

The Whole Note

Newsletter of



Norwalk Youth Symphony

April, 2004



Newsletter Staff

Gregory W. Payne Editor
Computing Concepts Graphics & Layout

From the Board Chair

"It's the sound, Dad," my 13 year old daughter replied, after I asked her about what she thought of her first Norwalk Youth Symphony concert. We had just moved to Fairfield County from Western New York and, though she had been playing the viola for five years, this was her first experience in an orchestra of any size. "What do you mean?" I asked. "I mean it's magical. There are eighty of us combining to produce such a powerful sound. It's sweeps you up. It makes you feel so proud to be contributing to this whole that you couldn't possibly duplicate yourself."

That moment occurred over five years ago. My daughter is now in college, still playing her instrument, and still convinced of the transformative power of orchestral music. And so, through

her experience, am I. I will be forever grateful that my daughter was able to experience the discipline, the joy, and the power of playing classical orchestral music.

But let me take a moment to recognize an asset that we too often take for granted: the parents and families of our young musicians. You are a remarkably coherent group. You contribute your time, your donations, your good will, and, of course, your children; all with a unified purpose: to bring to the kids the joys of performing music together. And you have been doing so for over 47 years. Without your passion, your love, your common purpose, this organization would not exist.

Thank you.

— John Harmon

Chamber Music Program

The Chamber Music Program is in its second semester for the 2003-2004 season. The fall semester was marked by a first: One of our ensembles appeared as guest performers in the Chamber Music Series at Bloomfield Congregational Church in Bloomfield, CT. The Trio Alliance played with passion and polish, and was enthusiastically received. Members of this ensemble are Annie Wiswell, violin; Katie Palmer, cello; and Phillip Ryu, piano. They are coached by Millette Alexander. Norwalk Youth Symphony audiences will be able to hear Trio Alliance next season when they perform the Beethoven Triple Concerto with the Principal Orchestra.

Chamber Music Program ensemble members will be taking a field trip on March 27 to the Quick Center in Fairfield to hear an ensemble from

Chamber Music at Lincoln Center. The ensemble will be playing two string sextets, one by Dvorák and one by Maw. This concert is part of a world premier tour of performances of the Maw sextet. It is a wonderful opportunity to have these excellent performers so close to us.

The *NYS* Flute Ensemble will be giving a recital at the Mark Twain Library in Redding on Saturday, May 1. The performance will begin at 11:00 a.m. and will last about an hour. There will be a reception following the recital. Admission is free and open to the public. This would be an excellent opportunity for potential members to hear this outstanding group in performance. The Flute Ensemble is coached by Richard Wyton.

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Conductor's Corner

The Truth About Recordings—A Gift or a Curse? We are very lucky and very unlucky to have recordings of classical music at our disposal.

Before Recordings Existed

Before recording was possible, musical interpretation came from the traditions of the “old masters” (i.e., the conductors, instrumentalists and musicians who knew or played under the great composers of the past). During orchestra rehearsals, I often cite tradition as my reason for adding a *ritardando*, holding off on a crescendo, or choosing a certain tempo that is not marked in the score. I take a lot of stock in that. Many of my “traditional choices” are taken directly from a very dear former teacher of mine, George Hurst, who studied conducting with Pierre Monteux. A prominent conductor in the early part of the 20th century, Monteux premiered such monumental pieces as “The Rite of Spring,” “Petrushka,” and “Daphnis et Chloé” to name a few. He worked closely with famous composers and learned first hand how they wanted their music to be performed. You can’t get much more accurate than that.

A Gift

In this day and age we have recordings in addition to tradition. You *must* listen to recordings. If I could make that into a law I would. It does not matter how talented you are, if you are working on the Tchaikovsky Violin Concerto and have never heard a recording of it, you probably will not have a concept of the piece and you will miss out on hundreds of great interpretations. I have listened to countless auditions during which I have known full well that the person auditioning had never listened to the piece that he or she chose to play. To put it mildly, this does not impress judges, and it is clear to them that the person auditioning has no strong conception of the piece. Recordings are a gift. They enable us to glimpse into the past to hear a performance that would otherwise exist only in the time

and space of the exact moment during which it took place. It is priceless that we can access and revisit those precious historical moments whenever we like. We are lucky to be able to look into the bygone era of the now-extinct NBC Orchestra under Toscanini or the New York Philharmonic under Leonard Bernstein. We can compare the difference between the predominantly French wind section of the Boston Symphony from 1924 through 1949 under Koussevitzky’s baton to the influences of Seiji Ozawa, who led the orchestra for 29 years and recently retired. Recordings allow us to hear how different musicians choose to phrase the same musical passages. Sometimes they can even teach us how to make a phrase. To have the interpretations of so many amazing musicians at our fingertips is quite a gift.

A Curse - How to avoid the pitfalls

We often rely too much on recordings. The biggest mistake one can make is to listen to one recording over and over and copy that interpretation, or to try to learn a piece of music by listening to it rather than studying it. You are only fooling yourself. It will never be *your* interpretation, it will always belong to someone else. And make no mistake,

you will not be able to play it exactly the same way as the person on the recording. What you should rather do is listen to many recordings of the same piece and hear the interpretations of great performers from the past and present. It is wise to take something from every teacher you have, every performance you see, and every recording you hear. With all of that knowledge and a great deal of study and practice, you will be able to create your own interpretation that may someday influence the performance of someone else. How cool is that?

— TARA SIMONCIC

There’s one word in music that seems to frighten, intimidate, disturb, and upset. It renders one insecure and overly sensitive and affects one’s self-esteem and sense of self-worth. One is forced to confront one’s own weaknesses, search out one’s self confidence, and prepare to exercise one’s humility. Yes, that volatile word, so dreaded in the halls of Norwalk Concert Hall, whispered in hushed tones, is none other than: AUDITION! But enough about conductors and our problems! I want to devote this column to the recent *NYS* Concerto Competition.



Our conductors: Left to right: Tara Simoncic, Richard Brooks, James Andrews

Conductor's Corner Continued

When I first came to the Norwalk Youth Symphony in 1998, the Concerto Competition was held every few years, usually to provide a special experience during the seasons between Carnegie Hall performances. When Tara Simoncic joined our team, she suggested we make it an annual event, citing both the opportunities for the musicians in our Principal Orchestra to prepare major repertoire and perform it with an orchestra, or to perform in an orchestra behind a soloist, a decidedly different kind of playing from tackling a symphony.

Last season, PO Principal Trumpet Bill Domeika placed first in the Concerto Competition and performed a movement of the famous Hummel Trumpet Concerto in our May concert. Ironically, it was a crisis that helped to award Bill the Concerto Competition. When a colleague bailed on him at the last minute, he dumped the Vivaldi Concerto for Two Trumpets they'd been preparing and pulled out the Hummel, which he'd already studied.

From our perspective as Judges, Bill performed the piece with technical ease, dramatic dynamic contrast, and fluid melodic phrasing. In short, having technically mastered the piece, he was able to present both an accurate and

expressive reading. Too often we hear performances that press a developing technique to the brink and result in either emotionally detached careful playing, or just plain sloppy playing.

This year, we heard the best crop of young talent to emerge from this organization yet. We did not hear a single bad performance and we seldom heard wrong notes or anything worse than questionable intonation. Several of the violinists performed the first movement of Bruch's G minor Violin Concerto, including our winner, and it was interesting to compare several different renditions of the same repertoire, especially when all of the performances were so well prepared.

Our woodwinds were exquisite. All opted for the Classical repertoire of Mozart or Stamitz, and all sounded beautiful, with warm, pleasing tone and fleet fingerings.

I sat there listening to one wonderful performance after another, recognizing several candidates from the Concert Orchestra since I've been here, and feeling a sense of pride in these bold young musicians who put their best foot forward and made beautiful music, even after a fatiguing morning rehearsal with the Principal Orchestra.

The ultimate decision is never easy, and it's a shame that everyone can't win, but for some this year's competition was an opportunity to gain experience, to season a little, to mature as a musician, or to confront that persistent issue of nerves. They will have another year, perhaps maybe several, but they will arrive as complete musicians and they will achieve all that they aspire for and all that they pursue with patience, persistence and perseverance.

My congratulations to our Concerto Competition Winner Chris Burkhalter and to all the talented young musicians who auditioned. It was truly an honor and a delight to hear you all!

— RICHARD BROOKS

One of the great thrills in teaching is watching a young musician grow musically. I am so proud of each member of the Chamber Orchestras. Their dedication and commitment to working together towards the same goals is wonderful. *Bravo!* to all for the last two concerts. I am really looking forward to our final concert on Mother's Day.

— JIM ANDREWS



Meet the Players: Queenie Chan

Queenie Chan is the concertmistress of the Concert Orchestra within the Norwalk Youth Symphony. One immediately notices her immense ability as she plays the violin solo during the concerts. She has been playing the violin for six years, and she has the potential to construct a musical career for herself. After we conducted a brief interview with this talented musician, it was obvious to us that she had other amazing attributes. She practices one hour each day, and during that time she reviews her orchestra, chamber, *NYS*, and solo music. Currently she is working on the Bach A minor solo piece with her private instructor, Amy Lonsinger. In addition to her violin, she is involved with gymnastics every day after school. Queenie is also engaged in her school's chamber music program, as well as in numerous violin competitions. Even though our interview with her was short, it left a lasting impression.

— Dan Gagliano and Liz Johnston

NYS Master Class Presented

The Norwalk Youth Symphony hosted a master class featuring Stephen Clapp, Dean and member of the strings and chamber music faculties of New York's Juilliard School, on Wednesday, April 7th, at 7:30 p.m. at the Norwalk Concert Hall. Bärli Nugent, Assistant Dean and member of the Juilliard faculty, was instrumental in making the evening a reality. All area public and private school music teachers, private music teachers, and their students were invited to attend, as were members of the Bridgeport, Ridgefield and Stamford Youth orchestras.

Dean Clapp, who holds a Bachelor of Music degree from Oberlin Conservatory and a Master of Science degree from Juilliard, studied violin with the legendary Dorothy DeLay, Ivan Galamian and Andor Toth. He pursued chamber music studies with Robert Mann, Felix Galimir, and Walter Trampler, among others. Dean Clapp was the winner of the First Naumberg Chamber Music Award as a member of the Beaux Arts String Quartet, and of the Josef Gingold Prize of the Cleveland Society for Strings. He is a past concertmaster of the Aspen Chamber Music Symphony, and of the Nashville and Austin Symphonies.

An audience of some seventy people attended the working session conducted by Dean Clapp, in which several members of the *NYS* Principal Orchestra participated. The first movement from Joaquin Turina's Second Piano Trio, Opus 76, was performed by Annie Wiswell (violin), Katie Palmer (cello), and Phillip Ryu (piano), coached by Millette Alexander. Paul Lee played the first movement of the Bruch Violin Concerto No. 1 in G minor, and Michael Szeto followed with



Stephen Clapp and Paul Lee working on perfecting the Bruch Violin Concerto in G minor.

the opening movement of the Saint-Saëns Violin Concerto No. 3 in B minor. Peter Wittenberg, of The Juilliard School, provided the piano accompaniment for the violin soloists. These wonderful performers deserve our thanks and congratulations for delivering their pieces with great musicality, skill and grace under pressure. Dean Clapp commented on the talent and preparedness of the participants, and on how much he enjoyed working with them. He further noted that the *NYS* is doing a formidable job of supporting and expanding upon the work done by local school music programs, and by private music teachers.

—Marcia Minehan and Valerie Szeto

A NYS Alumna Reflects

Participation in the Norwalk Youth Symphony was an exceptionally happy and important part of my high school years. My summers were filled with the preparations for the audition each fall—an important learning experience in and of itself. The symphonic music we played was wonderful; challenging but well within our grasp if we worked hard enough. The conductors Donald Bender and John Huwiler were superb musicians and performing instrumentalists; we were fortunate to work under such caring and insightful artists. The concerts were a joy. It was a thrill to walk out on stage and see that hall jam-packed with people who were there to share in the music with us.

But what I loved best was the camaraderie with my colleagues and friends in the orchestra. A shy student in my more sports-orientated high school, I found myself through music, and *NYS* rehearsal breaks became a major part of my social life. Flutists Candace Channing, Gary Hawkes, Peter Ader and I were feisty friends: we spurred each other on with good-

natured competition, but also stood firmly together as a flute section that supported each other when it counted. And while this may seem implausible, I clearly remember sitting in my first Juilliard Orchestra rehearsal as a new student, looking around the room, marveling that I was really there, feeling completely comfortable and thinking, "The Norwalk Youth Symphony has prepared me for this moment." And I felt utterly grateful. Several years later, some of my students followed into the *NYS*, and it was an entirely delicious experience to sit in the audience and cheer them on. I knew they were in excellent and caring hands.

The *NYS* has grown since those days, with the addition of new orchestras and a chamber music program. But it remains the same excellent and committed organization that gave so much to me. Whether its young players someday find themselves heading towards a career in music, or a lifetime of appreciation, the *NYS* will change their lives in wonderful and unexpected ways.

—Bärli Nugent

Frank, Our Unofficial Greeter

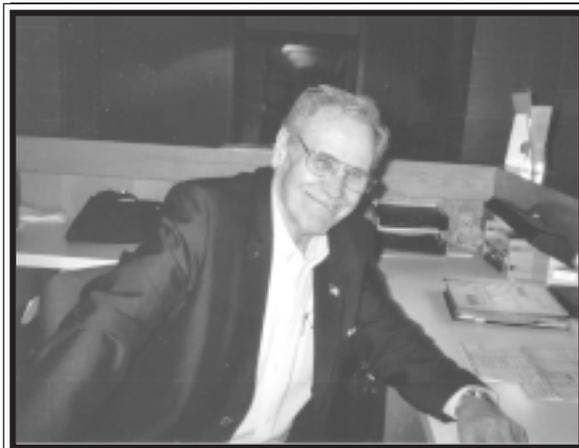
You know him. He sits at his desk in the lobby of Norwalk City Hall, smiling and greeting us as we walk by, on our way to orchestra rehearsals. It's Frank!

One day I decided to ask Frank a few questions about his life and this is what he said. He was born in Peekskill, New York. He grew up in Bridgeport, CT and still lives there today. When he was a kid, he liked to play football and baseball. (It's a good thing he said baseball, or Mr. Andrews would get him!)

For twenty-four years, Frank was a cross-country trucker. Two of the companies he drove for are Coretta Trucking Company in Paramus, New Jersey, and Bell Trucking, in Shoemakersville, PA. He also worked at General Electric Headquarters in

Fairfield. He retired from there ten years ago. Frank has been working at Norwalk City Hall for seven years. His favorite part of his job is talking and helping the people who pass by his desk every day.

I asked him if he likes music. He enjoys Country-Western music. His favorite artists are Merle Haggard, Johnny Cash, and Randy Travis. He likes "Eighteen Wheels Rolling." Frank prefers vanilla ice cream, white cake and white frosting to chocolate any day! He loves to watch boxing, especially Joe Louis and Sugar Ray Leonard. His favorite movie is *Under Siege* starring Steven Segal. In the future, he wants to move to Colorado or Corsicana, Texas.



He tells me jokes, and makes me laugh. If I ever need him he is always there for me. Make sure, when you come to City Hall, you stop and say "hello" to my friend Frank!

— Timothy Lacouture

Swing Into Spring A Huge Success

The Norwalk Youth Symphony hosted its annual Swing into Spring benefit and reception on February 9th, 2004. The event, which featured both a silent and live auction, was a resounding success. The afternoon began with a preview of the items to be auctioned followed by the winter concert. After listening to the truly inspired performances of the Chamber, Concert, and Principal orchestras, guests were welcomed into the Community Room, where they feasted on an array of delicious hors d'oeuvres and bid on the wide selection of silent auction items. There was something for everyone, with selections ranging in value from \$16.00 to \$2000.00. Of course, there were some items, such as lunch with Jim Andrews, that were priceless! The event was capped off by a live auction with none other than our own Jim Andrews serving as Auctioneer. A violin donated by Atelier Constantin Popescu, an opportunity to be a guest conductor at the upcoming May concert, and a weekend stay at The Boulders spa in New Preston, CT were among the items

auctioned. Proceeds from the benefit totaled \$17,000.00 and will be used to fund scholarships and pay for conductor and coaches expenses.

The event would not have been a success if not for the efforts of the many people who generously donated their time and talents. We would like to thank Linda Johnston and Katherine Sousa, Co-Chairs of the Benefit Committee, Judy Loose, Christine Smith, Pam Abate, Jackie Barchilon, Sharon Schroeder, Lynden Magnoli, Brian Ike, Sheila Lacouture, Cathy Zappi, Michele McBride, Diane Parrish, Caren Gagliano, Mary McKenna, Mary Parmelee, Vicki Holt, Katie Augustyn, and all those who graciously volunteered their time to help make the benefit such a success. A special thank you to Liz Lyons, our Silent Auction Chair, who coordinated the efforts of

solicitors, donors and auction volunteers. We especially would like to thank you, the parents of our musicians, for supporting them and the Norwalk Youth Symphony.

—Debbie Noonan





Norwalk Youth Symphony

Our New Logo!

This time of year is generally a time for a good Spring Clean, so we decided to update our logo and give it a newer, fresher look. With this new design we hope to capture the essence of the Norwalk Youth Symphony by highlighting several instruments that its members play. The combination together signifies the collective efforts of the NYS to create beautiful music. We are incorporating it in all communications we do and making sure we're recognized by everyone. Remember, a picture is worth a thousand words . . . or notes!

— Albert Hsu

NYS Concertmaster a Winner



Chris Burkhalter

Chris Burkhalter, Concertmaster of the Principal Orchestra of the Norwalk Youth Symphony, is the recent recipient of a New York Philharmonic award. On January 17, 2004, he received an Elaine and Stephen Stamos honorary scholarship, given to talented students with extraordinary needs, to be used to further their musical careers. The twenty-five hundred dollar award will go toward the purchase of a violin. The

Norwalk Youth Symphony, which has actively participated in Chris's music education since he joined when in the fifth grade, is coordinating efforts to raise additional funds to secure an appropriate instrument and accessories for Chris. The instrument will be presented to Chris at the May 9, 2004 concert of the NYS. Call the NYS office at 866-4100 for additional information or to participate in this effort.



*Stephen Clapp and Katie Palmer,
working on details of the Turina Trio*



*Amanda Chi,
Principal Orchestra violinist*

Why Do We Practice and Perform Music?

In contemplating my own connection to music, I always return to the same answer—universal order. If the heavenly constellations offer us visual proof of this order, then music must be its aural manifestation. And we, being as much a part of creation as are the stars, sense in music an extension of ourselves—a reminder of our own potential for perfection. We gravitate to that which strikes a sympathetic vibration within us and we practice to express that harmony of parts of which music is the paradigm. Through its language we become one with the stars. For music, as I see it, encapsulates in its harmonies the universal order of things and transmutes its awesome dimensions into an experience that is immediate and comprehensible. Without words, music speaks concordantly to a troubled world, dispelling loneliness and discontent, its voice discovering in us those deep recesses of thought and feeling where truth implants itself. To understand the discourse of music to reproduce it as it was humanly conceived, to grasp it in our hands—all reveal to us, perhaps for the first time, what is noblest in our nature. How? By giving us the opportunity to separate ourselves from sham and pretense. Music offers no quarter for compromise—no excuses, no subterfuge, no shoddy workmanship. We perform the way we practice. If we would be as music is—permeated throughout with order and perfection—we must rise to its demands for however long it takes. In the end, we may be given to participate in creation itself—by conceiving our own music.

The magnetic force that draws us irresistibly to music has another inexplicable property: it binds us to each other. It reaches peak intensity when we pool our resources for a common purpose—to share knowledge or to perform together. And from it there springs a camaraderie between pupils and their teachers, musicians and their colleagues, as deep and pure as love itself.

From *With Your Own Two Hands: Self-Discovery Through Music*, by Seymour Bernstein (G. Schirmer, 1981). By permission of the author.

Thanks to the Benefit Committee

Upon speaking with Katherine Sousa, chairwoman of this year's most rewarding *Silent Auction Reception Benefit*, one sees immediately why the event was such a triumph. Not only is she an extremely experienced and successful fundraiser, but she also charming enough to immediately credit her fellow committee members for all their good work.

Katherine Sousa explained that the "footprint" for this year's event came from a brainstorming session a few years ago when a two-fold idea was decided upon—a project which focused on raising money for the *NYS* while working to build a stronger sense of community in the process.

Previously the event was held off-premises and not linked to a concert, resulting in a rather poor turnout. Two year ago, the committee chose to implement this newer two-fold idea by linking the benefit to a concert, and to make it a free event as well. That first year the turnout was "pretty good," with an attendance of 150-180 people.

This year the aggressive benefit campaign began the first day of the season during the Parents' Meeting,

where the core committee began "flooding" the community with information about the upcoming event. There they were able to sign up a few new committee members, who Katherine said "pleasantly surprised" the original committee, along with sixty additional volunteers who signed on to help on the day of the auction.

Katherine described the "phenomenal turnout" at this year's successful benefit where Jim Andrews worked the place most effectively as auctioneer, a man whom "the entire community adores." There was an overflow crowd of some 400 people at this year's Silent Auction Benefit, at which \$17,000 were raised.

Ms. Sousa quickly and generously compliments her fellow committee members. Linda Johnson, the co-chair of the Benefit Committee as well as a *NYS* board member, acted as liaison

between the two groups and was "as always, extremely conscientious in her close attention to detail." Liz Lyons was the "extraordinary" chairwoman of the Silent Auction, and Sheila Lacouture worked assiduously with the Youth Committee, who were responsible for the theme baskets. Katherine explained that the committee felt it important that the kids take part, since "ultimately they are the recipients" of the benefit.

And, finally, the Silent Auction Reception Committee was responsible for all aspects of the event, including the soliciting of donations, decorating, hiring of caterers, producing printed materials, the set up of the event and the cleaning up afterwards. It is for all these reasons that the *NYS* community owes this committee a great deal of thanks for both the monies raised and the stronger sense of community that we now enjoy.

— Carrie Allen



Pictures Left To Right: Auction Committee members Mary Parmelee, Linda Johnston and Katherine Sousa; Members of the concert Orchestra listen to their NYS colleagues at the Winter Concert; Sarah and Emily Bonebrake prepare for the concert.

Lessons in the Schools



Lessons in the Schools, the after-school program offering private lessons for middle school string players, is moving along well. We are in the second half of our studies and the students are picking their music for the recital in May. This will take place at St. Paul's on the Green in Norwalk. Because we have had so many snow days the date has not been finalized. (Think back to all the Fridays your students lost over this past winter – Lessons in the Schools is offered at West Rocks Middle School on Fridays.) It has been a tradition to use St. Paul's Church both because of its beauty and because of its great acoustics. The students are progressing in their technique, and we enjoy sharing our talents and enthusiasm with family and friends. I'll post the exact date and time in the weekly *NYS* Newsletter soon. Please join us!

One last note of interest—Lessons in the Schools relies completely on grants to pay its expenses. Last week I had the pleasure of meeting with Richard McKeon of Fleet Bank. We talked at length about the program and I showed him the great photos of our students Ms. Rae took. We have received a \$2000 grant from Fleet Bank for continuing our program for 2004-2005. Onward!

—Lisa Brailoff, Program Director

Chamber Music Program continued

The Spring recital on May 16 will be held again this year at CAMI Hall in New York City. This is a recital hall used by Columbia Artists Management to introduce new talent being represented by their agency. The acoustics are excellent, and the size is ideal for the members of *NYS* ensembles and their families and friends. The location is convenient for visits to Carnegie Hall (right across the street) and Patelson's Music Store (around the corner). Ensembles participating will include piano trios, string trios, a string and woodwind ensemble, a string quartet, and the *NYS* Flute Ensemble. The recital begins at 2:00 p.m. and is open to the public. Admission is free.

— Sharon Fugate, Program Director



Richetta Stevens, Greg Contolini and Ashley Lyons take a break from their studies to invite you to their recital

*It is the best of all trades, to make songs,
and the second best to sing them.*

— Hillaire Belloc (1870-1953)

NYS Development Director

The *NYS* welcomes Diana Harrington, a fund raising professional from Greenwich, as the Director of Development of the *NYS*, a part time position recently created by the Board of Directors. Diana, a pianist, has been actively involved in all areas of the arts since coming to Greenwich in 1978, both as a dedicated volunteer and as professional in marketing and development. Her long-term mission is the upcoming fiftieth anniversary of the *NYS* and the endowment campaign. Ongoing fund raising efforts of the *NYS* and image and visibility enhancement are her immediate and critical projects. Diana has had lots of experience as an "orchestra mom" as the mother of a son who is a violinist.



Concert Orchestra to Play in Danbury Benefit Gala

On May 16, 2004, The Norwalk Youth Symphony's Concert Orchestra will be performing in a benefit concert in Danbury. The Danbury Deanery of Episcopal Churches, with the Rt. Rev. James E. Curry as honorary chair, will be presenting a Benefit called "Musicians With a Mission: Food Aid-Danbury 2004." The **NYS** Concert Orchestra will be conducted by Mr. Richard Brooks. The orchestra's repertoire will be classical, patriotic and contemporary. The **NYS** Orchestra will be sharing the stage with the "Trinitones" from The Trinity-Pawling School, Pawling, New York. The "Trinitones" are an elite vocal music group, under the direction of Mr. Paul Nelson, Director of Performing Arts at Trinity-Pawling. Mr. Nelson leads the fourteen *a cappella* singers. They will be performing a program of classical music and familiar songs. The two performing groups will create a unique collaboration of musical talent. All proceeds will be distributed to The Dorothy Day Hospitality House (also known as the Soup Kitchen), and to The Daily Bread Ecumenical Food Pantry, both in Danbury. The Concert will be held in the Charles Ives Concert Hall at Western Connecticut State University, Midtown Campus, White Hall, on White Street, Danbury. The concert is at 3 p.m., admission is \$15.00, and there is general seating. All who attend the concert are invited to a complimentary reception immediately following the



performance. This is the only fundraiser for these two Danbury non-profit organizations, which dedicate 100% of the proceeds specifically to serving food aid to the needy. If you cannot attend the concert, please consider sponsoring tickets for senior citizens or children, who without your gift may not be able to attend. Sponsorships in any amounts are fully tax deductible, and are greatly appreciated.

— Sheila Lacouture and Louise Wagner



Update From Carolyn Phillips in Cincinnati

I have been working at WGUC, Cincinnati's Classical Public Radio, for seven months now, helping the station to expand and improve and its *Classics for Kids* program. As you may remember from previous articles, CFK has two aspects:

WEEKLY RADIO BROADCASTS

Each month's programs are focused around a chosen composer and his/her music. Weekly topics may include the composer's life, a trip through the music and its instrumentation, an explanation of the musical form, the story behind the piece or interesting connections between composers. For example, one month's subject is Claude Debussy. The first two broadcasts talk about this composer's life and times as well as his *Children's Corner Suite*. Debussy wrote this piece of music for his daughter; so, the third program highlights music that other composers have written for children. These shows air in Cincinnati but can also be accessed at www.classicsforkids.com at any time. Over 150 are available!

INTERACTIVE WEB SITE

The other part of the *Classics for Kids* program is centered around its interactive web site, which can be found at www.classicsforkids.com. There, you will find musical games, a dictionary of musical terms and instruments, activity sheets that correspond to the radio broadcasts, musical excerpts and more.

I have been busy creating new material for this site, which will be posted soon, including:

1. 1/2 hour-long selections of music from the Baroque, Classic, Romantic and Impressionism periods. Teachers can play this music during "quiet time" or writing time. It can also be used in other creative ways. For example, an art instructor may choose to play it while talking about artists who worked at the same time in history.
2. A Parent's Corner, which includes information on:
 - choosing a music teacher
 - selecting a musical instrument for one's child
 - getting the most out of a practice session
 - interesting a child in classical music
3. Book lists that describe:
 - fictional works about music for kids
 - adult fictional novels about music
 - non-fiction books on composers, music in general, ballet, opera, etc.
4. A list of feature film and educational videos about music
5. Short articles on such topics as the violin, the piano, conductors and the development of the orchestra.

Teachers can find extensive lesson plans on the *Classics for Kids* web site to not only help them teach music and but also to use music to teach other subjects such as math, social studies, science and language arts. I have also been busy editing these materials to align them with Academic Content Standards and to re-format them for optimal use.

Another aspect of my work at WGUC is to find ways to bring more people into the classical music fold. To this end, I am developing a very interesting program for teens that will take place this summer in which participants will research, develop, write and produce several one-minute radio features that relate teenagers and classical music. Possible topics? How about a feature that connects Bach's visits to his local coffee house and his *Coffee Cantata* to current musicians who might hang out at Starbucks and discuss the same topics!

Last, I have been in recent weeks presenting mini *Classics for Kids* sessions at a local community center to the children enrolled in the after-school program there. They have enjoyed learning about Scott Joplin and John Philip Sousa and dancing and marching to the music of these two composers. We are planning to study the music of Mozart, Aaron Copland's *Rodeo* and Rossini's *William Tell Overture* in the coming weeks. I love teaching again, and the kids seem very responsive.

A sign-up sheet was recently put on our web site where teachers can register to receive free materials. Since January, nearly 800 have enrolled. They come from 48 states and several foreign countries, including Spain, Iran, Suriname, Kerala, Australia, Belgium and Mauritius. *Classics for Kids* is becoming world-famous!

I hope that Norwalk Youth Symphony members are taking advantage of this free resource to enhance their musical knowledge. If you are, let me know what you think of the program. You can reach me at cphillips@wguc.org.

I miss you all!

— Carolyn Phillips



Carolyn Phillips

Upcoming Concerts:

IN REDDING AT THE MARK TWAIN LIBRARY:

MAY 1, 2004 — 11:00 a.m. - Flute Ensemble

AT NORWALK CITY HALL:

MAY 9, 2004 — 3:00 p.m. - Mother's Day Concert

IN NEW YORK CITY AT CAMI HALL:

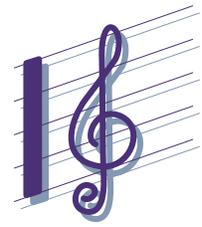
MAY 16, 2004 — 2:00 p.m. - Chamber Music Spring Recital

IN DANBURY:

MAY 16, 2004 — 3:00 p.m. - BENEFIT CONCERT FOR THE DANBURY FOOD BANK

IN NORWALK AT ST. PAUL'S ON THE GREEN:

MAY 24, 2004 — 7:30 p.m. - LESSONS IN THE SCHOOLS RECITAL



The Whole Note
Newsletter of:



Norwalk Youth Symphony

71 East Ave., Suite N., Norwalk, CT 06851



Please Note Web Addresses:

E-mail: nwkysym@optonline.net

Web site: www.norwalkyouthsymphony.org

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