


The Little Prince



Saturday, May 13, 7PM

Sunday, May 14, 3PM • 7:30PM

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Howard Hanson, Symphony No. 2,
Op. 30 "Romantic"

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MONUMENTAL MOMENTS

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Naha Greenholtz, Violin
Leonard Bernstein, Three Dance
Variations from "Fancy Free"
Dmitri Shostakovich, Concerto
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Johannes Brahms (orchestrated by Arnold Schoenberg),
Piano Quartet in G minor, Op. 25

NOV 17, 18 & 19

SYMPHONY GEMS

John DeMain, Conducting
Jonathan Biss, Piano
Wolfgang Amadeus Mozart,
Symphony No. 35 in D Major, K. 385 "Haffner"
Robert Schumann, Piano Concerto
in A minor, Op. 54
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DEC 1, 2 & 3

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APR 12, 13 & 14

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John DeMain, Conducting
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MAY 3, 4 & 5

FIESTA FINALE

John DeMain, Conducting
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Mariachi Los Camperos
José Pablo Moncayo, Huapango
Manuel de Falla,
Noches en los jardines de España (Nights in the Gardens of Spain)
Silvestre Revueltas,
Suite from La Noche de los Mayas (The Night of the Maya), compiled by José Yves Limantour*
Selections by
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*Synchronized imagery for Suite from La Noche de los Mayas assembled by Peter Rodgers
Programs, dates, and artists subject to change. Photo (DeMain): Peter Rodgers



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One sees clearly only with the heart. Anything essential is invisible to the eyes...It's the time that you spent on your rose that makes your rose so important...You become responsible forever for what you've tamed.

The Little Prince, Chapter 22 - Antoine de Saint-Exupéry

Encapsulating the experience of revisiting *The Little Prince* for our 20th Anniversary Season for this opening note is challenging, but here's a start: We love lingering in the brilliance of this book.

Our weekly rehearsals this semester, with highlighted recaps in the Weekly Notes email each Thursday (written by Margaret Jenks), were filled with expansive thinking (and music-making) centered around five big MYC-beloved themes pulled out of *The Little Prince*:

- Learning Through Exploration
- Perspective and the Dangers of Narrow-Minded Thinking
- Relationships and Responsibility
- Understanding what is Valuable
- Learning about the Human Condition through Art

On Chapter 22, in reference to the quote above and a discussion in Cantilena, Margaret wrote this for the weekly recap:

We talked about how the word “tame” is not the perfect translation for the French word, *apprivoiser*. We don't really have a great translation for *apprivoiser*, which implies more of a loving, long-term, reciprocal connection. *Apprivoiser* takes time—like the [friendship between the] prince and the fox. And eventually, when it was time to say goodbye [to the fox], the prince left with a heart ready to understand why his rose was special, why traditions and rites matter, and what real friendship means.

We hope that you and MYC can have an *apprivoiser* relationship. It takes time. What we do and how we do it is truly different than many music organizations, but if a child can look back (like many of our video readers*) and say, “I learned about what is valuable, what real friendship is, and how to be responsible for those that I have cared about and spent time with,” then I think we'll be contributing in a meaningful and positive way to our greater community. There are many ways to experience *apprivoiser*, of course, but we think one of the greatest is through the essential, yet invisible, music!

Thank you for being here today, for supporting our singers in their exploration of big ideas through music, and for appreciating the beauty we are about to share together as the music begins.

**Watch the video readings and enjoy the weekly recaps via the link provided on page 37.*



CONTACT US

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ABOUT THESE CONCERTS

MYC's spring concerts are generously supported by the Pleasant T. Rowland Foundation, the W. Jerome Frautschi Foundation, American Girl's Fund for Children, the Endres Mfg. Company Foundation, the Kenneth A. Lattman Foundation, 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 Madison Arts Commission, and the Wisconsin Arts Board, with additional funds from the State of Wisconsin and the National Endowment for the Arts.



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SPECIAL THANKS

To the MYC alumni who dusted off their copies of *The Little Prince* and recorded their readings for us to enjoy each week: Marcy Russell, Chet Agni, Eliav Goldman, Cara (Argus) Happe, Nathaniel Johnson, Andrew Turner, Oliver Cardona, Emma Auby, Benj Hembel, Drew White, and Ben Gellman, thank for sharing your voices with MYC and being a visible reminder of the power of art to keep us connected over time and space.

To our MYC community of singers who remind us every week what is essential; and to their families whose unwavering support and encouragement make all of this possible, thank you!

To our incredible donors and supporters who continue to recognize the value of our work, we are forever grateful!

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



KATHLEEN OTTERSON

Carrel Pray Music Educator of the Year for 2023

The Carrel Pray Music Educator of the Year Award is presented annually to an individual for their significant contribution to music education in our region or significant support of Madison Youth Choirs and our programs.

Kathleen joins the company of these past award winners:

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, who famously invited boys throughout Madison to sing 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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THE LITTLE PRINCE

7:00pm Saturday, May 13
Verona Performing Arts Center

PURCELL

Margaret Jenks, conductor
Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Margaret Jenks and Randal Swiggum, conductors

Ethan Ewer, Mia Campbell, violin

Max Turner, viola

Gilbert Pawelski, cello

Dawn Lawler, Duncan Charles, flutes

Charlie Sayre, Jackson Harwood, Duncan Charles,
recorder consort

Ian Disjardin, drum set

PURCELL



Viva La Musica (sung in Italian)

Michael Praetorius (1571-1621)

Long live music!

“What is essential is invisible to the eye” is one of the most remembered and often quoted lines from *The Little Prince*. One of the most precious, invisible elements of MYC is the process of making and celebrating the awesomeness of music in community. So, what better way to begin than by declaring, “Viva la musica!”

Shojjee (sung in Japanese)

Japanese traditional song, arr. Bisbee

This pentatonic melody is paired with a text that tells a story of monks performing their traditional dances when one night a bunch of raccoons appear and seem to be hitting their bellies and dancing along. To tell the story, the singers get in raccoon costumes and have large drums on their stomachs.

The word “shojjee” is both the name of a Japanese temple and the name for the raccoon-like creature with a big stomach! At first consideration, grown men in raccoon disguise singing and dancing seems strange. We discussed the many things that we do out of ritual, tradition, family, or local custom that might seem very odd to someone that is not familiar with the custom or context. In *The Little Prince*, the narrator’s affection for the strange little prince and all of his quirks grew during the story, as he spent time listening to and caring for him. Similarly, our love for this song and the story that we imagine has also changed and grown over time.

El Coquí (sung in Spanish)

Puerto Rican folk song

I love the coquí. The coquí's song is beautiful. At night, when I go to bed, he puts me to sleep singing like this: Coquí, coquí', coquí', quí', quí',quí'.

When we first listened to the call of the coquí (tree frog), a few students thought it sounded “cute”, but most described the sound as “too loud” or even “annoying.” This tiny tree frog does generate a very large amount of sound! On top of the volume, it doesn't always go to bed and get quiet when the humans that share the island with it would like to go to sleep. But the coquí and its unique voice are so prevalent that it is known and beloved as a symbol of Puerto Rico and those that have moved away soon miss this sound of home. A drawn symbol of a coquí is a quick sign of association with Puerto Rico—especially for those that have made other places their home after growing up on the island.

The fondness for el coquí is a lot like the relationship between the little prince and his rose. When he was on his planet, it was easy to take the rose for granted and at times, even find her annoying. Once he left, he discovered how much he valued that rose and their relationship. *El coquí* reminds us to pay attention to the beauty in ordinary things around us.

The Old Carrion Crow

Nova Scotian folk song, arr. Goetze

This folk song, still popular in Nova Scotia and loved for its whimsical text and playful yet slightly unbalanced melody, is found in collections that date back to the time of Charles II of England. It is in the historical events of the mid 1600's that the song's allegory can be discovered.

Just as the little prince visits a series of planets — each one marked by a character that represents a certain human personality type — so have stories, ideas on morality, and political commentary taken on artistic guises for hundreds of years. In this allegory, the carrion crow, a scavenger bird with a voracious appetite, is Charles II. The tailor is a Puritan, who in fighting Charles II, accidentally kills “Old England” (the sow). Even though the political drama is no longer current, the story and melody are compelling and singing a song with “hidden meanings” reminded us of all the characters in *The Little Prince* that help us to see and understand things outside of the story.

BRITTEN



Strike the Viol

Henry Purcell (1659-1695)

*Strike the viol! Touch the lute!
Wake the harp, inspire the flute.
Sing your patroness's praise
In cheerful and harmonious lays [melodies].*

This spirited work—originally for countertenor—comes from a birthday ode written for Queen Mary in 1694, entitled “Come, Ye Sons of Art.” [Listeners may recall that Holst sang the title opening movement of this work last year.] This would be the last ceremonial piece for the queen that Purcell would write—they both died the following year, Purcell at only age thirty-five.

The text is a command to all instruments, “make cheerful music!”. And Britten have expressed their joy in singing it, week after week. But it is a good reminder of something the Geographer in *The Little Prince* disparaged: that which is *ephemeral* and therefore of no value. Like the little prince's rose, music-making, just for the sheer pleasure of it, serves no useful purpose in a world that elevates things that can be measured, cost money, or have financial value. And yet, as the book reminds us, often that which is ephemeral is often what we eventually treasure most.

Fishing Song

Benjamin Britten (1913-1976)

What good fortune that back in 1971, when director Carrel Pray named the choirs in the newly-formed Madison Boychoir, she chose Benjamin Britten as one of the composers to be so honored, for it would hard to find a British composer—or any composer—who wrote so magically for the unique sound of young voices.

Between the months of May 1933 and August 1934 Britten composed a series of twelve songs for boys' voices, published as *Friday Afternoons*. They were written for his brother Robert who was schoolmaster at Clive House preparatory school at Prestatyn, where the singing classes took place on Fridays. The songs are all short—less than two minutes—but it's clear that Britten applied the same brilliant imagination and attention to compositional detail to these miniatures as he did to his operas and symphonic works.

“Fishing Song” is set to a text by British writer Izaak Walton (1593-1683) who is most famous for his giant tome, *The Compleat Angler*, which celebrates the pleasures and techniques of fishing in prose and poetry. Britten’s setting of “Fishing Song” is leisurely and cheerful with a rocking 2+3 meter (the feel of the boat) and a perky melody that not only lies perfectly for young voices, but also captures Walton’s cheeky wit. Our singers especially love the wordplay of “leave the sluggard sleeping” and the winking irony of “to such streams as the Thames.” A great example, as *The Little Prince* reminds us, of the beauty of simple things, especially in the company of someone we love.

Rattlesnake Skipping Song

Derek Holman (1931-2019)

Dennis Lee, Canada’s first poet laureate, published his collection of poems, *Alligator Pie*, in 1974. It not only became one of the best-selling Canadian children’s books of all time, but poems like “Rattlesnake Skipping Song,” with their tongue-tickling rhymes and rhythms, quickly became favorite playground and nursery chants. What seems like a silly children’s poem, however, takes on a creepy, almost surreal quality with Derek Holman’s musical setting—a canon which keeps expanding in number of parts, building to a macabre ending. An unnerving piano part contributes to the mayhem.

Exploration and discovery as a path to growth is a major theme of *The Little Prince*. Pieces like this—in their weird unfamiliarity—push us, and challenge our notion of what a choral piece for young people should be.

HOLST



Pastime with Good Company

King Henry VIII (1491-1547)

Although Henry VIII is often caricatured as a fat old man, a glutton and a womanizer, in his younger years he was respected as a talented, charismatic, and handsome young king who spoke four languages fluently and was an accomplished musician, athlete, and outdoorsman. In 1509, when he ascended the throne as an eighteen-year old, England was enjoying a peace and prosperity which made possible an extravagant courtly life of entertainment and leisure.

Of the many pieces of music composed by the young king, this song is by far the most famous and its catchy melody made it an instant “pop hit” throughout the realm, sung in court and at fairs, tournaments, and pubs. The song is still quite popular and not just with early music aficionados; 1970s rock bands like Jethro Tull and Gryphon covered it, and it appeared prominently in the Showtime series *The Tudors*.

Its rhythmic energy is an exuberant take on typical pastimes of the period—hunting, singing, dancing, jousting, archery, playing cards, and making music. Its more serious message, though, is that pleasant pastimes in the company of friends do more than provide diversion—they actually safeguard against idleness and loneliness, which lead to vice and all sorts of trouble. In the spirit of *The Little Prince*, it is not necessarily the pastimes themselves, but the human connection they afford that is most valuable, most “essential.”

Now is the Cool of the Day

Jean Ritchie (1922-2015)

Oden Swanson, Jackson Umhoefer, Kikko Martin Leano,
Fi Taketani-Campos, soloists

The Little Prince reminds us of the power of art (in this case, an imaginative fable) to make us think and rethink what we believe, but indirectly, without preaching. One feature of poetic art—like literature and songs—is *allusion*. When the snake appears in *The Little Prince*, we understand that snakes are bad, that they are deceitful and destructive. Where did this idea originate? In the ancient scriptures like the book of Genesis. This is how the author subverts our expectations: When the snake turns out to be kind and empathetic to the little prince, we are forced to rethink “snake-ness” and how society judges from a limited perspective.

Jean Ritchie also plays on allusion from the book of Genesis, when Adam and Eve hear God walking in the garden, “in the cool of the day” (a particular Hebrew expression), after they disobey him. Another allusion comes from the Gospel of John, when Jesus tells Peter that if he loves him, he will “feed his sheep.” The message: we are to care for creation and for each other; this is a divine command and hard-hitting. But the song’s stark beauty, simplicity, and haunting melody invite us to consider this truth, without scolding.

Jean Ritchie was one of America’s most beloved folk singers. As part of the 1960s folk music revival, she introduced a new generation to the mountain dulcimer and the rich singing tradition of her native Appalachia. However, this song was not (as many suppose) an old folk song, but a completely original composition, saturated with melodies of her childhood in Kentucky.

The Sound of Silence

Words and Music by Paul Simon (b. 1941)

The subject of thorough literary analysis, and many a school research paper, these lyrics and melancholy tune have resonated with listeners for over fifty years. First released on Simon and Garfunkel's 1964 debut album, *Wednesday Morning 3 am* (which flopped), the song attracted attention again in 1965 and spent much of that year and the next as #1 on the charts. It is still ranked as one of the greatest songs of all time on many such lists.

Though interpretations vary, the song seems to be about how people can fall into the trap of pursuing material wealth, technology, and things that can be seen and measured, and in this busy quest, lose connection with other humans, ultimately losing sight of what is truly valuable. This idea of painfully coming to understand what is essential, and then feeling alone when it seems like the rest of the human race fails to reach a similar understanding, is a major theme of *The Little Prince*. This song focuses on perspective: how one maintains a perspective on what is truly important, may sometimes lose this perspective, and then rediscover it at various times throughout life.



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THE LITTLE PRINCE

3:00pm Sunday, May 14
Verona Performing Arts Center

CHORALIERS

Lisa Kjentvet, conductor
Vincent Fuh, piano

CON GIOIA

Carrie Enstad and Marie McManama, conductors
Derek Hamersly, piano

CAPRICCIO

Lisa Kjentvet, conductor
Vincent Fuh, piano

CANTILENA

Margaret Jenks, conductor
Steve Radtke, piano

CANTABILE

Michael Ross, conductor
Scott Gendel, piano

Amber Dolphin, violin

Dawn Lawler, flute

Steve Morgan, guitar

CAPRICCIO, CANTILENA, AND CANTABILE



Ayo visto lo mappamundi
(sung in Sicilian)

Anonymous, ca. 1450

Lana Fabish, Brynn Campbell, Anya Isaac, Kayah McCants, Taliesen Berge,
Anna Block, Eleanor Byrnes, Isla Gard, Vi Goeddel, Leila Madureira-Alvarez,
Arrow Wangen, Phoebe Yancey, soloists

*I have seen the world map and the sailors' charts,
But I think Sicily is the most beautiful in the world.
There are three Sicilies, no more, and all three are crowned:
King Alfonso holds two—
Citrafaro and Ultrafaro.
The third is on the calendar. [St. Cecilia's Day, November 22]
Do not speak of the fourth, which is on no map. You get there in
another world.
I have seen Corsica and Sardinia and Medea's island; I've
experienced them all—
Cyprus, Candia, and Morea.
In the galleys I have searched them out—
the new islands of Castile. But Sicily/Cecilia is so beautiful that
my mind is blank.
I have seen the world map...*

This robust and rhythmic song reflects the adventure of sailing and exploring new lands. The power of travel to shape us, and the way that discovery and risk-taking change our perspective is perhaps the most prominent theme of *The Little Prince*.

Popular at the Aragonese court of Naples around 1450, this confident tune celebrates the wonder of gazing upon *mappamundi*. “Maps of the world” were circulating through the courts of Europe in the late 15th century. The poet brags about the many islands he has seen, but to him Sicily is “the most beautiful in the world.” In his dialect, “Sicily” and “Cecilia” are the same word, so the song becomes one grand pun on three meanings of the word (including his beloved “Cecelia”). The song gives us a glimpse of early excitement about new maps, and also a taste of 15th century wit and humor.
(Program note adapted from Randal Swiggum)

CHORALIERS



Two Childhood Songs

Randall Thompson (1899–1984)

- I. Some One
- II. The Echo Child

These delightful songs are hidden gems in the choral repertoire. The lyrics capture a child's vivid imagination in a way that grown-ups may not understand, with poems by two different writers, Walter de la Mare (1873–1956), an English poet who had a special place in his heart and in his writing for children, and Mary Ely Baker, the nine-year-old daughter of a friend of Randall Thompson. The singers looked closely at the detailed articulation and dynamic markings, and discovered that the composer's choices relate closely to the texts of these contrasting pieces. In *Some One*, the staccato notes represent knocking at the door and in *The Echo Child*, the legato melody portrays a gliding canoe.

Wild Mountain Thyme

Irish/Scottish folk song arr, Broecker

“Wild Mountain Thyme” is a sweet love song about the arrival of summer, with all the beautiful flowers and scents that come with that time of year. The lyrics are set to a beloved melody and remind us of the lesson that the little prince learns, “It is the time spent on your rose that makes your rose so important.” Choraliers performs this piece in honor of the MYC singers traveling to Scotland this summer.

CON GIOIA



Per la gloria d'adorarvi (from *Griselda*) Giovanni Bononcini (1670–1747)
(sung in Italian)

*For the glory of adoring you,
I want to love you, dear eyes!*

*Loving you, I will suffer,
But forever love you, yes, in my pain.*

*Hopeless, I sigh,
For my affections are in vain,*

*But with your sweet admiring glances,
Who cannot love you forever?*

Throughout his journey, the little prince meets many people and creatures that bring new light to his understanding of relationships. He compares every new encounter to his relationship with his rose: she is vain, she doesn't know what real love is, and takes his love for her for granted. We see this exact sentiment in this aria from Bononcini's opera *Griselda*. The Italian text is sorrowful, but it is set to an uptempo and uplifting melody. We noticed that, despite the prince's one-sided feelings for the rose, he maintains a positive outlook regarding his relationship with her.

Will There Really Be a Morning?

Craig Hella Johnson (b. 1962)
Poem by Emily Dickinson (1830-1886)

Early in *The Little Prince*, we see a drawing of what looks to be a hat. The artist, however, knows it to be a boa constrictor that is digesting an elephant. "This is not a hat" we are told; and so begins the conversation about perspective, an important thread running through this story and our semester. Emily Dickinson's poem provided rich conversation around this idea. What, in fact, is this "morning" she writes of? This "morning" we are longing for? What are the "mornings" in our lives? Are struggles always obstacles, or do they provide us with lessons, and hope, and perspective?

Corner of the Sky (from Pippin)

Stephen Schwartz (b. 1948),
arr. Cacavas

The character Pippin sings this song as he embarks on an epic quest to find meaning and fulfillment in his life. The lyrics reflect an archetypal desire of the human heart to experience this very goal. In fact, this desire is embedded into much of our modern Western idea of the meaning and value of life. On the other hand, the little prince encountered many people who are far from fulfilled, and from them he learned some important life lessons. On some level we are all searching for that "place" where we "fit" in the world. And on some level our job, as we mature through life and discover more of our true selves, is to discover that we can "fit" more places than we once imagined. It is in this process of exploring and maturing, of meeting and growing through

challenges, that we expand our perspectives, and deepen our contribution to the human experience.

CAPRICCIO



**Wir eilen mit schwachen, doch
emsigen Schritten** (BWV 78))
(sung in German)

Johann Sebastian Bach (1685-1750)

*We hasten with weak, yet eager footsteps,
O Jesus, O Master, to seek your help.
Thou faithfully seekest the sick and erring.
Ah, hear us as we raise our voices to pray for help!
May your merciful countenance be gracious unto us!*

This enchanting duet comes from the cantata *Jesu, der du meine Seele*, written by J. S. Bach in 1724 for services at the famous Thomaskirche in Leipzig. Characterized by its expressive vitality and florid vocal lines, it is a prime example of text painting where the composer takes a text and fashions the equivalent of it in sound. This is heard in a scurrying sequence of notes on *eilen* (hasten) and the dissonant intervals on *Kranken* and *Irrenden* (sick and erring).

Think On Me

James Quitman Mulholland (b. 1935)
Text attributed to Mary, Queen of Scots (1542-1587)

“Think On Me” is the setting of a poem attributed to Mary, Queen of Scots. It is said that she wrote this poem while imprisoned in England, awaiting execution. The composer’s use of dynamics and rubato, including the increased rhythmic activity in the accompaniment when he wants the tempo to move ahead, encourage the singers to lift the notes off the page and delve deeper to convey the emotions inherent in the poem. The lyrics remind us of the secret that is revealed to the little prince: “One sees clearly only with the heart. What is essential is invisible to the eyes.”

CANTILENA



Castaway (1991)

Randal Swiggum

See program note on page 26.

CANTABILE



Kafal Sviri

Traditional Bulgarian, arr. Liondev

See program note on page 30.

CAPRICCIO, CANTILENA, AND CANTABILE



Across the Water

Scott Gendel (b. 1977)

Originally commissioned in honor of MYC's summer 2016 visit to the Aberdeen International Youth Festival in Scotland, we returned to this work in anticipation of 85 MYC singers visiting Scotland again this summer. The work combines the haunting "The Water is Wide" with an upbeat and rhythmic *waulking* song. Waulking songs are traditional Gaelic melodies that were sung by women while waulking cloth—rhythmically beating newly woven tweed against a hard surface to soften it.

Thank you to our

who have moved MYC forward with their wisdom

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2003 -



Shelley Watkins
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board and staff

om, hard work, and commitment to our mission

- 2023



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THE LITTLE PRINCE

7:30pm Sunday, May 14
Verona Performing Arts Center

CANTILENA

Margaret Jenks, conductor
Steve Radtke, piano

CANTABILE

Michael Ross, conductor
Scott Gendel, piano

RAGAZZI

Michael Ross, conductor
Scott Gendel, piano

Amber Dolphin, violin

CANTILENA AND CANTABILE



Ayo visto lo mappamundi
(sung in Sicilian)

Anonymous, ca. 1450

See program note on page 17.

CANTILENA



O Virtus Sapientiae
(sung in Latin)

Hildegard von Bingen (1098-1179)

*O strength of Wisdom who, circling, circled,
enclosing all in one lifegiving path,
three wings you have: one soars to the heights,
one distills its essence upon the earth,
and the third is everywhere.
Praise to you, as is fitting,
O Wisdom.*

Whether one is examining the legacy of women in politics, philosophy, medicine, visual art, religion, or music, Hildegard is a woman worthy of notice. It is rare to have so many letters, writings, documents, drawings, and compositions from any one individual, much less one that lived nearly a thousand years ago. Through Hildegard's extensive writing, we have a window into medieval thinking and events, an idea of the powerful, strong-willed person that she was, and the unusual influence that she yielded on the religious and political leaders of the time.

Many, including several members of Cantilena, have found Hildegard's music to be compelling with an almost magical kind of draw. She was clearly a visionary in many ways and did not try to conform her thinking or limit her intellect to what was expected of a woman in the 12th century. Her artwork and music is

full of mystery and raises many questions. In so many ways, connecting with her through this music has been like meeting another “little prince”.

Wenn die Klänge
(sung in German)

Johannes Brahms (1833-1897)

*When the tones come near and then flee in waves of sweet desire,
Ah, how often yearns the heart, in loneliness, for deeper melodies.*
(J. von Eichendorff)

These lines, a short part of a longer poem, beautifully capture the tumultuous, messy, and sometimes lonely life of a visionary artist. The melodic shape is that of continuous waves until the final line, which sits on a single pitch—unmoving against the changing harmony, like a persistent desire that can’t be silenced. The end of this short piece is not grand nor satisfying, but wistfully incomplete. We imagined that this could be the song of the little prince, as he realizes—too late—the affection that he had (but never completely shared) with his rose. Or the song of the pilot that looks to the stars, remembering and wondering about his little friend that is no longer with him. Through *The Little Prince*, *Wenn die Klänge*, and many other works of art, we know that we are not alone in the way that the emotions of our past can sometimes take over our present.

Castaway (1991)

Randal Swiggum

All of the lessons and insights in *The Little Prince* are possible because he risks leaving behind his little planet, the potential baobabs, his beloved rose, and three little volcanoes to see far away worlds, observe other ways of being, and build new relationships. “Castaway,” originally written as a graduation song for high school seniors looking at a new chapter ahead, musically explores this idea of growth through leaving the familiar for the lesser known. Our lives are full of opportunities to take risks on “micro journeys”—whether it be traveling to Scotland without your family, signing up for a new activity, taking a leadership role in a classroom discussion, or trying any new thing when failure or mistakes are a strong possibility. In all of these cases, like in *The Little Prince*, we gain new perspectives, ideas, and discover what is truly essential when we are not afraid “to lose sight of the shore.” Thanks to Randy for rescoring and arranging his piece so that Cantilena could experience it and present its treble voice premiere performance!

RAGAZZI



Byker Hill

Traditional British, arr. Sandler

Scottish coal miners endured harsh working and living conditions. This song refers to two especially successful Scottish mines Byker Hill and Walker Shore. In the song, the miners (collier lads) unwind after a day of unenviable conditions by drinking bumble (a mixture of gin and beer) and becoming increasingly absurd (talk of hitting a pig with a shovel and dancing a jig is clearly not to be taken literally). This arrangement is based on the version by the San Francisco-based men's choir Chanticleer.

Stopping by Woods (from *Frostiana*) Randall Thompson (1899-1984)

From a seven-movement work commissioned in 1958 for the bicentennial of the town of Amherst, MA, this movement includes the sound of falling snow in the piano contrasted with the rolling movement of the choral parts to paint a soundscape directly inspired by the poem.

Der Herr segne euch (from BWV 196) (sung in German)

Johann Sebastian Bach
(1685-1750)

May the Lord bless you more and more - you and your children.

From an early cantata (written around 1707), this movement uses ever-increasing imitation to emphasize the “more and more” of the text.

Gilgamesh Weeps

Lisa Nehrer

Text by Kendra Leonard, based on the *Epic of Gilgamesh*

This piece, premiered just a year ago by the UW Oshkosh Tenor/Bass choir, explores themes of vulnerability and deep friendship through the lens of one of our oldest stories— *the Epic of Gilgamesh* (dating to around 2100 B.C.E). What does it feel like to have a close friendship— and to lose that cherished friend?

Amadou Diallo

(from *Seven Last Words of the Unarmed*)

Joel Thompson (b. 1988)

Mom, I'm going to college. – Amadou Diallo

Michael Brown. Trayvon Martin. Oscar Grant. Eric Garner. Kenneth Chamberlin. Amadou Diallo. John Crawford. Seven African-American men, each killed by police or authority figures, are the subject of Joel Thompson's compelling work *Seven Last Words of the Unarmed*. Each movement features the last words or correspondences of each victim. Each is set in a different musical style, with the Renaissance secular tune *L'homme armé* (the armed man) woven throughout the work. This movement sets Amadou Diallo's last words (spoken in a phone message to his mother) to a haunting, simple melody set over a lullaby-like piano accompaniment. The feeling of comfort is interrupted by both the uneven meter (five beats per measure rather than the usual three or four) and assorted dissonant harmonies.

House at Pooh Corner

Loggins/Messina, arr. Swiggum

Jayquan Jaeger, Sam Aizenstein, Jacob Monday, soloists

Members of Ragazzi's 2019-2020 season were working on this song when the pandemic cut our time short. Our colleague, Randy Swiggum (who originally arranged this Kenny Loggins classic many years ago for Whitefish Bay High School) captured our feelings about this song in a video message he crafted for a virtual concert in May 2020:

"Spring, at MYC for us conductors and especially for seniors, is always fraught with this intense nostalgia, as we watch our oldest singers, many of whom we've known since they were 7 years old, leave our nest. This spring, which is one we will always remember, has been especially difficult for all of us, and the nostalgia and the hindsight and the reminiscence has been particularly bittersweet.

House at Pooh Corner is a song about hindsight...a song for anyone who feels the sense of loss that comes with change - with any change. With looking back, with realizing we can't go back, and what we are left with is our memories."

Now I Walk in Beauty

Gregg Smith; text based on
traditional Navajo values

Ragazzi alumni are invited to join us on stage!

PRESENTING
THE MYC CARREL PRAY
MUSIC EDUCATOR OF THE
YEAR AWARD
TO KATHLEEN OTTERSON

CANTABILE



Er segnet, die den Herrn (from BWV 196)
(sung in German)

Johann Sebastian Bach
(1685-1750)

He blesses those who fear the Lord, both small and great.

From an early cantata (written around 1707), this movement uses melisma (many notes, one syllable) to emphasize the “blessing” along with a contrast in higher/lower range to signify “small and great.”

Come In (from *Frostiana*)

Randall Thompson (1899-1984)

From a seven-movement work commissioned in 1958 for the bicentennial of the town of Amherst, MA, this movement uses a recurring bird-call piano motif throughout the work.

Kafal Sviri
(sung in Bulgarian)

Traditional Bulgarian, arr. Liondev

*A kaval plays, mother up there, down there, below the village.
I am going to see it, mother; to see it and hear it.
If he is one of ours, I will love him from dawn to dusk.
If he is a stranger, I will love him all my life.*

This playful Bulgarian folk song was popularized by the Grammy award-winning Bulgarian women's choir Le Mysteré des Voix Bulgares.

The Little Road

Moira Smiley (b. 1976)

Moira Smiley is a composer and singer who has written for and performed with choirs around the world. This piece, about choosing to learn new things, has a resolute, but wistful quality.

Time After Time

Cyndi Lauper and Rob Hyman, arr. Ross

Cyndi Lauper: '80s song-writer, pop star, Tony award-winning composer, and all-around incredible musician. "Time After Time" topped the Billboard pop charts in 1984. It has been covered by artists from Eva Cassidy to Patti LaBelle to Sarah McLachlan.

Sisters, Now Our Meeting is Over

Traditional Quaker meeting song

Cantabile alumni are invited to join us on stage.



CONGRATULATIONS CLASS OF 2023

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

Julian Arenas • 9

Evelyn Busse • 11

Andrew Dotzour • 4.5

Lana Fabish • 8

Gabby Hellmer • 5

Jayquan Jaeger • 8.5

Chandini Krejcarek • 3.5

Eva Malueg • 8.5

Carita Marino • 8

Maggie Matthews • 8.5

Jacob Monday • 9.5

Finn Morrison-Miess • 11

Devika Pal • 7

Joseph Sheskey • 7.5

Kaysa Simonson • 3.5

Maddie Sorenson • 1

Logan Spahos • 10

Audrey Stokosa • 8.5

Joan Torbleau • 4

Mark Vandenberg • 11

David Vazquez • 8

Laura Wang • 5.5

Owen Weitner • 3.5

Peyton Yancey • 5.5

A celebratory slide show honoring our senior class is
on display in the lobby.

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your voice belongs here



madisonyouthchoirs.org/join-a-choir

Diary of The Little Prince

Video readings and
chapter discussions
collected for our
MYC Community:

madisonyouthchoirs.org/thelittleprince



Congratulations to
the 84 singers
from Capriccio,
Cantilena, and
Cantabile
representing
MYC in Scotland
this June!

Follow along:



Aberdeen | Stonehaven | Dundee | St. Andrews | Stirling

madisonyouthchoirs.org/scotland-on-tour

A stylized illustration of a person standing on a wavy horizon, looking up at a starry night sky with a large star and a comet.

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Madison Youth Choirs is exceedingly grateful to the foundations, businesses, and individuals 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 July 1, 2022 and April 19, 2023. We regret any errors or omissions--please contact the MYC office with your corrections.

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Amy Unger & Josh Zimmerman
Katie & Ellis Waller
Steve (A,P) & Rebecca Yeazel (P)
Matthew & Susie Younkle (P)
Dan & Irene Zimmerman

Friend (\$50 to \$99)

Anonymous
Elisabeth & James Berkelman (P)
Linda & Tom Boll
Patricia Braun
Patti Brennan & Conor Murphy
Susannah Brooks (A,P) &
Jamie Mclees (P)
Mary & Jorge Cardona
Erin & Jesse Charles (P)
Tammy Dawson
Alana Erickson

in honor of Carrie Enstad
Charlotte Gibson & Nick Zavos
Lynn & Chad Hembel
Kim (A) and Peter Huff
Aaron Johnson & Cheryl Silver
Leland & Arlys Kempf

in memory of Roy Yeazel
Heidi & Matt Kenney (P)
David Kinney &
Cathleen Quinn-Kinney

The Kruse Family
The Larget Family
Naomi & Paul Lee (P)
Madison Festivals Inc.
Teague (A) & Greg Mawer
Caitlin Mead (A)
Kathleen Otterson
Jane Radue & Patrick Riopelle

Eric & Kathy Wendorff
in honor of Tim Wendorff
Rachelle Winkle-Wagner
& Mike Wagner (P)
Charlotte Woolf

Enthusiast (up to \$49)

Anonymous
in honor of Randy Swiggum
Karin Anderson & Erik Scheurle
in memory of Roy Yeazel

Pauly Anding
Caprise Bardwell
Courtney Bell & Mark Olson (P)
Christopher Benish (P)
Libby & Kurt Bestul
Stephen & Joanne Borgwardt
Jennifer Childers-Butts
Ann & Phil Dettwiler

in memory of Jean Erickson
Shirley DeYoung
in memory of Roy Yeazel

Heather Driscoll
Rebecca & Christopher Dyszelski (P)
Greg & Brooke Gard (P)
Geanon Family
Pat Guttenberg
Sara Guttenberg & James Chisholm (P)
Evelyn Henn
Seung Hong

Patrick Hotlen
Susan Jacobsen
Allison & Ben Jaeger (P)
Dannie & Pete Jaeger (P)
Noah Johnson (A)
Harjeet Kaur (P)
Mary Langlie
Amanda Laughner
Heather Lawnicki
Kathy Lewinski
Erika & Nick Meyer (P)
Linda Nelson
Amber & Nathan Otis (P)
Susan Rathke
Barbara Richards
Izabella Schab (A)
Joseph Schab
Alan Sharp
Susan Stachowicz
Ken & Joanne Streit
Jodie & Brian Thill (P)

In Kind

Julio Garcia and Rocio Ramirez-
Interpreters' Co-op of
Madison
Linda Gerke
Restaurante El Panzon
Rebecca Winnie

thank you



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Madison Youth Choirs

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Bob & Lori Koeritzer*

Elizabeth Odders-White & Matthew Clayton

Kris Rasmussen & Bob Factor

Nicole Sparacino & Rob Kratz

Mary Stoffel & Rich Novotney*

Julie Verban

As part of our 20th Anniversary Season, and thanks to our generous friend, Diane Ballweg, each new member* added between now and June 2024 results in a \$10K donation to MYC! Learn more:



madisonyouthchoirs.org/legacy

*Madison Top Company congratulates
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