



2025-2026  
SEASON



# CANTUS & THE KING'S SINGERS



FEBRUARY 12, 2026 • ORCHESTRA HALL • MINNEAPOLIS, MINNESOTA

C O V E R S

# Dolly & Friends

Get ready for an unforgettable night of music celebrating the legendary Dolly Parton and her profound influence on generations of artists. From timeless classics like "Jolene" and "9 to 5" to unforgettable ballads like "I Will Always Love You," Dolly's songwriting brilliance continue to inspire artists across the musical spectrum.

In *Dolly & Friends*, you'll also hear fresh interpretations of songs by iconic female artists such as Beyoncé, Norah Jones, Indigo Girls, Chappell Roan, and many more. Together, these performances pay tribute to the wit, warmth, and wisdom that have made Dolly Parton a true living legend. Don't miss this dazzling night of rhinestones, harmonies, and heart!

May 30 - June 7, 2026



TICKETS



[cantussings.org/dolly-and-friends](https://cantussings.org/dolly-and-friends)



## ***When I think of choral excellence, many names come to mind.***

I've been listening to and singing choral music for decades, so there's no shortage of examples: Chanticleer, the Aeolians, Lorelei, Voces8, Tenebrae, the Philippine Madrigal Singers...the list goes on and on. What has always drawn me in is the way artists come together to create something more meaningful than the individual voices themselves. Few ensembles embody that ideal as gracefully as this evening's collaborators, The King's Singers.

Growing up in Kentucky, I was a late adopter of English choral ensembles. My musical curiosity initially gravitated toward the cultural sounds that were in my own backyard – gospel and bluegrass! It wasn't until my older brothers went off to college and began studying music that I was introduced to a much wider swath of ensemble sounds, including The King's Singers. I fell in love with their sound, and I was struck by the breadth of their interpretive palette paired with a level of precision that was mind-boggling at the time and, if we're completely honest, still is. It's artistry like theirs that shaped me as a young musician and continues to inspire me today. I think I can safely speak for all of Cantus in saying that we are delighted to widen our arc and include these sensational six.

Collaboration, at its best, is a way of making the world feel a little smaller while forging new friendships along the way. Tonight's program reflects that spirit, featuring pairings that highlight known and unexpected friendships that have given rise to some of the world's most beloved songs.

There is strength in the bonds of friendship we highlight on stage, but I have seen that same strength tenfold in our communities. In what has been an incredibly challenging and heartbreaking time for Minnesota, I've never been prouder to call this place home. The unity I've witnessed here has been transformative – turning strangers into neighbors, and neighbors into family. When my own optimism wanes, music remains a place of refuge and renewal. My hope is that the friendship forged on this stage and the music we share with you tonight, offers something enlivening and reinvigorating.

As we say each week at my family's church, St. Clement's Episcopal: Our service has ended; let our work begin.

**Alexander Nishibun**  
*tenor*

This in-person concert is made possible thanks to the generous support from Sandra Davis.

This digital concert is made possible thanks to the generous support from Gerald\* and Catherine L Fischer.

## ***Mission***

Cantus gives voice to shared human experience by inspiring audiences through song and word, sparking new depths of understanding and empathy.

## ***Values***

Vulnerability • Collaboration • Education  
Inclusion • Accessibility • Visionary



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*Executive Director*

**Zachary Colby**

*Director of Development*

**Anne Today**

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*Marketing, Sales, & Administrative Coordinator*

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**Paul John Rudoj**, *Tenor*

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**Jeremy Wong**

*Baritone, Cantus*



# THE KING'S SINGERS

The King's Singers have set the gold standard in a cappella singing on the world's greatest stages for over 55 years. They are renowned for their unrivalled technique, musicianship and versatility, which stem from the group's rich heritage and its drive to bring an extraordinary range of new and unique works, collaborations and recordings to life. The King's Singers' extensive discography has led to numerous awards, including two Grammy Awards, an Emmy Award, and a place in Gramophone magazine's inaugural Hall of Fame.

The King's Singers were officially formed in 1968 when six recent choral scholars from King's College, Cambridge gave a concert at London's Queen Elizabeth Hall. By chance, the group was made up of two countertenors, a tenor, two baritones and a bass, and the group has stuck to this formation ever since.

In the last few years, the group has recorded a series of diverse, collaborative albums that showcase the huge breadth of their repertoire. One honours two great English Renaissance composers: Thomas Weelkes and William Byrd; another is centred around Romantic music; a third honours 100 years of Disney, with 28 brand-new arrangements of iconic Disney songs; a fourth is a double-album focussed on the group's library of signature 'close harmony' arrangements; and another celebrates the group's extraordinary body of commissioned new music.

Growing the global canon of choral music has always been one of the group's key aims, and The King's Singers have now commissioned more than 300 works by many of the most prominent composers of the 20th and 21st centuries. These composers include John Tavener, Joe Hisaishi, Judith Bingham, Eric Whitacre, György Ligeti, Luciano Berio, Penderecki and Toru Takemitsu. All this new music joins their body of bespoke a cappella arrangements, including many by King's Singers past and present.

Alongside their demanding performing and recording schedule – with over 100 concerts worldwide every season – the group leads educational workshops and residential courses across the globe, working with ensembles on their approaches to group singing. To mark their 50th anniversary in 2018, they founded The King's Singers Global Foundation (based in the USA), to provide a platform to support the creation of new music across multiple disciplines, to coach a new generation of performers, and to provide musical opportunities to people of all backgrounds.



**PATRICK DUNACHIE**  
FIRST COUNTERTENOR



**EDWARD BUTTON**  
SECOND COUNTERTENOR



**JULIAN GREGORY**  
TENOR



**CHRISTOPHER BRUERTON**  
FIRST BARITONE



**NICK ASHBY**  
SECOND BARITONE



**JOHNNY HOWARD**  
BASS

SCAN THE QR  
CODE TO READ THE  
SINGER BIOS



# CANTUS

Now entering its 31st season, the “engaging” (*New Yorker*) low-voice ensemble Cantus is widely known for its trademark warmth and blend, innovative programming and riveting performances of music ranging from the Renaissance to the 21st century. The *Washington Post* has hailed the Cantus sound as having both “exalting finesse” and “expressive power” and refers to the “spontaneous grace” of its music making. The *Philadelphia Inquirer* called the group nothing short of “exquisite.”

As one of the nation’s few full-time vocal ensembles, Cantus has come to prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process, creating programs that give voice to shared human experiences. As the *Minnesota Star Tribune* has written, “The main hallmark of the Cantus sound has always been sheer quality and an unbroken belief in the special way that vocal music has of warming and invigorating the human spirit.”

Cantus enjoys a vigorous schedule of national and international touring, in addition to home concerts in Minneapolis-St. Paul, Minnesota. Cantus has performed at Lincoln Center, Kennedy Center, UCLA, San Francisco Performances, Tanglewood and Bravo! Vail Valley Music Festival. Cantus also

makes all of its home concerts available online. This pandemic-prompted innovation has brought the ensemble’s programs to audiences spanning 50 states and sixteen countries.

Cantus records for the UK-based Signum Classics label which has released the popular *COVID-19 Sessions*, *Manifesto*, holiday album *Into the Light*, *Alone Together* and *Fields of Wonder*. Cantus also has a deep catalog of recordings released on the group’s eponymous label.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for low voices. Cantus has received commissioning grants from New Music USA, the National Endowment for the Arts, Chorus America, American Composers Forum and Chamber Music America. In 2023, Cantus was honored with the Alice Parker Fund Award from Chorus America that recognizes the exemplary work of an ensemble that respectfully and authentically presents works incorporating Black and Latinx traditions and experiences. In line with Cantus’ ongoing commitment to fostering new works for tenors, baritones and basses, the ensemble has partnered with composer and former Cantus bass Timothy C. Takach and Graphite Publishing on the Cantus Choral Series, distributing Cantus’ signature arrangements and compositions for ensembles everywhere to perform and enjoy.

Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, Chanticleer, The Swingles, Canadian Brass, Sweet Honey in the Rock, Lorelei Ensemble, Theater Latté Da and the James Sewell Ballet. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM Satellite Radio.

Integral to the Cantus mission is its commitment to preserve and strengthen music education in schools. Cantus works with more than 5,000 students each year in masterclass and workshop settings across the country and has been in-residence in 31 Minnesota high schools throughout their award-winning program’s 15-year history. The Cantus High School Mentorship program offers Cantus artists in-residence at one Twin Cities-based high school for the entirety of the school year. Cantus has also broadened its work by launching a yearly, statewide festival in partnership with American Choral Directors Association Minnesota catered to high school tenor and bass singers. Additionally, the ensemble hosts an biennial Cantus Commission Competition to encourage the creation of new repertoire through cash prizes, a performance, recording and potential publication of winning composers.

## TENORS



BIO

**JACOB CHRISTOPHER**

GRAPHIC DESIGN

MEMBER: 2016-present



BIO



**ALEXANDER NISHIBUN**

MUSIC & MEDIA LIBRARIAN

MEMBER: 2019-present



BIO

**PAUL JOHN RUDOI**

PROGRAMMING

MEMBER: 2008-2016, 2023-present



BIO



**PAUL SCHOLTZ**

COMMUNICATIONS

MEMBER: 2015-present

## BARITONES



BIO

**ROD KELLY HINES**

TOUR MANAGER

MEMBER: 2021-present



BIO



**JEREMY WONG**

EDUCATION  
OUTREACH COORDINATOR

MEMBER: 2021-present



BIO

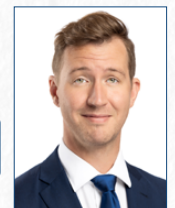
**SAMUEL  
BOHLANDER-GREEN**

PRODUCTION

MEMBER: 2013-present



BIO



**CHRIS FOSS**

STAFF COMPOSER

MEMBER: 2008-present

## BASSES

# CANTUS & THE KING'S SINGERS

## **This Marriage**

Eric Whitacre

.....

## **Vigilate**

William Byrd

## **If Ye Love Me**

Thomas Tallis

## **Ye sacred Muses**

William Byrd

.....

## **Leron, Leron Sinta** (*My Dear, Little Leron*)

Traditional Filipino, arr. Saunder Choi

## **Mi Tierra** (*My Homeland*)

Estéfano, Gloria Estefan; arr. Yosvany Estepé Díaz

.....

## **MLK**

U2, arr. Bob Chilcott

.....

## **If I Can Help Somebody**

Alma Androzco; arr. Stacey V. Gibbs

## **This Little Light of Mine**

Harry Dixon Loes; arr. Stacey V. Gibbs

## **We Are**

Bob Chilcott

.....

## **She**

Laura Mvula

## **Lux Aurumque**

Eric Whitacre

## **Green Garden**

Laura Mvula; arr. Toby Young

## **INTERMISSION**

## **Goin' Home**

Antonín Dvořák; arr. Diane Loomer

.....

## **Deep River**

African-American spiritual; arr. Harry T. Burleigh

## **Fields of Wonder**

Margaret Bonds

### **I. Heaven**

### **V. Snake**

### **VII. Birth**

.....

## **Blackbird**

Paul McCartney; arr. Daryl Runswick

## **Honey Pie**

John Lennon and Paul McCartney; arr. Paul Hart

.....

## **Some Folks' Lives Roll Easy**

Paul Simon; arr. Andrew Pryce Jackman

## **Bridge Over Troubled Water**

Paul Simon; arr. Ben Bram

## THIS MARRIAGE

music by Eric Whitacre (b. 1970), text by Rumi (1207-1273)

May these vows and this marriage be blessed.  
 May it be sweet milk, like wine and halvah.  
 May this marriage offer fruit and shade  
 like the date palm.  
 May this marriage be full of laughter,  
 our every day a day in paradise.

May this marriage be a sign of compassion,  
 a seal of happiness here and hereafter.  
 May this marriage have a fair face and a good name,  
 an omen as welcomes the moon in a clear blue sky.  
 I am out of words to describe  
 how spirit mingles in this marriage.

## VIGILATE, T.27 (WATCH YE) *sung in Latin*

music by William Byrd (1540-1623), Sacred text

*Vigilate,  
 nescitis enim quando dominus domus veniat,  
 sero, an media nocte,  
 an gallicantu, an mane.*

*Vigilate ergo,  
 ne cum venerit repente, inveniatis vos dormientes.  
 Quod autem dico vobis, omnibus dico: vigilate.*

Watch ye  
 for you know not when the lord of the house cometh,  
 at evening, or at midnight,  
 or at the cock crowing, or in the morning:

Watch therefore,  
 lest coming on a sudden, he find you sleeping.  
 And what I say to you, I say to all: Watch.

## IF YE LOVE ME

music by Thomas Tallis (1505-1585), text John 14:15-17

If ye love me, keep my commandments.  
 And I will pray the Father,  
 and he shall give you another comforter,  
 that he may abide with you forever;  
 Even the spirit of truth.

## YE SACRED MUSES

William Byrd (1540-1623)

Ye sacred Muses, race of Jove,  
 whom Music's lore delighteth,  
 Come down from crystal heavens above  
 to earth where sorrow dwelleth,  
 In mourning weeds, with tears in eyes:  
 Tallis is dead, and Music dies.

## LERON, LERON SINTA (MY DEAR, LITTLE LERON) *sung in Tagalog*

Traditional Filipino, arr. Saunder Choi (b. 1988)

*Leron, Leron sinta  
 Buko ng papaya  
 Dala-dala'y buslo,  
 Sisidlan ng bunga.  
 Pagdating sa dulo'y,  
 Nabali ang sanga.  
 Kapos kapalaran,  
 Humanap ng iba.*

Leron, Leron my dear,  
 Blossoms of the papaya tree,  
 With a bamboo basket,  
 He'd gather some fruits.  
 But when he reached the top of the tree  
 The branch broke.  
 Oh, what a trick of fate,  
 He had to search for another.

CONTINUED ON NEXT PAGE...

*Gumising ka, neneng;  
Tayo'y manampalok.  
Dalhin mo ang buslong,  
Sisidlan ng hinog.  
Pagdating sa dulo'y,  
Lalamba-lambayog.  
Kumapit ka, neneng;  
Baka ka mahulog.*

*Ang iibigin ko'y  
Babaeng maganda.  
Ang rosas niya'y pito;  
Ang saya niya'y siyam.  
Ang lalakaran niya'y  
Parte ng dinulang.  
Isang pinggang pansit  
Ang kanyang kalaban.*

Wake up, \*neneng;  
Let's pick some tamarind fruits.  
Take the bamboo baskets,  
To put the ripe ones in.  
Upon reaching the top of the tree,  
The branches swayed heavily.  
Hold on tight, neneng,  
As you might fall.

The one I will love  
Is a beautiful girl.  
She has seven roses  
And nine dresses.  
The journey she will take  
Is the distance of a table.  
A plate of noodles  
Is her foe!

*\*neneng is a colloquial term referring to a girl and does not have an adequate English translation.*

## **MI TIERRA (MY HOMELAND)** *sung in Spanish*

Estéfano (b. 1966), Gloria Estefan (b. 1957); arr. Yosvany Estepe Díaz

*De mi tierra bella, de mi tierra santa  
Oigo ese grito de los tambores  
Y los timbales al cumbanchar  
Y ese pregón que canta un hermano  
Que de su tierra vive lejano  
Y que el recuerdo le hace llorar  
Una canción que vive entonando  
De su dolor, de su propio llanto  
Y se le escucha penar*

*La tierra te duele, la tierra te da  
En medio del alma cuando tú no estás  
La tierra te empuja de raíz y cal  
La tierra suspira si no te ve más*

*La tierra donde naciste  
No la puedes olvidar  
Porque tiene tus raíces  
Y lo que dejas atrás*

*Siguen los pregones, la melancolía  
Y cada noche junto a la luna  
Sigue el guajiro entonando el son\*  
Y cada calle que va a mi pueblo  
Tiene un quejido, tiene un lamento  
Tiene nostalgia como su voz  
Y esa canción que sigue entonando  
Corre en la sangre y sigue llegando  
Con más fuerza al corazón*

*La tierra te duele, la tierra te da...*

From my beautiful land, from my sacred land  
I hear that cry of the drums  
And the drums at the street jam  
And that street call that a brother sings  
Who lives far from his homeland  
And whose memories make him cry  
A song he keeps singing  
Of his sorrow, of his own tears  
And you can hear him suffering

The land pains you, the land gives to you  
Deep in the soul when you are not there  
The land pushes you with root and lime  
The land sighs if it no longer sees you

The land where you were born  
You cannot forget it  
Because it holds your roots  
And what you leave behind

The street calls continue, the melancholy  
And each night beside the moon  
The peasant keeps singing the son\*  
And every street that leads to my town  
Has a moan, has a lament  
Has nostalgia like his voice  
And that song he keeps singing  
Runs in the blood and keeps arriving  
With more force to the heart

The land pains you, the land gives to you...

**CONTINUED ON NEXT PAGE...**

*\*a Cuban musical style and the root of salsa*

*Tiene un quejido  
Tiene un lamento  
Nunca la olvido  
La llevo en mi sentimiento, ¡sí señor!  
Oigo ese grito  
Vive el recuerdo  
Corre en mi sangre  
La llevo por dentro ¡como no!  
Canto de mi tierra bella y santa  
Sufro ese dolor que hay en su alma  
Aunque esté lejos yo la siento  
Y un día regreso, yo lo sé*

*La tierra te duele, la tierra te da...*

It has a moan  
It has a lament  
I never forget it  
I carry it in my feelings , yes sir!  
I hear that cry  
The memory lives  
It runs in my blood  
I carry it inside of course!  
I sing of my beautiful and sacred land  
I suffer that pain that is in its soul  
Though I am far away, I feel it  
And one day I will return, I know it

The land pains you, the land gives to you...

## MLK

music by U2, text by Bono (b. 1960)

Sleep, sleep tonight  
And may your dreams be realised  
If the thunder cloud passes rain  
So let it rain, rain down on him  
Mmm, so let it be

## IF I CAN HELP SOMEBODY

Alma Androzso (1912-2001); arr. Stacey V. Gibbs (b. 1962)

Oh, it won't be in vain.

If I can help somebody as I pass along  
If I can cheer somebody with a word a song  
If I can show somebody he is traveling wrong  
Then my living will not be in vain.

Then my living will not be in vain,  
Then my living will not be in vain;  
If I can help somebody as I pass along,  
Then my living will not be in vain.

If I can do my duty as a Christian ought,  
If I can bring back beauty to a world up-wrought,

If I can spread love's message that the Master taught,  
Then my living shall not be in vain.

Then my living will not be in vain,  
Then my living will not be in vain;  
If I can help somebody as I pass along,  
Then my living will not be in vain.

If I can help someone to understand  
Teach someone to lend a helping hand  
If I can help someone to understand  
If I can help somebody as I pass along  
My living will not be,  
Will not be in vain

## THIS LITTLE LIGHT OF MINE

Harry Dixon Loes (1892-1965); arr. Stacey V. Gibbs (b. 1962)

This little light of mine, oh Lordy,  
I'm gonna let it, gonna let it shine.  
Let it shine on, shine on, let it shine!

In-a my home, wherever I roam, Lord,  
I'm gonna let it shine, yes gonna let it shine,  
Let it shine on, shine on, let it shine!

All in-a my home, Lord,  
I'm gonna let it shine, Lord,  
Let it shine on, shine on, let it shine!

This little light of mine, oh Lordy,  
I'm gonna let it, gonna let it shine.  
Let it shine on, shine on, let it shine!

**WE ARE**

music by Bob Chilcott (b. 1955), text from "Human Family" by Maya Angelou (1928-2014)

We are more alike than we are unlike, my friends

I note the obvious differences in the human family  
Some of us are serious, some thrive on comedy  
Some declare their lives are lived as true profundity  
And others claim they really live the real reality

The variety of our skin tones can confuse, bemuse, delight  
Brown and pink, and purple, tan and blue, and white

I've sailed upon the seven seas and stopped in every land  
I've seen the wonders of the world  
Not yet one common man  
I know ten thousand women called Jane and Mary Jane  
I've not seen any two who really were the same

Mirror twins are different, although, their features jibe  
And lovers think quite different lying side by side  
We love and lose in China  
We weep on England's moors  
We laugh and moan in Guinea  
And thrive on Spanish shores  
We seek success in Finland  
Are born and die in Maine  
In minor ways, we differ  
In major, we're the same

We are more alike than we are unlike, my friends

I note the obvious differences between each sort and type  
But we are more alike, my friends, than we are unlike

**SHE**

Laura Mvula (b. 1986)

She walked towards you with her head down low  
She wondered if there was a way out of the blue  
Who's gonna take her home this time?  
She knew that this time wouldn't be the last time

There she waits looking for a savior  
Someone to save her from her dying self  
Always taking ten steps back and one step forward  
She's tired, but she don't stop

Oh, she don't stop, she don't stop, she don't stop

Every day she stood, hoping for a new light  
She closed her eyes, then she heard a small voice say  
You don't stop, no, you belong to me  
But she cried, maybe it's too late

Oh, she don't stop, she don't stop, she don't stop

She walked towards you with her head down low  
She wondered if there was a way out of the blue  
Who's gonna take her home this time?  
She knew that this time wouldn't be the last time

**LUX AURUMQUE (LIGHT AND GOLD) *sung in Latin***

music by Eric Whitacre (b. 1970), text by Edward Esch (b. 1970); Latin translation by Charles Anthony Silvestri (b. 1965)

*Lux,  
Calida gravisque pura velut aurum  
Et canunt angeli molliter  
Modo natum.*

Light,  
Warm and heavy as pure gold  
And the angels sing softly  
To the new-born babe.

**GREEN GARDEN**

Laura Mvula (b. 1986); arr. Toby Young (b. 1990)

Take me outside  
Sit in the green garden  
Nobody out there  
But it's okay now  
Bathe in the sunlight  
Don't mind if rain falls  
Take me outside  
Sit in the green garden

And I'll fly on the wings of a butterfly  
High as a tree top  
And down again  
Putting my bag down  
Taking my shoes off  
Walk on a carpet of green velvet  
Dance in my garden like we used to

(I'll go) Wherever you go  
Wherever you take me, I'll go

## GOIN' HOME

music by Antonín Dvořák (1841-1904); arr. Diane Loomer (1940-2012), text by William Arms Fisher (1861-1948)

Goin' home, goin' home, I'm-a goin' home;  
 Quiet-like, some still day, I'm jus' goin' home.  
 It's not far, jus' close by, through an open door;  
 Work all done, care laid by, goin' to fear no more.  
 Mother's there 'spectin' me, father's waitin' too;  
 Lots o' folk gather'd there, all the friends I knew

Nothing's lost, all is gained,  
 No more fret nor pain,  
 No more stumblin' on the way,  
 No more longin' for the day,  
 Goin' to roam no more!

Mornin' star lights the way, restless dream all done;  
 Shadows gone, break o' day, real life jus' begun.  
 There's no break, ain't no end, jus' a livin' on;  
 Wide awake, with a smile, goin' on and on.

Goin' on and on...

Goin' home, goin' home, I'm-a goin' home,  
 It's not far, jus' close by, through an open door;  
 I'm jus' goin' home.  
 I'm jus' goin' home.

## DEEP RIVER

African-American spiritual; arr. Harry T. Burleigh (1866-1949)

Deep river, my home is over Jordan.  
 Deep river, Lord,  
 I want to cross over into campground.

Oh, don't you want to go to that gospel feast?  
 That promised land, where all is peace?

Oh, deep river, Lord,  
 I want to cross over into campground.

**To complete a brief survey on your concert experience, scan the QR code below, or email us at [info@cantussings.org](mailto:info@cantussings.org)**



## FIELDS OF WONDER

music by Margaret Bonds (1913-1972), text by Langston Hughes (1901-1967)

### I. Heaven

Heaven is  
 The place where  
 Happiness is  
 Everywhere.

Animals  
 And birds sing—  
 As does  
 Everything.

To each stone,  
 “How-do-you-do?”  
 Stone answers back,  
 “Well! And You?”

### V. Snake

He glides so swiftly  
 Back into the grass—  
 He gives me the courtesy of road  
 To let me pass,  
 That I am half ashamed  
 To seek a stone  
 To kill him.

### VII. Birth

Oh, fields of wonder  
 Out of which  
 Stars are born,  
 And moon and sun  
 And me as well,  
 Like stroke  
 Of lightning  
 In the night  
 Some mark  
 To make  
 Some word  
 To tell.

**SCAN THE QR CODES FOR CANTUS & THE KING'S SINGERS TICKETS, NEWSLETTER SIGN-UP, SOCIAL MEDIA LINKS, AND MORE!**



**BLACKBIRD**

Paul McCartney (b. 1942); arr. Daryl Runswick (b. 1946)

Blackbird singing in the dead of night  
 Take these broken wings and learn to fly  
 All your life  
 You were only waiting for this moment to arise

Blackbird singing in the dead of night  
 Take these sunken eyes and learn to see  
 All your life  
 You were only waiting for this moment to be free

Blackbird, fly  
 Into the light of the dark black night

**HONEY PIE**

John Lennon (1940-1980), Paul McCartney (b. 1942); arr. Paul Hart (b. 1954)

She was a working girl north of England way.  
 Now she's hit the big time in the U. S. A.  
 And if she could only hear me, this is what I'd say:  
 Honey Pie, you are making me crazy  
 I'm in love, but I'm lazy, so won't you please come home.  
 Oh, Honey Pie, my position is tragic,  
 Come and show me the magic  
 Of your Hollywood song.

You became a legend of the silver screen,  
 And now the thought of meeting you  
 makes me weak in the knee.

Oh, Honey Pie, you are driving me frantic,  
 Sail across the Atlantic to be where you belong.

Honey Pie, come back to me.

Will the wind that blew her boat across the sea,  
 Kindly send her sailing back to me. Tttee.  
 Now, Honey Pie, you are making me crazy,  
 I'm in love but I'm lazy, so won't you please come home.

Come, come back to me, Honey Pie.

**SOME FOLKS' LIVES ROLL EASY**

Paul Simon (b. 1941); arr. Andrew Pryce Jackman (1946-2003)

Some folks' lives roll easy as a breeze  
 Drifting through a summer night  
 Heading for a sunny day  
 But most folks' lives, oh, they stumble  
 Lord they fall  
 Through no fault of their own  
 Most folks never catch their stars

And here I am, Lord  
 I'm knockin' at Your place of business

I know, I ain't got no business here  
 But You said if I ever got so low  
 I was busted  
 You could be trusted

Some folks' lives roll easy  
 Some folks' lives never roll at all, oh  
 Oh, they just fall  
 They just fall  
 Some folks' lives

**BRIDGE OVER TROUBLED WATER**

Paul Simon (b. 1941); arr. Ben Bram (b. 1987)

When you're weary, feeling small,  
 When tears are in your eyes,  
 I will dry them all;  
 I'm on your side. When times get rough  
 And friends just can't be found,  
 Like a bridge over troubled water  
 I will lay me down.  
 Like a bridge over troubled water  
 I will lay me down.

When you're down and out,  
 When you're on the street,  
 When evening falls so hard  
 I will comfort you.  
 I'll take your part.  
 When darkness comes  
 And pain is all around,  
 Like a bridge over troubled water  
 I will lay me down.  
 Like a bridge over troubled water  
 I will lay me down.

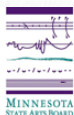
Sail on silvergirl,  
 Sail on by.  
 Your time has come to shine.  
 All your dreams are on their way.  
 See how they shine.  
 If you need a friend  
 I'm sailing right behind.  
 Like a bridge over troubled water  
 I will ease your mind.  
 Like a bridge over troubled water  
 I will ease your mind.

# KEEPING CANTUS VITAL

The singers, staff, and Board of Directors of Cantus thank you for your support of Cantus in the past year. Your contributions ensure that we continue to provide artistic and educational enrichment to our community here in the Twin Cities and beyond. Thank you to the following donors who allow Cantus to continue giving voice to shared human experiences. The following list honors our donors for the fiscal year ending July 31, 2025. Cantus strives for accuracy in its donor listings. If your name is listed incorrectly, please contact Zachary Colby at [zcolby@cantussings.org](mailto:zcolby@cantussings.org).

We are incredibly grateful for your extraordinary support of Cantus.

*This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.*



A complete list of Cantus donors can be found on our website at [cantussings.org/donors](https://cantussings.org/donors) or by scanning the following QR code.



## CANTUS LEGACY CIRCLE



Cantus is proud to welcome donors to join our **Legacy Circle**, an opportunity to make a lasting impact and ensure Cantus' vitality for years to come. If you have included Cantus in your estate plan, or would like to, we cordially invite you to join our Legacy Circle. Please know that by joining the Legacy Circle, you may remain anonymous, and there is no minimum estate gift amount to join.

To join the Legacy Circle, simply complete and return the form available on our website, or contact our Director of Development, Zachary Colby, at 612-435-0046 for more information.

**Tom Arneson**  
**Michael and Barbara Barnes**  
**Sandra Davis**

**Leland and Beverly Gehrke**  
**Jim and Barb Hameister**

**Ronald Johnson**  
**Carol Lichterman**

## WILL YOU HELP KEEP CANTUS SINGING?

Through the generous support from our donors, the eight full-time musicians of Cantus provide innovative world-class music, meaningful educational and engagement residencies, and increased access to in-person and online concerts through pay-what-you-can tickets.

Thank you for considering a contribution today to ensure the future of this work. You may donate by scanning the QR code to the right, visiting the website link below, or by calling (612) 435-0046, ext. 3.



Tax EIN: 41-1934424

[cantussings.org/how-to-give](https://cantussings.org/how-to-give)

SAVE THE DATE • MONDAY, MAY 4, 2026



**CANTUS**  
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**SILVER SCREEN SHOWSTOPPERS**



**MORE INFO**

What does it mean to create beauty in the face of injustice? During the Harlem Renaissance, Black poets, musicians, and artists answered that question with works of brilliance.

In **Genius Child**, Cantus honors that legacy through two evocative song cycles: H. Leslie Adams' *Nightsongs* and Ricky Ian Gordon's *Genius Child*.

With texts by Langston Hughes, Georgia D. Johnson and others, the music brings to life voices that continue to resonate, urging us to reflect on our shared histories and the enduring power of art to inspire change.



**MORE INFO**

*Genius Child*

**JULY 14-17, 2026**

# Kaleidoscope Quartet

Harmony in Every Hue



A modern TTBB a cappella quartet

Twin Cities–based vocal ensemble performing rich, dynamic, unamplified harmony across a wide range of repertoire.

To listen, get tickets, or book, scan the QR code or go to: [www.kquartet.com](http://www.kquartet.com).



# DEEP RIVER

Some melodies do more than linger in your ears – they anchor and draw us together in powerful ways. Music has a unique way of bridging divides and reminding us of our shared humanity, transforming a room into a space of belonging. Featuring cherished works of the choral canon like “Shenandoah,” “Lux Aurumque,” “Deep River,” and “Danny Boy,” *Deep River* lifts up the bonds we form when we join together in song.

Join Cantus for a concert celebrating the power of music to ground us in empathy and bind us in community.

**MARCH 15-22, 2026**  
**IN-PERSON & ONLINE**



**MORE INFO**

[cantussings.org/deep-river-spring](https://cantussings.org/deep-river-spring)