

The Whole Note

Newsletter of
The Norwalk Youth Symphony
March, 2002



From The Chairman

The Norwalk Youth Symphony has learned over the years that broadening its reach artistically and figuratively by reaching out into the community is enriching both to students and to the audiences who listen to them. With Carolyn Phillips' encouragement, the NYS has recently initiated programs and designed experiences which broaden its musical outreach.

Lessons in the Schools (LITS) is one such program. Now in its second year and fully grant-funded, LITS' intent is to offer encouragement to talented young musicians from the Norwalk Public Schools whose families might not otherwise be able to fund private music lessons. A typical LITS student is first identified by a school music teacher as someone who would make good use of private lessons and then approved by a LITS faculty/administrative committee. Every Friday afternoon the young musicians gather in a Norwalk school where they work individually with professional teachers. After much hard work, they perform at a recital at City Hall in the springtime for proud parents and friends. This year, NYS is delighted to have had two students from this

program audition for and join the regular NYS orchestral program.

During one of the Concert Orchestra's late rehearsals for "Ascension," a NYS-commissioned work, the composer, Chris Brubeck, made an appearance to talk with the musicians. He made some minor changes to the music at that point. A parent shared with me that his daughter simply could not believe that the composer came in to rewrite the piece like that. Mozart had never done this to her! This was her first time performing a living piece of music. Our fondest hope is that this experience will stay with her for her lifetime - that she will remember the thrill of performing a brand new never-before-heard work by a renowned composer to an expectant and delighted audience.

We often never do know how outreach experiences will impact young musicians, or their audiences. What will they remember about sharing a new musical moment together? We do know that it is important to NYS as an organization that it continue to extend itself to try to touch the community that supports it.

— Nancy Griffin
Chairman of the Board of Directors

Open House

**SATURDAY, APRIL 20, 2002
9:30-11:30 AM**

NORWALK CITY HALL
125 EAST AVENUE, NORWALK, CT

Come to see what the Norwalk Youth Symphony is all about!
Our rehearsals will be open on April 20
to interested musicians, parents and teachers.
Conductors and others will be available to answer questions,
and you will have the opportunity to see our program in action.

Newsletter Staff

Carolyn Phillips Editor
Computing Concepts Graphics & Layout

The 100% Campaign

The Norwalk Youth Symphony—as deep as is its commitment to the musical education of our young musicians—cannot survive without the active support of its parents. They volunteer their time, attend concerts, pay the tuition and encourage their kids. As much as we depend on parent support, however, this is not enough. Let me explain

Over the last five years, NYS programs have expanded to meet the demand for greater outreach to the Fairfield County community. We have more musicians

and more teachers. We offer subsidized instrument lessons to children—not formally a part of any of our orchestras—who cannot afford to pay the full cost. Our small ensembles—groups of three to six musicians playing strings, woodwinds, brass—perform at nursing homes, weddings, community events and before concerts. We have sponsored trips to see the Boston Symphony and the New York Philharmonic. We have performed at Tanglewood, Carnegie Hall, and Lincoln Center. In short, our costs have risen with our services.

Though parent contributions have remained at steady levels during this time of growth, they have declined as a

percent of total donations. Only about 36% of our families have thus far this season donated beyond tuition and ticket purchases.

That is why we must come back to them yet again for help. Our goal is to have 100% of our parents donate to NYS. Many may already have received a letter from our Board asking for help. Each of them will receive a follow up phone call from a Board member. We hope that all our parents, at whatever levels of giving, will “Play their Part.”

John Harmon
Chairman, Development Committee

Interview with Carolyn Phillips, Executive Director

— by Jana Bertkau

Are you originally from Norwalk?

No, I was raised in Pittsfield and Bridgewater, Massachusetts. I have lived in the Westport/Norwalk area since 1960.

Where did you go to school?

I graduated from the Northfield School for Girls (now Northfield Mount Hermon School). I then attended Wellesley College where I received a BA in musicology. From 1992-1995 I went to Aaron Copland School of Music at Queens College where I received a master's degree in musicology, summa cum laude.

What is musicology?

Basically, it is the study of the history and theory of music. One analyzes pieces of music by literally tearing them apart to see how they are constructed. Theory classes in harmony and counterpoint are required to enable the student to complete such analyses properly.

Do you play any instruments?

I play keyboard instruments and I sing. Believe it or not, I'm a soprano.

What did you do before you became associated with the NYS?

I was in the retail business for quite some time in San Francisco. I then worked as the administrative assistant for the Bloomingdale House of Music, which is a community music school in New York City. I was managing director of the Levitt Pavilion in Westport for a year.

How long have you been working for the Norwalk Youth Symphony?

I started as manager in February of 1988 and eventually was assigned the title Executive Director in the early 1990's. This is my 14th year with the NYS!

What was the organization like back in 1988?

There were 150 kids in three orchestras. The Chamber Orchestra, comprised of only 18 or so members, only played at the May concert. The Board consisted of 60 people and did not allow me to attend auditions or to speak with the conductors. There were few outside performances, no enrichment programs and one small ensemble. Tuition was \$75 per year.

What changes have you seen since then?

We now have 260 musicians in four orchestras. We have added retreats, outside enrichment trips and performances at name venues such as Carnegie Hall and Tanglewood. The Lessons in the Schools program started last year. We have nine small ensembles. The concerto competition was initiated in 1996. Parent involvement has grown dramatically as has our position in the community.

What does the Executive Director do?

Mine is an all-encompassing job that has grown along with the organization. Every aspect of the NYS goes through the office. Some of my particular responsibilities include bookkeeping, publicity, the Whole Note, the music library, recruitment,



dealing with never-ending paperwork and telephone calls, concert production (including programs and program notes), musician problems, scheduling, teacher relations, managing the web site, helping with auditions and overseeing fundraising to meet a budget of \$262,000 a year instead of the \$50,000 budget that was in place in 1988.

What kind of support staff do you have?

The organization created just this year a part-time position that is now being filled by Jana Bertkau. She works solely on development and administrative support for Lessons in the Schools. Shelley Bayne helps me on Saturday mornings during rehearsals. Board members and parents also offer volunteer assistance.

What is the most enjoyable part of this job?

I like being involved with something that uses both my music knowledge and my organizational skills. The compensation is not huge, but I think that what I am doing is important and will “make a difference,” as they say. I try to keep my focus always on the

CONTINUED ON PAGE 7

Lessons in the Schools Program

If you think taking cello lessons is all about learning how to play an instrument, you're in for a surprise. Ask sixth-grader Student A about his after-school cello lessons and he'll tell you that he's also learning how to listen. "You can't tell if you're playing the right notes," he points out, "if you don't know what they should sound like."

Student A is one of the 14 Norwalk middle school students participating in this year's Lessons in the Schools program, operated by the Norwalk Youth Symphony (NYS). The students, who were selected on the basis of talent, responsibility and need, are each offered a weekly 30-minute private lesson with a professional teacher at minimal cost. Student A, who plays in the NYS Corelli Chamber Orchestra, receives his lessons from Todd Woodard – a teacher with the Connecticut School of Music. Others take classes in violin and viola from Pedro Pinol and Nathan Brown.

The deserted West Rocks Middle School cafeteria is virtually silent when the program participants arrive on Friday afternoons. But it doesn't stay quiet for long. As each student files out to the auditorium or the music room for his or her lesson, the remaining kids find plenty to talk about – and munch on – while they wait their turns. Most agree that if they weren't here, they'd be home watching TV. Or fighting with their siblings. Or sleeping.

"Friday used to be my day for relaxing," admits Student B, a seventh-grader from Nathan Hale Middle School. "But now I don't get home until after five – and I'm tired." Still, she wouldn't have it any other way. Student B's been playing the violin for five years and says she'd like to use her talent as a musician to help her earn a scholarship one day.

But for right now, the goal of the Lessons in the Schools program is more immediate. "We want to bring the joys of music to these children," explains Lisa Brailoff of Norwalk. Lisa devotes her Friday afternoons to supervising

the program in action. And, maybe more importantly, she's the one who brings the snacks.

"We also want to help these kids prepare for membership in the Norwalk Youth Symphony," adds NYS Director Carolyn Phillips. "Our auditions are competitive. So it's especially important to have adequate training if you're serious about wanting to be in one of the four NYS orchestras."

Student C is currently a member of her school orchestra. She likes to listen to jazz, country music and 'N Sync at home. But on Friday afternoons, the West Rocks seventh-grader is focused on playing her viola. "I learn a lot when I'm here," she says. "And someday, I might even want to play professionally."

"You can really get the help you need to play better with these lessons, but you've still got to keep practicing," says student D, a sixth-grader at Nathan Hale. Student D has been playing the violin

since she was in the third grade. "I nagged my mom all the time to let me play. Now I think I'd like to learn how to play the flute, too."

And for Student E, another Nathan Hale sixth-grade violinist, the lessons provide a unique opportunity to get one-on-one attention. "When we play at school, it feels like we waste so much time going over other people's mistakes," she says. "But here, 30 minutes feels like a lot of time – because it's just one teacher and one student."

Todd Woodard agrees: "These kids really want the lessons, so they work hard to make the most of the 30 minutes. And while it's a special opportunity for them, I consider it to be a special opportunity for me, too," he says. "They make it a lot of fun."

Launched in 2000, this year's Lessons in the Schools program is made possible by support from the Darien United Way, Newman's Own and Fleet Bank.

—Jaki Suter

Five Necessary Components to Effective Practicing:

1. Set-up: Find a place to practice that is free from distractions such as TV, other children in the room, telephone, etc. Practice at a time when you are physically and mentally alert.
2. Preparation: get your music in order, your stand at the right height, be sure there is good lighting, etc.
3. Warm-up: scales, arpeggios, etudes, etc.
4. Maintenance: work on your current music. Concentrate, concentrate! Don't always start at the beginning of a piece; go to the difficult parts first.
5. Advancement: allow some time in your practice session for "feel-good" playing. Play through a piece that you don't have to struggle with. Enjoy it!

Nothing on earth is so well suited to make the sad merry, the merry sad, to give courage to the despairing, to make the proud humble, to lessen envy and heal, as music.

— Martin Luther

Benefit

The 4th annual benefit on February 10 was a harmonious success. Aside from raising about \$10,000 for the Norwalk Youth Symphony, it gave people the opportunity to meet other members of our community. Thanks to everyone for all of their generosity, time and support. It was greatly appreciated.

— The Benefit Committee

Conductor's Corner

Your heart starts to beat faster, your palms are beginning to sweat, suddenly you can't even remember how to move your fingers, and then the little voices of self doubt start to creep into your thoughts. Have you ever felt one or more of these symptoms? If so, you have more than likely experienced stage fright.

The recent concerto competition auditions have inspired me to write about my own worst experience with stage fright. Sure, I've had many experiences with this, especially as a trumpet player, but the big one happened at my high school graduation when I sang a duet of the National Anthem a cappella in my high school football stadium. I was by no means a professional singer, nor was I planning to be one, but judging by the apparent lack of great singers in the choir, I was considered to be one of the best. I'm not sure if I remember the other half of the duet's name...Christy "something." When I arrived at the stadium, everything seemed to be going fine. I was in good spirits and kind of relaxed. It didn't take long before that all changed. My friends, who were just trying to "help," asked me if I was nervous. That is quite possibly the worst question that one could ask under those circumstances. Consequently, by the power of suggestion I then started to feel nervous. My mouth became really dry. Not just "I may need a glass of water" dry, but "I just walked one hundred miles through the desert only to find a mirage" dry. I had, what is known to a lot of singers, wind players, public speakers, etc. as "cotton mouth." The more water I drank, the worse it became. I constantly had to swallow, but there was nothing to swallow.

Finally, it was our turn to sing. I stood on the podium, trying to ignore the sea of faces in front of me. As I was singing, the urge to swallow worsened. I nearly made it through the entire song without giving in until I reached the most difficult part of the song—the highest part of the song—the part that every singer dreads and the part for which

every listener waits—when the swallow reflex returned with a vengeance. I couldn't help it anymore, I had to succumb. The "Land of the Free" became the "Land of the Fr...gulp." I tried to hold it together and pretend like nothing happened, when Christy "something" started to laugh uncontrollably, and the audience followed suit. Even my grandmother was cracking up.

This story probably sounds too horrifying to be true, but if you don't believe me, you can call the local TV station in California where they should still have the video tape that they relentlessly aired on the local access station for the duration of the summer. In other words, I had to relive that embarrassing moment all summer long when people would actually come up to me on the street and ask if I was the girl who gulped during the Star Spangled Banner. That was not really the image with which I was hoping to leave high school.

I don't really get stage fright anymore and I think that is for two reasons. First, I feel as if I am in charge of making sure that nobody else in the orchestra feels any instability, and second, I just try to focus and think about the music as much as possible. Nothing else really matters when you are practicing or studying the piece; why should it be any different when you are performing? Next time you are faced with this situation, block everything else out, and try to think about the music. It really works. And also, know that everyone, whether it be a judge or your mother, is on your side and wants you to do well. Then, just go with the extra burst of energy that you get from your nerves, and play your heart out.

-Tara Simoncic



Recently, it came to my attention that a committee has been formed by the Norwalk Youth Symphony to revitalize its small ensembles program. This offering is an important part of our overall orchestral instrument training and the hard work that these people have undertaken to bolster and reinforce it is commendable. The small ensembles program serves many fundamental needs. Perhaps most important is the opportunity to rehearse, study, and perform quality chamber music under the guidance of a qualified coach. There is simply no other experience that can replace the musical skills that are developed by playing this repertoire. In the intimate setting of a chamber group, without the aid of a conductor, and with the music stripped down to a few essential parts, the instrumentalist comes face to face with what true musicianship is all about. The necessary understanding of solo and accompaniment lines weaving together, of interpretive give-and-take in the spirit of artistic compromise and the pursuit of excellence, of unified dynamics, phrasing and tempi—all these bear out more in chamber music than in any other musical experience. Add to this the social benefits of young musicians bonding in a shared experience and the discipline of the individual working for the common good and you transcend music-making and begin to delve into positive, life-affirming encounters. I have long felt that the best possible training any young instrumentalist could have would be built on three fundamental and primary experiences: quality private instruction, chamber music participation, and orchestral (or large ensemble) membership. Growing up, I was very fortunate to have a private teacher who recognized the importance of this musical triumvirate, and he gathered students every Friday evening at his house to read through string quartets. I became familiar with a lot of musical literature this way and also had the opportunity of playing both first and second violin and viola in much of it. In that relaxed setting, we also developed

Conductor's Corner Continued

sight-reading skills that have provided benefits for the impromptu gig situation to this day. It has been said that orchestral music is for the audience and that chamber music is for the musician. Every brass and percussion player understands this (many orchestral works have more rests than notes for those players). The power and dynamic range of the orchestra is awesome, but it necessarily requires passive participation from some of the players at nearly all times but the loudest and most dramatic. Chamber music thoroughly engages all the participants and really began as a social development. With the rise of the middle class in the mid-1700's, a new amateur musician was born, hungry to experience and participate in this expressive art that had been previously limited to the

wealthy and entitled. Many of the early chamber works of Haydn and Mozart were created not for the concert hall, but for the parlors of family homes and the active participation of the devoted amateur. To this day, that repertoire enables the less experienced musician to partake of the enrichment of communal music-making through the quality statements of some of our greatest composers. The benefits of our small ensemble program are too numerous to catalog here in detail, but I urge you to support the committee and its goal and to help us provide this most needed nourishment for our young students. They will not only improve as musicians, they will develop as citizens and positive role models in our democratic society.

-Richard Brooks

The combined Corelli and Vivaldi orchestras really played well at the last concert.

All of the musicians paid attention to the beat so they could stay together and stayed really focused. I have heard the CD and am really impressed with what you did. *God Bless America* was really beautiful and impressive. Good work!

I am happy that both groups were able to perform together; the sound is much fuller and richer when this happens. Audience members, wait until you hear these kids play the *1812 Overture* in May. They will literally blow you away!

-Jim Andrews

Small Ensembles (Chamber Music) Program



L to R: Pedro Pinol (coach), Dawn Song, Sasha Schroeder, Anna Slate

Richard Brooks in his article in this newsletter addresses the importance of chamber music. The NYS is delighted that at present it has nine ensembles that rehearse every week and perform twice a year. They are coached by professionals, including Asya Meshberg, Jean-Rodolphe Bindschedler, Richard Wyton, Helen Carter, Sharon Fugate and Pedro Piñol. Over 150 people enjoyed a winter recital by nearly all groups in January at the Pequot Library of Southport.

Plans are underway to re-configure and expand this program next year to make it even more rewarding for participants. The new name, Chamber Music Program, will be officially in place. A member of a well-known professional quartet will give a master class; members will be invited to attend chamber music concerts in the area, such as those given by the **Armstrong Chamber Music series** and the **Chamber Music Players of Lincoln Center**; and the final recital in May will be given in a special location in New York City. Lastly, ensemble members will have an active role in picking their repertoire.

Support for this program comes in part through the generosity of Amateur Chamber Music Players and the Clinton B. Ford Fund of its ACMP Foundation, an organization that promotes chamber music activities for amateur musicians, and from the Westport Rotary Club.

For further information on Chamber Music and the NYS, please call Louise Wagner at 203-938-9290.

NYS World Premiere of Chris Brubeck Work

When The Norwalk Youth Symphony commissioned the well-known musician and composer Christopher Brubeck last year to write a new orchestral work for its Concert Orchestra, no one knew how different the world would seem by the time it made its debut.

The piece, entitled "Ascension," offers Brubeck's unique perspective on the trauma the country experienced last September 11. "I was just starting to sketch out some ideas," Brubeck said, "when the horrible events of 9/11 hit and changed us all. I had an extensive internal debate about whether my new composition would—or should—acknowledge or reflect those events."

Then one morning he awoke from a dream, "Where I imagined the immense

spiritual power of so many brave, innocent souls, in such a concentrated space and time, suddenly transcending their mortality and ascending into heaven," he explained. "I felt in my heart and soul that I could write something that musically portrayed that innocence and bravery and hopefully evokes a sense of the triumph of spirit that arose out of the ashes of this tragic series of events."

True to its title, the music is dominated by lines that rise upward. "There is hardly ever a time in the piece where there isn't some instrument playing an ascending passage," Brubeck said.

This work was performed by the Concert Orchestra under the direction of Richard Brooks on February 20 and received a standing ovation.

Brubeck, a Wilton resident and son of the renowned musician Dave Brubeck, is a composer, performer, lyricist, music educator and orchestral arranger. He enjoys a diverse career and is at home playing jazz, rock, folk, funk and classical music. Along with his brothers, Dan (on drums), Darius (on keyboards), and Matthew (on the cello) he spent 12 years playing with the New Brubeck Quartet. He now co-leads the Brubeck Brothers Quartet and performs with his other group, Triple Play.

Chris attended high school at the Interlochen Arts Academy and majored in bass trombone at the University of Michigan. His compositions include Concerto for Bass Trombone and Orchestra, which was recorded with the London Symphony Orchestra, and works for the Boston Pops, the Cincinnati Pops Orchestra and the Aspen Wind Quintet. His latest commission is a piece for chorus, orchestra and the mezzo-soprano Frederica von Stade.

He was a member of The Norwalk Youth Symphony during the 1960s. "Many of my Saturday mornings were spent absorbing the sounds of the 'tried and true' classical composers," he remembered. Commenting on the upcoming premiere of "Ascension," Brubeck added, "Of course I realize that this is simply a piece of music and very insignificant compared to the traumatic experiences endured by tens of thousands of people in this area. On the other hand, I know some of the orchestral music I played as a teenager had an eye-opening effect on me then—and still does. Music can nurture the soul. And I think we could all use some healing and affirmation."



Standing L to R: Nancy Griffin, Chair of the NYS, Chris Brubeck, Carolyn Phillips, Executive Director. Seated, Richard Brooks, conductor of the Concert Orchestra.

Carnegie Hall



Every three years the Principal Orchestra of the Norwalk Youth Symphony plays at the world-famous Carnegie Hall in New York City. 2002 is one of those years, so on Wednesday, May 22 at 7:30 PM the curtain will rise up there on our very own musicians, who will play Shostakovich's *Festive Overture* and Elgar's *Enigma Variations* under the direction of Tara Simoncic.

Needless to say, the excitement is building. The box seats are nearly sold out; the music is now being rehearsed; and arrangements for posters, publicity, transportation and logistics are being made. The NYS will be sharing the stage with the Empire State Youth Orchestra, as it did in 1999. This group, also an excellent ensemble, will be playing the *Mother Goose Suite* by Ravel,

The *Three Cornered Hat Suite #2* by de Falla and *Soireés Musicales* by Britten.

General admission tickets for the parquet floor are available at \$25 each. In addition, the NYS will be running buses from Norwalk City Hall to Carnegie Hall and back the day of the concert for \$15 round trip. Departure times are 4:00 PM and 5:00 PM. Please call Helaine Klein, ticket chairman, at 203-847-6972 to order.

Spotlight on Teachers

Joe Russo

Joseph (Joe) Russo is a bass teacher and performer in the area. He teaches several of our members and also coaches the bass sections of each orchestra on a regular basis. He even plays along during concerts as needed.

Did You Know?

Norwalk Youth Symphony Members come from 25 towns and communities in Fairfield, Westchester and Litchfield Counties.

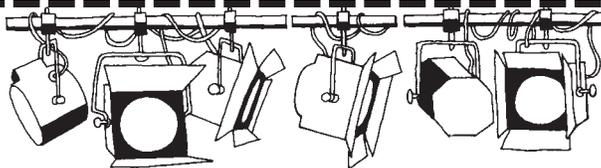
Bethel - 1	Old Greenwich - 1
Bridgeport - 2	Redding - 12
Brookfield - 3	Ridgefield - 15
Danbury - 5	Rye Brook, NY - 1
Darien - 10	South Salem, NY - 3
Easton - 6	Sandy Hook - 3
Fairfield - 9	Southport - 1
Greenwich - 4	Stamford - 4
New Canaan - 9	Trumbull - 7
New Milford - 1	Warren - 1
New Preston - 1	Westport - 76
Newtown - 6	Weston - 22
Norwalk - 51	Wilton - 20

Interview Continued from pg 2

individual child and the benefit that membership in the NYS provides to him or her. I always get excited at concerts when I have the satisfaction of seeing our musicians play their hearts out.

What do you enjoy doing in your spare time?

I enjoy traveling. Two of my favorite recent trips were to France in the summer and to London over Thanksgiving. I like to embroider. I enjoy reading, and am particularly fond of mysteries. I go into New York often to attend concerts, visit museums and attend other cultural events. I keep up with my three grown children, John, Anne and Max. The latter presented me last June with a beautiful granddaughter named Emerson, who is now nine months old. My daughter, Anne, is being married in August. I am divorced and live alone; Elwood, my famous cat, keeps me company at home.



Joe received a bachelor of music degree from The Juilliard School and a master of music degree from the Yale School of Music. He has taught and coached at several educational institutions, including the Dalcroze School of Music in NYC, Rosemary-Choate School in Wallingford and the Neighborhood Music School in New Haven, and has

performed with The New Haven Symphony Orchestra and currently is a member and personnel manager of Orchestra New England. Joe is also an accomplished composer

We are delighted to include Mr. Russo as one of the Norwalk Youth Symphony's musical mentors.

Scholarships

It is the goal of the Norwalk Youth Symphony to deny no child admission because of an inability to pay. This year, the organization is pleased to announce that \$17,500 has been awarded to 22 young musicians. This money will cover the costs of tuition, season tickets and a portion of private lesson costs. Thanks go to the Westport/Weston United Way and to a donor assisted fund of the Fairfield County Foundation for helping to make these grants possible.

Orchestra Trips

The Norwalk Youth Symphony sponsored a trip to New York City on February 24 for Chamber Orchestra members. Those attending heard an interactive concert called *Cirque Orchestra*. The program combined live classical music performed by the Orchestra of St. Luke's (conducted by one of the NYS's own previous conductors, Miguel Harth-Bedoya) with performances by aerialists, dancers, trapeze artists and acrobats

from Montreal's Cirque Eloize. It was a fabulous show that awed everyone present.

Members of the Concert Orchestra traveled to Boston on March 21 to attend an open rehearsal of the Boston Symphony Orchestra which will include Beethoven's violin concerto played by Gil Shaham and Vaughan-Williams' *Symphony No. 2*. In addition, the group toured the historic Symphony Hall.

What are some of the most entertaining comments you have heard over the years?

"Would you change the order of the concert program? My child has another commitment that will interfere with his attendance."

"The NYS doesn't supply instruments for its members?"

"Don't your orchestras play country and western music?"

"Why can't I play the concert? I only missed five rehearsals for my baseball games."

"My family is having a party and no one could drive me to rehearsal."

A conversation with a Chamber Orchestra member:

Carolyn: "Johnny, why are you sitting in the concertmaster chair? We are about to start the concert."

Johnny: "No one can see me in the back, so I moved to the front."



Frank Scianna, the faithful and ever-helpful security guard at Norwalk City Hall.

Upcoming Events in May

- Sunday, May 11 – 3:00 PM Spring Concert
Tuesday, May 14 – 7:00 PM Lessons in the Schools Program recital
Wednesday, May 22 – 7:30 PM Carnegie Hall Concert

Concert Dates for Next Year

- Saturday, November 23, 2002 - 8:00 PM
Sunday, February 9, 2003 - 3:00 PM
Sunday, May 11, 2003 – 3:00 PM

Concerto Competition

The Norwalk Youth Symphony's Concerto Competition takes place every other year. All members of the Principal Orchestra in good standing are eligible to audition by playing a movement of an approved concerto. This year, nine talented musicians participated. Although the final choice was difficult, Dana Cole is the winner. She will play Grieg's *Piano Concerto in a minor* with the orchestra at the May concert. Thanks to the Wilton Woman's Club, who is the sponsor of this event.

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