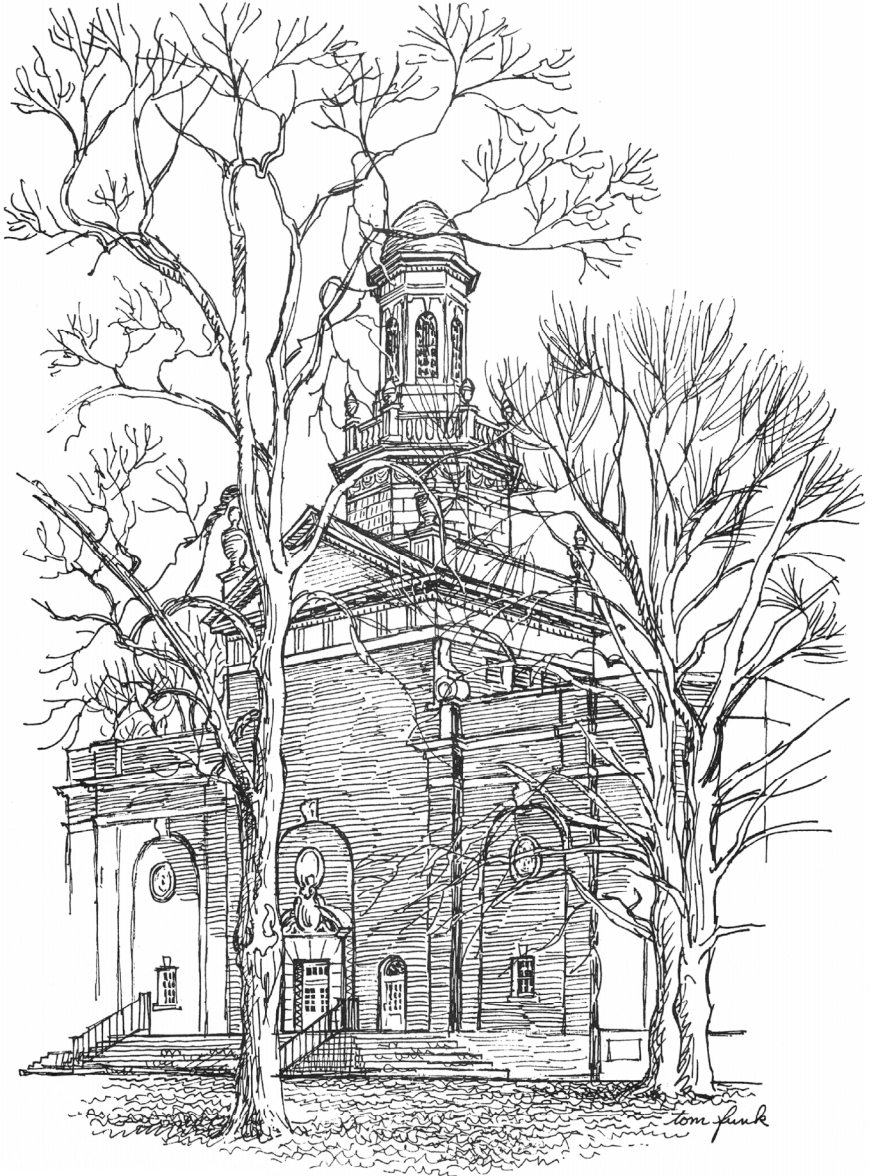


Norwalk Youth Symphony



Norwalk City Hall

Winter Concert
Sunday, March 3, 2024

UPCOMING EVENTS

- **Sunday, March 17, 2024 at 3:00 p.m.**
Principal Orchestra performs at the NSO Side-by-Side Concert
- **Saturday, March 23, 2024 at 7:00 p.m.**
INTEMPO Cross Cultural Concert with Concert Orchestra
- **Sunday, April 28, 2024, 2:00–4:00 p.m.**
Norwalk Youth Symphony Spring Open House
- **Sunday, May 12, 2024 at 3:00 p.m.**
Norwalk Youth Symphony Spring Concert
- **Sunday, June 22–30, 2024**
NYS Principal Orchestra and Concert Orchestra will tour and perform in Salzburg, Vienna, and Prague
- **February 15–17, 2025**
NYS Principal Orchestra will perform at The Kennedy Center in Washington, D.C.

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.

ABOUT THE NORWALK YOUTH SYMPHONY

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.

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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. He 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 holds 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.

Barry teaches throughout the day at East Elementary School in New Canaan, CT and is the music director for the East School Singers. In his summers, he helps continue Connecticut's long tradition of firehouse community bands by serving as Assistant Conductor for the Sound Beach Community Band based in Greenwich, CT. 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

Luis Felipe Fuentes,
Concertmaster
Gloria Sun
Jeffrey Li
Ron Maymin-Tzur
Aryan Ramnaress
Asha Venkat
Lola Del Pino
Kellen Wong
Lucas Aguilar
James LaBerteaux

Violin 2

Mia Steixner, *Principal*
Noa Maymin-Tzur
Vedant Sivaraman
Medha Sivaraman
Anvi Gupta

Violin 2 (cont.)

Bella Zhou
Dhaanve Baskar
Jonathan Chiodo
Azim Sarwaikar
Tristan Siewert

Viola

Livia Sereni, *Principal*
Keyla Solorzano
Luka Dolgov*

Cello

Sheherazad Edibam,
Principal
Leonard Xing
James McNamara
April Steixner

Cello (cont.)

Soren Dehesh
Kaiden Zhou
Kate Fang
William Liao

Bass

David Uhl†

Piano

Niyathi Iyengar**

* *Member of
Principal Orchestra*

** *Member of
Concert Orchestra*

† *Guest*

PHILHARMONIA STRINGS MUSICIANS

Violin 1

Isabella Munoz Jaramillo,
Concertmaster
Viktor Suchowiecki,
Assistant Concertmaster
Samuel Solorzano
Ellie Wang
Olivia Cuffari
Dempsey Knop
Jack Wesley
Emily Cheng
Arav Gupta
Jules Huang
James Czick
Mealea Huang
Elijah Liu

Violin 2

Alyssa Bi, *Principal*
Dhevan Motiani,
Assistant Principal
Ian Angeles
Emma Wang
Santiago Ovalle
Aurora Gulati
Oliver Chan
Dante Amoa
Isabella Lagares
Kanira Baskar
Sage Smith
Chinmay Sivaraman

Viola

Sophia Macris, *Principal*
Kate Steixner,
Assistant Principal
Diego Huyhua
Austin Siewert
Carina Bockhaus
Colby Boehmer

Cello

Mabel Shin, *Principal*
Josephine Beck,
Assistant Principal
Grace Yoon
Zachary Smith
Sophie Rae Bowman
Eric Deng
Ronan Murray
Valerie Dyk
Ashleigh Jordan

Bass

David Uhl†

Percussion

Arlo Cohen

PHILHARMONIA WINDS MUSICIANS

Flute

Cora Huang
Kian Edibam
Emma Biegel

Oboe

Maya Raman

Clarinet

Payce deMarco
Michael Cantu
Kearnon Henske

Clarinet (cont.)

Sophie Canedo
Courtney Shima

Bass Clarinet

Hannah Buser

Alto Saxophone

Yusuf Syed

French Horn

Anshul Truhins

Trumpet

Carter Henske
Sophia Brennan
Leila Ward

Trombone

Zephaniah Denu

Tuba

Jakob Pesce Scott

Percussion

Arlo Cohen

CONCERT ORCHESTRA MUSICIANS

Violin 1

Niyathi Iyengar,
Concertmaster

Stephanie Jiang
Julie McNamara
Spencer Smith
Sofia Fazzioli
Marat Plmanabhan
Christopher Li
Ananya Rajesh
Nancy Nan
Shannon White
Keen Woo

Violin 2

Mia Jung-Pitkin,
Principal

Kaleb Tan
Eva Burroughs
Ashley Lu
David Zhong
Juan Ovalle
Yuanmei Zhao
Vivian Michalske
Olivia Wang
Julia Macri
Lia Shum
Brianna Qin
Nikisha Shivram

Viola

Veronica Rodrigo,
Principal

Olivia Tejada
Felix Baer

Cello

Rosemary Shin, *Principal*

Alexa Hodgson
Leonardo Manzone
Gopika Kaimal
Tristan Meyer-Mitchell
Layla Rodriguez
Lucas Tejada
Achintya Srinivasan
Samuel Liu
Marcel Katz
Rajan Sekhar
Alexander Gray
William Gray
Ethan Ning
Sean Rinaldi
Tristha Fernandes

** Member of
Principal Orchestra*

*** Guest*

Bass

David Uhl**

Flute

Olivia Popp, *Principal 1st*
Alma Hsu
Moritz Schoenemann
Kirsten Borner,
Principal 2nd
Ishana Kumar

Oboe

Ripley Chu
Varun Bennebattula

Clarinet

Leya Chaves
Caitlin Neville

Bassoon

Dirk Wels**

French Horn

Anshul Truhins
Daniel Shapiro**

Trumpet

Gregory Kapteina*
Paul Sullivan
Carter Henske

Percussion

John Ling**

PRINCIPAL ORCHESTRA MUSICIANS

Violin 1

Joylyn Wei,
Concertmaster
Liliana Kimble,
Assistant Concertmaster
Kendra Cheng
Momo Kobayashi
Kai Iwai
Kaitlyn Murray
Emily Soraluz
Harry Moloney
Eric Ding
Amelie Bazile
Ian Shum
Andrew Seel

Violin 2

Sabrina Arastu, *Principal*
Adam Famous,
Assistant Principal
Ryan Zou
Adeeva Ghuman
Valeria Gomar
James O-Dowd
Dylan Amoa
Sophia Aguilar

Viola

Luka Dolgov, *Principal*
Alex Hansen,
Assistant Principal
Cyndi Chen
Summer Bosch
Kate Wick
Zirun Zhang

Cello

Cameron Bly, *Principal*
David Lui,
Assistant Principal
Janya Chelluboina
Luke Constance
Freddy Morest
Autumn Avery
Aaron Wang
Chloe Henske
Sarah Wick
Charlie Moloney
Jacqueline Mulle
Ryan Kaufman

Bass

Ayush Rudra
David Uhl**

Flute

Nila Thirumalai,
Principal 1st & Piccolo
Chloe Zou,
Principal 2nd
Teddy Morris,
Assistant 2nd

Oboe

Madeline Antony,
Principal 1st
Hannon Stern,
Principal 2nd
Ludo Pauliny,
Assistant 2nd

Clarinet

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

Bassoon

John Stout, *Principal*
Dirk Wels**

French Horn

Daniel Shapiro**
Alexander Gertner**

Trumpet

Gregory Kapteina
Samantha Atlas**

Percussion

Charlie Villani
Arlo Cohen
John Ling**
Jordana Sidlow**

Celeste

Andrew Seel

Harp

Kathryn Sloat**

*** Guest*

Concert

Program

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

PRELUDE ORCHESTRA

Aaron Lofaro, *Conductor*

GEORGE FRIDERIC HANDEL (1685-1759)	Entrance of the Queen of Sheba from <i>Solomon</i> (Arranged by H.B. Fisher)
FRÉDÉRIC CHOPIN (1810-1849)	Romantic Etude (Arranged by Robert Longfield)
AMILCARE PONCHIELLI (1834-1886)	Dance of the Hours from <i>La Gioconda</i> (Arranged by Robert Longfield)

PHILHARMONIA ORCHESTRAL WINDS

Barry Zhou, *Conductor*

LARRY CLARK (b. 1963)	Dance of the Harlequins
PAVEL CHESNOKOV (1877-1944)	Salvation is Created (Arranged by Michael Brown)
ROBERT W. SMITH (b. 1958)	Encanto

PHILHARMONIA STRING ORCHESTRA

Jessica McNamara, *Conductor*

GIUSEPPE VERDI (1813-1901)	Overture to <i>Nabucco</i> (Arranged by Sandra Dackow)
SERGEI RACHMANINOFF (1873-1943)	Adagio from <i>Symphony No. 2</i> (Arranged by Robert Longfield)
BRIAN BALMAGES (b. 1975)	Lyric Metal

CONCERT ORCHESTRA

Steven Huang, *Conductor*

EDVARD GRIEG (1843-1907)	Peer Gynt Suite No. 1 I. Morning Mood
ANTONÍN DVOŘÁK (1841-1904)	Slavonic Dances, Op. 72 2. Allegretto grazioso
FRANZ JOSEF HAYDN (1732-1809)	Symphony No. 101 (“The Clock”) II. Andante I. Adagio — Presto

PRINCIPAL ORCHESTRA

Jonathan Yates, *Conductor*

CARL MARIA VON WEBER (1786-1826)	Clarinet Concerto III. Rondo. Allegretto <small>Mia Gribbon, <i>soloist</i>, winner of the 2024 Norwalk Youth Symphony Concerto Competition</small>
LUDWIG VAN BEETHOVEN (1770-1827)	Coriolan Overture
MAURICE RAVEL (1875-1937)	Mother Goose Suite Five Pieces for Children I. Pavane of the Sleeping Beauty II. Tom Thumb III. Laideronette, Empress of the Pagodas IV. Conversations of Beauty and the Beast V. The Fairy Garden

PROGRAM NOTES

PRELUDE ORCHESTRA

Entrance of the Queen of Sheba from *Solomon*

GEORGE FRIDERIC HANDEL

Entrance of the Queen of Sheba is the entr'acte to the second section of Handel's oratorio *Solomon* composed in 1748. The original orchestration is for strings and oboes, with the latter playing the solo parts. This arrangement gives these solo lines to the violins.

Handel's other famous and often performed works include *The Messiah*, *The Royal Fireworks*, and *Water Music*, which have appeared in many applications such as movies and television.

— Aaron Lofaro

Romantic Etude FRÉDÉRIC CHOPIN

Romantic Etude (Étude Op. 10, No. 3) by Chopin, composed in 1833, differs from most of his studies for piano being that it's much slower and it's a departure from the usual virtuosic compositions that appear in the collection of etudes. This work is unique in the sense that it's structured more like a song than an etude and the melody is considered

by Chopin himself and many other critics to be his best melody ever composed. Robert Longfield gives equal melodic parts to the different sections and uses the piano as an accompaniment in this arrangement.

— Aaron Lofaro

Dance of the Hours from *La Gioconda* AMILCARE PONCHIELLI

The *Dance of the Hours*, composed in 1876, originates as a ballet sequence within Ponchielli's major operatic hit, *La Gioconda*. Popular in its own time, it is the only Italian "grand opera," aside from Verdi's *Aida*, to have remained within the repertoire. Moreover, *Dance of the Hours* stands out as the only operatic ballet from this genre to have established a life of its own both inside the concert hall and in pop culture. In the present day, the comic strains of the music conjure lighter images. Perhaps

the most iconic use of this music is in Disney's 1940 film *Fantasia*, where it underscores the questionable talents of a dance company comprised of hippos, ostriches, and alligators. The arrangement presented in this concert begins with a lighthearted section, continues with a dramatic middle section carried by the violas and cellos, and ends with a boisterous rush to the end for an exciting finish!

— Aaron Lofaro

PHILHARMONIA ORCHESTRAL WINDS

Dance of the Harlequins LARRY CLARK

Dance of the Harlequins is a lively work that uses the harmonic progression of the famous Pachelbel Canon as its foundation. Larry Clark uses this line as

a jumping-off point to create an ingenious work that shows the many moods of the Harlequin clown, from joyous to melodramatic.

— (Carl Fischer Music)

Salvation is Created PAVEL CHESNOKOV

Salvation is Created is originally by Pavel Tschesnokoff, a late-Romantic Russian "spiritualist" composer. Tschesnokoff was known for more than 500 choral works. This arrangement by Michael Brown faithfully recreates this

chorale for young players. Although this music seems technically simple to start, bringing this slow, tense, and epic musical work to life is quite a feat.

— Barry Zhou

Encanto ROBERT W. SMITH

Robert W. Smith's *Encanto* is a wonderful work for wind band and can be commonly heard at prestigious festivals throughout the year. This piece starts off with a bright and triumphant fanfare followed by a joyous first theme. As the music develops, the musicians are challenged with a multi-meter musical motif before the first theme returns. A melo-

dious section in the middle showcases our flute soloist, Cora Huang, before the full ensemble enters the theme. The piece finishes with another reinstatement of the joyous first theme as the piece speeds toward its conclusion.

— Barry Zhou

PHILHARMONIA STRING ORCHESTRA

Overture to *Nabucco* GIUSEPPE VERDI

Nabucco was Verdi's first successful opera and was the start to his reign as king of Italian opera throughout the second half of the 19th century. One of his skills was capturing the drama within his music. This arrangement maintains the drama by using a fast tempo

and lots of dynamic contrast. This piece helped the students in Philharmonia work extensively in cut time and refine their staccato and spiccato bow strokes.

— Jessica McNamara

Adagio from *Symphony No. 2* SERGEI RACHMANINOFF

This Adagio is an arrangement of the third movement from Rachmaninov's *Symphony No. 2*. Rachmaninoff composed this symphony in 1906 after his first symphony received much criticism and sent him into a depression, halting his composing entirely for a short time. His second symphony was much better received and is still performed widely today. We are fortunate to have an arrangement for string orchestra of this third movement, which contains one of the most beautiful melodies ever written by the composer. In preparing this

piece, our orchestra worked through syncopation at a slow tempo using subdivision of the beat. We worked on how to distribute our bows in order to save bow for long slurs and move the bow faster to make the melody swell. Finally we worked extensively on balance — bringing out the section of the orchestra that has the melody and allowing the other parts to complement without overpowering.

— Jessica McNamara

Lyric Metal

BRIAN BALMAGES

Lyric Metal was written in dedication to a high school student who passed before his time. The composer took inspiration from the young man's love both for his playing cello in the orchestra as well as for heavy Finnish-style metal music, in particular the works of Apocalyptica. The piece's dark tone fits the lower

string section, which is showcased throughout, especially through the "metal" section. *Lyric Metal* meshes modern classical styles with symphonic metal, creating a perfect harmonic tribute.

— Jessica McNamara

CONCERT ORCHESTRA

Here is a secret I impart to young musicians: we have the power to control time! Or, at least the perception of it. In essence, that is what music is — sound through time. Depending on how we phrase the notes, and how we mold our phrases in time, we are able to influence how our audiences perceive the passage of time: languid moments that linger, a steady march ahead, or breakneck episodes that leave us breathless. That is why I encourage musicians to think carefully and strategically about tempo (the velocity of the music), meter (the accentuation pattern), and *rubato* (the "flex" in musical phrasing, so to speak).

Peer Gynt Suite No. 1 (first movement: "Morning Mood")

EDVARD GRIEG

Today's program gives us examples of how great composers think about time in their works. Grieg's famous "Morning Mood" movement is known universally as depicting sunrise. (Lesser known: in the play for which the music was written, the setting is actually Morocco, not Scandinavia!) Let's imagine a sunrise: first, in the darkness, perhaps we hear a few early birds. Then, a glow

on the horizon — before the inexorable, overwhelming, and rushing flood of first light. Grieg's excellent depiction manages to capture the ineluctable nature of this astrophysical phenomenon of sunrise — an unwavering steadiness in the string arpeggios, for example, which clearly represents sunbeams.

— Steven Huang

Slavonic Dances, Op. 72 (dance No. 2)

ANTONÍN DVOŘÁK

In contrast to the cosmic nature of Grieg's music, Dvořák's *Slavonic Dance No. 2* is entirely human — a wistful waltz. Akin to Chopin's oeuvre, this work is a great study of *rubato* — the art of "stealing" time, or simply put, playing in a flexible tempo. Here, then, is a second secret I tell musicians: changes in tempo should reflect something technical or musical that is required in the music. For example, a

surging crescendo may require more bow or air to perform — so we should take the time to do it! Another pragmatic example: strings need to go from pizzicato to bows. Good composers build in *rubato* for such moments, and expect good musicians to perform likewise. Listen for both of these examples of *rubato* in this nostalgic dance.

— Steven Huang

Symphony No. 101, "The Clock" (second and first movements)

FRANZ JOSEF HAYDN

We finish with two movements (the second, then the first) of Haydn's *Symphony No. 101*, subtitled "The Clock." The title refers to the second movement, in which the strings persistently tick along. Apparently, Haydn was fond of clocks and had a great number of them in his studio. Composed in 1793–94 as one of several symphonies for his London audiences, this symphony was intended to be performed by the large orchestras in London at the time —

some as many as 300 musicians! Perhaps Haydn was imagining just such a grand clock — an orchestral timepiece made up of hundreds of instrumentalists. And, as typical in many Classical-era pieces, *rubato* is less apparent in this work — instead, we hear the sparkling "perfection" of the universe, a common ideal during the Age of the Enlightenment.

— Steven Huang

PRINCIPAL ORCHESTRA

Clarinet Concerto (final movement)

CARL MARIA VON WEBER

Carl Maria von Weber was a German composer active in the early Romantic period. Largely known for his operas, he also wrote major concertos for clarinet, bassoon, and horn. His first clarinet concerto in F minor, like many of Weber's clarinet works, was written for virtuoso Heinrich Baermann. The concerto was written in 1811, a time when the instrument was undergoing major technical improvements. Despite these advancements, the clarinet Weber composed for remained a very different instrument than today's modern clarinet. The concerto consists of a fast, stormy first movement, a slow, gentle second movement, and a lively third movement. As was typical of the time, the third movement is written in a rondo

form, where Weber introduces a playful recurring theme that alternates with contrasting sections. With the drama and lyricism of the first two movements, the concerto foreshadows Weber's vision of the German operatic style. The third movement, however, is a return to lighter classical traditions. Like his contemporaries, Weber embraced some classical influences, yet rejected others in favor of innovative new ideas. Weber's *First Concerto*, along with his other works, marked a significant expansion in the clarinet repertoire and played an important role in increasing the clarinet's popularity as a solo instrument.

— Mia Gribbon



Toby Woods
2005-2024

The Norwalk Youth Symphony is heartbroken by the loss of our dear alumnus, Toby Woods, NYS Class of 2023. Toby was a gifted and passionate cellist who contributed his talents to our community from 2018 through 2023. As a graduate of New Canaan High School, Toby went on to Williams College to study economics and music. Beyond being an inspiration to his peers, Toby was most importantly a kind, loyal, and loving friend to many of our musicians. His passing is felt keenly by the many lives he has touched. Our hearts are with the Woods family and all who loved Toby. He will always be remembered.



**Christopher James Hisey,
Music Director**

**Concerts at 7:30 pm at
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Norwalk City Hall
125 East Avenue
Norwalk, CT 06851**

Tickets & Information at
www.americanchamberorchestra.com

2023-2024 – Our 21st Season

Saturday, October 21, 2023

Armando Bayolo – (Unplanned) Obsolence
Michael Delfin, Soloist
Georges Bizet – Carmen Suites
Antonin Dvorak – Symphony No. 8

14th Concerto Competition

February 16, 17 & 18, 2024
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Saturday, February 24, 2024

Antonin Dvorak Cello Concerto with Gjorgj Kroqi
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Saturday, April 27, 2024

Broadway & Opera Songs

Saturday, June 15, 2024

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Tuition and other earned revenues cover only a portion of the costs of the Norwalk Youth Symphony's many programs. The NYS Annual Giving Campaign helps us bridge that financial gap, so we can continue bringing top-quality musical training to our students and their communities. We invite you to join the members of the NYS Board in supporting the Annual Giving Campaign. By becoming a supporter of NYS, you help to guarantee the continuation of our tradition of providing quality musical education to students in Fairfield County and surrounding areas.

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Cut along dotted line



MEET OUR SOLOIST

Mia Gribbon, *Clarinet*



Mia Gribbon is a junior at Hamden High School, where she is president of the school's Tri-M National Music Honors Society chapter. She started playing clarinet seven years ago and currently studies with Julie Levene. Mia has been with NYS for two years. Last year, she was first chair in the NAFME All National Symphony Orchestra and has been the principal clarinet in the CT All-State Orchestra for the past two years. She is a winner of the 2024 Hamden Symphony Concerto Competition and placed second in the 2024 Marianne Liberatore Instrumental Competition. Mia attended the Tanglewood clarinet intensive last summer. In her free time, she enjoys playing lacrosse and volunteering at her local therapeutic riding center.

Thank you! We hope that you enjoyed our concert!

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This fund was established to honor those who loved music. Gifts have been given in memory of Edward R. Ambrose, Claudia Blew, Fanny Bodner, Ruth Bodner, Cameron Bruce*, Steve and Sandra Burdin, Emily Clawson, Elliott Cooper, Thomas Dickey, Sarah Dillon, Marilyn Fitch, Henry Frederick, Margaret Gardner, Chic Goldstein*, Ida Guberman, John Haydu, Robert Hodge, Bernard Jaffe, Jeremy Johnson, Jessica Kolaric, Anita Krentzman, Lulu Pilsen, Laura S. Pollack, Joseph Posta, and Muriel Wohlberg. Each year, deserving members of Norwalk Youth Symphony are awarded lesson scholarships from this fund.

* Donations made in Cameron Bruce's and Chic Goldstein's names are earmarked for Scholarships for the Norwalk Youth Symphony's International Performing Tours.



Join Us!

The NYS Principal Orchestra will travel to

Washington, D.C.

and perform at

The Kennedy Center

February 15 to 17, 2025

YOUTH COMMITTEE

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 advisors:
Jennifer Hansen, Ritu Malik, and Jenny Zhang

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A special thank-you to the Hon. Harry Rilling, Mayor of the City of Norwalk



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