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December 12
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MISSA SOLEMNIS APR 8-10

John DeMain, *Conductor*, Naha Greenholtz, *Violin*, Madison Symphony Chorus Sara Duchovnay, Briana Hunter, Clay Hilley, Kenneth Kellogg

Haydn | Beethoven



HIS GREATEST HITS MAY 6-8

John DeMain, *Conductor*, Garrick Ohlsson, *Piano* **Beethoven**





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Friends and Donors

There's a poem in this place—in the footfalls in the halls in the quiet beat of the seats.

 Amanda Gorman, from "In This Place: An American Lyric" (2017)

CAN YOU BELIEVE IT?

The last time an MYC ensemble performed in public was in February 2020 - our Cantabile choir sang with the incredible Madison Choral Project. And then...we were silent. At least in public. Our MYC community continued to connect - from our Facebook Live broadcasts of spring 2020 to our virtual 2020-2021 season, we stayed together, albeit distanced.

Our theme this semester, Ancestors in Training, has been a meaningful way to capture the moment we're experiencing. In addition to the music you'll hear today, our singers began reading and analyzing Amanda Gorman's poem "In This Place". Through poetic analysis, musical engagement, and discussion, our singers have explored the many meanings of "ancestor," considering in particular how we impact the lives of those who come after us. As the "first generation" of MYC singers inhabiting MYArts, we enjoyed imagining how future generations of young artists will look back on the "early days" of this new home and the ways in which a creative culture was encouraged to embody this place..." in the footfalls in the halls, in the quiet beat of the seats..."

We're bursting with excitement to be able to share this music with you - whether you're here in person or watching our live stream. We truly cannot express what it has meant to be together these last few months at our new home, MYArts.

SPECIAL THANKS - A BIT MORE THAN USUAL

To Pleasant Rowland: We will never be able to thank you enough for your \$20M gift that led to our permanent home, MYArts. There aren't words to capture what it feels like to be here everyday.

To Jerry Frautschi: Your generous gifts allowed us to build this incredible theater. We're honored to be here making music together.

To Diane Ballweg: Your gift to support the blackbox theater, your enthusiasm, your endowment that supports these winter concerts, your leadership of the MYArts campaign - thank you, thank you, thank you!

To all of our donors and supporters: Thank you. We are here because of your support.

To our MYC community of singers and families: Thank you. We are here because of YOU.

ABOUT THESE CONCERTS

MYC's winter concerts are generously endowed by the Diane Ballweg Performance Fund, and supported by Dane Arts (with additional funds from the Endres Mfg. Company Foundation, The Evjue Foundation, charitable arm of The Capital Times, the W. Jerome Frautschi Foundation, and the Pleasant T. Rowland Foundation); the Capitol Lakes Foundation; the Madison Arts Commission; and the Wisconsin Arts Board, with additional funds from the State of Wisconsin and the National Endowment for the Arts.









PLEASE NOTE

Every MYC concert is recorded (this one both video and audio), 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.

Thank you for not taking photos or making recordings during the concert. Please silence or turn off all electronic devices. If you are attending with young children and they are having trouble enjoying the concert quietly, thank you for stepping out into the lobby.

Thank you for your cooperation.



CONTACT US

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

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





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STAY CONNECTED CHOIR

Marie McManama, conductor

Please visit **youtube.com/madisonyouthchoirs** to enjoy the compilation video of our Stay Connected Choir's virtual rehearsal experience this semester.



This semester, MYC offered an online choir for Purcell, Britten, Choraliers, and Con Gioia singers who wished to remain virtual. Ten enthusiastic expert noticers joined together virtually each week to sing, dance, and flex their music muscles online. Despite being unable to sing in harmony or with live accompaniment, we focused on sight reading, music and poetry analysis, and solfege autonomy through the lens of our season theme.

Himmel und Erde (sung in German)

Traditional German

Heaven and earth must pass, but the music remains.

I Shall Not Be Moved

Traditional Spiritual

Words matter, especially when there are very few. We examined the morphing ancestry of this hymn-turned-anthem, starting with the original Bible text, hymn verses, the original 1929 Blind Roosevelt Graves recording, the most famous 1965 Missippi John Hurt recording, and the most recent 2021 Rhiannon Giddens recording. Over several weeks we added our own verses, stylistic flourishes, and accompaniment ideas to create yet another unique version that the SCC ancestors-intraining can carry with them.

Make Them Hear You (from *Ragtime*) Lyrics by Lynn Ahrens

Stephen Flaherty

Go out and tell our story
Let it echo far and wide
Make them hear you
How Justice was our battle
And how Justice was denied
Make them hear you

And say to those who blame us
For the way we chose to fight,
That sometimes there are battles
That are more than black or white
And I could not put down my sword
When Justice was my right
Make them hear you

Go out and tell our story
To your daughters and your sons
Make them hear you
And tell them, "In our struggle,
We were not the only ones"
Make them hear you

Your sword could be a sermon
Or the power of the pen
Teach every child to raise his voice
And then my brothers, then
Will justice be demanded
By ten million righteous men
Make them hear youWhen they hear you, I'll be near you again

Have you ever started a ripple effect, or helped perpetuate one? Harlem musician Coalhouse Walker sings this dramatic cry for social justice in his final moments in the second act of the 1996 musical Ragtime. The story involves multiple intertwining plot lines that paint a portrait of early 20th century America through the eyes of immigrants, African Americans, and the elite. Through this text we examined the ancestry of social justice in America and created our own social justice mantras.

ANCESTORS IN TRAINING

1:00pm Sunday, December 12 MYArts Theater

CHORALIERS

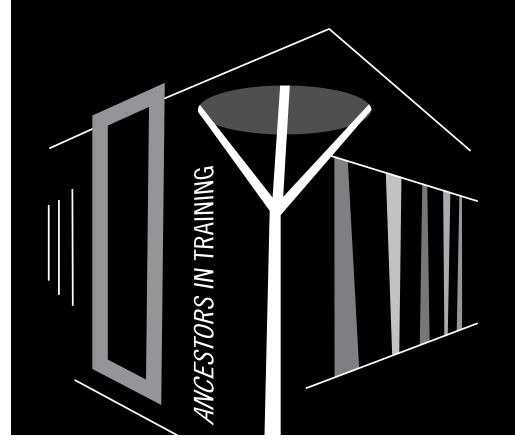
Lisa Kjentvet, conductor Vincent Fuh, piano

CON GIOIA

Carrie Enstad and Marie McManama, conductors
Patrick Christians, piano

CAPRICCIO

Lisa Kjentvet, conductor Vincent Fuh, piano



CHORALIERS



Hava Nashira (sung in Hebrew)

Traditional Hebrew

Let us sing together, sing hallelujah!

Hava Nashira celebrates the sheer joy of our return to singing together.

Alhamdoulillah

(sung in Arabic and French)

All Praise be to God!
The full moon rose over us
From the valley of Wada
And it is incumbent upon us to show gratitude
For as long as anyone in existence calls out to Allah

Traditional, arr. Laura Hawley

To live is to love,
To love is to understand,
To understand is to share,
To share is to give,
To give is to love,
To love is to live.

Canadian composer Laura Hawley was commissioned to compose this song celebrating Muslim culture for a children's choir festival in 2015. She based her composition on the ancient song Tala' al-Badru 'Alayna, a traditional Islamic song that was first sung to welcome the prophet Muhammad upon his arrival at Medina, possibly after completing the Battle of Tabuk. The song is over 1400 years old, one of the oldest in the Islamic culture. Hawley wrote a countermelody, inspired by a call to prayer, that is first heard in the introduction and composed new music with French lyrics attributed to Jacques Prévert that further captures the universal expression of gratitude. The premiere performance of this piece went viral and was hailed as a welcome song to Syrian refugees in Canada. We perform this piece today as an expression of gratitude for all who made the MYArts building possible and in honor of the Afghan refugees that arrived in Wisconsin this fall.

She Sings

Amy Feldman Bernon

This whimsical, almost folk-like song celebrates the artist that lies in each one of us. The composer's lyrics center around a girl who loves to sing while playing during the day, but at night "she cries for those who have never loved and for those who never sing." We are grateful to those who have inspired us to sing and, as ancestors in training, reflected on our role in shaping the future for those singers who come after us.

CON GIOIA



Now I Walk in Beauty

Gregg Smith (1932-2016)

The text of this piece comes from the Navajo people, and is commonly spoken even today at community gatherings and events. The melody was composed more recently, giving a new/different life to these wise words. And so it is with words that endure. Just as speeches and poems are spoken in new contexts, and plays are re-imagined for a new time, this "new" melody brings to life old words, first spoken by Navajo ancestors, and passed down for future wisdom gathering. The plaintive, hollow melody pairs well with the mindful, respectful, reflective words by which the Navajo people remind themselves to live.

Der Lindenbaum (from *Winterreise*) (sung in German)

Franz Schubert (1797-1828)

By the fountain at the gate stands a linden tree. In its shade I have dreamt many a sweet dream.

In its bark, I have carved many words of love; I was drawn to it always, in both joy and sorrow.

Now I have had to pass it again, at the dead of night: Even in the darkness, I closed my eyes. And its branches rustled as if they were calling to me: "Come here to me, my friend. Here you will find rest!"

The cold wind blew straight into my face My hat flew off my head, but I did not turn back.

Now I am many hours' journey away from that place. Yet I still hear a rustling, 'Here you will find rest!"

A pioneer of German Lieder, Austrian composer Franz Schubert shaped the future of song cycles. With over 600 songs to his name, his cycle *Winterreise* (Winter's Journey) stands out as one of his most famous works. It tells the story of a lonely traveller who ventures out into the snow on a journey to rid himself of his lost love. Along the way he experiences a turmoil of different emotions, mostly ranging from despair to greater despair. "Der Lindenbaum" is the only song in the cycle to switch between major and minor keys, giving it a slightly more hopeful sound. We explored the ideas of longing for something lost from the past and the strength and permanence of a tree and what it represents.

I Got Rhythm

George Gershwin (1898-1937) Lyrics by Ira Gershwin

George Gershwin is a pivotal figure in the ancestral line of "American" music. The son of Russian Jewish immigrants, Gershwin came of age in the melting pot of New York City and the Jazz Age. His music carries the classical and folk ancestry of his European roots, and draws from the rich ancestry of Black American music, bringing jazz into the mainstream of white culture. Gershwin composed music for the concert hall, the jazz club, and the Broadway theater. Written for the 1930s musical *Girl Crazy*, "I Got Rhythm" became more than just a catchy tune. It was widely used for jazz improvisation, and greats such as Duke Ellington, Sonny Rollins, and Nat King Cole used the 32-bar structure and chord progression to generate some of their most famous songs. Gershwin inherits, he innovates, and he passes his work on to future generations. Con Gioia, as inheritors, decided together to make a small change to the lyric, "I got my man." Listen for the choice they made. You might see it light up their faces!

CAPRICCIO



Welcome, Every Guest

from *The Southern Harmony* (1835)

As we welcome guests back to the concert hall, this canon speaks to the joy of sharing music with others, for it "fills both soul and ravished ear." The lyrics reference the Sacred Nine, the nine muses of Greek Mythology who ruled over the arts and sciences and offered inspiration in those subjects. We celebrate being reunited this season in this special place that uplifts young artists and the role of the arts in our community.

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

Henry Purcell (1659-1695)

"Sound the Trumpet" is taken from *Come, Ye Sons of Art*, a multi-movement work for choir, soloists and orchestra composed by Henry Purcell in 1694 as a musical ode in honor of Queen Mary's birthday. Purcell incorporated a lively two-bar modulating ground bass, a favorite device of English composers, and instead of using actual trumpets, the singers demonstrate their virtuosity and imitate the sound of trumpets. At our first concert in our new home, we perform this piece "to celebrate the glories of this day."

All the Way Home

Sarah Quartel (b. 1982)

With text by the composer, this work was inspired by members of the Radcliffe Ladies' Choir and their motto, "friendship through singing." Capriccio reflected on the MYArts mission to "ensure opportunities for young people to express themselves, discover the arts, and create connections," and considered their role in creating a culture that fosters a sense of belonging, one where the power of music and the arts brings people together and brightens their path. There is a peaceful and content nature to the piece, with lilting vocal lines that are subtly underpinned by a delicate piano accompaniment.

Jambo

(sung in Swahili)

Teddy Kalanda Harrison (b. 1951) arr. Jacob Narverud

Ian Disjardin & Andy Johnson, percussion

Hello Mister. How are you?

Very fine.

Visitors are welcome in our country, Kenya.

There are no worries.

Kenya is a beautiful country,

A peaceful country, our Kenya, all Kenya.

Jambo, originally known as "Kenya Hakuna Matata" and "Jambo Bwana", was composed in 1980 by Kenyan composer Teddy Kalanda Harrison and first recorded by his music group, Them Mushrooms. The hit recording received world-wide recognition and platinum certification. An upbeat Swahili song, the piece opens with the greeting "Jambo" which we sing as a welcome to all who walk through the doors of MYArts. Together we will write a "lyric we are just beginning to tell."



MADISON YOUTH CHOIRS 2021 • 22

WELCOMING STUDENTS AGES 7-18

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ANCESTORS IN TRAINING

3:30pm Sunday, December 12 MYArts Theater

PURCELL

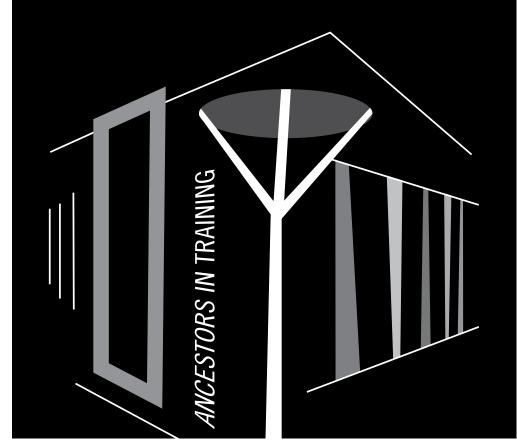
Margaret Jenks, conductor Sarah Gehrenbeck, piano

BRITTEN

Randal Swiggum, conductor Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors



COMBINED CHOIRS



Vita brevis, ars longa

Randal Swiggum Text by Hippocrates (c. 460-557 B.C.E.)

Simon Johnson, cello

The Greek physician Hippocrates is remembered today as the "Father of Medicine," credited not only with the Hippocratic Oath, but with ideas like prognosis, observation, and categorization of disease. He also coined the phrase "Vita brevis, ars longa." Probably what Hippocrates originally meant is something like "life is short, but skill or technique (ars) takes a long time to learn" (certainly a great motto for students growing in resilience and persistence).

Over the centuries, however, the phrase has come to mean something more like "Life is brief, but art is eternal". The idea that a great work of art lasts well beyond the life of the artist has been a powerful trope in Western culture, and resonates with our theme of receiving the work of our ancestors, and then passing it along to future generations. This piece, premiered today, celebrates both the beauty and long life of art, while acknowledging the fleeting heartbeat that is a single human life.

PURCELL



Rolling Down to Rio

Edward German (1862-1936) Text by Rudyard Kipling

At the turn of the 20th century, the idea that you could travel far away for fun (and not out of necessity) was starting to become an upper class luxury. But that didn't stop those of lesser means from dreaming. Curiosity about a place where we can't be has been a human experience for centuries. We wondered where people might dream about going in another hundred years. (Purcell singers' most popular destination to dream about visiting was outer space!) In this Rudyard Kipling poem from 1902, the use of the steamboat was prompting dreams of traveling to South America, just as now the dawn of regular people participating in outer space travel has us thinking of how fantastic it would be to get a really close up view of the moon.

Bashana Haba'ah (sung in Hebrew)

Nurit Hirsch (b. 1942), arr. Henry Leck Lyrics by Ehud Manor

In the year to come, as I sit on my porch and count the birds flying around, I will see children playing; running between houses and in the fields.

You will see, you will see how good it is in the year to come.

This 1978 Eurovision Song Contest winner sums up our *Ancestors in Training* theme beautifully. Ancestry is not simply the outdated relics and artifacts of those who came before us. In any given moment in human history (right up to this minute), people have been aware that they have the power to dream about and create a future that is safer, more prosperous, and more satisfying than the present moment. In this poem, the evidence of a successful future is children who can play freely--without fear of violence, war, sickness, air quality, or any obstacles. The beauty of this melody and text is in the optimistic climax: "You WILL see." Not might see or hopefully see. "You will see how good things are in the year to come." As ancestors in training, this is the future we are working to create.

Blowin' in the Wind

Bob Dylan (b. 1941)

Bob Dylan asks many poetic questions in this iconic piece (which has been interpreted in many ways) and then reveals where to find the answer. The answer is "blowing in the wind." But what does that mean? Purcell members pointed out that wind can be pleasant or destructive. Some answers are easy and some are so hard that you aren't sure if they are worse than the problem. Wind is everywhere and all around us. Does that mean that answers are right in front of us, if only we pay attention? Wind moves past and through. Does that mean answers are uncatchable? How DO we solve injustice, inequity, and fighting, and end suffering? These questions have been asked for centuries and will continue to be asked. We, along with those who come after us, will keep seeking answers--by paying attention, chasing, working, and realizing that just like the wind, the answers are out there with us.

BRITTEN



Già'il sole dal Gange (sung in Italian)

Alessandro Scarlatti (1660-1725)

Already, over the Ganges, the sun sparkles more brightly And dries every drop of the dawn who weeps.

With its golden ray, it adorns every blade of grass with jewels, And paints the stars of the sky onto the meadow.

Although the details are specific to this piece (a sunrise on the Ganges River, which no one in Britten has experienced), the feeling of the piece, the experience that it captures, is part of our shared ancestry as humans: seeing something in nature that moves us. Moves us so deeply that we want to sing, or paint, or write a poem--to create art so other humans see it the way we do. The piece is actually an aria from Scarlatti's second opera (he wrote 85!), written in 1680 when he was only nineteen years old. In the opera, *L'honestà negli amori* (Honesty in Love Affairs), it is sung by Saldino, a page boy standing alone on stage admiring the sunrise.

Begone, **Dull Care!** (from *Friday Afternoons*)

Benjamin Britten (1913-1976)

Benjamin Britten's collection of songs for boys, entitled *Friday Afternoons*, was written between 1933-35 for his brother Robert, who directed the boychoir at Clive House School, Prestatyn, England, which rehearsed every Friday afternoon. This sassy trifle of a piece—less than a minute long—first acknowledges the mind's power to worry and fret, and then thumbs its nose at it. As is typical, Britten's music is vivid and imaginative. We enjoyed imagining "Dull Care" as a character to be banished (and staging it as such) and being reminded that worry, anxiety, stress, and self-talk is also part of our shared ancestry.

Will the Circle Be Unbroken?

Traditional American folk hymn arr. Swiggum

Come, Ye Sons of Art

Henry Purcell (1659-1695)

Grace Rosholt and Celeste Liu, violins; Ethan Ewer, viola; Simon Johnson, cello; Marc Fink and Max Beardsley, oboes

HOLST

Henry Purcell wrote the elaborate multi-movement work, *Come, Ye Sons of Art*, as a birthday ode for Queen Mary in 1694. It would be the last ceremonial piece for the queen Purcell would write—they both died the following year, Purcell at only age thirty-five. But it has been beloved by choirs and early music aficionados for over 300 years (and also includes the sparkling "Sound the Trumpet", performed today by Capriccio).

The lyrics "Come, ye sons of art, come away!" are like voices from the past beckoning to us in the present, inviting us to join them--to use art, not only to celebrate, but to feel connected to them in the past. Great art is a gift from our ancestors--we receive it and then send it out and pass it along, in our role as "ancestors in training."

The Wellerman

Traditional New Zealand whaling song arr. Swiggum

2021 has been dubbed the "Year of the Sea Shanty" thanks to a twenty-six-year-old Scottish postman named Nathan Evans, who posted on TikTok a video of himself singing this tune, gaining millions of views and imitations.

Shanties helped sailors perform heavy tasks in rhythm, but also entertained through their lore, humor, and sometimes coarse vulgarities. This song dates from New Zealand circa 1860 and describes a whaling ship named the Billy o' Tea. The crew waits for the "wellerman" (a supply ship owned by the Weller Brothers) which brought luxuries of sugar, tea, and rum (the way sailors were paid). The song was probably a "cutting song," sung during the slaughter of the whale. The "tonguing" in the refrain refers to cutting the whale blubber into strips. In the humorous last verse, the Billy o' Tea is still locked in an ongoing struggle with the same whale, while the Wellerman pays its regular visit to deliver supplies.

How does a 200 year old song turn #ShantyTok into a trending hashtag? Was it the pandemic and the need for the sense of community, uplift, and shared struggle that these sailor work songs express? The "stoic forbearance" of Nathan Evans' singing which felt authentic to daily life in quarantine? The sailors' life of social isolation and "marking time" on a ship, which appealed to young people in lockdown? This was another powerful example of our ancestors teaching us, encouraging us that we are not the first to know these feelings.

Rich Verano, guitar; Colin Bazsali, banjo; Brian O'Donnell, fiddle

One of the most beloved pieces of musical Americana, this song has been covered by musicians in gospel, country, bluegrass, and "old timey" styles for nearly a century. It was the Carter Family's 1927 recording which first introduced the song to the American public. Family patriarch A.P. Carter created new lyrics about a "dark and cloudy day" and the "hearse come rolling, to carry my mother away." These are the lyrics most people associate with the tune, and they found an even wider audience with the legendary 1972 recording by the Nitty Gritty Dirt Band.

This present arrangement restores the original lyrics and tune, written by Ada Habershon and Charles Gabriel in 1907. In its first version, the text was much less maudlin, and more sentimental (and definitely more "kid-friendly"). Nowadays traditional performances of the song (in any style) use a variety of folk instruments, which typically improvise a chorus after each verse, offering a joyful commentary on the lyrics. The added vocal lines created for this arrangement were intended to convey some of that improvisatory feeling.

The arrangement is typical of the way MYC is always alert to legacy and creating meaning for young people. It was originally created by Randy for the 2014 Madison Boychoir Festival, but the idea for the song was first suggested by Executive Director Lynn Hembel. MYC parent Colin Bazsali played banjo at the first performance, and the piece was a huge success in Scotland at the Aberdeen Festival, with audiences enthusiastically joining in. It was Margaret Jenks who suggested the connection between our *Ancestors in Training* theme and the lyrics to this song (and its long tradition). The five simple words "Will the Circle Be Unbroken?" still remain one of the richest, most evocative and striking lines of American folk poetry ever penned.

ANCESTORS IN TRAINING

7:30pm Sunday, December 12 MYArts Theater

CANTILENA

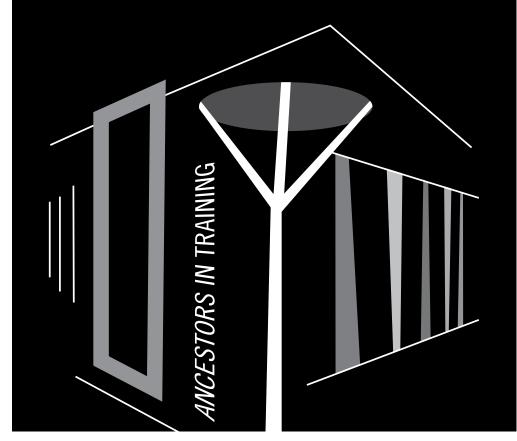
Margaret Jenks, conductor Steve Radtke, piano

RAGAZZI

Michael Ross, conductor Jane Peckham, piano

CANTABILE

Michael Ross, conductor Jane Peckham, piano



CANTILENA



Hava Nashira (sung in Hebrew)

Traditional Hebrew

Let's Sing together. Hallelujah!

That pretty much says it all. Hallelujah! We are here. We are together. We are singing. And we are very, very grateful!

Canon Coronato

Isabella Leonarda (1620-1704)

Isabella Leonarda, from Novara, Italy, was the most prolific woman composer of the Baroque period and is known for over 200 works--choral and instrumental-- in a variety of styles. This short, simple canon was likely something she wrote for singing enjoyment. At 16, she joined a convent and often composed shorter pieces to sing while in times of isolation or working. Coming out of a season of isolation, singing Canon Coronato felt like a connection to our sister ancestor from the past. The joy that we experience in joining our voices in person has not faded in the last 400 years.

MYC provides one-of-a-kind music education and performance opportunities to hundreds of young singers every year, while helping them find their voice.



Help us raise voices by making a donation today.

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Herbstlied (Autumn Song) (sung in German)

Felix Mendelssohn (1809-1847)

are me and we are one" is the conclusion of this beautiful contemplation of human experience shared through the past, present, and future.

Ah, how soon does the seasons' round fade, How soon does spring change to winter! Ah, how soon into sad silence Does all the merriment fade!

The last sounds will soon have vanished! The last songsters will soon have gone! The last verdure will soon have fled! All of them wish to return home!

Pleasure changes to yearning anguish! Were you a dream, you thoughts of love? Sweet as the spring, and quickly gone? One thing alone shall never falter: That is the yearning which never fades.

"Ah, how soon does the season's round fade, how soon does spring change to winter!" We understand the poet's meaning when "autumn" is mentioned. The way-too-brief season of beauty that comes before winter, or death. This piece layers on the metaphors by using the word "round" to refer to the seasonal cycles, as well as a known circle dance (Reigen) that will eventually come to an end. Awareness of our own mortality is part of the human experience and something that our ancestors have memorialized in poem, story, visual art and song. Just like autumn disappears, but not without a wild, brilliant show of color, Mendelssohn's "Herbstlied" is full of dramatic musical interchanges that push forward, rather than linger. There is so much to fit in in this short season; this brief dance.

Wanting Memories

Ysaye Maria Barnwell (b. 1946)

Eliav Goldman, conductor

Someday we will be ancestors, but not yet. When we are ancestors, what will we have created that impacts those after us? This piece examines that painful present place when the people that have been a part of our "right now" become a part of our past. The initial move into the place of ancestors is filled with grief--even anger. But at some moment, we "think on the things that made me laugh, made me dance, made me sing." We "think on the things that made me grow into a being full of pride, for they are truth." Truths, passed down from those that came before us, become a part of who we are and bring our ancestors into the present moment. "I am you and you

RAGAZZI



Agincourt Carol

Anonymous, 15th century

(sung in Latin and Middle English)

England, give thanks to God for the victory!

Our king went forth to Normandy with grace and might of chivalry.

There God, for him, wrought marvelously;

Wherefore England may call and cry: Give thanks to God!

England, give thanks to God for the victory!

He set a siege for sooth to say to Harfleur town with royal array.

That town he won and made a fray that France shall rue until Doomsday:

Give thanks to God!

England, give thanks to God for the victory!

Almighty God, he keeps our King, his people and all his well-willing.

And give them grace without ending that may we call and safely sing:

Give thanks to God!

England, give thanks to God for the victory!

One of the earliest and most famous English battle songs, the "Agincourt Carol" was composed shortly after Henry V's victory in October 1415. Henry had ordered that "no ditties should be made or sung by minstrels or others" because "he would wholly have the praise and thanks altogether 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 comprised 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

In Flanders Fields

Stephen Chatman (b. 1950)

CANTABILE



Madre, la de los primores

Juana Inés de la Cruz (1648-1695)

(sung in Spanish)

Trace Johnson, cello

Mother, she of the angels She who is virgin, being a mother the other of so many daughters and of so many fathers. Enjoy happiness in your temple today, then from your spouse you are the divine Atlante.

Juana de la Cruz was a philosopher, poet, writer, composer, and nun. Known today as a protofeminist, she wrote about love, feminism, and religious ideas. Her open criticisms of misogyny led to condemnation from the Bishop of Puebla. This piece is her only known remaining work; tonight's performance is likely a Madison premiere.

with my grandma I learned to count clouds

Take up your quarrel with the foe: To you from failing hands we throw The torch; be yours to hold it high. If ye break faith with us who die We shall not sleep, though poppies grow In Flanders fields. - John McCrae

In Flanders fields the poppies blow Between the crosses, row on row,

Scarce heard amid the guns below.

We are the Dead. Short days ago

In Flanders Fields.

We lived, felt dawn, saw sunset glow,

That mark our place; and in the sky

Loved and were loved, and now we lie

The larks, still bravely singing, fly

John McCrae's powerful poem describes the horrific aftermath of the World War I battle at Ypres. 69,000 Allied troops lost their lives to the German forces, who used chlorine gas in the fight. McRae, a Canadian doctor on the front lines, penned this poem for a friend, one of almost 6,000 Canadian soldiers to die at Ypres. Chatman's setting of this text uses a simple, repetitive musical idea to convey the power of enormous loss and how that loss can sadly feel almost too-expected, too normal, especially in times of war.

Brothers, Sing On

Edvard Grieg (1843-1907) arr. McKinney

"Brothers, Sing On", originally written in Norwegian, was a song sung and popularized by glee clubs in the 19th century. It has become a beloved piece of tenor/bass choir repertoire worldwide. We present it as part of our Ragazzi ancestry - to honor those that came before us and those that will follow in our footsteps.

In a Neighborhood in Los Angeles

Roger Bourland (b. 1952)

I learned Spanish from my grandma mijiţo don't cry she'd tell me on the mornings my parents would leave ocean to work at the fish canneries my grandma would chat with chairs sing them old songs waltzes with them in the kitchen when she'd say ning barrigon she'd laugh

Ito recognize mint leaves in flowerpots my grandma worę moons on her dress Mexico's mountains in her eyes I'd see them in her braids I'd touch them in her voice smell them one day I was told; she went far away but still I feel her with me whispering in my ear?

With text by famous contemporary Mexican poet Francisco X. Alarcón and music by composer Roger Bourland (who received his undergraduate music degree from UW-Madison), these deceptively complex settings of simple memories evoke a variety of vivid images. From a larger set of five movements, 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.

On a Sunny Evening (from I Never Saw Another Butterfly)

Charles Davidson (b. 1929)

On a purple, sun-shot evening under wide-flowering chestnut trees upon the threshold full of dust yesterday, today, and the days are all like these.

Trees flower forth their heauty,

Lovely, too, their very wood all gnarled and old

That I am half afraid to peer

into their crowns of green and gold.

Above, the heavens shriek with blue convinced I've smiled by some mistake.

The world's abloom and seems to smile. I want to fly, but where, how high? If in barbed wire things can bloom, Why couldn't I? I will not die!

(Text written in 1944 by the children in Barracks L318 and L417; ages 10-16 years, Theresienstadt)

The full work from which this movement is taken, *I Never Saw Another Butterfly*, uses texts drawn from the poems of children who lived in or passed through Terezin, a "model ghetto" in what was Czechoslovakia during World War II. 33,456 people died in that ghetto. 88,202 people were transported from that ghetto (called Theresienstadt in German) to the Eastern death camps. Of the 15,000 children deported from Terezin to Auschwitz, only 100 survived, none under the age of fourteen.

"On A Sunny Evening" portrays the jarring contrast between a beautiful evening - full of flowering trees and blue skies - and a home surrounded by barbed wire. Davidson uses long, flowing melodic lines set against a slowly bubbling piano accompaniment to start and end the work. The middle section expands outwards in both voice and piano - "the sun has made a veil of gold..." until it returns to earth - "convinced I've smiled by some mistake."

River

Joni Mitchell (b. 1943) arr. Ross

Olivia Van Dyke, soloist

Joni Mitchell is a marvel. Her honesty, incredible imagination, and comfort in a wide variety of genres (witness her version of jazz great Charles Mingus' Goodbye Pork Pie Hat, for example) have made her what Rolling Stone called "one of the greatest songwriters ever." Herbie Hancock's album of her music (River: The Joni Letters) even won the Grammy for Album of the Year in 2008. And honestly, Mike is obsessed with this song. Aren't you?

COMBINED CHOIRS



Do You Hear What I Hear?

Noel Regney and Gloria Shayne, arr. Simeone

Ding Dong Merrily on High

16th century French carol, arr. Wilberg

Madison Youth Choirs ensembles (and before 2003, Madison Boychoir and Madison Children's Choir) have been collaborating with the Madison Symphony Orchestra on their Christmas performances for well over twenty years! The opportunity to perform in Overture Hall with the Madison Symphony Orchestra and John DeMain conducting, singing together with the Madison Symphony Chorus and Mt. Zion Gospel Choir is a beloved highlight of our MYC singers' time together.

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This list reflects donations and pledges to our annual campaign received between July 1, 2020 and November 14, 2021. We regret any errors or omissions--please contact the MYC office with your corrections.





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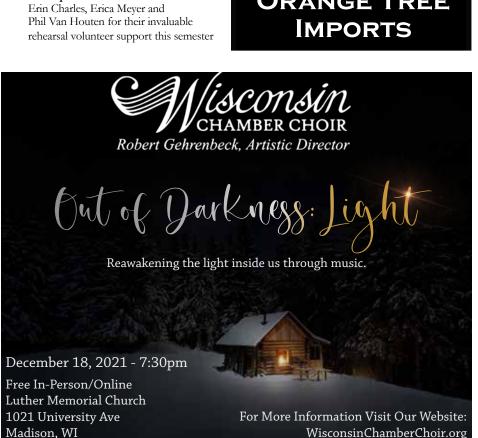
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