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LETTER FROM THE DIRECTORS

Think of your favorite song. Why is it your favorite? Is it the soaring, leaping melody? The exquisite harmony, the varying texture, the way it is “put together”? Likely, it’s none of those—for many people, it’s the lyrics and their connection to them. But today is about more than words. Today is about the music itself.

As you’re listening this afternoon (to twelve pieces without traditional text), think about the music itself. How does it make you feel? What does it remind you of? Does it tell a story, paint a picture, evoke a mood? Is there a melody that you can listen for? Are there rhythmic patterns that repeat? With no words, find something else to focus on to help you understand what you’re hearing (and read the program notes for more information).

We all listen to music differently: some of us let it “wash over us”, while others cannot turn off their analytical mind and must constantly evaluate and interpret what they are hearing. No matter what your usual method of listening, challenge yourself this afternoon. Find a new way to listen to music you’ve likely never heard before. Become active, engaged audience members. You won’t regret it!

A great ensemble requires each musician to play his part to make a piece of music a success, and it is no different with concert logistics. Madison Youth Choirs relies on the Board of Directors, Parent Representative Council, staff, conductors, singers, and their families to make sure each performance goes on without a hitch. Thank you for your work throughout the fall semester to make today a memorable experience for our kids.

We would also like to thank our major concert sponsors: the Wisconsin Arts Board with funds from the State of Wisconsin and Dane County Cultural Affairs Commission with additional funds from the Madison Community Foundation, the Overture Foundation, and the American Girl’s Fund for Children, Magic 98, and all of our individual donors who help keep our choirs singing through the year.

Sincerely,

Mike Ross
Artistic Director

Emily Gruenewald
Executive Director



It's YOUR TURN!

1. Grab your crayons!
2. Listen to Martha Fischer play a piece by composer Felix Mendelssohn.
3. While you're listening, draw what you hear!

What does the music "sound like"?

What is it "about"?

It can be abstract, concrete, whatever you like....now it's **YOUR TURN!**

SONGS WITHOUT WORDS

Sunday, January 15th, 2006, 3:00 p.m.

I. IT'S YOUR TURN

Songs Without Words, Op. 19 No. 9

Felix Mendelssohn (1809-1847)

Martha Fischer, piano

II. THE MADISON BOYCHOIR

Margaret Jenks, Purcell conductor

Randal Swiggum, Britten conductor

Michael Ross, Randal Swiggum, piano

Trumpet Song

Henry Purcell (1659-1695)

Henry Purcell, the composer for whom our choir is named, wrote several “welcome songs” or odes that were specifically intended for the return of royalty. This excerpt from the 1684 *Welcome Song* was originally set to a text that spoke of Lazarus springing to life from the grave. The text in our edition has been altered and speaks of a “glorious wonder” that is announced by “trumpets and shouts”. The two different texts have given us an opportunity to examine what rhythmic and melodic ideas are present in this piece and how both lyrics are enhanced by Purcell’s musical setting.

**Wir eilen mit schwachen doch
emsigen Schritten**

J.S. Bach (1685-1750)
(from Cantata 78)

Carina Voly, cello

Translation: We hurry with weak but diligent footsteps, O Jesus, O Master, to you. You faithfully seek out the sick and erring, Ah! Hear how we raise our voices to you, pleading for help! Let your gracious countenance smile on us.

Although originally sung by two boy soloists, this beloved duet was published in an edition for choirs in 1955, beginning a modern performance tradition. Besides being exuberant and tuneful, it is a classic example of Bach’s compositional ingenuity, especially in imaginative text painting, from the scurrying of notes on *eilen* [hurry] to the awkward and “incorrect” intervals on *Kranken und Irrenden* [sick and erring].

Bachianas Brasileiras No. 5

Heitor Villa-Lobos (1881-1959)

Pearl Hsu, Chelsea Rowe, Morgan Walsh, Carolyn Schultz, Amanda Spencer,
August Sigelko, Elena Streeter, Daniel Vickerman, cellos.
Cheryl Bensman Rowe, soprano

Villa-Lobos wrote nine *Bachianas Brasileiras*, works which pay homage to Bach by combining Bachian styles and textures with melodic and rhythmic characteristics of Brazilian folk music. By far the most famous of the set, No. 5 is scored uniquely for soprano solo and eight cellos—our performance adds the distinctive color of boys' voices. The middle section of the piece, in the style of a Brazilian folksong, is a setting of a poem by Ruth V. Corrêa evoking the mystery of evening and moonlight on the sea, framed by a wordless vocalise of haunting beauty.

Ut Queant Laxis

Plainsong chant, attr. Paolo Diacono
(c. 720-799)

Text: **Ut** queant laxis **Re** sonare fibris **Mi** ra gestorum, **fa** muli tuorum **Sol** ve pol-
luti **La** bii reatum, Sancte Johannes.

Translation: *So that your servants may, with all their voice, resound your marvelous deeds, clean the guilt from our stained lips, O Saint John.*

About a thousand years before “Doe, a Deer” made its *Sound of Music* debut, there was “Ut queant Laxis”. Guido of Arezzo was an 11th century pedagogue and theorist who noticed that this chant featured a stepwise rising melodic line. Each new phrase began with a syllable (ut, re, mi, fa, etc.) that could be used to remember the scale and read notation. Guido used his system to teach his boy choir new pieces, much as we do today. Our performance is both a tribute to a sightreading system that we still regularly employ—called *solfege*—as well a chance to experience the aesthetic beauty of a simple chant.

The Carrion Crow

Nova Scotian folk song, arranged by
Mary Goetze

The carrion crow is a specific type of crow in Great Britain, likely named for their meal of choice. Despite their beautiful shiny black feathers with hints of purple, farmers, bird watchers and poets have not considered the crow a favorite. Perhaps it is their dark color that is easily associated with mystery, sadness and evil, or maybe it is just their habit of eating other birds' eggs and various roadside snacks. This folk song tells the story of a tailor that is annoyed by a crow and attempts to shoot it, but misses and accidentally kills the neighbor's pig. Part of the song is story telling and part is bird sounds and other nonsense syllables that comment on the story as it unfolds.

War Chant

Traditional Inuit, arr. Stephen Hatfield

Most Inuit music, intended for solo voice, is reflective in nature and spiritual in intent. This piece, based on war cries, is an exception, and rises to a frenzied climax. The word Inuit means “people” and has replaced the name “Eskimo.”

Tallis’ Canon

Thomas Tallis (1505-1585); arr. Swiggum

Pearl Hsu, Chelsea Rowe, Morgan Walsh, Carolyn Schultz, Amanda Spencer,
August Sigelko, Elena Streeter, Daniel Vickerman, cellos.

2005 marked the 500th birthday of one of England’s greatest composers—Thomas Tallis, called the “Father of English Cathedral Music.” Tallis wrote hundreds of masses, motets, and anthems which are still standard repertory in Church of England services. In Protestant hymnals, he is most often represented by this simple but glorious melody, originally written for a setting of Psalm 67, but here to familiar words by Thomas Ken (c. 1695). This arrangement, dedicated to Purcell, Britten, and Ragazzi, is reminiscent of English boychoir traditions.

II. CANTILENA

Lisa Kjentvet, conductor
Anthony Cao, piano

Mi’kmaq Honour Song

Lydia Adams

Sung with Cantabile

The Mi’kmaq honour song is a chant dedicated to and in honor of the Creator. The employment of nature sounds and the call of the human voice honors the tradition of the Mi’kmaq peoples. The sounds are not in any particular language, but are perhaps a derivation of a text handed down through the ages. The three layers of sound heard in this piece (cluster, nature sounds and chant) are beautifully visualized in the tapestry the singers created (on display in the lobby).

Reel a’ Bouche

French-Canadian lilting piece

Arranged by Malcolm Dalglish

Katie Waldren, hammered dulcimer

A “reel” is a fast-moving repetitive dance tune in a duple meter, found in many western music folk traditions. *Reel a Bouche* is a French-Canadian lilting or mouth music piece, traditionally performed for dances when the instrumentalists, fiddler or accordion player were either unavailable, unaffordable or taking a break. This type of mouth music will often imitate the absent instrument and be accompanied by a



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PROGRAM NOTES

clogging step, using a heel-toe pattern that is done either standing or sitting. The syllables of the tune are freely improvised by the singer(s) and often a solo call and choral response form is adopted so the singer doesn't get tired out for the duration of the dance. The composer has chosen syllables that accentuate the rhythm and phrasing of the melody and remain consistently as repetitive as the music. Cantilena had the wonderful opportunity to work with Malcolm Dalglish (the arranger, and one of the world's best hammered dulcimer players!) earlier this year.

Lullaby of Muffe (*La Berceuse De Muffe*) Malcolm Dalglish

David Foss, hammered dulcimer

Katie Waldren, Bowed Psalter

Lullaby of Muffe gets its name from a little town in a culturally rich region of southern Belgium called Wallonia. The Wallons are descendants of an ancient Celtic tribe from Flanders and their folk music and language (French) have a recognizable medieval Celtic quality. The tune was originally played as an instrumental waltz with many ornate variations, but the basic melody has a power when sung that is both haunting and buoyant.

A-Tisket, A-Tasket

Ella Fitzgerald and Al Feldman

arranged by David J. Elliott

Anthony Cao, piano; John Mesoloras, bass; Jamie Ryan, drums

Elliott's choral setting of this well-known nursery rhyme is based on Ella Fitzgerald's original jazz recording from 1938. Over the course of her sixty-year career, Ella Fitzgerald (1917-1996) became known as "The First Lady of Song" and achieved tremendous success in bringing jazz into mainstream American culture. This piece has given us the opportunity to explore many characteristics of jazz music including syncopation, swing rhythm and scat singing.

III. CON GIOIA

Heather Thorpe, conductor

Anthony Cao, piano

Untitled Round

Wolfgang Amadeus Mozart

(1756-1791)

On January 27th, 2006 the world will mark the 250th anniversary of Wolfgang Amadeus Mozart's birth. Wolfgang Amadeus Mozart's name is familiar even to people who know little or none of his music. He was the most famous child prodigy in music history (as both a performer and a composer) and an adult composer of

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unquestioned brilliance of Classical symphonies, operas, chamber music, sonatas, church music, and concerti for various instruments. This simple round is probably an example of a short piece that Mozart would have written perhaps to practice counterpoint or as a gift for a friend.

Ödi Ödi

Tamil Song
arranged by Stephen Hatfield

Translation: *Untold millions of people run and run, constantly seeking, grow desperate and die looking for the light that is within them.*

The Tamil people are widespread throughout southern Asia, and their language is one of the four official languages of Singapore, and one of the fourteen official languages of India. In *Ödi Ödi* the continual presence of the underlying drone makes this piece unlike western music where chord structures that modulates through various harmonic centers dominates. Like many other musical traditions in southern Asia, the emphasis is placed on rhythmic subtlety, and on making the appropriate choice from an enormous variety of possible scale patterns. Although *Ödi Ödi* uses what western ears would recognize as a major scale, there are dozens of other scales that can be used, each with its traditional corresponding mood.

Solists: Kate Wellenstein, Emme Harms, Sarah Kretschmann, Anusha Ramaswami, & Abby Frank-Taylor, Lily Cornwell; Chimes: Katie Koza, Katherine Canon, Kelly Tauschek, Kaya Rosenthal

Old MacDoodle Had a Band

traditional American Folk Song
adapted by David J. Elliot

Anthony Cao, piano; John Mesoloras, bass; Jamie Ryan, drums

A fast jazz swing that alternates between lyrics and scat syllables, *Old MacDoodle* is a tongue-in-cheek jazz version of the traditional American folk tune *Old MacDonald Had a Farm*. The inspiration and model for this arrangement is an early Ella Fitzgerald performance of *Old MacDonald*.

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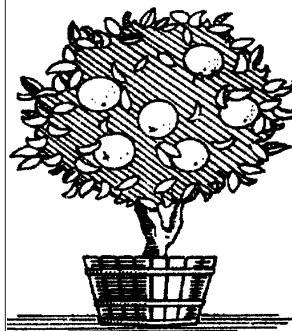


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IV. CHORALIERS

Lisa Kjentvet, conductor

Anthony Cao, piano

Haida

Chassidic Round, arranged by Henry Leck

Based on a Chassidic round, *Haida* is a *niggun* or wordless Jewish melody meant to inspire worshippers during service. The word “haida” has no specific meaning, but is meant to be treated much like the “lah” in American folk music. The theory is that singing this form of voice instrumental music touches the soul and is often more powerful than singing actual words. In the Chassidic tradition, the music usually begins slowly, growing in excitement and speed until it is nearly sung in a frenzy.

Blue Jay

Vijay Singh

Blue jays and other birds have their own “songs without words” in their birdsongs. Composed in 2000 for the Syracuse Children’s Choir, this piece pokes fun at the call of the blue jay. Contrary to what the lyrics of this song may imply, birdsong is an important means of communication and the singers enjoyed discussing the way various animals communicate without words.

Foggy Birthday Shuffle

Stephen Hatfield

Foggy Birthday Shuffle was written by Canadian composer, clinician and conductor Stephen Hatfield. The title refers to his 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 shuffle style creates a feeling of carefree optimism and incorporates swing eighths, syncopation and scat syllables.

V. RAGAZZI

Michael Ross, conductor

Cantata BWV 196: *Der Herr Denket aus* Johann Sebastian Bach (1685 —1750)

I. Sinfonia

IV. *Der Herr segne euch*

The Amici quartet: Beth Larons, Alex Green violins;

Marta Honer, viola; Morgan Walsh, ‘cello

Trevor Stephenson, harpsichord

Translation: *The Lord bless you all forever and ever, you and your children.*

Likely composed in 1707 or 1708, this work was likely written for a wedding,

PROGRAM NOTES

perhaps of a local pastor and his bride (a relative of Bach's). The text comes from Psalm 113. Bach uses repetitive melodic patterns to create a sense of urgency throughout the work.

Two-Part Invention No. 1 in C Major (BWV 772)

Johann Sebastian Bach/ arr. Ward
Swingle

Anthony Cao, piano; John Mesoloras, bass; Jamie Ryan, drums

From Bach's collection of fifteen two-part "inventions", this piece was written partly as a way for keyboard players to develop their skills. We offer it here in a vocal arrangement by Ward Swingle, who popularized vocal jazz arrangements of classical music in the early 1970's though his group the Swingle Singers (who celebrated their 40th anniversary in 2003!).

Mouth Music

Traditional, arr. Dolores Keane/John
Faulkner

Alan Ng, bodhrán

Celtic mouth music, or *diddling*, often consists of driving rhythms and melodies meant to partner dance and song. They are, literally, a replacement for instrumental dance music, often sung at weddings, parties, dances, or just for fun. This tune comes from the Hebrides off the coast of Scotland.

VI. CANTABILE

Michael Ross, conductor
Martha Fischer, piano

Vocalise (Op. 34, No. 14)

Sergei Rachmaninoff (1873-1943)

From Russian composer Rachmaninoff's set of fourteen songs written from 1910-1912 and revised in 1915, *Vocalise* is a beloved work. Its sublime and haunting melody, written with no text for solo voice, conjures up images of a vast and cold Russian winter.

Miniwanka or The Moments of Water

R. Murray Schafer (1933—)

Miniwanka is an imitative piece describing the various states of water. The text consists of words for water, rain, stream river, fog, and ocean, in the following Native American languages: Dakota, Wappo, Crow, Chinook, Achumawi, Otchipwe, Salish, Natick, Klamath, and Lusieno. (Notes by the composer)

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Der 23. Psalm (D. 706)

Franz Schubert (1797-1828)

Translation: God is my shepherd, I will want for nothing more. He lays me down on green pasture; he leads me by quiet brooks; he restores my languishing spirit; he leads me on the right path for the honor of his name. And if I wander in the valley of death's shadow, thus I will go without fear: for you protect me; your rod and your staff are my comfort evermore. You prepare a joyous meal for me in the presence of my foes; you anoint my head with oil and fill my cup. Health and happiness will follow me the rest of this life; some day I will rest for eternity, there, in his eternal home.

With a German translation of the original Latin text by Jewish intellectual Moses Mendelssohn (grandfather of composer Felix Mendelssohn), this is a setting of the 23rd Psalm. It was written in 1820, during a time of great compositional output for Schubert. This setting is marked by the constant triplet pattern in the piano accompaniment and its contrast to the duple rhythm in the vocal lines.

Ziggurat

Bobby McFerrin/arr. Anthony Cao

Anthony Cao, piano; John Mesoloras, bass; Jamie Ryan, drums

This arrangement of a work by singer and conductor Bobby McFerrin is based on the construction of a *ziggurat*, monuments constructed in Mesopotamia between 4000 and 500 B.C.E. These temples, built on raised platforms, form a stepped pyramid shape; often they consisted of seven levels, corresponding to the seven heavens, planes of existence, planets, metals, and Chakras of the ancient world.

Anthony Cao is an accomplished singer, pianist, and arranger. He is the vocal music director at Madison West High School.

VII. CANTABILE AND RAGAZZI

Michael Ross, conductor

Tjak!

Arranged by Stephen Hatfield

Leslie Golden, Caller

Tjak! Has been inspired by a Balinese musical ceremony long known to world music fans as *Ketja*, or the *Monkey Chant*. It is not a transcription or recreation of that ritual, but it has adopted many aspects of the Balinese music, such as the circular seating of the singers, and much of the timbre and texture of the music, including its sudden dynamic contrasts and its scale patterns.

The ritual is performed in memory of an epic battle of the Ramayana when the monkeys poured out of the jungle to come to the aid of noble Prince Rama. It imitates the hordes of chattering monkeys leaping into action.
(Notes adapted from the composer)

PROGRAM NOTES

OUR CHOIRS

Choraliers is our youngest performing choir, for girls in grades three to five. It focuses on unison singing skills, beginning two-part singing, note reading, and rehearsal techniques.

Con Gioia (kawn-JOY-ah) means “with joy” in Italian and includes girls in grades five to eight. It further develops part-singing, vocal techniques, and sight-reading.

Cantilena (kahn-tih-LAY-nah) is an Italian term referring to a smooth flowing melody or vocal style. Girls in this choir are in grades eight to eleven and study and perform challenging three to four part literature in a variety of languages.

Cantabile (kahn-TAH-bee-lay) literally means “in a singing style” and is our most advanced treble choir, with girls in grades ten to twelve. Singers focus on advanced literature and vocal technique.

The Madison Boychoir for boys with unchanged voices maintains the centuries-old tradition of a treble boychoir through the study of a wide range of repertoire. It includes two performing choirs, Purcell (PUHR-cell), our beginning choir, and Britten (BRIH-tehn), our advanced choir; both are named after famous British composers.

Ragazzi (rah-GAH-tsee) literally means “guys” in Italian and is our choir for boys with changed voices. Singers explore a variety of musical styles and occasionally combine with Britten or Cantabile to present SATB literature.

And...

Tallis (TA-lihs) and **Colla Voce** (KO-la VO-chay) are our two introductory choirs; you might see some of those singers (who will join our performing choirs in the spring) here today.

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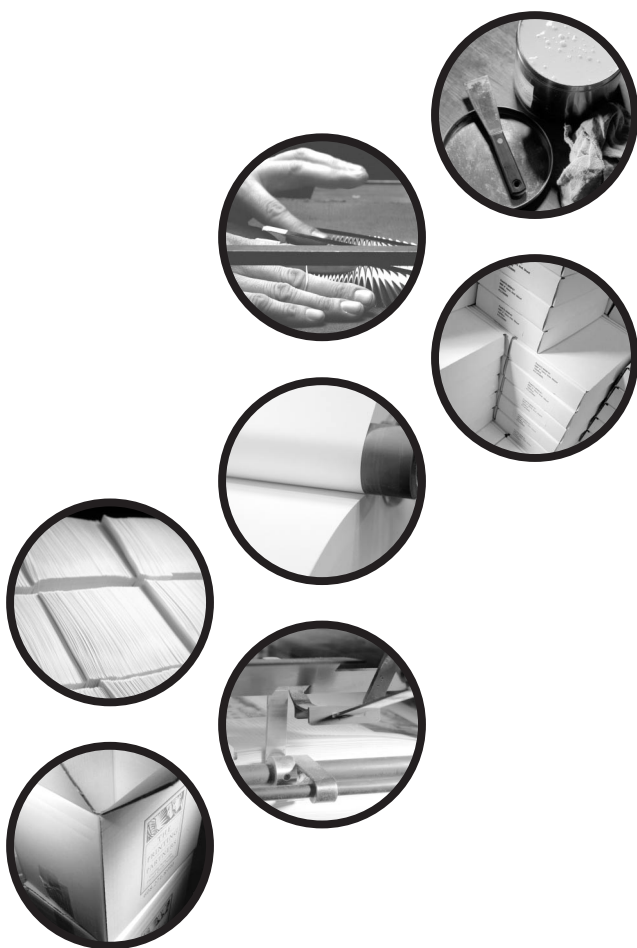
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BIOGRAPHIES

Artistic Staff

Lisa Kjentvet, Choraliers and Cantilena Conductor

Lisa conducted the Capriccio Choir of Madison Children's Choir for 3 years and served as artistic director of MCC for 2 years. She holds a Bachelor's degree in General and Choral Music Education from UW-Madison. As a teacher, Lisa has served as choral director at Kettle Moraine Middle School and Madison's Memorial High School, among other Madison schools, and has worked with community groups such as Children's Theater of Madison and Madison Theater Guild, as well as maintaining a private studio as a piano and voice instructor. Lisa has sung professionally with the Milwaukee Symphony Chorus and as a freelance musician.

Michael (Mike) Ross, Artistic Director and Conductor of Cantabile and Ragazzi

Michael Ross is the first full-time Artistic Director of the Madison Youth Choirs. He has previously been Music Department Chair and Vocal Music Teacher at Madison West High School. Michael was the Tallis (training choir) instructor for the former Madison Boychoir for ten years. He has both Bachelor's and Master's degrees in Music Education from UW-Madison, where he studied with Robert Fountain, Beverly Taylor, and Anthony Barresi. Michael has also taught at the UW-Madison Summer Music Clinic, conducted the University Chorus at UW-Madison, and led the former Basso Continuo choir of the Madison Boychoir. He also has extensive accompanying and music directing experience, including having been accompanist for both the Madison Boychoir and Madison Children's Choir, department accompanist for the UW-Madison choral program, and music director for several UW-Madison Summer Theatre productions. Michael has been active in state music organizations, having been the choral chair for the Wisconsin Music Educators Association, accompanist for the Wisconsin Choral Directors Association's Next Direction conference, and both section leader and accompanist for various WSMA and WCDA State Honors Choirs. Michael is a member of the Voice Care Network, and has twice been named to "Who's Who Among America's Teachers".

Heather Thorpe, Con Gioia Conductor

Heather has been the choral director at Badger Ridge Middle School since 1997 where she is responsible for all choral activities and is the Cultural Arts Activities Chair. In addition to her duties in Verona, she directs two children's choirs and High School Youth Choir and is a featured singer and soloist at the First Unitarian Society of Madison. Ms. Thorpe has worked with the Madison Children's Choir and Madison Boychoir since 1996 as conductor, voice coach and clinician. Her intermediate treble and advanced women's choirs with MCC toured throughout Wisconsin, Chicago, and New York State.

BIOGRAPHIES

Ms. Thorpe is a member of ACDA, MENC, VoiceCare Network, is a member of WMEA's *Comprehensive Musicianship Through Performance* committee, has served as WCDA Exhibits Choir, and the College Fair Chair of *NextDirection: The National Conference for High School Students Considering Careers in Choral Music*. Ms. Thorpe has been a guest conductor, clinician and teacher at many honors festivals, workshops and camps throughout Wisconsin.

A 1996 graduate of the University of Wisconsin-Madison, Ms. Thorpe was recognized as an outstanding teacher in the October 2000, National Publication, of *Teaching Music* magazine in an article entitled "A Standing Ovation for Music Teachers". In the spring of 2004 she won the 2004 Herb Kohl Fellowship for excellence in education. Heather and her husband Scott live in Madison with their baby girl, Emily.

Margaret Jenks, Colla Voce, Tallis, and Purcell conductor

Margaret Jenks graduated Magna Cum Laude from Lawrence University Conservatory of Music with degrees in Music Education and Vocal Performance. She has performed extensively as a choir member and soloist in the Milwaukee area. She has taught in Freiburg, Germany; Eagan, Minnesota, and most recently in Waukesha, Wisconsin. In 2001, she received the WCDA "Young Choral Director of the Year" award. Her teaching has ranged from young children through college students. She also directs the adult and children's choirs at Good Shepherd Lutheran Church in Waukesha. Ms. Jenks has two young boys and is having fun exploring Madison with them after moving here in November 2004.

Randal Swiggum, Britten Conductor

Besides conducting Britten, Randal Swiggum is in his eighth season as Music Director of the Elgin Youth Symphony Orchestra. He is also Associate Conductor for the Elgin Symphony Orchestra, creating and conducting their education concerts. He was Artistic Director of the Madison Children's Choir from 1996-2000, and has also taught at Whitefish Bay High School, UW-Milwaukee, and Lawrence University.

A frequent guest conductor of orchestral and choral festivals, he most recently conducted the first ever Pennsylvania All-State Junior High Choir, as well as the Singapore American Schools Choral Festival, MENC All-Northwest Honor Choir in Portland, American Mennonite Schools Orchestra Festival, Northern Arizona Honors Orchestra, and both the Wisconsin Middle Level Honors Choir and Orchestra. Next month, he will conduct the Mansfield (PA) University Choral Festival and the New York City Interscholar Choral Festival.

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A passionate advocate for a richer learning experience in the rehearsal, Randy serves on the Wisconsin CMP (Comprehensive Musicianship through Performance) Project. He recently addressed the Pennsylvania MENC on "The Art of Rehearsing," as well as the Minnesota ACDA, Iowa ACDA, Maryland MENC, the ACDA North Central Division, the Texas Orchestra Directors Association, and MENC National Conventions in Phoenix and Kansas City.

Swiggum has led concert tours throughout Europe, Canada, and the Americas including the first international tour for Ragazzi and Cantabile to Brazil in 1998. He has music directed over thirty stage works including the 1991 premiere of the Theatre X opera, *Liberace*. He created the music for celebrated director Eric Simonsen's new production of *Moby Dick* for the Milwaukee Repertory Theatre, named by TIME magazine as one of the 10 Best Theatrical Productions of 2002. He is author of *Strategies for Teaching High School Chorus* (MENC 1998), and co-author of *Shaping Sound Musicians* (GIA 2003). He is currently a Ph.D. candidate in musicology at the University of Wisconsin-Madison.

Administrative Staff

Emily Gruenewald, Executive Director

Emily Gruenewald attended the University of Minnesota-Twin Cities where she received her Bachelor of Arts degree Cum Laude in Theatre Arts with a Business Administration minor. Emily began her career in arts administration with the newly formed U of M/Guthrie Theater BFA Actor Training Program and in 2002 returned to Madison to work with CTM Madison Family Theatre Company as Education and Community Involvement Director. Emily joined the MYC staff in July 2004 as Executive Director and although she sings poorly herself, she is proud to be a part of an organization that provides exceptional music education for area youth from beginning singers to the accomplished. Emily is a member of the Arts Council of Edgerton and lives outside of Edgerton with her husband Dan and their two cats.

Dan Lyons, Membership Coordinator

Holding piano performance degrees from DePaul University and a doctoral performance degree from UW-Madison, Daniel Lyons has performed in solo, chamber and concerto performances throughout the Midwest. His teachers include Dmitry Paperno, Howard Karp and Mary Sauer. While completing his doctoral program, he researched and performed piano compositions of Russian composer Rodion Shchedrin. He was also the founder of Madison Academy of Music, a private music studio in Madison that provides private instrumental instruction along with one of the country's largest and most successful Kindermusik programs. He serves on the faculty of the UW-Whitewater Summer Piano Clinic and continues to perform as a soloist and accompanist. In his spare time, he tries to brush up on his limited

MADISON YOUTH CHOIRS

Mandarin Chinese, and enjoys teaching his children and their friends how to play Chicago-style 16-inch softball – the kind without the mitt. He lives in Madison with his wife, Monica, and three children, Kenny, Tatiana and Alexander.

Bethany Foemmel, Operations Coordinator

Most recently hailing from the Chicago suburbs, Bethany Foemmel grew up in a variety of locations throughout the country, including a brief stint in Madison during grade school. She is keen on the obscure genre of classical saxophone music, as well as the symphonic band and its repertoire. Bethany earned her B.A. in Music at Trinity College in Deerfield IL, and after completing her degree she was privileged to work as the School of Music Coordinator at the very same school, where she gracefully performed a vast array of administrative duties.

During her first year at the Bolz Center for Arts Administration she enjoyed an assistantship at Tandem Press, a print-making studio, and then spent her summer working as Program Coordinator at a performing arts camp in Colorado. Her current position at MYC, Operations Coordinator, involves things such as assembling the wonderful program books you will enjoy at each concert and arranging the retirement home tours for your singing children. Bethany is thrilled to be spending this time at MYC and hopes to work in similar organizations after her graduation in May. (i.e., send job opportunities her way!)

SPECIAL THANKS TO:

Carina Voly, Wisconsin Youth Symphony Orchestra chamber ensemble program director, for coordinating and coaching many of our string players this evening. Dynamism and energy are hallmarks of cellist Carina Voly, who is from Buenos Aires, Argentina. Voly began cello studies at the Conservatorio Nacional and later received a Bachelor of Music degree in Cello Performance from the Jerusalem Rubin Academy of Music and Dance in Israel where she studied with Shmuel Magen.

Upon coming to the United States, Voly was recognized as a Bolz Fellow in String Pedagogy and Cello at the University of Wisconsin-Madison, and received a Master of Music degree in Cello Performance and Pedagogy under the instruction of Uri Vardi and Janet Jensen. She has performed with orchestras in Argentina, Israel and the United States including Solistas de Buenos Aires, Bat Yam Symphony Orchestra, Ramat Gan Chamber Orchestra, the Green Bay Symphony, the Madison Symphony and the Wisconsin Chamber Orchestra, with whom she currently performs.

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In 2004 she was appointed as Music Director for the Rocky Ridge Music Center, a summer music program in Estes Park, Colorado. Carina Voly is a founding member and Music Director of the Prelude Music Academy, a summer music program in Madison. Ms. Voly is the cellist and one of the founding members of the Crossroads Trio, with whom she performs Chamber Music from the World. She teaches a large private Cello studio and resides in Madison, Wisconsin

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The Wisconsin Youth Symphony Orchestras (WYSO) was established in 1966 by Professor Marvin Rabin of the University of Wisconsin-Extension Music Department. Nearly 3000 young musicians from more than 100 communities in southern Wisconsin have participated in WYSO during its 40 years of providing excellence in musical opportunities. WYSO, currently under the artistic direction of James Smith, includes three full orchestras, a string orchestra, a chamber music program, a harp program, a percussion ensemble, and a brass choir program.

The orchestras perform three to four public concerts per season, tour regionally, nationally and internationally. The Youth Orchestra toured to Eastern Europe in 2005 and has toured to Canada, Japan, Scotland, Spain, France, Colorado, Iowa, and Washington, D.C. in the past.

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Mike Ross, *artistic director, conductor*
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Margaret Jenks, *conductor*

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