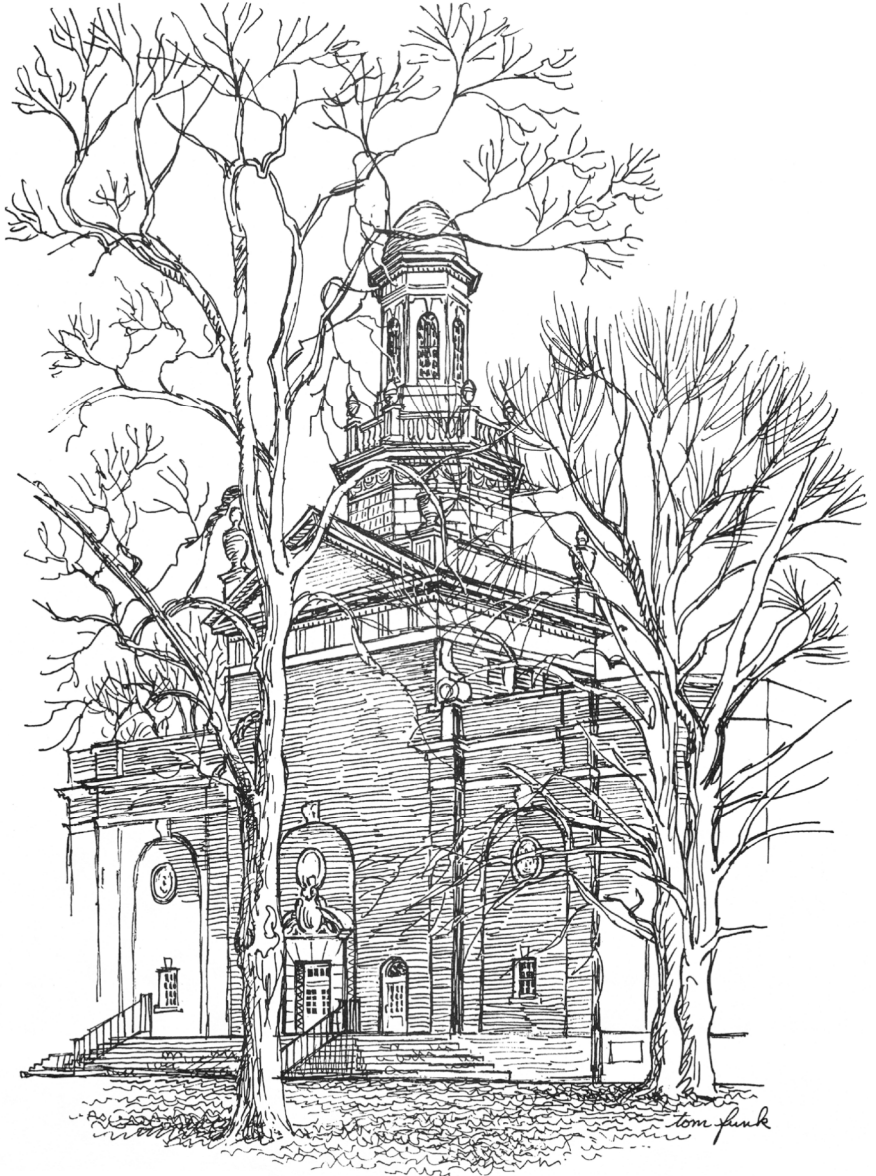


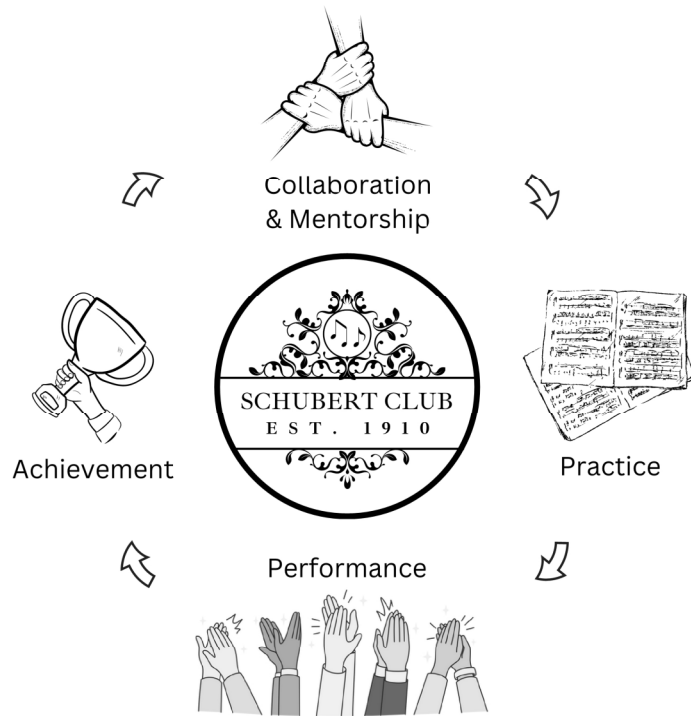
Norwalk Youth Symphony



Norwalk City Hall

Winter Concert
Sunday, March 2, 2025

ABOUT THE NORWALK YOUTH SYMPHONY



MUSIC PERFORMANCE & ACHIEVEMENT OPPORTUNITIES FOR YOUNG MUSICIANS IN CONNECTICUT

Schubert Club Juniors Recitals
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Mar. 1-2, 2025

Awards Competition
Mar. 22, 2025

CoLab (New)
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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.

2024–2025 EVENTS

- **Sunday, November 24, 2024 at 3:00 p.m.**
NYS Fall Concert
- **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 travel to Washington, D.C. and perform at The Kennedy Center
- **Sunday, March 2, 2025 at 3:00 p.m.**
NYS 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.**
NYS Open House
- **Sunday, May 11, 2025 at 3:00 p.m.**
NYS Mother’s Day 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.

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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.



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PRELUDE ORCHESTRA MUSICIANS

Violin 1

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

Violin 2

Vidhatri Yarlagadda,
Principal
Katherine White

Violin 2 (cont.)

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

Viola

Livia Sereni, *Principal*
Leela Ghuman
Summer Bosch*
Julie McNamara*

Cello

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

Bass

David Uhl†

Piano

Shannon White*

PHILHARMONIA STRINGS MUSICIANS

Violin 1

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

Violin 2

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

Viola

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

Cello

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

Bass

David Uhl†

*Member of
Principal Orchestra

†Guest

PHILHARMONIA WINDS MUSICIANS

Flute

Elisa Angeles
Emma Biegel
Erika Denning
Mia Rothschild
Raghav Sharma

Oboe

Maya Raman

Clarinet

Sophie Canedo
Michael Cantu
Kearnon Henske
Payce deMarco

Alto Saxophone

William Duffee
Yusuf Mahmud Syed

Baritone Saxophone

William Ely

Trumpet

Sophia Brennan
Cyrus Stevenson
Leila Ward
Tyler Suh

Trombone

Carter Camporeale
Jakob Pesce Scott

Tuba

Michael McMurry

CONCERT ORCHESTRA MUSICIANS

Violin 1

Sieun Yoo,
Concertmaster

Kaleb Tan
Vivian Michalske
Quinn Maloney
Ashley Lu
Kristin Wells
David Zhong
Arav Gupta
Jules Huang
Olivia Wang
Lia Shum

Violin 2

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

Viola

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

Cello

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

Bass

David Uhl†

Flute

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

Oboe

Varun Bennebattula
Ian Shum*

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

Trombone

Carter Camporeale

Percussion

Arlo Cohen

* *Member of
Principal Orchestra*

† *Guest*

PRINCIPAL ORCHESTRA MUSICIANS

Violin 1

Sabrina Arastu,
Co-Concertmaster
Kendra Cheng,
Co-Concertmaster
Kai Iwai,
Co-Concertmaster

Emily Soraluz
Mia Jung-Pitkin
Amelie Bazile
Julie McNamara
Eric Ding
Amy Meng
Geneva Zucconi

Violin 2

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

Viola

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

Cello

David Lui, *Principal*
Janya Chelluboina,
Associate Principal
Aaron Wang,
Assistant Principal

Luke Constance
Hancheng Peng
Lucas Tejada
Sarah Wick
Leonardo Manzone
Jaqueline Mulle
Chloe Henske
Charlie Moloney
Emma Mao
Tristan Meyer-Mitchell

Bass

Ayush Rudra, *Principal*
David Uhl†

Flute

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

Oboe

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

Clarinet

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

Bassoon

Alexandra Castro†
Dirk Wels†

French Horn

Bryan Meyers†
Daniel Shapiro†

Trumpet

Rob Patrick†
Joe Sabia†

Percussion

Charlie Villani

† *Guest*

Concert

Sunday, March 2, 2025 at 3:00 p.m.
Norwalk Concert Hall, Norwalk, Connecticut

PRELUDE ORCHESTRA

Aaron Lofaro, *Conductor*

BRIAN BALMAGES (b. 1975)	Wood Splitter Fanfare
LEONARD BERNSTEIN (1918–1990)	One Hand, One Heart from <i>West Side Story</i> (Arranged by Robert Longfield)
ANTONÍN DVOŘÁK (1841–1904)	Themes from the <i>New World Symphony</i> (Arranged by Carrie Lane Gruselle)

PHILHARMONIA ORCHESTRAL WINDS

Barry Zhou, *Conductor*

JOHANNES BRAHMS (1833–1897)	Hungarian Dance No. 5 (Arranged by Andrew Balent)
SEAN O'LOUGHLIN (b. 1972)	Exhale
JOHN MACKEY (b. 1953)	Sheltering Sky

Program

PHILHARMONIA STRING ORCHESTRA

Jessica McNamara, *Conductor*

FRANZ LISZT (1811–1886)	Hungarian Rhapsody No. 9 (Arranged by Carrie Lane Gruselle)
(TRADITIONAL)	Amazing Grace (Arranged by Mike Lewis)
GUSTAV HOLST (1874–1934)	The Inner Planets (Arranged by Carrie Lane Gruselle)

CONCERT ORCHESTRA

Steven Huang, *Conductor*

ARTHUR SULLIVAN (1842–1900)	Mikado Overture
FRANZ SCHUBERT (1797–1828)	Symphony No. 6 II. Andante III. Scherzo. Presto

PRINCIPAL ORCHESTRA

Jonathan Yates, *Conductor*

LUDWIG VAN BEETHOVEN (1770–1827)	Symphony No. 7 I. Poco sostenuto — Vivace II. Allegretto III. Presto — Assai meno presto IV. Allegro con brio
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PROGRAM NOTES

PRELUDE ORCHESTRA

Wood Splitter Fanfare BRIAN BALMAGES

The title of this work stems from an incident I witnessed while serving as a guest conductor for an orchestra. While waiting to premiere a new work with the group, I watched the orchestra perform on stage. A viola player went to put her instrument into playing position and the chin rest slipped off. She lost her grip on the instrument, and I watched in horror as the instrument fell to the ground. Even worse, the entire instrument cracked, from the tailpiece to the top.

The student was only in 8th grade and could have completely fallen apart on stage, but I watched with amazement at how calmly she picked up the instrument and waited for the others to finish. At that point, others were able to quickly find another viola, and she finished the entire program. After seeing her

resolve and focus following the incident, I knew that he would write a piece about it and dedicate it to her.

This is a reminder of how we all experience unfortunate incidents, but it is in the aftermath of those experiences where we see the true definition of our character. It is my hope that this fanfare will help everyone focus on the aftermath of the event — the student's resolve and focus, and the maturity of those around her to continue creating great music. This piece is a way to sustain that music-making, so we can leave the frustrating moments behind and celebrate all that it means to be a true musician.

— Brian Balmages

One Hand, One Heart (from *West Side Story*) LEONARD BERNSTEIN

"One Hand, One Heart" is a song from the musical *West Side Story* by Leonard Bernstein and Stephen Sondheim. It is a duet sung between Maria and Tony while they have a make-believe wedding, as seen in the stage version and 1961 film. This arrangement by Mr. Longfield stays true to the original with quotes from other well known songs from the musical. "Somewhere" can be heard in the beginning for the introduction and the three note "Maria" motif used throughout the song connecting the different sections together where all sections have melodic material in this lush arrangement.

Leonard Bernstein was an American conductor, composer, pianist, music educator, author, and humanitarian. Considered to be

one of the most important conductors of his time, he was the first American-born conductor to receive international acclaim. Mr. Bernstein was the director of the New York Philharmonic and was a big part of making sure that Young People's Concerts were televised to reach millions of viewers. As a composer, Bernstein wrote in many genres, including symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music, and pieces for the piano. *West Side Story* continues to be performed regularly among many other works by Mr. Bernstein.

— Aaron Lofaro

Themes from the *New World Symphony* ANTONÍN DVOŘÁK

Dvořák called this symphony *From the New World* because it was the very first work he wrote in the United States. He was interested in Native American music and the African-

American spirituals he heard in North America. Harry T. Burleigh, a student and later a composer himself, said that Dvořák had absorbed their "spirit" before writing his

own melodies. Dvořák was convinced that the future music of the country must be founded on what are called "spirituals." He stated that these spirituals can be the foundation of a serious and original school of composition, to be developed in the United States. They are the folk songs of this country and new composers must turn to them.

Dvořák was influenced not only by music he had heard, but also by what he had seen in

America. He wrote that he would not have composed his American pieces as he had if he had not seen America. It has been said that Dvořák was inspired by the "wide open spaces" of America.

Ms. Gruselle incorporates several themes from movements one, two and four of this well-known symphony.

— Aaron Lofaro

PHILHARMONIA ORCHESTRAL WINDS

Hungarian Dance No. 5 BRAHMS ARR. ANDREW BALENT

Hungarian Dance No. 5 was originally composed by Johannes Brahms for piano for four hands, but is more famously set for orchestra by both Peter Schmeling and Albert Parlow. This version for wind ensemble is set by Andrew Balent and is based on Albert Parlow's original orchestrations.

Hungarian Dance No. 5 presents a unique challenge for the Philharmonia Winds to imitate musical effects that come much more naturally on a piano or a string instrument. Its variety and bombast make it an exciting start to our March programming.

— Barry Zhou

Exhale SEAN O'LOUGHLIN

Exhale was commissioned by the New York State Band Director's Association. To be commissioned by such an incredible consortium of schools and educators is one of the highest honors a composer can achieve. *Exhale* is a composition born out of the directors' desire for innovative and creative writing for concert band to be included in the 2017 NYSBDA Honor Band Festival. The music in *Exhale* explores the various forms of breathing we experience in our everyday lives. From resting to exercising,

the music depicts these various states of breath. In addition, I wanted to explore the colors of the modern wind band both with the rich use of harmony and the textural use of composite rhythms to create an eclectic tapestry of sound. I still give the listener and the ensemble a melody to grab onto, but I complement that with waves of sound and colors.

— Sean O'Loughlin

Sheltering Sky JOHN MACKEY

The wind band medium has, in the 21st century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts — a nostalgic portrait of time suspended.

The work itself has a folksong-like quality — intended by the composer — and through

this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's Colonial Song seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-*

Suckers March). In reality, however, Granger's melody was entirely original — his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of “Danny Boy” and “Shenandoah” are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies — the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's

trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns — the opening chords finally coming to rest.

— Jake Wallace

PHILHARMONIA STRING ORCHESTRA

Hungarian Rhapsody No. 9 FRANZ LISZT

Written in 1847, this piece was nicknamed “Carnival in Pest” by Liszt himself. The region known as Pest is part of modern-day Budapest. Originally a piano showpiece, this rhapsody is a progression of folk melodies in the form of a “czardas,” a traditional folk dance, which begins slowly and moves to-

wards a fiery conclusion. Members of Philharmonia have really enjoyed playing this piece because they get to play fast and really challenge themselves.

— Jessica McNamara

Amazing Grace (TRADITIONAL)

The text for “Amazing Grace” was written by the English poet John Newton in 1779. After his mother died when he was 7, Newton was brought up to be like his father, who was a Navy captain. Newton spent some time in the Navy and went on to be involved in the slave trade. In his early years, Newton was not a religious man; however, he underwent a spiritual conversion when he almost lost his life in a shipwreck. Newton was a crew member aboard a Liverpool ship called “The Greyhound.” The boat found itself in a large storm and almost sank. Newton prayed to God for help and, miraculously, some of the ship's cargo shifted, covering the hole in the ship, and the ship drifted to safety, saving Newton's life. He was a changed man after that incident and spent the rest of his life devoted to religion. He

gave up his career in the slave trade and later became an avid supporter of the abolitionist movement.

“Amazing Grace” is a Christian hymn that started out just as words with no music. We know who wrote it (in 1773), so it doesn't meet that definition of a “folk song.” However, Newton wrote it to go with a sermon, and the words may have been repeated by the church members . . . so it did start out as a kind of oral tradition. The words were joined with many different tunes. In 1835, it was sung with the tune “New Britain,” and it's now most closely associated with that melody. “Amazing Grace” became a major African-American spiritual and it is often sung without music. It now is so much a part of our American musical heritage that it is certainly considered a folk song.

In studying *Amazing Grace*, Philharmonia has analyzed how the arranger of this version of the piece worked with voicing, texture, harmony, and dynamics to express the many different presentations of this basic melody. We studied how we can use our bows to create sustained melodic lines that

The Inner Planets GUSTAV HOLST

The Planets is a suite of seven movements written between 1914 and 1916 by English composer Gustav Holst. This piece is an arrangement of the movements corresponding to the three planets closest to the sun. Mercury is the planet closest to the sun and in the fastest orbit around the sun. The piece therefore opens with fast moving note passages that are passed around the orchestra in quick succession. Venus is the brightest star in the nighttime sky. Holst sought to depict calm and peace in this movement. This se-

rene moment provides contrast for the upcoming movement — Mars, bringer of war. Mars, the red planet, corresponds to the bloodshed of war. Holst accomplishes this driving, unsettling feeling in part by the asymmetrical time signature of 5/4. The piece comes to an intense ending with the whole orchestra playing rhythmically unison open fifth chords, marked with four forte markings!

— Emily Larkin and Hannon Stern

— Jessica McNamara

CONCERT ORCHESTRA

Mikado Overture ARTHUR SULLIVAN

Before there was *Cats*, there was *The Mikado*. Without doubt one of the most popular pieces of musical theater ever created, *The Mikado* was the ninth of fourteen collaborations between the English librettist W.S. Gilbert and the composer Arthur Sullivan. Since its opening in London in 1885, where it showed for 672 performances in its initial run, *The Mikado* has probably been on stage somewhere in the world continuously since its premiere — it is particularly popular for student and amateur productions, owing to its streamlined story, singable tunes, and fleet humor.

However, the show was created at a time of crisis — Sullivan was growing tired of the trite plots and simplistic musical style of his collaborations with Gilbert. It was only when Gilbert noticed a Japanese decorative sword hanging on his study wall that the idea of *The Mikado* took root, and revived

Sullivan's interest. Although the opera is set in feudal Japan, Gilbert and Sullivan use the exotic setting only as context in a commentary of 19th-century British politics and society; the show drew no significant complaints in the 150 continuous years of production (including productions in Japan), until recently, when concerns arose about Asian stereotypes. Most audiences rejected this brittle reaction, understanding that the humor is directed entirely at British culture, not the Japanese. Even the music is quintessentially English: in the potpourri-style overture, the only reflection of Japanese culture is the opening theme, “Mi-ya-sama,” which was adapted from a Meiji-era march tune. It would reappear twenty years later in Puccini's own *Madama Butterfly*.

— Steven Huang

Symphony No. 6 (second and third movements) FRANZ SCHUBERT

In Schubert's second and third movements of his Sixth Symphony, particular traits of the composer's style are immediately apparent: songfulness, order, structure, contrast,

economy. The slow second movement is patterned after Haydn's style, in which the tune is not too slow and rather plain. Ornamentation and variation beautify the melody,

but otherwise the challenge is to play a simple melody tastefully and well. This is clearly contrasted with a bombastic triplet section, which, by the conclusion of the movement, has been incorporated into the initial melody as ornamentation.

A rather involved Scherzo movement follows, which is marked “Presto” — very fast. Again, the model is Haydn, who as composer relished in finding ways to trick audiences (and, at times, musicians) with unexpected accents and offbeats. The accompanying Trio is shocking — the energy of the Scher-

zo abruptly stops, and what follows is best described as “harmonia mundi,” or harmony of the world (a title borrowed from Johannes Kepler). Horological chords strike like clock-tower bells, while bucolic woodwind figures and steeplechasing violin scales seem to suggest the steadfast passage of minutes and seconds, as experienced perhaps by a young composer reposing upon an Austrian hillside.

— Steven Huang

PRINCIPAL ORCHESTRA

Symphony No. 7 LUDWIG VAN BEETHOVEN

Wagner described Beethoven’s Seventh Symphony as the “the apotheosis of the dance” and the characterization remains extremely apt. An obsession with rhythm is typical of much of Beethoven’s music, but in this joyous work it reaches new heights. The symphony begins with a spacious introduction — and the very opening is one of the few places where rhythm is not at the forefront, but soon driving sixteenth-note scales enter and collide with the lovely introductory tune.

The transition into the main section of the movement shows Beethoven’s supreme confidence at this stage of his career, and a skill that no other composer will ever possess — he deconstructs the music we have heard so far into a single repeated note, alternating between the strings and the winds, before deconstructing it even further into just one note, going back and forth — which then evolves into the jig rhythm that will dominate the Vivace. The tune that we then hear in the flute, followed by the full orchestra, is as inspired as any the composer ever

wrote. We would expect a lyrical slow movement to follow, but we don’t really get that; instead, we get an Allegretto famously dominated by a rhythmic ostinato, first in the lower strings, and then moving around the entire orchestra.

The movement was so popular that Beethoven had to repeat it at the premiere, and in the 19th century, conductors were known to replace the slow movements of other Beethoven symphonies with it. The third movement is blazingly fast, a Presto with a constant quarter-note motion — the rhythm stops only during the two lovely trio sections. The fourth movement is a party, a perpetual motion of sixteenth notes that rarely takes a breath. The coda begins with contrapuntal writing of remarkable complexity as the tune moves all around the string section and ends with growling basses, “fortississimo” explosions, and breathtaking excitement.

— Jonathan Yates



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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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