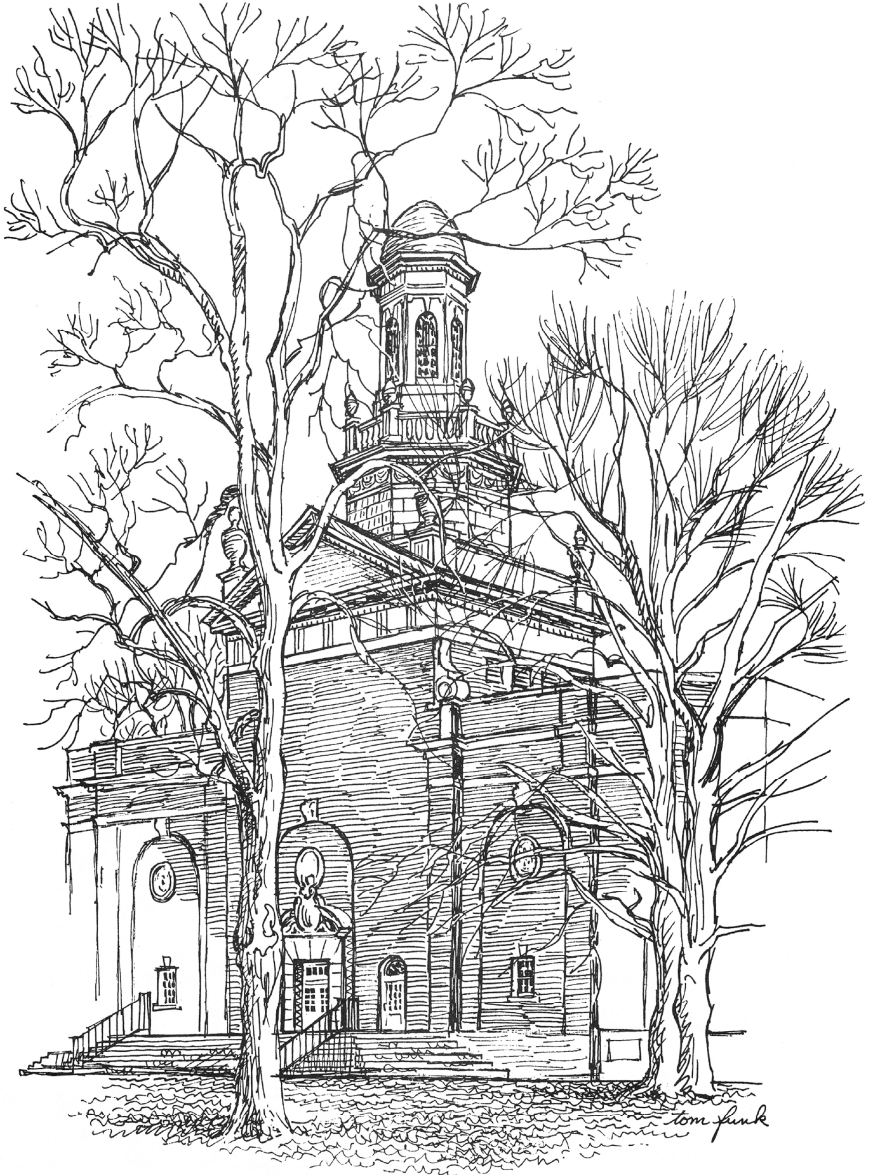


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UPCOMING EVENTS

- **Saturday, December 2, 2023, at 2:00 p.m.**
Prelude and Philharmonia Strings perform at Maplewood Senior Living in Norwalk
- **Sunday, January 7, 2024, at 5:00 p.m.**
NYS Concerto Competition
- **Sunday, March 3, 2024 at 3:00 p.m.**
Norwalk Youth Symphony Winter Concert
- **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

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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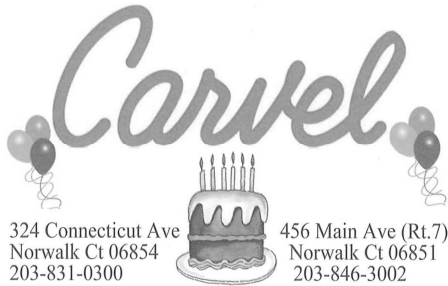
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MEET OUR CONDUCTORS



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. Trinité, 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

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

Violin 2

Mia Steixner, *Principal*
Noa Maymin-Tzur
Vedant Sivaraman
Bella Zhou
Medha Sivaraman

Violin 2 (cont.)

Edward August
Anvi Gupta
Jonathan Chiodo
Dhaanve Baskar
Tristan Siewert

Viola

Livia Sereni, *Principal*
Keyla Solorzano
Luka Dolgov*
Alex Hansen*

Cello

Sheherazad Edibam,
Principal
James McNamara
April Steixner
Christian Jo
Soren Dehesh

Cello (cont.)

Kaiden Zhou
Kate Fang
William Liao
Leonard Xing

Bass

Ayush Rudra*

Harp

Lia Shum**

Piano

Jonathan Yates

* *Member of
Principal Orchestra*

** *Member of
Concert Orchestra*

PHILHARMONIA STRINGS MUSICIANS

Violin 1

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

Violin 2

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

Viola

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

Cello

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

Bass

Orlaith Gosling, *Principal*

PHILHARMONIA WINDS MUSICIANS

Flute

Cora Huang
Kian Edibam
Emma Biegel
Charlotte Dluzyn

Oboe

Maya Raman

Clarinet

Payce deMarco
Michael Cantu
Kearnon Henske
Sophie Canedo

Bass Clarinet

Hannah Buser

Bassoon

Dylan Amoa*

Alto Saxophone

Yusuf Syed

French Horn

Anshul Truhins

Trumpet

Carter Henske
Sophia Brennan

Trombone

Zephaniah Denu

Percussion

Arlo Cohen
Charlie Villani*
John Ling**

CONCERT ORCHESTRA MUSICIANS

Violin 1

Mia Jung-Pitkin,
Concertmaster
Stephanie Jiang
Julie McNamara
Sofia Fazzioli
Christopher Li
Ananya Rajesh
Spencer Smith
Nancy Nan
Quinn Maloney
Marat Plmanabhan
Shannon White

Violin 2

Niyathi Iyengar, *Principal*
Olivia Wang
Yuanmei Zhao
Vivian Michalske
Juan Ovalle
Eva Burroughs
Ashley Lu
David Zhong
Lia Shum
Julia Macri
Nikisha Shivram
Marlayna Kasdan
Kaleb Tan
Brianna Qin

Viola

Olivia Tejada
Veronica Rodrigo
Felix Baer

Cello

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

** Member of
Principal Orchestra*

*** Guest*

Bass

Alex LaPadula

Flute

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

Oboe

Ripley Chu

Clarinet

Leya Chaves
Caitlin Neville

Bassoon

Alexandra Castro**

French Horn

Anshul Truhins

Trumpet

Gregory Kapteina*
Paul Sullivan
Carter Henske

Percussion

Simon Meyers
John Ling**

PRINCIPAL ORCHESTRA MUSICIANS

Violin 1

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

Violin 2

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

Viola

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

Cello

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

Bass

Ayush Rudra

Flute

Nila Thirumalai
Chloe Zou

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*
Alexandra Castro**

French Horn

Mia Fritze**
Ginger Kokoszka**
Rachel Nierenberg**
Cristian Uraga**

Trumpet

Gregory Kapteina
Samantha Atlas**

Percussion

Charlie Villani

** *Guest*

Concert

Sunday, November 19, 2023 at 3:00 p.m.
Norwalk Concert Hall, Norwalk, Connecticut

PRELUDE ORCHESTRA

Aaron Lofaro, *Conductor*

- | | |
|--------------------------------------|--|
| JACQUES OFFENBACH
(1819-1880) | Barcarolle from
<i>The Tales of Hoffmann</i>
(Arranged by Sandra Dackow) |
| CARRIE LANE GRUSELLE | Postcards from Russia |
| JOHANN SEBASTIAN BACH
(1685-1750) | Brandenburg Concerto No. 5
(Arranged by Merle J. Isaac) |

PHILHARMONIA ORCHESTRAL WINDS

Barry Zhou, *Conductor*

- | | |
|----------------------------------|--------------------------|
| DAVID R. GILLINGHAM
(b. 1947) | At Morning's First Light |
| RANDALL STANDRIDGE
(b. 1976) | Autumn Light |

PHILHARMONIA STRING ORCHESTRA

Jessica McNamara, *Conductor*

- | | |
|--------------------------------------|--|
| ANTONIO VIVALDI
(1678-1741) | L'estro Armonico
(Arranged by Bob Lipton) |
| JOHANN SEBASTIAN BACH
(1685-1750) | |
| YUKIKO NISHIMURA
(b.1967) | To the Ocean |
| RICHARD MEYER
(b.1957) | Incantations |

Program

CONCERT ORCHESTRA

Steven Huang, *Conductor*

- | | |
|---|--|
| FRANZ JOSEF HAYDN
(1732–1809) | Symphony No. 101 (“The Clock”)
III. Menuetto. Allegretto
IV. Finale. Vivace |
| JOHANN SEBASTIAN BACH
(1685–1750) | English Suite No. 3 in G Minor
I. Prelude
(Arranged by Joachim Raff) |
| CÉCILE CHAMINADE
(1857–1944) | Callirhoë Suite
II. Scarf Dance |

PRINCIPAL ORCHESTRA

Jonathan Yates, *Conductor*

- | | |
|--------------------------------------|---|
| FRANZ SCHUBERT
(1797–1827) | Symphony No. 4
I. Adagio molto — Allegro vivace
II. Andante
III. Menuetto. Allegro vivace — Trio
IV. Allegro |
|--------------------------------------|---|



Christopher James Hisey,
Music Director

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Saturday, November 4, 2023, 7:30pm



Sunday, March 17, 2024, 3:00pm



Sunday, December 3, 2023, 3:00pm



Saturday, May 18, 2024, 7:30pm



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PROGRAM NOTES

Not all program notes were available at press time.

PRELUDE ORCHESTRA

Barcarolle from *The Tales of Hoffmann*

JACQUES OFFENBACH

The Barcarolle from *The Tales of Hoffmann* by Jacques Offenbach is a famous duet from the opera, which is quite popular in western classical music. It was written in 1881 and the lyrics were penned by Jules Barbier. The Barcarolle has a gentle, flowing rhythm that evokes the feeling of a boat gently floating on water. It is often sung by two female singers and is considered a highlight of the opera. The melody found in the Barcarolle is widely recognized and

has been used in several films, including *Life Is Beautiful* and *Titanic*.

Sandra Dackow is a well-known music educator, string arranger, and conductor with three degrees from the Eastman School of Music. She has arranged over 80 works for string and full orchestra. She has worked as a string clinician and arranger for various groups and orchestras throughout the United States.

— Aaron Lofaro

Postcards from Russia

CARRIE LANE GRUSELLE

Using a wide variety of dynamics, articulations, and tempi, three Russian folk songs — “Minka,” “Meadowland,” and “Korobushka” — run the emotional gamut from melancholy to pure exuberance! Of these three, “Korobushka” is also used in the famous game “Tetris.” Set in the dramatic key of D minor, all sections are individually highlighted by playing the melody in different moments of this arrangement, which ends with an exciting accelerando finish.

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin Eau

Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin, and teaches for the Lawrence University Academy of Music. She has arranged/composed over 140 works for beginning and developing string players, which have been performed across the nation and in Australia.

— Aaron Lofaro

Brandenburg Concerto No. 5

JOHANN SEBASTIAN BACH

The *Brandenburg Concerto No. 5* is one of six concertos that Bach dedicated to Christian Ludwig, Margrave of Brandenburg, in 1721. The original concerto was written for a solo flute, violin, and harpsichord, and accompanied by a string orchestra. While the first move-

ment is in sonata (ABA) form, this particular arrangement is for string orchestra with piano accompaniment.

Merle J. Isaac was a well-known music educator for 35 years in Chicago and began arranging music while he was teaching to provide younger students

with an opportunity to have accessibility to many timeless compositions like *Brandenburg Concerto No. 5*. Recognized by the American String Teachers Association (ASTA) with a Lifetime Achievement Award, Mr. Isaac has composed and arranged over 150 works for youth orchestras. ASTA also has an

annual Merle J. Isaac composition contest to “encourage the composition, publication, and performance of music of quality for the benefit of school orchestra programs.”

— Aaron Lofaro

PHILHARMONIA ORCHESTRAL WINDS

At Morning's First Light

DAVID R. GILLINGHAM

At Morning's First Light draws inspiration from hymns and poetry; Gillingham's compositions offer an alternative approach to performance through his synthesis of artistic mediums. For instance, within *At Morning's First Light*, his emotive sense of poetry and nature imbue the music with a sensorial experience. The light-footed quickness of woodwinds expresses the ineffability of the morning, raw and full of promise.

Autumn Light

RANDALL STANDRIDGE

Autumn Light is a work commissioned by Kentucky Second District Band Directors for the 2022 All-District 9th and 10th Grade Band. Written by Randall Standridge, one of today's most up-and-coming young composers, this piece highlights all of the colors, textures, and ambience of the fall season. It is reflective and introspective, and challenges our young musicians to play with

Whether showing us the agony of war or the hopefulness of a new day, Gillingham is a master of expressionism. As he says, “I envision myself as a servant of humanity expressing a myriad of emotions, thoughts, and feelings that cannot be expressed through words.” And, so it is with *At Morning's First Light*.

— Jenica Marie Moore (Univ. of Georgia)

sensitivity and patience. A darker section in the middle provides contrast to the lush harmonies and beauty of the main themes. In many sections, the main theme is passed throughout the ensemble as the piece develops and culminates with a pensive and peaceful finale.

— Barry Zhou

PHILHARMONIA STRING ORCHESTRA

L'estro Armonico

ANTONIO VIVALDI AND JOHANN SEBASTIAN BACH

L'estro Armonico comes from a collection of 12 concertos by Vivaldi. The collection was originally published in 1711 and was dedicated to Ferdinando D'Medici, patron of a girls orphanage in Venice, where Vivaldi taught music. It is likely that these concertos were originally played by the girls and Vivaldi himself. This concerto, as well as three

others, were later transcribed by J.S. Bach, and were instrumental to the revival of Vivaldi's music in the early twentieth century. In this arrangement, Bob Lipton has skillfully weaved Vivaldi's original concerto for two violins, cello, and strings, as well as Bach's arrangement for solo organ, into this energetic piece for string orchestra.

Going on a 15-year tradition, Mrs. Mac always begins the first concert of the season with a piece performed without a conductor. In order to successfully perform without a conductor, the ensemble members must learn how to listen across the orchestra and follow their section leaders. Eye contact and body language are used by section leaders to

cue the members of their section. The development of deep listening and sensitivity to the other members of the orchestra are skills that set the group up for a successful remainder of the season.

— Jessica McNamara

To the Ocean **YUKIKO NISHIMURA**

To the Ocean expresses a sea-faring voyage filled with excitement and hope. The ocean changes its look in different situations, which is shown in the varied harmonic progressions. The music changes the colors and atmosphere like the ocean. Students will use staccato

and legato in various scenes of the music in the often-neglected key of A major. Enjoy sailing across the ocean in this musical journey around the world.

— (Carl Fischer Publishing)

Incantations **RICHARD MEYER**

Two solo violins and a solo viola introduce this piece through a haunting, lyrical theme. The theme is subsequently taken up by the entire orchestra and expanded, gradually morphing into a fast and frenetic second theme that is aggressive and virtuosic in nature. This second theme is developed into an

equally vigorous pizzicato section. The two themes are then heard at the same time, each vying for attention. The pace slackens momentarily before a wildly frantic coda closes the piece.

— (Highland Etling Publishing)

CONCERT ORCHESTRA

At the beginning of every NYS season, it is always a beguiling task to program the appropriate repertoire for the ensemble. I want to choose music that is challenging for the musicians, but not too much out of our reach. At the same time, it should demonstrate the breadth of what classical orchestral music has to offer. All of this, of course, is before the conductors have a clear idea of what the makeup of the ensemble will be like.

Seeing our success with our methodical approach to Beethoven's *First Symphony* last year, I thought a Haydn symphony would be an appropriate choice. Many don't know, however, that most Haydn and Mozart symphonies do not include instruments that are now common — specifically, the clarinet. Therefore, there aren't a lot of possible choices. Out of these, Haydn's *Symphony No. 101*, subtitled, "The Clock," is a great option.

Symphony No. 101 ("The Clock") **FRANZ JOSEF HAYDN**

While the titular clock appears only in the second movement, the other movements display typical Haydn traits: vi-

vacuity, ingenuity, and a particular cerebral wittiness. Unlike Mozart, who may claim a spiritual profundity in his per-

fect compositions; or Beethoven, whose directness of intent is unmatched; Haydn revels in the unexpected, the new, and the moments of surprise and delight. For example, pay attention to the middle “Trio” section of the Minuet we perform today. At a particular point, the harmony of the string accompaniment stands in jarring dissonance to the flute. This was Haydn’s intentional error: a quasi-inside joke, perhaps to check if the audience was paying attention; note that the error is “corrected” in the repeat of the phrase. Towards the end of the Trio, there is a sequence of descending scales in the strings — notice that they are each five eighth-notes long, giving a perception of a 5/8 meter! Another cheeky Haydn moment.

English Suite No. 3 in G Minor (Prelude) **JOHANN SEBASTIAN BACH**

Our final two works round out our Fall term with vastly different styles. J.S. Bach’s *Prelude in G Minor* is well known to keyboardists, and this arrangement by Joachim Raff is an excellent example of a Romantic-style transcription of Bach’s eternal music. Bach’s music is popular for orchestral transcriptions: Stokowski, Webern,

Callirhoë Suite (second movement) **CÉCILE CHAMINADE**

Meanwhile, the late Romantic work of Cécile Chaminade, “Pas de voiles” or “Pas des echarpes,” is from her ballet, *Callirhoë*. The movement title means “Scarf Dance,” but the actual dance is lost to history — no one seems to know what it was about. In a coincidental irony with the Raff/Bach piece, “Pas de

More “Haydn moments” abound in the Finale. There are fizzy displays of violin and flute passagework that seem to continue way longer than they should — much like how fireworks display artists often pile on a series of effects to overwhelm the public. Or, notice the sudden appearance of a minor mode section, which barrels to a cliffhanger of sorts, before continuing in a breathless fugato section. If Mozart’s symphonies can be compared to sojourns in a perfectly manicured English garden, then Haydn’s are roller coasters: exciting and hair-raising, and, when it is all over, you may be asking yourself, “What happened? . . . Let me hear it again!”

— Steven Huang

Schoenberg. Raff’s version gives the full-octave treatment to the strings, with winds and percussion illuminating the strings. This style is reminiscent of the middle Romantic period style of Mendelssohn or Schumann, for example.

— Steven Huang

voiles” would survive longer as a popular piano transcription in the early 1900s, before re-emerging recently in orchestral concert halls as ensembles sought music from female composers.

— Steven Huang



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Violin

Rachel Alexander
Jerilyne Arslanagic
Jose Bastardes
Jennifer Brown
Peter Bugarchich
Shengyu Cao
Yoshinaka Chie
Michael Chien
David Creswell
Celine Dean
Beryl Diamond Chacon
Lisa Dodakian
Seray Goktekin
Andrea Gomez
Daniella Gongora
Mariella Haubs
Tyler Hendrickson
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Yue Ishizuka
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Shan Jiang
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Asya Meshberg
Erica Messina
Amanda Milne
Kate Murphy
Nicholas Sharma
Darwin Shen
Sarah Smale
Andrew Smith
Stephan Tieszen
Glen Ullman
Chie Yoshinaka
Kristen Young

Viola

Colin Benn
Hannah Burnett
Suzanne Corey-Sahlin
Richard Cruz
Nina Dryer
Leah Feguson
Andrea Gomez
Marina Kitaychik
Jaen Lee
Jessica McNamara
Eileen Shannon
Darwin Shen
Bruce Sloat
Sarah Smale

Cello

Ole Akahoshi
Christopher Bedoya
Sara Bennett Wolfe
Kate Dillingham
Claire Dresselhuys
Justin Elkins
Marion Feldman
Nick Hardie
Heather Hardie
Chungsun Kim
Niccio Mazziotto
Danielle Merlis
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Beth Pearce
Peter Prosser
Gunnar Sahlin
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Patrick Sohn
Hua Tong
Elizabeth Vysin

Bass

Kohei Yamaguchi
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Flute

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Clarinet

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Monroe

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New Canaan

New Canaan High School
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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.

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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 advisors:

Jennifer Hansen, Ritu Malik, and Jenny Zhang

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