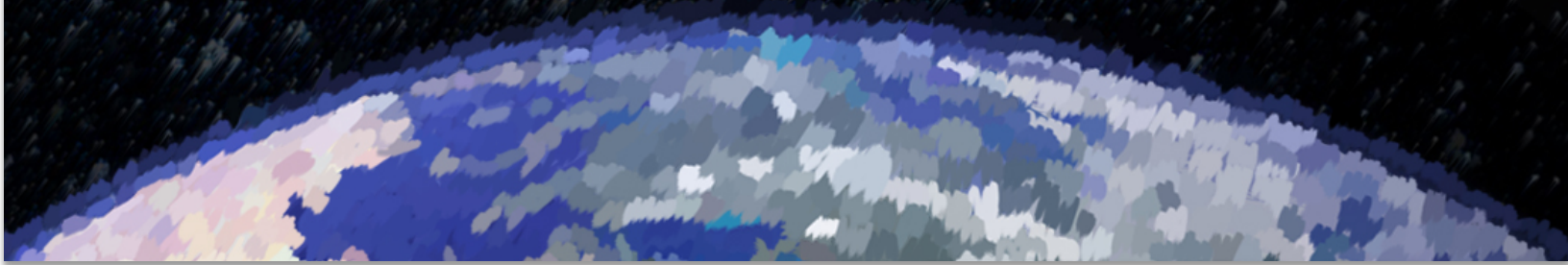


RAGAZZI CONTINUO
PRESENTS

SATURDAY, DEC 19TH
5:00PM PST

Peace on Earth

SONGS OF HOPE FROM AROUND THE WORLD



Program

DAYUNG SAMPAN..... Trad. Singaporean, arr. Darius Lim
MIS ON INIMENE Pärt Uusberg (b. 1986)
IF YE LOVE ME..... Thomas Tallis (1510-1585)
VENI, VENI, EMMANUEL..... arr. Zoltán Kodály
ARIRANG..... Trad. Korean, arr. Mark Templeton
SON DE CAMAGUEY Trad. Cuban, arr. Stephen Hatfield
INDODANA..... Trad. isiXhosa, arr. Michael Barrett & Ralf Schmitt
SEINN O Trad. Gaelic, arr. David Moore
AMOR DE MI ALMA..... Z. Randall Stroepe (b. 1953)
UNCLOUDED DAY Trad. American, arr. Shawn Kirchner

Notes

DAYUNG SAMPAN

Traditional Singaporean Folk Music
Arr. Darius Lim (b. 1986)



Dayung Sampan was originally an Indonesian folk song that was later adapted by immigrants who came to Singapore in the 19th century. This rendition of the folk song shares the idea of the fearless immigrants traveling by sea to Singapore's sunny shores in search of a new life, where despite the highly dangerous voyages, travelers were spurred on by the promise of a better life.

Arranger Darius Lim is President of the Choral Directors' Association of Singapore, as well as other Singaporean organizations. His arrangement reflects the increasingly violent waves that threaten the immigrants as they travel to Singapore.

*Dayung Sampan,
dayung dayung sampan
Datang dari negara Cina sampai Singapura
Dayung mendayung sampai ke Singapura
Dayung Dayung!*

Row the sampan (boat),
Row row the sampan
Coming from China to Singapore
An oar to row your sampan to Singapore
Row, Row!

MIS ON INIMENE?

Pärt Uusberg (b. 1986)
Lyrics by Doris Dareva (b. 1958)



This harmonic journey discusses the existential questions of what defines humanity. Beginning and ending with these questions, the middle section reflects the rhythm of traditional Estonian chant music. Composer Pärt Uusberg is a blossoming composer who is becoming increasingly well known in Estonia. The piece's use of mixed-meter allows the text to shine and sound more natural than it would under a fixed meter. The harmonies become more complex as the text is repeated, as might the philosophical questions that are asked in the piece.

*Mis on inimene?
Kas ingl'i vari?
Või igatsushüüd
Hingeütsuse poole?*

What is human?
The shadow of an angel?
Or a cry of yearning
towards a union of souls?

*Igäüks meist on pill,
Läbi mille võrratuid vise vilistab Jumala tuul:
Hoia, küll siis hoitakse sind.*

Each of us a pipe
For God's wind to whistle:
Take care, then you are cared for.

IF YE LOVE ME

Thomas Tallis (1510-1585)



The life of Thomas Tallis is a mirror of the musical effects of the Anglican Reformation in England. He served in the Chapel Royal for some 40 years, composing under four Monarchs with widely differing religious practices. Tallis was among the first to set English words to music for the rites of the Church of England, although most of his vocal music was written in Latin.

During the reign of King Edward VI (1547-1553) it was mandated that the services be sung in English, and that the choral music be brief and succinct "to each syllable a plain and distinct note." *If ye love me* is the classic example of these new English anthems: mainly homophonic, but with brief moments of imitation. Like many early Anglican anthems, it is cast in ABB form, the second section repeated twice.

*If ye love me,
Keep my commandments,
And I will pray the Father,
And he shall give you another Comforter,*

*That he may bide with you forever,
E'en the spirit of truth.*

VENI, VENI, EMMANUEL

18th Century French Missal

Arr. Zoltán Kodály

Young Women's Choral Projects of San Francisco is an award-winning choral organization for young women. The organization was founded in 2012 by current Artistic Director Susan McMane. The choirs have toured internationally, workshoped with world-class conductors, and have a complete released album. Find out more at www.ywcp.org.



This ninth century hymn has been arranged countless times. One of the most famous is this neoclassical rendition by Hungarian composer Zoltán Kodály. The melody is passed between the three vocal lines, and the harmonies become increasingly complex with each added verse.

*Veni, veni Emmanuel,
captivum solve Israel.
Qui gemit in exilio,
privatus Dei Filio.*

Come, come Emmanuel,
free captive Israel.
Who mourns in exile,
deprived of God's Son.

Refrain:
*Gaude! Gaude!
Emmanuel nascetur pro te Israel!*

Refrain:
Rejoice! Rejoice!
Emmanuel is born for thee, Israel!

*Veni, O Jesse virgula,
ex hostis tuos ungula,
de specu tuos tartari Educ,
et antro barathri.
(Refrain)*

Come, Rod of Jesse,
yours from the claw of thy enemy,
yours from the cave of hell
and from the pit of the grave.
(Refrain)

*Veni, veni O Oriens,
solare nos adveniens,
Noctis depelle nebulas,
dirasque mortis tenebras.
(Refrain)*

Come, come O Rising,
coming to shine on us.
dispel night's clouds,
drive away death's shadows.
(Refrain)

*Veni, Clavis Davidica,
regna reclude caelica,
fac iter tutum superum,
et claude vias inferum.
(Refrain)*

Come Key of David,
reign open the heavenly dwelling,
Make the journey above safe
and shut the way to hell.
(Refrain)

*Veni, veni, Adonai,
qui populo in Sinai
legem dedisti vertice
in maiestate gloriae.
(Refrain)*

Come, come, Adonai,
who to the people on Sinai
gave the law from above
in majesty and glory.
(Refrain)

ARIRANG

Korean Folk Song
Arr. Mark Templeton



Arirang is one of the most recognized folk songs from Korea and is popular all over the world. Like most folk songs, it has been passed down many generations by its people through an oral tradition. This ancient text tells a tale of two lovers traveling through the mystical hills of Arirang looking for a better life. During their journey one lover abandoned the other, and all seems hopeless. The musical canons might reflect the echoes of the hills in a Korea from long ago.

*Arirang, Arirang, Arariyo...
Arirang gogoero neomeoganda.
Nareul beorigo gashineun nimeun
Shimnido motgaseo balbyeongnanda.*

Arirang, Arirang, Arariyo...
Crossing over Arirang Pass.
My darling has abandoned me
Won't make it ten miles before falling ill.

*Arirang, Arirang, Arariyo...
Arirang gogoero neomeoganda.
Cheongcheonghaneuren byeoldo manko
Urine gaseumen kumdo manta*

Arirang, Arirang, Arariyo...
Crossing over Arirang Pass.
Just as there are many stars in the clear sky
There are also many dreams in our heart.

Arirang, Arirang, Arariyo...
Arirang gogoero neomeoganda.
Jeogi jeo sani Baekdusaniraji
Dongji sheotdaredo konmanpinda

Arirang, Arirang, Arariyo...
Crossing over Arirang Pass.
Over there is Baekdu Mountain,
Where, during winter, flowers bloom.

Arirang, Arirang, Arariyo...
Arirang gogoero neomeoganda.
Nareul beorigo gashineun nimeun
Shimmido motgaseo balbyeongnanda.

Arirang, Arirang, Arariyo...
Crossing over Arirang Pass.
My darling has abandoned me
Won't make it ten miles before falling ill.

SON DE CAMAGUEY

Cuban Folk Song

Arr. Stephen Hatfield



A popular song from the Afro-Cuban folk tradition, *Son de Camaguey* celebrates the beauty of central Cuba. It is tradition for performers and audience alike to dance to Cuban music, and the piece's percussion encourages everyone to do so. The city of Camaguey has a long history; its streets are designed like a maze to confuse attackers in the seventeenth century. There are moments in this piece that reflect that maze-like structure. It is noteworthy that the Cuban pronunciation of Spanish is unique, and tends to omit select consonants.

Esta esta es, a-cosa linda,
Esta estao, a-costa brava
Cosa linda, ay linda
Cosa linda, o
Camaguey, ay linda
Son de Camaguey

This is a beautiful thing
This is a wild coast
Beautiful thing, oh beautiful
Beautiful thing, oh
Camaguey, beautiful thing
This is Camaguey

Esta es cosa linda
Estas tradiciones
Ay que lindas son

This is a beautiful thing
These traditions
Ah how beautiful they are

INDODANA

Traditional isiXhosa

Arr. Michael Barrett & Ralf Schmitt



This traditional South African piece is equal parts dramatic and introspective. The isiXhosa language is spoken by over 19 million people in South Africa, mostly in the Eastern Cape Province. Arrangers

Barrett & Schmitt are masters in traditional African music, and have expertly captured the sentiment of the text in this piece. “Hololo” and “helele” are expressions of intense grief, while “Zjem Zja” is meant to resemble a drum. Percussion provided by Jesse Buddington.

*Ngob'umthatile umtwana wakho,
uhlale nathi hololo helele
Indodana ka nkulunkulu
bayi'bethela hololo helele*

The lord has taken his son
Who lived amongst us
The son of the Lord God
was crucified

*Hololo Baba Jehova
Djem Dja baba*

Hololo Father Jehovah
Zjem Zja father

SEINN O

Traditional Scottish
Arr. David Moore



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.

*Thig am fìdhleir a-nochd
Gheibh na hionagan port
Thig am fìdhleir a-nochd
A nochd a thig am fìdhleir*

The fiddler is coming tonight
The girls will get a tune
The fiddler is coming tonight
Tonight, the fiddler is coming

*Seinn o churadail o
Seinn seinn churadail o
Sein o churadail o
Seinn churadail ho ro*

(nonsense words)

*Tha na maoir 'ga mo shireadh
Tha na saoir 'ga mo shireadh
Tha na maoir 'ga mo sshireadh
Cha ghabh mi ach tàillear*

The bailiffs are after me
The joiners are after me
The bailiffs are after me
I won't have anyone but the tailor

*Théid mi null air an abhuinn
Thig mi nall air an abhuinn
Théid mi null air an abhuinn
'Chòimhead air an tàillear*

I will go across the river
I will come back across the river
I will go across the river
Visiting the tailor

AMOR DE MI ALMA

Z. Randall Stroope (b. 1953)

Lyrics by Garcilaso de la Vega (1503-1536)



Spanish author Garcilaso de la Vega simply called the poem “Soneto V.” He is a vivid example of a Renaissance man: skilled in music, arms, letters, and in the battles of love. Z. Randall Stroope’s musical composition is a love letter in itself. The melodies are deeply expressive, harmonies filled with yearning, and certain sections can even tend toward haunting. It is noteworthy that Castilian Spanish has a few phonetic quirks that set it apart from other Spanish dialects.

*Yo no nací sino para quereros;
Mi alma os has cortado a su medida;
Por hábito del alma misma os quiero.*

I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.

*Escrito está en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
Me guardo en esto.*

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

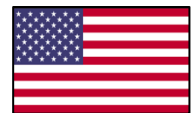
*Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos é de morir
y por vos muero.*

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die,
and for you I give my last breath.

UNCLOUDED DAY

Rev. J. K. Alwood (1828-1909)

Arr. Shawn Kirchner



Unclouded Day was first written as the bright, opening movement of *Heavenly Home: Three American Songs*, a suite of 19th-century hymn arrangements. This rendering of the treasured gospel tune by J.K. Alwood retains as much of the original material as possible. A straightforward first verse and chorus are followed by two verses in which traditional bluegrass vocal stylings combine with counterpoint and fugue. The crescendo of excitement peaks in roof-raising fashion as the words “in the city that is made of gold” are sung. As the closer to the program, *Unclouded Day* welcomes many of our audience members back into the United States after musically traversing the globe.

*O they tell me of a home far beyond the skies,
They tell me of a home far away,
And they tell me of a home
Where no storm-clouds rise:
O they tell me of an unclouded day.*

Chorus:

O the land of cloudless days

O the land of an unclouded sky,

O they tell me of a home

Where no storm-clouds rise:

O they tell me of an unclouded day.

O they tell me of a home

Where my friends have gone,

They tell me of a land far away,

Where the tree of life in eternal bloom

Sheds its fragrance through the unclouded day.

(Chorus)

They tell me of a King in his beauty there,

They tell me that mine eyes shall behold

Where He sits on a throne

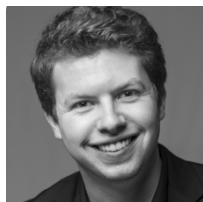
That is bright as the sun

In the city that is made of gold!

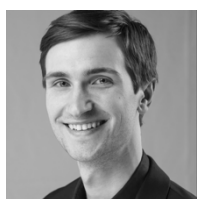
(Chorus)



Singers



MICHAEL STAHL, BARITONE, MUSIC DIRECTOR, is thrilled to have the opportunity to direct Continuo this year, despite the challenges of COVID. He sang with Ragazzi from 2003 to 2013, touring to Cuba, South Korea, and other countries. He graduated from the University of Puget Sound with a degree in music and is currently applying for a Master's in Choral Conducting. Michael has directed shows at Broadway By the Bay, Los Altos Stage Company, as well as others. When not directing, he performs in productions (now virtually) throughout the bay. He is humbled and honored to be using Jacktrip Virtual Studio in a time where choral artists are such a loss.



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 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 where he also performed with both the Claremont Concert and Chamber Choirs. He currently works as the Data Privacy Advisor for M&A at PayPal. He has previously worked at Google, Facebook, and Quizlet. He lives in San Francisco with his wife, Laura, and their Miniature Goldendoodles, Theo and Pawnelope.



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.



JEREMY RAGENT, TENOR, sang with Ragazzi from 1995 until 2005 and joined Continuo in 2011. Some of Jeremy's fondest musical memories include performing Stravinsky's *Persephone* with the San Francisco Symphony and traveling the world on Ragazzi's international tours. Jeremy sang and played brass instruments throughout college. He then spent a year volunteering in Israel doing social work. He currently serves as the assistant director of Hillel at Stanford University, where he works to enrich Jewish life on campus and even spends a little time each week teaching Stanford students to sing Jewish songs and prayers.



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.



THOMAS WADE, BARITONE, sang with Ragazzi from 2003 to 2012 and directed Continuo from 2018-2020. He holds a degree in vocal performance from the San Francisco Conservatory of Music. Thomas sings regularly with SF Renaissance Voices and SF Lyric Chorus, and works as the bass section leader at Trinity-St. Peter's Episcopal Church in San Francisco and St. Bede's in Menlo Park. He is the director of Avanti, Ragazzi Boys Chorus' domestic touring ensemble. When Thomas isn't singing and teaching, he spends his time learning languages, petting cats, and cooking.



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 at a tech company in the Santa Clara Valley. 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.

<https://www.ragazzicontinuo.org/donate>

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Find out more at info@ragazzicontinuo.org

Thank you again for your continued support.



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 and Romantic styles, as well as selections of modern classical music, barbershop, folk, gospel, and spirituals. With the musical director role rotating between 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.