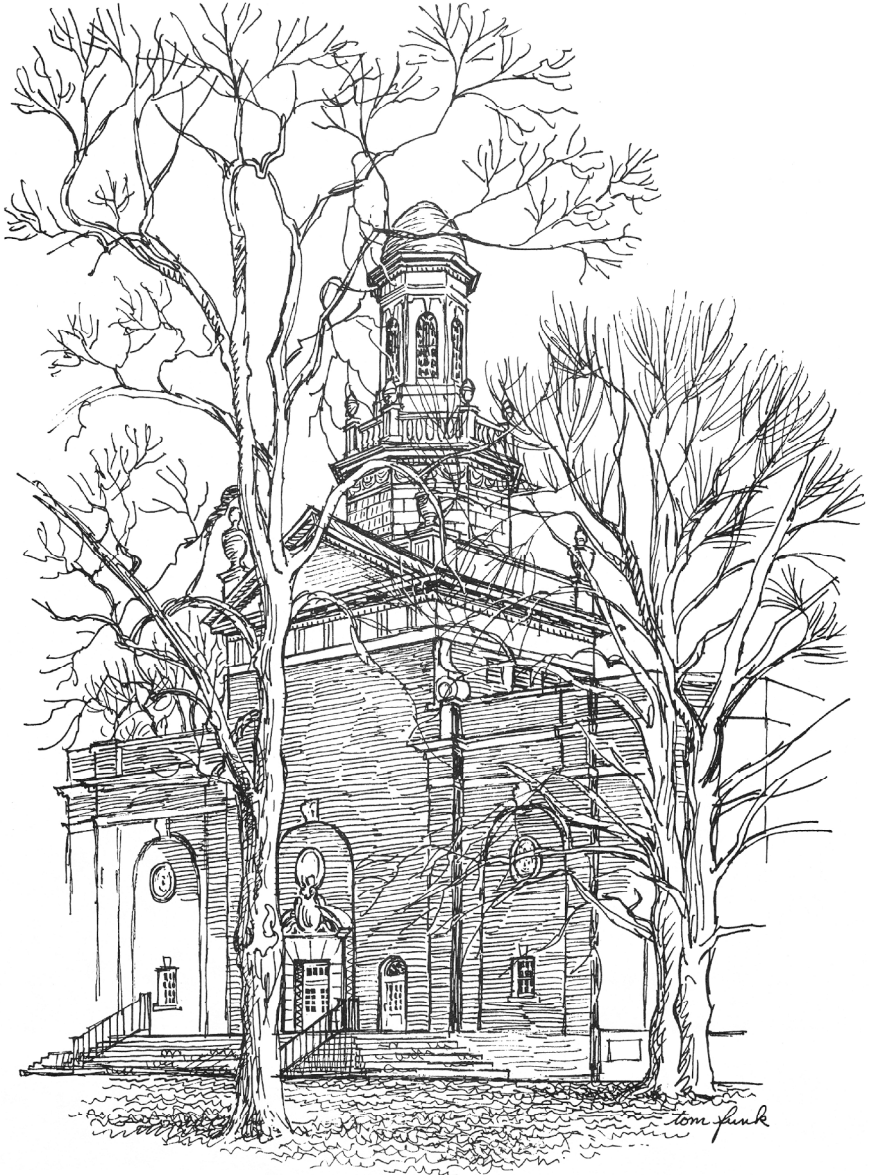


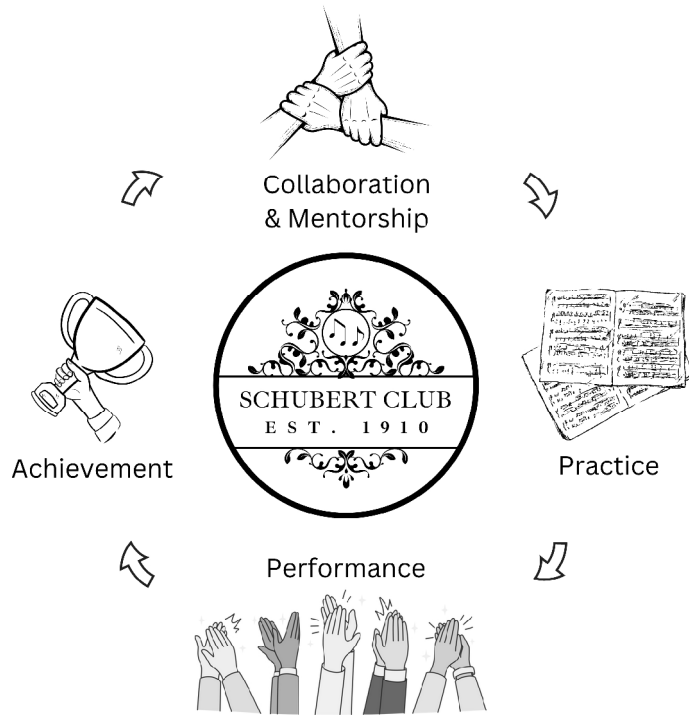
Norwalk Youth Symphony



Norwalk City Hall

Fall Concert
Sunday, November 24, 2024

ABOUT THE NORWALK YOUTH SYMPHONY



MUSIC PERFORMANCE & ACHIEVEMENT OPPORTUNITIES FOR YOUNG MUSICIANS IN CONNECTICUT

Schubert Club Juniors Recitals
Nov. 9, 2024 & Feb. 1, 2025

Young Musicians Festival (YMF)
Mar. 1-2, 2025

Awards Competition
Mar. 22, 2025

CoLab (New)
May 3, 2025

WWW.SCHUBERTCLUB.ORG

Supporting NYS and all Music Education for Future Generations

Founded in 1956 by John Master, the Norwalk Youth Symphony is dedicated to enriching the lives of young people within a musical community. We provide the finest possible training, practice, and performance opportunities, enabling our students to learn, share, and enjoy the power of music.

In partnership with parents, teachers, and schools, we provide exposure to diverse orchestral styles under the guidance of musical professionals, identify and educate motivated students regardless of financial circumstance, foster a sense of achievement and self-esteem through a developmental approach, and promote self-discipline and teamwork through respect for artistic standards.

The Norwalk Youth Symphony has always been characterized by gifted musicians, dedicated conductors, challenging music, and exciting and exacting performances.

The musicians, grades 4 through 12, are spread across five separate ensembles. The Prelude Orchestra generally serves as an entry level for most musicians. The two Philharmonia ensembles (Strings and Winds) are designed to develop and enhance the musical skills of the young player and provide a transition to the more difficult repertoire of Concert Orchestra. The Concert Orchestra performs on an intermediate level, and the Principal Orchestra is composed of the most highly skilled musicians performing advanced repertoire.

There is far more to the NYS than its five orchestras. Each year, the NYS organizes small ensembles consisting of musicians performing on strings, woodwinds, or a combination of instruments, depending on the interests of the musicians themselves. There have been chamber music, brass, flute, and percussion ensembles. Enrichment activities have included a special performance by James Ehnes and Andrew Armstrong with a question and answer period with the duo, and master classes coached by such luminaries as James Ehnes, Anthony McGill, Sirena Huang, Tage Larsen of the Chicago Symphony, and cellist Melissa Kraut. Principal Orchestra has performed at Carnegie Hall, a triennial event since 1993. Members of the Principal and Concert Orchestras have traveled to the Czech Republic, Hungary, Austria, Italy, Germany, Portugal, and Spain. Members of Concert and Principal Orchestras perform at Tanglewood's Seiji Ozawa Hall in Lenox, MA.

Professional sectional coaches work with each section of every orchestra twice per concert preparation period. Private lesson scholarships are awarded through the NYS Memorial Scholarship Fund. Theory and music-appreciation classes are also available.

For more information about the Norwalk Youth Symphony and its programs, please contact Sara Watkins, Executive Director.

UPCOMING EVENTS

- **Saturday, December 14, 2024, at 1:30 p.m.** Prelude and Philharmonia Strings perform at The SoNo Collection in Norwalk
- **Sunday, January 12, 2025, 2:00–4:00 p.m.** Summer Music Programs Fair
- **Sunday, January 26, 2025, at 5:00 p.m.** NYS Concerto Competition
- **February 15–17, 2025** NYS Principal Orchestra will travel to Washington, D.C. and perform at The Kennedy Center
- **Sunday, March 2, 2025 at 3:00 p.m.** Norwalk Youth Symphony Winter Concert
- **Sunday, March 23, 2025 at 3:00 p.m.** Principal Orchestra performs at the NSO Side-by-Side Concert
- **Saturday, April 5, 2025 at 7:00 p.m.** INTEMPO Cross Cultural Concert with Concert Orchestra
- **Sunday, April 27, 2025, 2:00–4:00 p.m.** Norwalk Youth Symphony Spring Open House
- **Sunday, May 11, 2025 at 3:00 p.m.** Norwalk Youth Symphony Spring Concert

All events are at Norwalk Concert Hall unless otherwise noted.

INCLUSION AND NON-DISCRIMINATION POLICY

At Norwalk Youth Symphony (NYS), our mission is to inspire and enrich the lives of young people through music. In achieving this mission and administering its music and educational programs, admissions, musician placements, and scholarships, NYS does not discriminate and denounces all forms of discrimination, including on the basis of color, race, national or ethnic origin, age, religion, disability, gender, sexual orientation, gender identity and/or expression, genetics, physical characteristics, economic or social status, or any other characteristic protected by law and regulations.

NYS is committed to ensuring that our musicians are able to grow and learn in a diverse environment that is safe, inclusive, and free of bullying and retaliation. We recognize that every individual has a unique experience and perspective, and our musicians should feel welcomed and encouraged to be themselves when playing music and interacting with others within the NYS organization.

We invite open and ongoing conversation with our musicians, parents, conductors, and staff to continually improve our efforts to be a dependable ally against any form of discrimination. Should a musician, parent, staff member, or conductor suspect or believe that discrimination, bullying, or harassment is occurring, a report should be made immediately to the NYS Executive Director. Reported concerns will be investigated promptly, thoroughly, and impartially, and confidentiality will be maintained throughout the investigatory process.

The Norwalk Youth Symphony admits students of any race and does not discriminate on the basis of race or sex in administering its educational programs, admission or placement policies, scholarships, or other programs. It is the policy of the Norwalk Youth Symphony to deny no child admission because of an inability to pay.

HINTS FOR THE AUDIENCE

The audience is an essential part of a concert, along with the composer, the music, the conductor, and the musicians. Just as the latter must do their part to make the performance a success, we ask that the audience does its part as well. Here are some HELPFUL HINTS.

- PLEASE STAY for the entire concert.
- REFRAIN FROM SPEAKING to your neighbor during the performance.
- REMEMBER TO SILENCE or turn off your cell phone.
- REFRAIN FROM TEXTING or checking messages during the performance.
- IF YOUR YOUNG CHILD BECOMES RESTLESS OR NOISY, please feel free to take him or her out of the hall promptly. We understand! If you do leave the Concert Hall, please reenter between pieces.
- THE AUDIENCE IS ENCOURAGED TO STAND UP AND STRETCH during breaks between orchestras. This is an opportune time for young children to move about.
- APPLAUSE AT THE END OF A PIECE is entirely appropriate . . . but NOT between movements of a multi-movement piece.

Lois Errante

Beloved cello teacher and Wilton resident, Lois Errante, recently passed away.

Lois Errante graduated with honors from Northwestern University and the University of Southern California, and continued her studies with Aldo Parisot, Channing Robbins, and Irene Sharp. She appeared as soloist at the Mozarteum in Salzburg, Austria, and as chamber musician at the Aspen Music Festival. She served on the faculties of Vassar College and the State University of New York, and appeared on the Silvermine Guild Chamber Music Series and Connecticut Public Television's CT Composers series.

Lois led an active and successful cello studio for many years. She taught well over 100 NYS cellists, including many Concerto Competition winners. Many of her students went on to successful careers in music, including some of our own cello sectional coaches. She has had a lasting impact on the music community of Connecticut and beyond.



Lois pictured with her husband, violinist Richard Errante, and pianist Kyong Hee Cho.



WILTONMUSIC
STUDIOS

**Congratulations to our WMS students
and all the NYS musicians!**



**PIANO-VIOLIN-VIOLA-CELLO-BASS
FLUTE-CLARINET-HORN-TRUMPET
GUITAR-UKULELE-VOICE**

Join our musical community, where students of all ages and levels receive world-class music instruction from highly experienced and dedicated teachers. Our faculty helps to draw out each student's individual voice, whether they are 4 or 94!

Our warm and inviting atmosphere is conducive to learning and helps to foster creativity, friendships, and a life long love of music.

Some of our students have gone on to become professional musicians. Many others, long after leaving WMS, continue to perform in local community orchestras, bands and choruses. All have left WMS with a love of music.

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MUSIC LESSONS
2021, 2022, 2024!**



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Save the Date!

PRINCIPAL ORCHESTRA

in

Washington, D.C.

with a performance at

The Kennedy Center



February 17, 2025 at 2:00 p.m.

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MEET OUR CONDUCTORS



Jonathan Yates is the Music Director of the Norwalk Youth Symphony and the conductor of the Principal Orchestra. Jonathan has earned high praise as a conductor, solo pianist, and collaborative artist for his musicianship, intellect, and the remarkable variety of his musical endeavors. He made his professional orchestral conducting debut at 23, leading the National Symphony Orchestra in a Millennium Stages Concert. The following year he made his Carnegie Hall debut as a participant in the Isaac Stern Chamber Music Workshop. Jonathan also serves as Music Director of the Norwalk Symphony Orchestra, where he has been a driving force in reinvigorating the relationship between the symphony and its community.

Jonathan received his Graduate Diploma in conducting from the Juilliard School, where he studied with James DePreist and Otto-Werner Mueller. He received his Master of Music from State University of New York, where he worked with Gilbert Kalish, and his Bachelor of Arts from Harvard University, where he studied with Robert Levin. He was recently named Director of Classical Series at 23Arts Windham Music and Jazz Fest. He descends from a family that has been on the forefront of the battles for the cultural and humanistic life of our country. His grandfather, U.S. Representative Sidney R. Yates, was the principal defender of the National Endowment for the Arts in his 48 years in Congress, and his father, the Honorable Stephen R. Yates, was the first judge in Illinois to approve same-sex adoption.



Steven Huang (BA '95) has conducted orchestras and operas across the United States and throughout the world, including recurring guest conductor of the Ohio Valley Symphony, National Philharmonic of Moldova, and l'Orchestre Philharmonique de Ste. Trinite, in Port-au-Prince, Haiti. At the age of 21, he served as Music Director of the Bach Society Orchestra of Harvard University, where he received his undergraduate degree, as well as the Lowell House Opera, the oldest continuously running opera company in New England. From 2004–2020, he served on faculty as Director of Orchestral Activities at Ohio University in Athens, Ohio. He is currently the Music Director of the New Westchester Symphony Orchestra.

Steven's conducting experience is worldwide. He has held the position of Music Director of the University of Chicago Chamber Orchestra, Fortismere Symphony of London, the Central Illinois Youth Symphony, the Gilbert and Sullivan Players of Chicago, and the Bradley University Orchestra. He has guest conducted programs with the Boston Pops, Illinois Symphony Orchestra, Brasov Philharmonic, the New Symphony Orchestra of Bulgaria, and many others.

Mr. Huang earned the Master of Music degree in Orchestral Conducting from the University of Michigan as a student of Kenneth Kiesler. He twice received the Herbert von Karajan Fellowship for Young Conductors for study at the Salzburg Festival, and the Fulbright Fellowship for study at the National University of Music in Bucharest, where he was the student of Dumitru Goia.



Jessica McNamara began her tenure with Norwalk Youth Symphony in 2007 as a sectional coach for violins and was appointed conductor of Philharmonia String Orchestra in 2009. She attended Providence College on a full scholarship and graduated Summa Cum Laude. She also holds a Masters Degree in Music Education from the Hartt School of Music.

Jessica taught middle-school orchestra in the Westport schools for 11 years and later went on to found the Ridgefield Suzuki School. Jessica and her colleagues at Ridgefield Suzuki School enjoy inspiring children as young as 3 years old to begin playing violin, viola, cello, or piano, and continue to make music an important part of their lives as they grow into adults. Jessica also conducts with the Fairfield County Summer String Orchestra and Band, a summer program she and her husband founded in 2009. Beginning with just one level and 50 students, the program has developed to a four-tiered organization for students in 3rd to 12th grades, with over 200 students participating.



Barry Zhou is a conductor and music educator proudly based in Connecticut. In addition to conducting the Philharmonia Winds, Barry is the Director of Bands at New Canaan HS. Barry is also a sought-after conductor for music festivals, having led bands for festivals such as the Western Region Middle School Music Festival and the Shoreline Music Festival. Barry received his Master's Degree in Music Education with a focus on Instrumental Conducting from the University of Hartford where he studied with Glen Adsit and Edward Cumming. He also received a Bachelor's Degree in Music Education from Western Connecticut State University,

where he studied trumpet with Rich Clymer and conducting with Dr. Fernando Jimenez. He has a wealth of experience attending conducting workshops throughout the years, including having attended the Conductor's Institute at Bard College, where he studied with reputable teachers such as Mark Gibson and Harold Farbermann. He served as the assistant conductor for the Sound Beach Community Band in Greenwich, CT from 2014 to 2020. He also spent time working with many marching ensembles across the state including the Norwalk High School Bands, New Milford High School Bands, and the 7th Regiment Drum and Bugle Corps.



Aaron Lofaro started playing the violin in the public school system in Briarcliff Manor, NY. He graduated from Roberts Wesleyan College (BM) and Western Connecticut State University (MME). Mr. Lofaro also successfully completed his long-term Suzuki training at the University of Hartford with Teri Einfeldt and Linda Fiore. Mr. Lofaro has been teaching orchestra and private violin lessons for over 20 years at the elementary, middle, and high-school levels. He is currently the orchestra director at Central Middle School in Greenwich, CT. Additionally, he also has been director of the Senior Strings Orchestra with the town of Greenwich for the past 10

years. Mr. Lofaro continues to enjoy performing in a variety of settings and inspiring young musicians to achieve their highest level of playing possible.

PRELUDE ORCHESTRA MUSICIANS

Violin 1

Ron Maymin-Tzur,
Concertmaster
Noah Jung-Pitkin
Sakura Manolov
Anvi Gupta
Bella Zhou
Andrew Cheng
Azim Sarwaikar
Jonathan Chiodo
William Wang
Tristan Siewert

Violin 2

Katherine White,
Principal
Vidhatri Yarlagadda

Violin 2 (cont.)

Camilla Morgan
Dhaanve Baskar
James Sabeti
Olivia Huang
Elijah Goodfriend
Zanilh Brutus
Vincent Baranowski
Feynman Huang

Viola

Leela Ghuman, *Principal*
Livia Sereni
Summer Bosch*

Cello

Soren Dehesh, *Principal*
Catherine Xing
Avery Cherng
Eleanor Charles
Nolan Shah
Kaiden Zhou
Sebastian Salinas
Kate Fang
Ivy Hart

Bass

Nicole Wiedenmann†

PHILHARMONIA STRINGS MUSICIANS

Violin 1

Ian Angeles,
Concertmaster
Aurora Gulati
Santiago Ovalle
Jeffrey Li
Chloe Yan
Dante Amoa
Gloria Sun
Kanira Baskar
Youyi Zhang
Oliver Chang
Isabella Lagares
Declan Flaherty-Lovy

Violin 2

Noa Maymin-Tzur,
Principal
Mia Steixner
Asha Venkat
Lucas Aguilar
Lola Del Pino
Aeryn Fernandes
Emily Jin
Yutang Su
Aryan Ramnaress
Benjamin Chiodo
James LaBerteaus

Viola

Austin Siewert, *Principal*
Carina Bockhaus
Evelyn Young
Colby Boehmer
Emma Rose Soul Wright

Cello

Sheherazad Edibam,
Principal
Nicholas Healey
James McNamara
Ron Maymin-Tzur
Grace Yoon
April Steixner
Sophie Rae Bowman
Valerie Dyk
William Liao
Leonard Xing
Ashleigh Jordan
Ronan Murray
William Ely
Karina Chabria

PHILHARMONIA WINDS MUSICIANS

Flute

Elisa Angeles
Emma Biegel
Erika Denning
Mia Rothschild
Raghav Sharma

Oboe

Maya Raman

Clarinet

Sophie Canedo
Michael Cantu
Payce deMarco
Kearnon Henske

Alto Saxophone

William Duffee
Yusuf Mahmud Syed

Trumpet

Sophia Brennan
Cyrus Stevenson
Leila Ward

Trombone

Jakob Pesce Scott

Percussion

Arlo Cohen**
Alexander Casimiro†

CONCERT ORCHESTRA MUSICIANS

Violin 1

Sieun Yoo,
Concertmaster
Quinn Maloney
Kaleb Tan
Vivian Michalske
Kristin Wells
Ashley Lu
Olivia Wang
Ellie Wang
Jules Huang
David Zhong
Arav Gupta

Violin 2

Alyssa Bi,
Principal
Dempsey Knop
Juan Ovalle
Samuel Solorzano
Isabella Munoz Jaramillo
Mehmet Madigan
Dhevan Motiani
Viktor Suchowiecki
Olivia Cuffari
Mealea Huang
Nikisha Shivram
Jack Wesley
James Czick

Viola

Felix Baer, *Principal*
Sophia Macris
Diego Huyhua
Ruby Meyers
Anouk Sriskandarajah

Cello

Gopika Kaimal, *Principal*
Alexander Gray
Josephine Beck
Evelyn Russell
Lewis Meyers
Rajan Sekhar
Achintya Srinivasan
Ethan Ning
Sean Rinaldi
Tristha Fernandes
Joshua Wang

Bass

Nicole Wiedenmann†

Flute

Olivia Popp,
Co-Principal 1st
Moritz Schoenemann,
Co-Principal 1st
Ishana Kumar,
Principal 2nd
Kian Edibam

Oboe

Chloe Yuju Lee,
Principal
Varun Bennebattula

Clarinet

Madeleine Enos,
Co-Principal 1st
William Waltmyer,
Co-Principal 1st
Courtney Shima
Caitlin Neville,
Principal 2nd
Hannah Buser

Bassoon

Dirk Wels†
Alexandra Castro†

French Horn

Anshul Truhins
Daniel Shapiro†

Trumpet

Theodore Covaci,
Principal 1st
Carter Henske,
Principal 2nd
Cyrus Stevenson,
Assistant 2nd

Percussion

Arlo Cohen

* Member of
Principal Orchestra

** Member of
Concert Orchestra

† Guest

PRINCIPAL ORCHESTRA MUSICIANS

Violin 1

Sabrina Arastu,
Co-Concertmaster
Kendra Cheng,
Co-Concertmaster
Kai Iwai,
Co-Concertmaster
Emily Soraluz
Mia Jung-Pitkin
Harry Moloney
Julie McNamara
Amelie Bazile
Eric Ding
Geneva Zucconi
Amy Meng
Ian Shum

Violin 2

Adam Famous, *Principal*
Niyathi Iyengar,
Assistant Principal
Adeeva Ghuman
Valeria Gomar
Sofia Fazzioli
Spencer Smith
Mia Abreu
Marat Plmanabhan
James O-Dowd
Nancy Nan
Dylan Amoa
Sophia Aguilar
Shannon White
Ananya Rajesh
Arya Pelletier

Viola

Zirun Zhang, *Principal*
Cyndi Chen,
Assistant Principal
Kate Wick
Olivia Tejada
Summer Bosch
Grace Moloney
Veronica Rodrigo

Cello

David Lui, *Principal*
Janya Chelluboina,
Associate Principal
Aaron Wang,
Assistant Principal
Luke Constance
Sarah Wick
Hancheng Peng
Lucas Tejada
Leonardo Manzone
Jaqueline Mulle
Charlie Moloney
Tristan Meyer-Mitchell
Chloe Henske
Emma Mao

Bass

Ayush Rudra, *Principal*
Nicole Wiedenmann†

Flute

Nila Thirumalai,
Principal 1st
Chloe Zou,
Assistant 1st
Teddy Morris,
Principal 2nd
Alma Hsu,
Assistant 2nd

Oboe

Ludo Pauliny,
Principal 1st
Ian Shum,
Principal 2nd

Clarinet

Mia Gribbon,
Principal 1st
Xindi Liu,
Principal 2nd

Bassoon

Dirk Wels†
Alexandra Castro†

French Horn

Sarah Boxmeyer†
Daniel Shapiro†

Trumpet

Samantha Atlas†
Joe Sabia†

Percussion

Alexander Casimiro†

Piano

Niyathi Iyengar

† *Guest*

MUSIC-EDUCATOR MUSICIANS

Thank you to the following teachers for performing with NYS Philharmonia Orchestra.

Violin

Jose Bastardes
Seray Goktekin
Marina Kitaychick
Elissa Leventhal
Mallory Mercier
Amanda Milne
Sarah Smale

Viola

Suzanne Corey-Sahlin
Richard Cruz
Daniela Gongora
Era Lloga
Aaron Lofaro

Cello

Christopher Bedoya
Jenn Burkhalter
Steven Huang
Danielle Merliss
Elizabeth Vysin

Clarinet

Jennifer Famous
Jamie Kaye

French Horn

Chelsea Frazier
Barry Zhou

Trumpet

Jon Garcia
Eric Zeiser

Trombone

Will Munro

Percussion

Jonathan Yates

MEET OUR SOLOIST

Ann McMahon Quintero, *Mezzo-Soprano*



Known especially for her Verdi and Baroque work, Ann McMahon Quintero is a mezzo-soprano who enjoys a career on the operatic and concert stage where her rich voice has been praised for “warm, honeyed tones” (Baltimore

Sun), and “fully nuanced” portrayals of characters ranging from Amneris and Azucena to Mistress Quickly and The Old Lady in *Candide*.

Her previous work has included many enjoyable turns with Boston Baroque singing their annual Messiah as well as performances of Mozart’s *Requiem*, Beethoven’s *Symphony No. 9*, M. Haydn’s *Requiem in C Minor*, Cornelia in *Giulio Cesare*, Juditha in *Juditha Triumphans*, and Storgé in *Jephtha*.

Ms. Quintero also enjoys a rewarding relationship with the Defiant Requiem Foundation, performing their special presentation of the Verdi Requiem in *Defiant Requiem: Verdi at Terezin*. She has performed the piece with Mo. Murry Sidlin over a dozen times throughout the U.S., sharing the story of Rafael Schächter and the brave artists of

Terezin. In addition, she has also performed the piece *Hours of Freedom: The Story of the Terezin Composer*, a program of music composed at Terezin.

Her operatic roles include Azucena (*Il trovatore*) at both Musica Viva Hong Kong and Opéra Royal de Wallonie; Amneris (*Aida*) with Annapolis Opera; Mistress Quickly (*Falstaff*) with Virginia Opera, Opera Delaware and Opéra de Lausanne; Ulrica (*Un ballo in maschera*) with Austin Lyric Opera, Suor Pazienza (Giordano’s *Mese Mariano*) with the Spoleto Festival (USA), Mary (*Der fliegende Holländer*) and Hippolyta (*A Midsummer Night’s Dream*) with Boston Lyric Opera; and The Old Lady (*Candide*) with Arizona and Portland Operas.

Ms. Quintero is a 2006 winner of the Sara Tucker Study Grant from the Richard Tucker Music Foundation; second-place winner of the Licia Albanese-Puccini Foundation International Vocal Competition; the George London Foundation; Sullivan Foundation; and was a semi-finalist in Plácido Domingo’s Operalia. She sang at the National Endowment for the Arts Opera Honors Inaugural Awards Concert in 2008. She was a 2002 Grand National Finalist in the Metropolitan Opera National Council Auditions and made her first appearance on the MET stage in the Grand Finals Concert with Julius Rudel.

Concert

Sunday, November 24, 2024 at 3:00 p.m.
Norwalk Concert Hall, Norwalk, Connecticut

PRELUDE ORCHESTRA

Aaron Lofaro, *Conductor*

HENRY PURCELL (1659-1695)	Rondeau from <i>Abdelazer Suite</i> (Arranged by Deborah Baker Monday)
PETER ILYICH TCHAIKOVSKY (1840-1893)	Little Russian March (Arranged by Robert Longfield)
GUSTAV HOLST (1874-1934)	March from Suite No. 1 (Arranged by Deborah Baker Monday)

PHILHARMONIA ORCHESTRAL WINDS

Barry Zhou, *Conductor*

STEVE HODGES (b. 1952)	Autumn Reflections
FRANK TICHELI (b. 1958)	Cajun Folk Songs

PHILHARMONIA STRING ORCHESTRA

Jessica McNamara, *Conductor*

WOLFGANG A. MOZART (1756-1791)	Symphony No. 15 Finale (Arranged by Sandra Dackow)
JEFFREY S. BISHOP (b. 1970)	212B Baker Street

Program

PHILHARMONIA ORCHESTRA

Jessica McNamara, *Conductor*

GUSTAV HOLST (1874-1934)	Jupiter — Bringer of Jollity from <i>The Planets</i> (Arranged by Vernon Leidig)
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CONCERT ORCHESTRA

Steven Huang, *Conductor*

WOLFGANG A. MOZART (1756-1791)	Overture to Idomeneo
EDWARD ELGAR (1857-1934)	Chanson de Matin
FRANZ SCHUBERT (1797-1827)	Symphony No. 6 First movement

PRINCIPAL ORCHESTRA

Jonathan Yates, *Conductor*

WOLFGANG A. MOZART (1756-1791)	Don Giovanni Overture
MANUEL DE FALLA (1876-1946)	El amor brujo

Ann McMahon Quintero, *soloist*

(The libretto in both Spanish and English is presented in the program notes.)

Introduction and Scene — In the Gypsies' Grotto: Night — Song of the Suffering Love — The Apparition — Dance of Terror — The Magic Circle: The Fisherman's Tale — Midnight: The Sorcerers — Ritual Fire Dance — Scene — Song of the Will o' the Wisp — Pantomime — Dance of the Game of Love —
Finale: The Bells at Dawn

PROGRAM NOTES

PRELUDE ORCHESTRA

Rondeau from *Abdelazer Suite* HENRY PURCELL

The famous theme from Purcell's *Rondeau*, also well-known from Britten's use in *The Young Person's Guide to the Orchestra*, is expertly arranged to engage all sections of the orchestra while staying true to the original. All parts share the melodic material. Purcell was an English Baroque composer primarily known as an opera composer, but this is one of his better known instrumental compositions.

Little Russian March PETER ILYICH TCHAIKOVSKY

This lively march comes to us from one of Holst's most popular works, the *First Suite in E Flat for Military Band* written in 1909. Two contrasting themes, a crisp *marcato* in D, and a lyrical, *legato* theme in G thrill listeners. The powerful finale of the march, back in D, uses both melodies layered on top of one another. The lyrical section features the

March from Suite No. 1 GUSTAV HOLST

Lots of dynamic and style changes in a comfortable march tempo make this a terrific performance piece from one of the grand masters of the symphonic orchestral style. Because Tchaikovsky used three Ukrainian folk songs to great effect in this symphony, it was nicknamed the "Little Russian" by Nikolay Kashkin, a friend of the composer as well as a well-known musical critic in Moscow. Ukraine was at that time frequently called "Little Russia."

Deborah Baker Monday is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah orchestra program. Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 175 original and arranged works with five publishing companies.

— Aaron Lofaro

cellos and violas and all parts are interesting. Best known for his composition, *The Planets*, which has inspired many other composers, these suites for military band continue to be a popular choice among ensembles.

— Aaron Lofaro

A music educator of over 40 years, Mr. Longfield has received numerous commissions and has over 400 publications to his credit. His compositions and arrangements have been played and recorded by bands and orchestras throughout the United States as well as in Canada, Europe, Japan, and other parts of the world.

— Aaron Lofaro

PHILHARMONIA ORCHESTRAL WINDS

Autumn Reflections STEVE HODGES

In *Autumn Reflections*, composer Steve Hodges captures the serene beauty and quiet nostalgia of the fall season. Opening with gentle, flowing melodies, the piece evokes a peaceful autumn morning, as sunlight filters through a canopy of colorful leaves. Soft woodwinds and warm brass create a stillness that invites listeners to pause and take in the scenery. As the music progresses, lively rhythms and energetic interplay between sections mirror the playful dance of falling leaves, reflecting autumn's blend of brisk excitement and calm. The piece concludes with a gentle tranquili-

Cajun Folk Songs FRANK TICHEL

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755, they were driven out by the British, eventually resettling in south Louisiana. Today, there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk-song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

ty, leaving us with an impression of autumn's fleeting beauty. For the Philharmonia Winds, *Autumn Reflections* presents the challenge of playing with lyricism and expressive phrasing. This piece requires sensitivity to dynamic changes and a unified sense of where each phrase peaks and recedes. This challenges our young musicians to bring out the rich, emotional colors of the season, making this the perfect piece to start our year.

— Barry Zhou

"La Belle et le Capitaine" and "Belle" can both be heard in their original versions on the Lomax recordings. "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement, the melody is stated three times. The third time, an original countermelody is added in flutes, oboe, clarinet, and trumpet.

"Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The

work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, director, who commis-

sioned the work and gave its premiere on May 22, 1990.

— Frank Ticheli

PHILHARMONIA STRING ORCHESTRA

Symphony No. 15 (finale) WOLFGANG A. MOZART

Symphony No. 15 was written by Mozart in Salzburg when he was only 16 years old! The full symphony is four movements and is only about 14 minutes in length. This arrangement is of the fourth movement and captures the light, joyful spirit of the piece. Philharmonia Strings is continuing its tradition of performing one piece in the

212B Baker Street JEFFREY S. BISHOP

221B Baker Street is the famed address in London of Mr. Sherlock Holmes. From this location, Holmes and his assistant, Dr. Watson, were called upon by many fascinating characters to aid in solving the greatest mysteries of 19th-century England.

In this musical interpretation of the Holmes legend, there are three main motifs. The first depicts the introspective Sherlock Holmes himself, deep in thought as he's working on a case. The second theme is that of Dr. Watson, a lively, almost childlike waltz. A small transition leads into the third idea, that of a battle between Holmes and his enemy Professor Moriarty, before a return

November Concert without a conductor. Mrs. Mac has done this with her groups every year for over a decade, and feels that it helps to teach the students in Phil Strings how to listen well to each other, follow the section leaders, and play as a connected ensemble.

— Jessica McNamara

to the reflective theme of the beginning of the piece.

This fall, students in Phil Strings met for a Book Club to discuss two of the famous short stories from *The Adventures of Sherlock Holmes*. The students and Mrs. Mac had engaging discussions about the stories, the thinking of Mr. Holmes, and how the music Philharmonia is playing relates to the stories. And, of course, the Book Clubs had dinner, snacks, and games! We thoroughly enjoyed getting to know Sherlock Holmes on a deeper level, and also connecting with our fellow musicians!

— Jessica McNamara

PHILHARMONIA ORCHESTRA

Jupiter — Bringer of Jollity (from *The Planets*) GUSTAV HOLST

Although one might think that Gustav Holst's masterwork, "The Planets" refers to astronomy and the planets in our solar system, Holst himself said that this series of tone poems was inspired instead by, "the astrological significance of the planets. There is no program mu-

sic in them, neither have they any connection with the deities of classical mythology." In astrology, the planet Jupiter represents growth, abundance, optimism and learning. These themes can be heard in the boisterous opening theme,

and the famous melody in the middle of the piece.

Following along with the themes of growth and learning, students in Philharmonia will be performing alongside their teachers. On stage, you will see many private and school music teachers of our students, along with NYS conductors and sectional coaches, all sitting side by side with our student musicians. Our intention of this collabo-

ration is to recognize and thank all of the music educators that work diligently to teach music to children. Norwalk Youth Symphony is able to do the amazing work that we do because of the collective effort of all the area music educators. "Perhaps it is music that will save the world." — Pablo Casals

— Jessica McNamara

CONCERT ORCHESTRA

Overture to *Idomeneo* WOLFGANG A. MOZART

Wolfgang Amadeus Mozart had already written nearly a dozen performed operas, before finishing his first "big" opera: *Idomeneo, King of Crete*, completed in 1781 when Mozart was only twenty-five years old. The opera is of the *seria* type, which means that it was in the tradition of the French grand, tragicomic opera with plots concerning nobility or the deities. In the overture, Mozart shows this mature style in his clear forms, elegant thematic material, and a grasp of both effect and affect. The overture's opening gesture efficiently evokes the majestic title character, while the sequence of rising scales presages the dramatic tension of the story. A second theme unexpectedly

appears in minor mode, suggesting a measure of pathos to balance the pomposity. The wealth of thematic material justifies a rather brief development, but even more remarkable is the hushed conclusion, which was meant to segue into the first scene of the opera. (While there is a "concert version" of the overture, by Carl Reinecke, Mozart's version is perfectly satisfactory on its own.) Similar to a cinematic fade-in, this technique would be used again in Mozart's *Don Giovanni*, to equally dramatic effect. It is evident that Mozart was already thinking deeply about drama, when composing his music.

— Steven Huang

Chanson de *Matin* EDWARD ELGAR

Edward Elgar's *Chanson du matin* is one of two short pieces, the other being *Chanson de nuit*. These two companion pieces — "Morning Song" and "Evening Song" — were composed around 1890, as simple violin showcases, much in the style of his *Salut d'amour*. Their popularity led to the composer's decision to orchestrate them 10 years later, and they were premiered in 1901 for the "Queen's Promenade Concerts" (known today as the Proms). Elgar's signature

style is readily apparent in *Chanson de matin*, demonstrating simple melodies, amply using thirds and sixths, with a Romantic harmony and occasional counterpoint, but avoiding the high chromaticism of Wagner. Also typical of Elgar is his use of rubato, or stretching time, as a way to shape the melody with heart-strung longueurs.

— Steven Huang

Symphony No. 6 (first movement) FRANZ SCHUBERT

Equally precocious as Mozart, Franz Schubert composed his Sixth Symphony (out of nine) at the age of 20, in 1817-18. Writing in the key of C major, Schubert imbues the first movement with an effortless joy. It begins with a slow introduction, erupting almost immediately in majestic chords around the subdominant F major. This almost certainly is modeled after Beethoven's own First Symphony in C major, which also begins in a similar fashion. (Beethoven's was written in 1800 when he was

30 years old.) Many other attributes are also Beethoven-esque, such as the brevity of thematic material, as well as how that material is developed. However, Schubert's style is all his own: His themes are more songful, the transitions and dramatic discourse gentler as well. Throughout the movement, a playful character is predominant, leading to the "stretto" (sped-up) Coda, a joyride in symphonic form.

— Steven Huang

PRINCIPAL ORCHESTRA

Don Giovanni Overture WOLFGANG A. MOZART

Between 1785 and 1790, in a collaboration considered to be one of the most fruitful in the history of opera, Mozart composed three operas with the librettist Lorenzo Da Ponte: *Marriage of Figaro*, *Così fan tutte* and *Don Giovanni*. *Don Giovanni* tells the story of an unrepentant rake and womanizer, who is finally punished for his sins when he is dragged down to hell by the Stone Guest, the statue of a man he slayed that has come back to life for revenge. As dark as that material is, Mozart actually entered the opera into his catalogue as an "opera buffa," or

El amor brujo MANUEL DE FALLA

Manuel De Falla was one of Spain's most influential and defining composers. He stuffed his works with the sounds, rhythms, folksongs, and folk-like melodies of Spain. But, he cautioned that in this process, "You must go really deep so as not to make any caricature. You must go to the natural living sources, study the sounds, the rhythms, use their essence, not their

comedy, and the work incorporates both melodramatic and comedic elements. This dichotomy is fully captured in the overture, which opens with a startling and powerful D-minor introduction, before moving on to its rollicking main section in D major. The introduction will later return near the end of the opera, marking the entrance of that ghastly statue — one of the most terrifying and effective moments in all of opera.

— Jonathan Yates

externals." *El Amor Brujo* (Love, the Sorcerer) is a ballet-pantomime in one act based on a story concerned with love, death, exorcism, and release. The story concerns two gypsies, the sensual Candela (represented by the mezzo-soprano soloist), and the handsome Carmelo. The evil ghost of Candela's first husband haunts their love affair. Candela, knowing her deceased hus-

band's infidelities, entices her friend, Lucia, to flirt with the ghost and distract him from her new love affair. Lucia is successful, and as dawn breaks, the

ghost perishes and Candela and Carmelo celebrate their love and freedom.

— Jonathan Yates

EL AMOR BRUJO

Canción del Amor Dolido

¡Ay! Yo no sé qué siento, ni sé que me pasa, cuando
éste mardito
gitano me farta!
Candela que ardes
¡Más arde el infierno que toita mi sangre abrasa de
celos! ¡Ay!
Cuando el río suena qué querrá decir? ¡Ay!
¡Por querer a otra se orvía de mí! ¡Ay! Cuando el
fuego abrasa...
Cuando el río suena... Si el agua no mata al fuego, a
mí el pesar me condena!
¡A mí el querer me envenena!
¡A mí me matan las penas! ¡Ay!

Canción del Fuego fatuo

¡Ah!
Lo mismo que er fuego fatuo,
lo mismito es er queré.
Lo mismo que er fuego fatuo,
lo mismito es er queré.
Le juyes y te persigue,
le yamas y echa a corré.
¡Lo mismo que er fuego fatuo,
lo mismito es er queré!
¡Malhaya los ojos negros que le alcanzaron aver!
¡Malhaya los ojos negros que le alcanzaron aver!
¡Malhaya er corazón triste que en su yama
quiso arder!
¡Lo mismo que er fuego fatuo se desvanece er queré!

Danza del Juego de Amor

¡Tú eres aquél mal gitano que una gitana quería!
¡El querer que eya te daba tú no te lo merecias!
Quién lo había de decí que
con otra la vendias!
¡Soy la voz de tu destino!
¡Soy er fuego en que te abrasas!
¡Soy er viento en que suspiras!
¡Soy la mar en que naufragas!

Final: Las Campanas del Amanecer

¡Ya está despuntando er día!
¡Cantad, campanas, cantad!
¡Que vuelve la gloria mía!

LOVE, THE MAGICIAN

Song of a Broken Heart

Ah! I don't know what I feel, nor what is happening
to me — But how I miss this damned gypsy!
Fire, that blazes Blazing stronger is the inferno
Which burns my blood with jealousy!
When the river boils what does it mean? Ah!
For the love of another he forgets me! Ah!
When the fire blazes...
When the river boils...
If the water doesn't kill the flame, then sorrow will
damn me!
Love is poisoning me!
Grief is killing me! Ah!

Song of the Will-o'-the-Wisp

Ah!
Just like the will-o'-the-wisp
Is love.
Just like the will-o'-the-wisp
Is love.
You flee from it and it pursues you,
You call it, and it runs away.
Just like the will-o'-the-wisp
Is love.
Damned are the dark eyes that can
see it!
Damned are the dark eyes that can
see it!
Damned is the sad heart that wanted to burn in
its flame!
Just like the will-o'-the-wisp
Is love.

Dance of the Game of Love

You are the evil gypsy that a girl once loved!
You didn't deserve the love that she gave you!
Who would have said that you would betray her with
another!
I am the voice of your destiny!
I am the fire in which you burn!
I am the wind in which you sigh!
I am the sea in which you are shipwrecked!

Finale: The Bells at Dawn

Dawn is breaking!
Sing, bells, sing!
My love is returned to me!



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Thank you! We hope that you enjoyed our concert!

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The Youth Committee, chosen in October, is the representative voice of all six ensembles of the NYS. Its purpose is to listen to the concerns and suggestions of orchestra members and to help make participation in the NYS more enjoyable and rewarding. The Committee meets once a month with a parent advisor, and a representative reports to the Board of Directors. This provides an opportunity for open communication between the orchestras and the board, and enables the board to make appropriate decisions that will ensure a positive musical experience for all members.

This year's advisor: Jenny Zhang

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