P)
 Nick Siegel
 The Theoharis Family
 Jodie & Brian Thill (P)
 Lynn Tool
 Phil & Angie Van Houten
 The West Family (A)
 Rachelle Winkle-Wagner &
 Mike Wagner (P)

In Kind

Kathy Graham
 Allison & Uriah Monday
 Park Hotel

Gifts have been made in memory of:

Carol Argus
 Chuck Himself
 Carrel Pray
 Eva Wright

Gifts have been made in honor of:

The Cornwell Sisters
 Alexandra Dyer Merg
 Margaret Jenks
 Kerry Lauer
 Conor Murphy
 Michael Ross
 Mary Stoffel
 Sam Thill
 Young Musicians

Madison's

BIG SING

SATURDAY
 JAN 24
 10:30AM



FEATURING STUART STOTTS

FOR ALL AGES, ALL VOICES.
 BRING THE WHOLE FAMILY!

SCAN TO
 RSVP



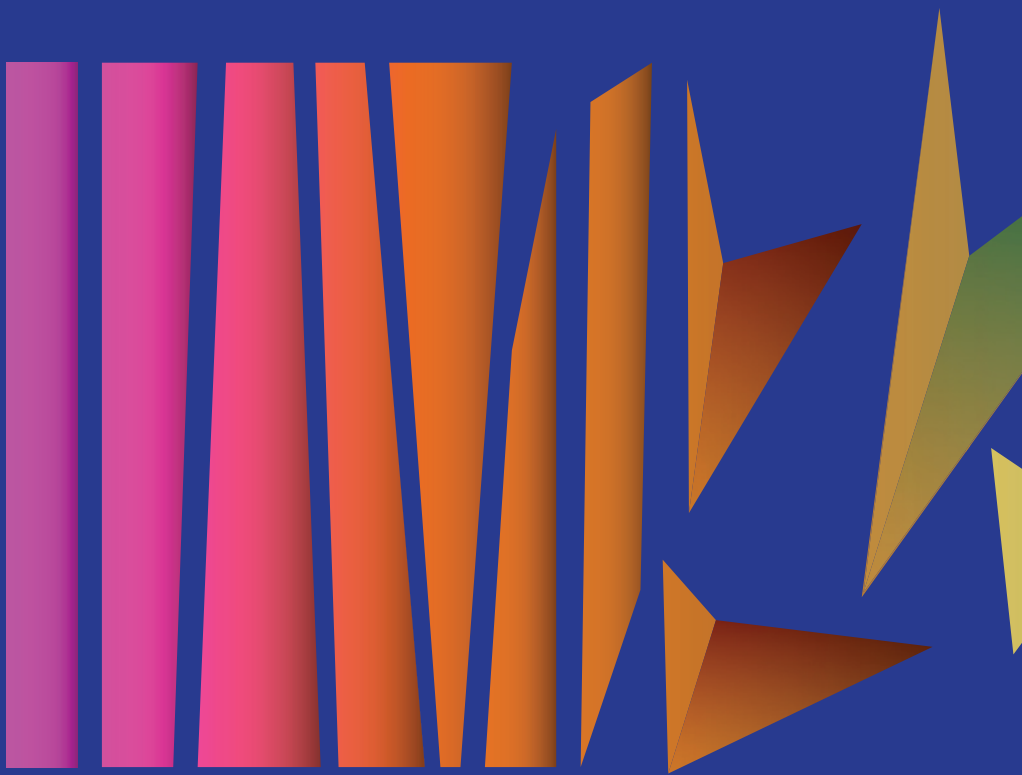
Presented by

MADISON
 YOUTH
 CHOIRS



With support from





madisonyouthchoirs.org



DESIGN BY ART & SONS

©MYC 2025