

RAGAZZI CONTINUO
PRESENTS



10TH ANNIVERSARY CONCERT

Program

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O MAGNUM MYSTERIUM.....	Trad. Latin Morten Lauridsen
MISTY MOUNTAINS.....	Neil Finn arr. Michael Stahl
EIN KELOHEINU.....	Trad. Hebrew Salamone Rossi
FROBISHER BAY.....	James Gordon arr. Diane Loomer
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Director's Note

Ragazzi Continuo celebrates 10 years of music together with a virtual concert. What brought us together was our shared experience of growing up through the programs in Ragazzi Boys Chorus; what keeps us together is our mutual understanding of music as an art and shared experience, as well as the sense of community and teamwork required between the members of a chamber ensemble. Some of our members have been singing together for over 20 years now, which is an extraordinary accomplishment. Continuo has allowed for a level of music-making that each member is grateful for, and we hope to share that love with you in this concert.



The idea of a choral concert during a global pandemic is, on some level, a bit absurd—airborne transmission of disease prevents choirs from safely meeting in-person, leading many choirs to rehearsals on Zoom, and recording voices to a midi file or metronome. In a choral world of virtual choirs and asynchronous recording, what makes this concert unique is that the singers recorded our voices while singing together in real-time.

Ragazzi Boys Chorus and Ragazzi Continuo are immensely fortunate to have been able to use JackTrip devices to rehearse together, live, since July 2020. The device plugs a microphone directly into the user's internet router and allows for over 200 voices to sing from their own homes with almost no delay. When helping developer Mike Dickey test this new technology in July, we were ecstatic to sing together after months without music. And although our Monday rehearsals had plenty of technology issues to work through, the chance to simulate a normal rehearsal was worth it every week.

Following these live, contemporaneous sessions, members Jordan King and Rick Jones edited, mixed, and mastered the recordings you hear in today's program (with some help from yours truly). Founding member Dan Crowley both assisted with music direction and created the visuals for today's concert. I cannot thank Jordan, Rick, and Dan enough for the time and effort they put into this concert. Additional thanks to Kent Jue, Artistic Director of Ragazzi Boys Chorus, for his support this year.

Most importantly, I want to thank the members of Continuo for their commitment, and for entrusting me as director this year. Not many get the chance to lead a group with such knowledge, trust, intuition, and care in each member. Later this year, I will travel northwards to begin my Master's program in Choral Conducting at The University of British Columbia. While doing so means I must leave this group for the moment, the lessons I learned as a singer and director will stay with me for my entire career.

I hope you enjoy this concert's selection of pieces; they are our favorites from the past 10 years. If you have attended a Continuo concert in the past, you are guaranteed to recognize at least one! If you have attended every Continuo concert: bravo! You will also find some new gems in the program. Thank you all for your support.

Notes

SHENANDOAH

Traditional American folk song

Arr. James Erb (1926 - 2014)

We begin our program with Shenandoah, an American folk song and sea shanty dating to the 19th century. This piece is one of the most beloved works in the archives of Ragazzi's Young Men's Ensemble. First printed in 1876, the popularity of the piece makes coming up with a definitive version difficult, as sailors and other singers rewrote and amended the lyrics to their liking over the years. This arrangement relies heavily on word painting, conjuring the deep, unrelenting, watery currents of the Missouri river in the repeated text. Listen for the explosion of depth as we emerge onto the great river just before the third verse and the light ripples reflected in the round ending the piece.

*O Shenandoah, I long to see you
And hear your rolling river.
O Shenandoah, I long to see you,
Way we're bound away,
Across the wide Missouri.*

*O' Shenandoah, I long to see your smiling valley,
And hear your rolling river.
I long to see your smiling valley,
Way, we're bound away,
Across the wide Missouri.*

*'Tis sev'n long years since last I see you,
And hear your rolling river,
'Tis sev'n long years since last I see you,
Way, we're bound away,
Across the wide Missouri,*

*O' Shenandoah, I long to see you
And hear your rolling river,
O' Shenandoah, I long to see you
Way, we're bound away,
Across the wide Missouri.*

BYKER HILL

Trad. English (18th Century)
arr. John Delorey (b. 1956)

This English drinking song gives us a glimpse into the lives of the coal miners and a taste of the local culture. The Tyneside region of northeastern England has long been a chief source of British coal, hence the expression of futility, “like bringing coals to Newcastle.” We learn that though working and living conditions were poor and wages scant, the colliers took pride in their work and nonetheless enjoyed themselves in their off time: they drank and danced, told tall tales, and spread scurrilous rumors about the locals.

*If I had another penny
I would have another gill
I would make the piper play me
“The Bonny Lads o' Byker Hill”*

CHORUS:

*Byker Hill and Walker Shore
Collier lads for evermore!
Byker Hill and Walker Shore
Collier lads for evermore!*

*When first I come down to the dirt
I had no cowl nor no pitshirt
Now I've gotten two or three
Oh, Walker Pit's done well by me*

[CHORUS]

*Now pitman and the keelman trim
They drink bumble made from gin
Then to dance they do begin
To the tune of “Elsie Marley”*

[CHORUS]

*Oh, Geordie Charlton, he had a pig
He hit it with a shovel and it danced a jig
All the way to Walker Shore
To the tune of “Elsie Marley”*

[CHORUS]

*Oh, gentle Jenny, she's behind the barn
With a pint of ale underneath her arm
A pint of ale underneath her arm
And she feeds it to the baby!*

[CHORUS]

*If I had another penny
I would have another gill
I would make the piper play me
“The Bonny Lads o' Byker Hill”*

[CHORUS]

O MAGNUM MYSTERIUM

Traditional Latin
Morten Lauridsen (b. 1943)

“O Magnum Mysterium” is a chant from the Matins of Christmas. This version is from the composer Morten Lauridsen who explains his 1994 piece as follows: “In composing music to these inspirational words about Christ's birth and the veneration of the Virgin Mary, I sought to impart

a transforming spiritual experience within what I call 'a quiet song of profound inner joy.' I wanted this piece to resonate immediately and deeply into the core of the listener, to illumine through sound." Listen for the dissonant note on the word "Virgo", which Lauridsen calls the most important note of the piece, focusing on the Virgin Mary.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praeseptio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!*

O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger!
Blessed is the virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia

MISTY MOUNTAINS

Neil Finn (b. 1958)

arr. Michael Stahl

Lyrics by J. R. R. Tolkien

From J.R.R. Tolkien's novel *The Hobbit*, "Far Over the Misty Mountains Cold" is a song sung by the character Thorin II Oakenshield and Company. As Tolkien left no title for the song, "Far Over the Misty Mountains Cold" is sometimes referred to as The Dwarf Song, Thorin's Song, The Song of The Lonely Mountain, or shortened to simply "Misty Mountains". The song explains the backstory of Thorin and Company, and foreshadows the adventure to come for the main characters of the film. This piece uniquely gives the melody to the bass voices; their gravitas is carried through the entire piece, and is equally powerful and cautionary.

*Far over the misty mountains cold
To dungeons deep and caverns old
We must away, ere break of day
To seek our pale enchanted gold*

*For ancient king and elvish lord
There many a gleaming golden hoard
They shaped and wrought, and light they
caught
To hide in gems on hilt of sword*

*On silver necklaces they strung
The flowering stars on crowns they hung
The dragon-fire in twisted wire
They meshed the light of moon and sun*

*The pines were roaring on the heights
The winds was moaning in the night
The fire was red, it flaming spread
The trees like torches blazed with light*

*The mountain smoked beneath the moon
The dwarves, they heard the tramp of doom
They fled their hall to dying fall
Beneath his feet, beneath the moon*

*Far over the misty mountains grim
To dungeons deep and caverns dim
We must away, ere break of day
To win our harps and gold from him.*

EIN KELOHEINU

Salamone Rossi (c. 1570 - 1630)

Lyrics from a Jewish hymn

Rossi sets the well-known Jewish hymn in a masterful double-choir arrangement. Each verse uses four different names to refer to God: 1) Elohim, or "God;" 2) Adon, or "Lord;" 3) Melekh, or "King;" and 4) Moshia`, or "Savior." This piece features Continuo members singing Soprano and Alto, just as when we sang as boys in Concert group. Members were also trained in Renaissance polyphony as boys, and still occasionally gather to sight-read motets and chansons between rehearsals.

Ein keloheinu.

There is none like our God.

Ein kadoneinu.

There is none like our Lord.

Ein kemalkenu.

There is none like our King.

Ein kemoshi`enu.

There is none like our Savior.

Mi kheloheinu?

Who is like our God?

Mi khadoneinu?

Who is like our Lord?

Mi khemalkenu?

Who is like our King?

Mi kemoshi`enu?

Who is like our Savior?

Nodeh leloheinu.

Let us thank our God.

Nodeh ladoneinu.

Let us thank our Lord.

Nodeh lemalkenu.

Let us thank our King.

Nodeh lemoshi`enu,

Let us thank our Savior.

Barukh Eloheinu.

Blessed be our God.

Barukh Adoneinu.

Blessed be our Lord.

Barukh Malkenu.

Blessed be our King.

Barukh Moshi`enu.

Blessed be our Savior.

Atah hu Eloheinu.

You are our God.

Atah hu Adoneinu.

You are our Lord.

Atah hu Malkenu.

You are our King.

Atah hu Moshi`enu.

You are our Savior

FROBISHER BAY

James Gordon (b. 1955)

arr. Diane Loomer (1940 - 2012)

Amid Canada's far north shores lies Frobisher Bay, where whalers braved long, frigid winters. During December days, it would not be uncommon to see only twenty minutes of sunlight with temperatures averaging -25 degrees Fahrenheit. Whaling was cold, isolating, and often deadly... We

applaud Diane Loomer for crafting this sensitive choral arrangement of James Gordon's folk classic. While the chords in the piece are mostly in the major mode, there is an immense feeling of quiet desperation lain throughout.

CHORUS:

*Cold is the Arctic Sea,
Far are your arms from me,
Long will this winter be,
Frozen in Frobisher Bay,
Frozen in Frobisher Bay.*

*"One more whale!" our captain cried.
"One more whale, then we'll beat the ice!"
But the winter star was in the sky,
The seas were rough, the winds were
high.*

[CHORUS]

*Deep were the crashing waves,
That tore our whalers mast away,
And dark are these sunless days,
Waiting for the ice to break.*

[CHORUS]

*Strange is a whaler's fate
To be saved from the raging waves,
Only to waste away,
Frozen in this lonely grave.*

[CHORUS]

EBB TIDE

Robert Maxwell (1921 - 2012)
arr. Freddie King (b. 1931)

"Ebb Tide" was originally written as a big band tune in 1953 and was performed and recorded by the likes of Vic Damone, Roy Hamilton, and Frank Sinatra. In the 1960s, it was repurposed first as a doo-wop song by The Platters and then as a No. 5 hit by blue-eyed soul singers The Righteous Brothers. It remains a standard largely because of the barbershop vocal harmony tradition, which, in its present form, predates "Ebb Tide" by some twenty years. Freddie King's arrangement exemplifies the hallmarks of the barbershop genre: close harmonies, ringing chords, and melodrama.

*First the tide rushes in
Plants a kiss on the shore
Then rolls out to sea
And the sea is very still once more*

*So I rush to your side
Like the oncoming tide
With one burning thought
Will your arms open wide*

*At last we're face to face
And as we kiss through an embrace
I can tell, I, I can feel
You are love, you are real*

*Really mine in the rain
In the dark, in the sun
Like the tide at its ebb
I'm at peace in the web of your arms*

AVE MARIA

Franz Biebl (1906 - 2001)

Trad. Latin

In 1745, the British banned the use of bagpipes after the Jacobite uprising. The Scottish Gaelic tradition of “mouth music” was born to preserve the ancient melodies through time by adding nonsense syllables to the original tunes. *Seinn O* is an example of that preservation at work. The speed of the music, the call-and-response structure, and the inconsequential nature of the lyrics makes the song seem like a party game or a bar bet to see who can trip up the tongues of their opponents. It is noteworthy that the Gaelic words sound nothing like how they are spelled to anyone but an expert.

*Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.*

The angel of God visited Maria
and she conceived of the Holy Spirit.

REFRAIN:

*Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.*

REFRAIN:

Hail Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.

*Maria dixit: Ecce ancilla Domini.
Fiat mihi secundum verbum tuum.*

Maria said: See the servant of the Lord.
May it happen to me according to your word.

[REFRAIN]

*Et Verbum caro factum est
et habitavit in nobis.*

[REFRAIN]

And the Word became flesh
and lived among us.

[REFRAIN]

*Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
Sancta Maria, ora pro nobis,
nunc et in hora mortis nostrae.*

[REFRAIN]

Holy Mary, Mother of God,
pray for us sinners,
Holy Mary, pray for us now
and in the hour of our death.

Amen. Amen. Amen.

Amen. Amen. Amen.

MATA DEL ANIMA SOLA

Antonio Estévez (1916-1988)

As is nearly always the case with folksongs of Latin America, "Mata Del Anima Sola" follows the rhythm of a local dance. This song uses rhythms from the Venezuelan dance style, the *joropo*. The first, upbeat section follows a combined 3/4 and 6/8 meter characteristic of this dance. The singers imitate traditional Venezuelan instruments – listen for the interplay between the *cuatro* (a small guitar), the diatonic harp, and the *bordones* (the bass strings of a larger guitar). The tenor soloist

sings in the style of the *llaneros*, or plainsmen, whose songs are customarily improvised. The second section is slower and meditative, and addresses the listener as though they are part of the haunting, melancholy scene.

*Mata del ánima sola,
boquerón de banco largo
ya podrás decir ahora
aquí durmió canta claro.*

*Con el silbo y la picada
de la brisa coledora
la tarde catira y mora
entró al corralón callada.*

*La noche, yegua cansada,
sobre los bancos tremola
la crin y la negra cola
y en su silencio se pasma
tu corazón de fantasma.*

Tree of the lonely soul,
Wide opening of the long riverside,
You will be able to say now:
Here slept Chanticleer.

With the whistle and the sting
Of the twisting breeze,
The dappled and violet twilight
entered the corral quietly.

The night, tired mare,
Above the riverside shakes
Its mane and black tail
And in its silence astounds
Your heart of phantoms.

STARS

Ēriks Ešenvalds (b. 1977)

Poem by Sara Teasdale (1884–1933)

Latvian composer Ēriks Ešenvalds is known for writing modern works for choir that utilize physical tools for a unique soundscape. Stars was originally commissioned and composed for mixed choir by the Salt Lake Vocal Artists / Salt Lake Choral Artists and Brady Allred in 2011. This piece features tuned wine glasses, which may evoke the stillness and harmony of the stars in our sky. Sara Teasdale's poetry often has the philosophical beauty of nature at its core. Ešenvalds's music is slow and methodical, and allows one to reflect upon exactly what Teasdale's text evokes.

*Alone in the night on a dark hill
With pines around me, spicy and still,
And a heaven full of stars over my head,
White and topaz and misty red;*

*Myriads with beating hearts of fire
That aeons cannot vex or tire;*

*Up the dome of heaven like a great hill,
I watch them marching stately and still,*

*And I know that I am honored to be
witness
Of so much majesty.*

WANTING MEMORIES

Ysaÿe Barnwell (b. 1946)

Wanting Memories was part of a suite of songs commissioned for a dance theater piece called "Crossings." Written by prolific composer Ysaÿe Barnwell, and first performed by Sweet Honey In The Rock, this piece explores the African American musical tradition in a constantly changing landscape. According to Barnwell, the text could evoke the loss of a loved one, the yearning for reunion, or simply a loving reflection of the past.

*I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.*

*You used to rock me in the cradle of your arms,
You said you'd hold me till the pains of life were gone.
You said you'd comfort me in times like these and now I need you,
Now I need you, and you are gone.*

*I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.
Since you've gone and left me, there's been so little beauty,
But I know I saw it clearly through your eyes.*

*Now the world outside is such a cold and bitter place,
Here inside I have few things that will console.
And when I try to hear your voice above the storms of life,
Then I remember all the things that I was told.*

*I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.*

*I think on the things that made me feel so wonderful when i was young.
I think on the things that made me laugh, made me dance, made me sing.
I think on the things that made me grow into a being full of pride.
I think on these things, for they are true.*

*I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.
I thought that you were gone, but now I know you're with me,*

You are the voice that whispers all I need to hear.

*I know a please a thank you and a smile will take me far,
I know that I am you and you are me and we are one,
I know that who I am is numbered in each grain of sand,
I know that I've been blessed again, and over again.*

*I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.
I am sitting here wanting memories to teach me,
To see the beauty in the world through my own eyes.*

LONESOME ROAD

James Taylor (b. 1948) & Don Grolnick (1947 - 1996)
arr. Simon Carrington (b. 1942)

Singer-songwriter James Taylor arose out of the same milieu as David Crosby and wrote in a similar style, but was far less political, writing allegorical ballads and love songs that are still widely celebrated today. Like Crosby, most of his music was based around his guitar and his voice, but he did write the mostly *a cappella* "That Lonesome Road" with bandmate Don Grolnick for 1981's *Dad Loves His Work*. The album examines his ancestry and his relationships with both his father and his then-wife, singer-songwriter Carly Simon. The King's Singers founding member Simon Carrington does nothing to spoil the magic of the original arrangement, simply adapting the piano accompaniment of the middle section to five voices.

*Walk down that lonesome road all by yourself
Don't turn your head back over your shoulder
And only stop to rest yourself
When the silver moon
Is shining high above the trees*

*If I had stopped to listen once or twice
If I had closed my mouth and opened my eyes
If I had cooled my head and warmed my heart
I'd not be on this road tonight
Carry on, carry on, carry on
Never mind feeling sorry for yourself
It doesn't save you from your troubled mind*

*Walk down that lonesome road all by yourself
Don't turn your head back over your shoulder
And only stop to rest yourself
When the silver moon
Is shining high above the tree*

CELLS PLANETS

Erika Lloyd

Arr. Vince Peterson

Near the beginning of the piece, the words “all will shine” pierce through, as we present possibly the most prominent examples of word-painting in our program. Singer and songwriter Erik Lloyd wrote Cells Planets in 2010, and less than a year later it had been arranged by Vince Peterson for the chamber ensemble Chanticleer. Peterson features a unique soundscape in the first half of the piece, and breaks into a gospel sound as we rejoice in the unity of all things in the known universe.

*So far away,
when all will shine
and all will play,
Hey*

*The stars will open up
and all will be
tiny pieces of galaxy,
reflected in you and me...*

Cells, planets, same thing...

*Bright electric lights
on all the leaves,
and everything
growing from a tree,
water's blood,
and roots are veins.*

*I don't know you but I like you,
I don't know you but I miss you,
I don't know you but I need you...*

*The smallest is the biggest thing
and in all the world the love
is the love from me to you...*

*I don't know you but I like you,
I don't know you but I miss you,
I don't know you but I need you...*

Cells, planets, same thing...

DEDICATION

Richard Burchard (b. 1964)

text by Mark Twain (1835 - 1910), adapted from a poem by Robert Richardson (1850 - 1901)

No celebration of American cultural history would be complete without the words of Samuel Langhorne Clemens, better known by his pen name: Mark Twain. Weaving together eras, it pairs contemporary harmony from American composer Richard Burchard with text adapted from Robert Richardson's poem "Annette," written to mark his young daughter's grave. Using the imagery of the American landscape, the text seeks strength, resolve, and hope in times of hardship.

*Warm summer sun,
Shine kindly here,
Warm southern wind,
Blow softly here.
Green sod above,
Lie light, lie light.
Good night, dear heart,
Good night, good night.*

DOWN IN THE RIVER

Traditional American

arr. Jansen Verplank (b. 1982)

We close our concert with a favorite among Continuo members: Down in the River. As with so much American folk music, this song's precise origins are unknown. Links to old European hymns are suspected, but it appears most likely to come from the African American spiritual tradition. Slaves often hid messages about escape within their music: travelling in a river was a common way of shaking a scent trail, while "starry crown" and "robe and crown" could refer to constellations used to help navigate to safety. Former Continuo member Jansen Verplank's arrangement accentuates the joy inherent in the refrain: "Oh, brothers, let's go down!"

*As I went down in the river to pray
Studying about that good old way
And who shall wear the starry crown
Good Lord, show me the way!*

*O, brothers, let's go down,
Let's go down, come on down,
O, brothers, let's go down,
Down in the river to pray.*

As I went down in the river to pray

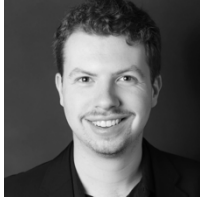
*Studying about that good old way
And who shall wear the robe and crown
Good Lord, show me the way!*

*O, sisters, let's go down,
Let's go down, come on down,
Come on sisters let's go down,
Down in the river to pray.*

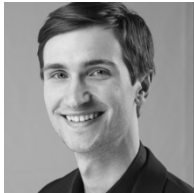
*O, fathers, let's go down...
O, mothers, let's go down...
O, sinners, let's go down...*



Singers



MICHAEL STAHL, BARITONE, MUSIC DIRECTOR, sang with Ragazzi from 2003 to 2013, touring to Cuba, South Korea, and twice to Canada. He got his undergraduate music degree from University of Puget Sound, and will begin his Master's program in choral conducting at University of British Columbia this fall. Michael has directed productions at Broadway By the Bay, Los Altos Stage Company, as well as others. He is sad to be leaving the area later this year, but is extraordinarily grateful for the opportunity to direct and sing with Continuo for these past four years.



CHRIS MCMILLAN, BASS, PRESIDENT, sang with Ragazzi from 1999 to 2009. His experience was highlighted by tours of Spain and Portugal, Australia and New Zealand, and Canada. He received his BA in economics from Dartmouth College, where he also studied philosophy and sang in a premier *a cappella* group. He currently lives in San Francisco and works at Trillium, a sustainability-oriented asset management firm, while enjoying cycling and cooking in his free time. Chris is thrilled and proud to be singing with Continuo this season.



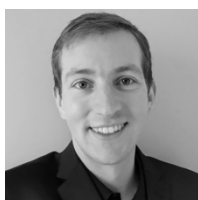
NATHAN WILEN, TENOR, BUSINESS MANAGER, is a veteran of the Ragazzi program, having been a chorister from age 8 to 18. Nathan enjoys passing on Ragazzi traditions as a the director of Ragazzi's first satellite program in San Mateo, teaching a Primary-level group. He graduated from Chapman University in 2014 with a BM in music with a vocal emphasis. Nathan is currently working towards a Masters in Music Education with Kodaly emphasis at Holy Names University in Oakland. He is currently the tenor section leader of the First Congregational Church of Palo Alto. Nathan is proud and happy to join Ragazzi Continuo and reconnect with old friends through music.



JESSE BUDDINGTON, TENOR/COUNTERTENOR, sang with Ragazzi from 1991 to 2003. Jesse earned a degree in music with an emphasis in Renaissance/Baroque vocal techniques from UC Santa Cruz, also participating in their acclaimed opera program. An avid video gamer, Jesse most recently performed the role of Mario in "Super Smash Opera" and its sequel, "Super Smash Opera presents: Aria Kart". Jesse formerly served as director of Ragazzi's Young Men's Ensemble (the high school guys), but had to step down when his music startup, Loudr, was acquired by Spotify in 2018. He currently works at Spotify's US headquarters in New York City but attends Continuo rehearsals both in person and through the power of the Internet. Jesse has a peculiar passion for obscure vocal techniques and especially loves sygyt overtone singing



DANIEL CROWLEY, TENOR, grew up in Foster City and sang with the Ragazzi Boys Chorus from 1995 to 2006. He attended Claremont McKenna College and received a BA in Government with an emphasis in American politics and foreign relations. While in Claremont, Daniel also studied voice at the Joint Music Program at Scripps College, performed with the Claremont Concert and Chamber Choirs, and founded the Ninth Street Hooligans *a capella* group. He currently works as the Data Privacy Advisor for M&A at PayPal. He has previously worked at Google, Facebook, and Quizlet. Daniel plays rugby competitively with the San Francisco Fog RFC and will be competing in his fifth Mark Kendall Bingham Memorial Cup tournament in Ottawa, Canada in Summer 2022. He lives in San Francisco with his wife, Laura, and their Miniature Goldendoodles, Theodore Barklett and Pawnelope Jean Cregg.



TIM DUNCHEON, BARRITONE, sang with Ragazzi from 1995 to 2006. He attended Yale University, where he sang with and directed the *a cappella* group the Yale Spizzwinks(?). He has worked as a history teacher in South America and as a playwright and composer/lyricist in New York. He is now a law clerk for a federal judge. Tim is thrilled to be back in the Bay Area and to sing with these guys again. He lives in San Francisco with his keyboard.



CHARLES DUYK, BARRITONE, sang with Ragazzi from 1999 until 2004, participating in the 2004 tour of Spain and Portugal. He also performed alongside Masterworks Chorale and West Bay Opera. After singing with Ragazzi, he performed with numerous groups at Phillips Exeter Academy, touring California in 2008, and sang with the Peabody Hopkins Chorus at Peabody Conservatory while studying computer science at Johns Hopkins University. In 2011, he performed *Jeanne D'Arc au Bûcher* (Joan of Arc at the Stake) at Carnegie Hall with the Baltimore Symphony Orchestra, conducted by Marin Alsop. He holds a BS in computer science from Johns Hopkins University and is a software engineer for Apple, Inc. He cannot fix your Apple Watch.



CALVIN JOHNSON, BASS, sang with Ragazzi Boys Chorus from 1995 to 2006, and is pleased to join several songs from this 10th anniversary concert from Boston, MA. Calvin works at Google, focusing on supporting open source software communities. When not singing, you can find him exploring New England's many outdoor spaces and breweries with his wife, Amanda, and toy poodle mix, Charley.

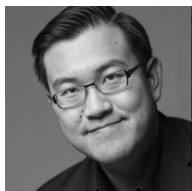


RICK JONES, BASS/BARITONE, sang with Ragazzi from 1997 to 2008, with Continuo from 2014 to 2017, and is pleased to join this tenth anniversary celebration remotely from his home in Portland, Oregon. At Willamette University (BA Psychology, 2013) in Salem, Oregon, Rick sang with the Chamber Choir, Master Chorus, award-winning Willamette Singers vocal jazz ensemble, *a capella* group Tandem, and made his operatic debut as Count Almaviva in (cont.)

Mozart's *The Marriage of Figaro*. He also pursued his passion for recording, later engineering and assistant producing a number of jazz recordings, and working as a teaching assistant at the Pyramid audio production school in San Francisco. Rick now runs his own audio business, Get Ricked Productions, and sings with six friends in the seven-voice mixed ensemble In The Pocket.



JORDAN KING, TENOR, sang with Ragazzi from 1999 to 2009. With Ragazzi, Jordan performed in multiple productions at the San Francisco Opera and went on tour to New Zealand, Spain and Portugal. After attending Berklee College of Music for a degree in Music Production and Engineering, Jordan moved to Los Angeles, CA to enter the film and television industry as an audio engineer. He is currently a Senior Staff Engineer at a dialogue recording studio in Burbank, CA.



COLLIN LEE, BASS/BARRITONE, sang with the Ragazzi Boys Chorus from 1998 to 2008. During that time, Collin toured both domestically and internationally with Ragazzi and also performed in various San Francisco Symphony concerts and San Francisco Opera productions. At Santa Clara University, Collin sang in both the Santa Clara Chamber Singers and the Concert Choir. When he is not singing with the group, Collin studies computer science as a PhD student at Stanford University.



ZANDER MACQUITTY, TENOR, was raised in Palo Alto and sang with Ragazzi from 1996 to 2006 and with Continuo since its inception. He attended Harvard University, graduating with a concentration in economics and computer science. While at Harvard, Zander studied with Frank Kelly and sang several leading roles while part of multiple opera organizations. Zander was part of the Harvard University Choir and the Choral Fellows. Zander works at a mobile technology startup in Palo Alto called Airtime.



JOHN C. MARTIN, BARITONE, a native of San Mateo, sang with Ragazzi from 1989 to 2000. John also sang with various choral groups while pursuing his education, including the UCLA Chorale, Le Choeur de Sciences Po in Paris, France, and the University Chorale of Boston College. John currently practices law in downtown Menlo Park. He is a certified specialist in estate planning, trust, and probate law. He lives in Redwood City with his wife Alex and two children.



TED McINTOSH, BASS/COUNTERTENOR, joined Ragazzi at age 10 in 1998 and toured with the group several times, including two international tours to The British Isles and Spain. Upon graduation from the group, he attended Santa Clara University where he studied chemistry and sang with The Santa Clara Chorale and Chamber Singers. A member of Continuo from spring of 2013 (cont.)

to summer of 2019, he currently resides in Boston, MA and is finishing up a certificate in data science through Harvard Extension School. Ted is once again honored to be singing(virtually) alongside not only fantastic musicians but also good friends.



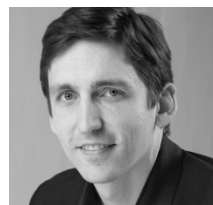
RAVI RAVAL, BASS, sang with Ragazzi from 1998 to 2006. Through Ragazzi, Ravi had the privilege of singing with the San Francisco Symphony and the San Francisco Opera. He majored in music at Worcester Polytechnic Institute, where he was the student conductor of several choruses, including one he founded. Ravi is an engineer at WorkRamp, a training platform for sales and support teams.



GRANT SMITH, TENOR, is honored to be joining Continuo for their 10th anniversary season. Born and raised in Palo Alto, Grant had the privilege of touring with Ragazzi to Cuba, South Korea, and most recently South Africa in 2015. During his time at DePaul University he sang with the DePaul Concert Choir and served as Music Director of DePaul Men's a Cappella. Grant works for Apple Maps as a GIS Editor.



COLIN THEIL, TENOR, sang with Ragazzi from 1991 to 1997 and joined Continuo in 2012. With Ragazzi, he had such unforgettable musical experiences as singing with the San Francisco Symphony, the San Francisco Opera, and participating in choral festivals in Eastern Europe. He majored in politics at Oberlin College and while there, he studied jazz piano at the Oberlin Conservatory and sang in the Oberlin Musical Union. Jansen teaches music at Eastside College Preparatory School, performs in a variety of bands, and gives private lessons in jazz piano.



JANSEN VERPLANK, BARITONE, sang with ragazzi from 2005 - 2014, and since then he has searched for the type of community ragazzi fostered in all his endeavors. Since graduating, Colin has sang in multiple college choirs and acapella groups and dabbled in other performing arts. He is honored to join continuo as a new member for this unusual season!



JORDAN WELLS, TENOR, sang with Ragazzi Boys Chorus from 1995 to 2005. He has been lucky enough to tour with Ragazzi to many places around the world, including Japan, England, Spain, Portugal, South Africa, and Russia. He currently works for Apple as a Systems Operator. Outside of music, one subject he has recently become interested in is film history.

DONATIONS

Ragazzi Continuo and Ragazzi Boys Chorus are nonprofit organizations. During the COVID-19 pandemic, the arts have suffered tremendously. It takes supporters like you to keep us afloat when singing together in person is impossible. We humbly thank you for your donations of any amount to Ragazzi Continuo, Ragazzi Boys Chorus, or both organizations.

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Find out more at info@ragazzicontinuo.org

Thank you again for your continued support.



Know a boy who loves to sing? Sign him up for **SingFest** - Ragazzi Boys Chorus' free, fun online mini-camp that gives boys ages 7 through 10 a casual and enjoyable introduction to Ragazzi! Register at ragazzi.org.



ABOUT RAGAZZI CONTINUO

Founded in 2010 by seven alumni of the Ragazzi Boys Chorus, Continuo has quickly become a premier choir in Northern California. Continuo continues to be comprised entirely of Ragazzi alumni, which has been a source of their strong bonds, both musically and socially.

The group aims to achieve an elite level of musicianship across a broad array of musical disciplines, including Renaissance, Baroque, Gregorian chant, Romantic styles, as well as selections of modern classical music, barbershop, folk, gospel, and spirituals. With the musical director role selected annually from amongst the members of the group, Continuo works collaboratively to develop their program each season to highlight the diverse interests and experience each member brings to this endeavor.