

(YET)

**Saturday
January 20
7PM**

**Sunday
January 21
3PM • 7:30PM**

**Middleton Performing
Arts Center**

**MADISON
YOUTH
CHOIRS**



NEW MSO AT THE MOVIES

KYLE KNOX, *Conducting*



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february

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This special concert celebrates 25 years of the music and animation of Disney and Pixar films. Pixar in Concert will feature music and visuals from 15 classics, including Pixar's inaugural full-length computer animated film "Toy Story" (1995), and the Academy Award®-winning films "Finding Nemo," "The Incredibles," "Ratatouille," "WALL-E," "Up," "Coco" and "Toy Story 3."

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MAJOR PERFORMANCE

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*Dates, artists, prices, and programs
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One tiny, three-letter word, “yet,” holds the entire world of possibility within its meaning.

What does it mean to embrace that moment in time—that mindset—when you can envision where you want to be, what you want to understand, or accomplish, but you’re not there “yet”? This universal human experience of moving toward something that exercises our brain, our heart, or our muscles in new ways requires resilience in the risk-taking and courage, especially in community, to keep trying even when it’s hard and we’re not feeling successful.

This semester, this word inspired our weekly rehearsals to be places of acknowledging that the hard work we do in learning—whether it’s a piece of music, a new perspective, or how to be a supportive choir colleague when *circlesinging* for the first time—affirms the beauty inherent in the awkwardness of trying.

We all make progress at our own pace. What a gift to be part of a community that wraps its arms around risk-takers and notices the courage displayed in the smallest of steps. We are so proud of our singers—for the progress they made and the musical connections they uncovered this semester while embodying this idea of “yet”—both for themselves and for their choir colleagues.

Thank you for being here today, for supporting our singers, and for allowing the music shared to widen your own perspective on the idea of “yet.” Enjoy the concert (and the program notes)!

SPECIAL THANKS

To our MYC community of singers and to their families whose enthusiasm, unwavering support, and encouragement make all of this possible, thank you!

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

Finally, to our visionary staff whose 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.

ABOUT THESE CONCERTS

MYC's winter concerts are generously endowed by the Diane Ballweg Performance Fund with additional support from:



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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.



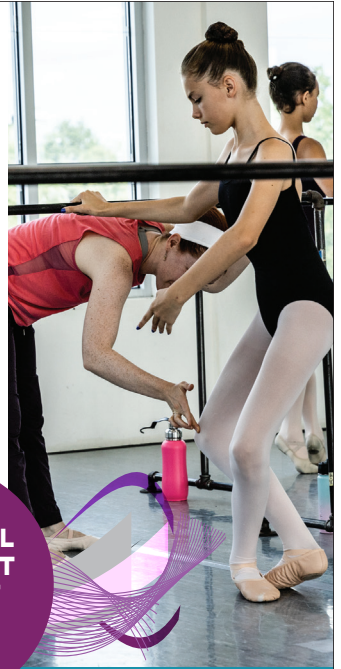
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(YET)

YET

7:00pm Saturday, January 20
Middleton Performing Arts Center

PURCELL

Margaret Jenks, conductor
Andrew Johnson, piano

BRITTEN

Randal Swiggum, conductor
Steve Radtke, piano

HOLST

Eliav Goldman, conductor
Steve Radtke, piano

Ian Disjardin, drums

PURCELL



Dance for the Nations

John Krumm (b.1949)

Round and round we turn, we hold each other's hands and weave ourselves in a circle. The time is gone, the dance goes on.

This short canon (written for a family whose surname was Nation!) was our little reminder that no matter what our different challenges, we lift up and support one another. It has been a piece that we have “played with” and used to practice improvisation and circlesinging, a new skill that we have been focusing on this year, with the help of our guest artist, Onome.

Thoughts of Home

Don Price and Nancy Besig

(from *Reflections of a Lad at Sea*)

It is easy to think of life as a series of goals—either already met, or in process—but this ballad reminds us that as we grow, sometimes goals shift. At the start of the song, the singer's goal is to someday leave their small town and see the world. As their “not yet” became a reality, their perspective shifted as they realized the things that they missed about their childhood home.

Blustery Day

Victoria Ebel-Sabo (b.1957)

This text is a first person encounter with harsh weather, which turns into the singer's personal “yet” battle. “Today's the day I wrestle with the wind” perfectly sums up a life where we live in a state of growing, becoming, and changing— and sometimes, that involves struggle. We looked at the compositional techniques used to portray “me vs. wind”, including the two against three rhythmic battles, the “gusting” piano arpeggios and the heavily accented and aggressive vocal writing. Purcell singers suggested that “wind” could be a metaphor for hard logic puzzles, a piano or violin piece that takes time to learn, doing the task that they'd rather avoid, or working on things that they don't yet feel confident in. One boy noted that performing on stage at the Overture Center with the MSO was their “wind struggle” and they were able to overcome what was hard and “wear the crown” of victory!

BRITTEN



Hope is the Thing With Feathers

Emma Lou Diemer (b. 1927)

*“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -*

*And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -*

*I’ve heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me. (Emily Dickinson)*

“Yet-ness” depends on believing the future could be different than the present. One powerful aspect of this is *hope*, one of those words everyone knows but is difficult to define. Emily Dickinson captured the energy of hope in her brilliant and beloved poem, “Hope is the Thing,” one of her most famous creations.

Most musical settings of this poem (and there are *many*) are in a gentle and lyrical, almost dreamy or sentimental style. Except this one. Unlike any other composer, Emma Lou Diemer focuses on the storm, with a biting rhythmic drive, minor key, and breathless musical gestures more like a suspense thriller than music of comfort. But, as one Britten boy put it, “It’s only in the dark or in the storm where you understand hope.”

The Plough Boy

Traditional British Song, arr. Benjamin Britten
(1913-1976)

Benjamin Britten's whimsy as a composer is evident in this sparkling arrangement of an old song. The piano introduction includes a merry whistling melody before the brash young plough boy begins laying out his strategy for rising from his lowly job to footman, then butler, steward, and eventually a member of parliament itself!

Although the raw ambition of the plough boy is revealed with charm and humor (even puns!), it does remind us of a basic human foible—our obsession with recognition and rank through career advancement and social climbing. We all relate to the plough boy's “not *yet*, but *someday*.”

HOLST



Anima Mea (sung in Latin)

Michael Praetorius (1571-1621), arr. Randal Swiggum

My soul, which is so downcast: hopes in the Lord, who will bring help.

This piece of text from Psalm 42 set to Praetorius's tune and arranged for three parts by Randy has long been a favorite of MYC. The hopefulness found in the text is reflected in the arc of the melody and the interlocking voice parts making this piece incredibly satisfying to sing. We used the melody to explore what it means to make a musical choice when it comes to phrasing, dynamics, and articulation. We enjoyed dissecting the many musical sequences that make up the melody and had robust discussions about what constitutes a sequence in the first place.

Ríu, ríu, chíu (from *Cancionero de Upsala*)
(sung in Spanish)

Mateo Flecha el viejo
(1481-1553)

Ben Spielbauer, Donovan Sido, Graham Staver, Gabe Cox,
Zenon Neta, Freddy Berkelman, Alex Bares, Kikko Martin Leano, soloists

*Ríu, ríu, chíu, the river bank protects it,
As God kept the wolf from our lamb*

*The rabid wolf tried to bite her
But God Almighty knew how to defend her
He wished to create her impervious to sin
Nor was this maid to embody original sin*

*He who's now begotten is our mighty Monarch
Christ, our Holy Father, in human flesh embodied
He made himself small and so redeemed us:
He who was infinite became finite.*

*Many prophecies told of his coming,
And now in our days have we seen them fulfilled.
God became man, on earth we behold him,
And see man in heaven because he so willed.*

*A thousand singing angels I saw passing,
Flying overhead, sounding a thousand voices,
Exulting, "Glory be in the heavens,
And peace on Earth, for Jesus has been born."*

*He comes to give life to the dead,
He comes to redeem the fall of man;
This child is the light of day,
He is the very lamb Saint John prophesied.*

*Behold...
God could call none greater mother
than she who gives birth to her father
and now calls him son.*

*Now we have gotten what we were all desiring,
Go we together to bear him gifts:
Let each give his will to the God who was willing
To come down to Earth man's equal to be.*

Attributed to Mateo Flecha el viejo, this *villancico*—a popular Spanish musical and poetic style during the Renaissance—has become a classic carol often sung around Christmas time. Though the text is largely sacred, the repeated call of “riu, riu chiu” is thought to have originated with shepherds who would guard their flocks near riverbanks in the Spanish countryside; *riu*, meaning “river” in Catalan, and combined with *chiu*, creates an onomatopoeic imitation of birdsong. Of all the music we studied this semester, this piece required the deepest internal understanding of “yet.” It was a challenge from a technical standpoint, with rhythmic and harmonic intricacies that stretched us and lots and lots of old Spanish text to sift through. Each week, we were reminded that growth takes repeated, concerted effort and we were emboldened by the idea that “it feels good to work hard.”

Amavolovolo
(sung in Zulu)

arr. Rudolf de Beer (b. 1967)

*We will never go to KwaMashu. We are afraid of the revolvers.
Because of the violence, we are scared to return.*

What place does fear have in the “yet” conversation? This wondering framed our exploration of “Amavolovolo,” a famous song from apartheid years in South Africa. Though it is now sung traditionally at Zulu dowry ceremonies, the lyrics talk about being scared to go to KwaMashu, a township that housed poor laborers who worked in the big city of Durban because of the violence. We shared background knowledge on the history of apartheid and discussed why a song that centers fear would sound so joyful. The most popular interpretation amongst Holst was the idea that “to be joyful in the face of fear is a form of protest.” To have fear, recognize it, and still move forward is rebellious and courageous. This is the power of Yet, to remind ourselves that things can scare us but they don’t have to stop us.

This piece was introduced to us at the very first rehearsal of the year. We gathered together with Purcell and Britten and learned this song from Margaret—she had chosen it to kickstart our discussion of “Yet” as a theme, and as usual, she had chosen it perfectly. All of us took to the melody straight away and we quickly saw the connection between our theme and this story of a bird yearning to fly, looking for hope on the horizon. In Holst, we began to explore this piece not only for its thematic merit, but as a tool for developing our skills as circlesingers. We’ve been so lucky to work with Onome so far this year and we were eager to try our hand at some of the circlesinging techniques and exercises she’d shown us in our own rehearsal. Each week, we engaged in a new type of circlesinging, embracing the discomfort and excitement that come with being a beginner at something. We debated among ourselves whether to perform this piece at the concert or not because we weren’t sure how best to represent the work we had done in rehearsal. We hope that you will join us at our May concert, when we will join with Onome and engage in circlesinging together.

The **Light** *in the* **Piazza**

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COMBINED CHOIRS



Panis Angelicus
(sung in Latin)

César Franck (1822-1890)

Eliav Goldman, tenor

*The Bread of Angels becomes the bread of men.
The heavenly bread is an end to all imagining.
O miraculous thing!
That the Lord nourishes the poor,
The poor, servant, and humble. (St. Thomas Aquinas)*

Although he wrote symphonies, tone poems, and dozens of chamber pieces, for many people this is César Franck's most beloved work. Written as a communion anthem in 1859, it has been sung by famous tenors for over one hundred years, most notably Luciano Pavarotti, Richard Tucker (at the funeral of Robert Kennedy in 1968), and Plácido Domingo, accompanied by Yo-Yo Ma, at the funeral of Edward Kennedy, televised nationally on August 29, 2009. Its medieval text evokes the mystery of both the Incarnation and the Eucharist. The mystical joining of spiritual and material reality ("O miraculous thing!") is depicted powerfully in the second verse where the angelic voices of the choir closely echo the solo tenor.

Jan 24

FINAL VOICE CHECK DAY!

New to MYC students in grades 5-12 interested in joining MYC for the second half of our season are invited to make a voice check appointment for January 24.

Learn more at madisonyouthchoirs.org/join-a-choir

(YET)

YET

3:00pm Sunday, January 21
Middleton Performing Arts Center

CHORALIERS

Lisa Kjentvet, conductor
Vincent Fuh, piano

CON GIOIA

Carrie Enstad, conductor
Susan Gaeddert, piano

CAPRICCIO

Lisa Kjentvet, conductor
Vincent Fuh, piano

Ian Disjardin, drums
John Mesoloras, bass

CHORALIERS



Rise Up, O Flame

Christoph Praetorius (d. 1590)

This haunting 17th century canon served as a template to practice the interactive play-based learning experiences that Onome, our Artist in Residence, has shared with us this semester. Just as the flames of a fire are always changing, the music changed and evolved with every rehearsal as we encouraged and celebrated individual creativity, risk-taking, deep listening and community building.

Ombra mai fù (sung in Italian)

George Frideric Handel (1685-1759)

Never was a shade of any plant dearer and more lovely, or more sweet.

“Ombra mai fù” is the opening aria in Handel’s 1738 opera *Serse* which was a complete failure and only ran for five performances. This was due in large part to the innovative nature of the work which, unlike his other operas, included comic elements. (Can you imagine if Handel had succumbed to his failure? We never would have heard many of his most famous works including the Hallelujah Chorus!) It was only much later in the 19th Century that “Ombra mai fù” was rediscovered, and it is now known as one of Handel’s most popular vocal works. The aria is sung by the character Xerxes I of Persia, who sings about the admiration and love he has for the shade of the plane trees.

Foggy Birthday Shuffle

Stephen Hatfield (b. 1956)

The title “Foggy Birthday Shuffle” refers to the composer’s thirty-ninth birthday, when he was far from home, walking through the sea mist, and feeling better and better about being in his own company. The song’s shuffle style, with the perpetual motion of the piano part, creates a feeling of carefree optimism. In addition to a straight-ahead, bluesy chorus, the singers have two scat verses set to different melodies, which are later superimposed.

CON GIOIA



Hoffnung (D. 251)
(sung in German)

Franz Schubert (1797-1828)

*Humans talk and dream a great deal
About better days in the future;
In pursuit of a happy, golden aim
That is what you can see them running for and chasing after.
The world gets older and becomes young again,
But humans always hope for improvement.*

*Hope leads them into life,
It flutters around the jolly lad,
It inspires the youth with its magical glow,
It is not buried with the gray-headed old man;
For although he comes to the end of his tired course in the grave
What he plants on that grave is still - hope.*

*It is no empty, flattering delusion,
Conceived in the brain of a fool.
It is declared aloud in the heart:
"We are born for something better!"
And what the inner voice is saying
Does not deceive the soul that hopes.*

The life and work of Franz Schubert embody the idea of “yet” in so many important ways. His short life bridged the Classical and Romantic periods, and his over 600 *lieder* demonstrate just how prolific and innovative he was. This text, a poem by the great German playwright Friedrich von Schiller, speaks of the way “yet” embeds in hope. Indeed, we humans do always hope for improvement. “We are born for something better.”

When I Rise Up

J. David Moore (b. 1962)

The litig energy of this melody drew our singers right in. There was much to explore in the ideas of rising up joyfully, and handling our falls with grace. This “yet” is one of joy, confidence, and resilience. This piece lent itself beautifully to our developing circlesinging practice with Onome during her visits.

Salangadou
(sung in Creole)

Creole folk song, arr. Susan Brumfield

Salangadou. Listen, little girl there.

Salangadou comes from the Creole people of Louisiana, and tells of a mother searching for her lost child - a most heartbreaking and painful “yet.” The melody is haunting and simple, and the piano part sparse and open, calling to mind searching, loss, and pain. Con Gioia singers engaged deeply with these ideas, and the call and response form helped them really learn to listen to one another and to shape their sound together.

I’m On My Way

Traditional Spiritual, arr. Anthony Trecek-King

This Spiritual was made famous by the great Gospel singer Mahalia Jackson. The repeated phrase “I’m on my way to Canaan Land,” represents the journey of enslaved peoples toward hope, healing, and freedom - either in this life or the afterlife. Anthony Trecek-King crafted this arrangement to honor Jackson’s, and to share this powerful piece with young singers. Con Gioia singers considered those “destinations” of matter and meaning toward which they each journey in their own lives.

CAPRICCIO



Be Like the Bird

Abbie Betinis (b. 1980)

This hauntingly beautiful melody was composed in 2009, just after the composer completed cancer treatment for the second time. Her family sent it out as their Christmas card that year which continued a tradition started in 1922 by her great-grandfather and then passed to her great-uncle Alfred Burt, now famous for carols like “Caroling, Caroling.” Betinis writes: “This particular canon, inspired by my own struggle, is dedicated to High Rocks for Girls, an innovative school for middle and high school girls, founded by Susan Burt in the mountains of rural West Virginia.” May this song empower and inspire each singer to know that “she hath wings.”

Esurientes (from *Magnificat in G minor*)
(sung in Latin)

Antonio Vivaldi (1678-1741)

He has filled the hungry with good things, and sent the rich away empty.

Born in Venice, Antonio Vivaldi was known as ‘il prete rosso’ (the red priest) for his hair color and the fact that he was an ordained priest. His only career, however, was that of a musician. Most of his sacred music, including this cheerful duet, was written during his time as the *maestro di violino* at the Ospedale della Pieta, an orphanage for girls which trained the musically gifted. Written in typical Baroque style, the elaborate melismas are held together by a constant three-note motive in the accompaniment.

Mi’kmaq Honour Song

Arr. Lydia Adams

The “Mi’kmaq Honour Song” is an invocation and a chant dedicated to and in honor of the Creator. The employment of nature sounds and the call of the human voice honors this tradition of the Mi’kmaq people, an indigenous people of Eastern Canada. The chant is not in any particular language, but is perhaps a derivation of a text handed down through the ages. The drum represents the heartbeat of Mother Earth and reinforces the unique relationship between humans and nature, promoting love and respect for all living things.

One Voice

Ruth Moody

Ruth Moody is a founding and current member of the internationally renowned trio, The Wailin’ Jennys. Lauded for her ethereal vocals and insightful songwriting, this timeless and universal song celebrates the power of one voice, and captures the spirit of all of us coming together to build each other up and supporting one another on our musical journey.

CHORALIERS AND CAPRICCIO



Grow, Little Tree

Andrea Ramsey (b. 1977)

This delightful piece poignantly suggests that as a tree grows, so do we. Have you ever noticed the tree sculpture at the entrance of the MYArts building? May it always serve as a reminder to our young singers that the experiences that await them inside the doors are opportunities for new growth in their musicianship and artistry. “Stretch your arms, and spread your leaves. What will you be?”



SAVE
THE DATE



Madison's
**BIG
SING**

with **Onome** (ah-nuh-MAY)

Saturday
April 13
10AM at MYArts



MADISON YOUTH CHOIRS
• AT MYARTS •

The complex block is a promotional graphic for a singing event. On the left, there is a photograph of a young woman with dark hair, wearing a teal top, smiling broadly with her mouth open. Above her head is a grey speech bubble with a white border and the text "SAVE THE DATE" in white, bold, sans-serif font. To the right of the photo, the text "Madison's" is in a black, sans-serif font, followed by "BIG SING" in a very large, bold, black, sans-serif font. Below this, the word "with" is in a small black font, followed by "Onome" in a stylized font where the "o" is a yellow circle and "n" and "e" are pink, with a yellow and red striped circle behind the "o". To the right of "Onome" is the phonetic spelling "(ah-nuh-MAY)" in a small black font. Below the name, the date and time "Saturday April 13 10AM at MYArts" are listed in a black, sans-serif font. In the bottom right corner, there is a circular logo for "MADISON YOUTH CHOIRS" with a stylized tree icon in the center and "• AT MYARTS •" at the bottom.

(YET)

YET

7:30pm Sunday, January 21
Middleton Performing Arts Center

CANTILENA

Margaret Jenks, conductor
Randal Swiggum, piano

CANTABILE

Michael Ross, conductor
Scott Gendel, piano

RAGAZZI

Michael Ross, conductor
Scott Gendel, piano

Ian Disjardin, percussion
Dawn Lawler, flute
Eric Miller, cello

CANTILENA



Gabi Gabi
(sung in Zulu)

Traditional South African, arr. Henry Leck

Let's get together and start a movement.

This song was one of many sung in work camps, prisons and in protest gatherings during the period of apartheid government in South Africa. It is still a favorite for gatherings around the world, as it reminds people that a “not yet” can become a “now” when people gather and work together.

Measure Me, Sky

James Mulholland (b. 1960)

Leonora Speyer's exhilarating poem, written in 1927, expresses the utter freedom and joy felt by a person who suddenly realizes that “yet” is a state of possibility, hope, and freedom to become, rather than a set of imposed expectations and limits. A person's worth and potential is so great that one must use the entire earth—its horizon, sky, wind—as measuring tools. The outbursts of strength are musically portrayed by vocal leaps that go just beyond an octave, always giving the feeling of pushing past boundaries. The whole poem raises questions about how we, influenced by society, judge a person's worth and what shapes our own sense of self worth.

Say Her Name (1991)

Alysia Lee

“Say Her Name” references the killing of Breonna Taylor, an unarmed Black woman, age 26, who was shot by police officers in her Louisville apartment. You will hear names of Black and Brown people that were unarmed and shot by law enforcement (just a small number of the total number recorded). You will hear the sound of breath, see gestures to “put her name in the air” and, in a sense, keep these individuals “alive” when we speak their name. It is a heartbreaking reminder that our country is in a “not yet” place and we need to collectively do better.

RAGAZZI



The Roadside Fire (from *Songs of Travel*)

Ralph Vaughan Williams
(1872-1958)

*I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.
I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom;
And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.
And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,
Of the broad road that stretches and the roadside fire.*

(Robert Louis Stevenson)

From a song-cycle based on the volume of poems by Robert Louis Stevenson of the same name, “The Roadside Fire” begins with a piano accompaniment evoking the bubbly delight of new love. The narrator weaves his love of nature into his promises to his loved one. The final section takes the celebration of love to a “shout it from the rooftops” sort of level, comparing it to music itself, before ending in a more personal, private manner.

Seigneur, je vous en prie
(sung in French)

Francis Poulenc (1899-1963)

*Lord, I pray to you,
that the sweet and burning strength of your love
absorb my soul and remove it from everything under the heavens:
So that I might die from the love of your love, since you deigned to die
because of the love of my love.*

This piece, from a set of four short musical gems set to brief prayers penned by St. Francis of Assisi, paints a picture of intense devotion. The unexpected, jazz-influenced harmonic turn at its conclusion is especially effective and contributes to the feeling of anticipation at the very end - Poulenc’s very own “not yet.”

This work, about the literal flight of an arrow - the aiming, the letting go, and the flight - sounds complex, but is based on just the first three notes of the major scale (do-re-mi) combined and mashed together. This exciting work begins a cappella before a grand entrance in the virtuosic piano part. Lyrical lines lead into a rhythmic middle section that culminates with a thrilling climax.

The vocal range of this piece is especially challenging for many of our high-school age singers; we spent the semester growing and leaning into the “not yet” of our vocal technique.

The President Sang Amazing Grace Zoe Mulford, arr. Randal Swiggum

On June 26, 2015, President Barack Obama came to Charleston, SC, to deliver a eulogy at the memorial service for nine members of the Emanuel African Methodist Episcopal Church. Nine days earlier, a 21-year-old white supremacist murdered them during a prayer service. The attack stunned the nation. The President spoke of grace, of God’s hand, and of the strength of the historic Black church. He offered solace, not just to the people of Charleston, but to a watching nation. At the close of his speech, he quoted his friend Marilyn Robinson, referring to “that reservoir of goodness beyond and of another kind, that we are able to do for each other in the ordinary cause of things.” He called that “reservoir of goodness” grace. And then he paused, and started singing. In the words of reporters who were there, “his delivery—inexpert, apparently unrehearsed—was nothing less than startling.” (program note by Randal Swiggum)

Zoe Mulford’s song was given a wide audience in 2018 when Joan Baez included it on her album *Whistle Down*. (As an aside, Randy and Mike had breakfast with the composer in October 2019. We shared our excitement about the opportunity to perform her work and she gave this arrangement a warm reception. It still resonates today - both in terms of capturing a powerful moment and in reminding us that we still have work to do - we’re not there....yet.)

CANTABILE



O Vos Omnes
(sung in Latin)

Tomas Luis de Victoria (1549-1611)

*O, all that pass this way, attend and see:
If there is any sorrow like my sorrow.
Attend, all you people and see my sorrow:
If there is any sorrow like my sorrow.*

Victoria's setting of this text from Lamentations 1:12 (noting the destruction of the first Temple in Jerusalem in 586 BCE) uses slowly rising and falling melodic ideas to emphasize the feeling of sorrow.

Noel des enfants qui n'ont plus de maisons
(sung in French)

Claude Debussy
(1862-1918)

*We no longer have homes - the enemies have taken everything,
even our tiny beds!
They have burned the school and our teacher, too.
They have burned the church and the statue of Jesus
And even the old beggar couldn't escape!
Of course, papa is at war and poor mamma died before seeing
all of this -
What are we to do?
Noel, dear Noel - don't go to their houses; don't ever go to their
houses!
Punish them! Avenge the children of France!
The little Belgians, the little Serbs and the little Polish children, too.
If we forget some of them, forgive us.
Noel! Above all, no toys - but try to give us our daily bread once
again.
Noel - listen to us: we have no more little wooden shoes-
But give victory to the children of France!*

Debussy wrote this piece (text and music)--the last he ever composed--in Paris in 1915 as he heard the sounds of war around him and saw its devastating effect on all, especially children. The rolling triple rhythm of the piano contrasts with the duple (groups of two) rhythm in the vocal parts, creating an almost relentless sense of breathlessness and unease.

Riawanna

Stephen Leek (b. 1959)

The title and text of this piece is taken from a Pallahwah (Tasmanian Aboriginal people) word which means circles. The score consists of many individual sections—some only one measure long—that are meant to be combined in some type of circular pattern. Cantabile worked collaboratively over several weeks to decide on the final arrangement for this performance. This piece reminded us weekly of our “yet” - it was not until our final rehearsals that it truly came together.

This Sky Falls

Jocelyn Hagen (b. 1980)

Minnesota-based composer Jocelyn Hagen’s work is the third movement from her multi-movement choral work Flight. The entire work features varied depictions of the literal act of taking flight, with text by contemporary poets. This movement has a simple repeated musical idea that evokes a ballad; a contrast to the complexity of images found in the poem.

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