

Rochester Philharmonic Youth Orchestra

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A Season of Musical Journeys

Melodic

Nationalism

David Harman, Conductor

*With the Rochester
Philharmonic Orchestra*

Sunday, March 4, 2001

Eastman Theatre

The Rochester Philharmonic Youth Orchestra

Since 1970, hundreds of talented young musicians from the Rochester area have experienced firsthand the challenges, rewards and joys of learning symphonic masterworks while playing in the RPYO.

These musicians devote themselves to rehearsing and performing great music throughout the school year. In the process they build not only excellent musical skills, but also develop lifelong habits of teamwork, diligence, responsibility, and a commitment to the arts.

A significant number of past RPYO members have pursued successful musical careers. RPYO alumni currently perform with the Rochester Philharmonic Orchestra, the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra and other major ensembles here and abroad. Many have become teachers of music. Still others remain dedicated amateur musicians and supporters of local arts institutions.

The RPYO had its origins in the annual Youth Festivals sponsored from 1954 to 1970 by the Women's Committee of the Civic Music Association, the predecessor of the RPO. Responding to a widespread desire for a year-long youth orchestra, the Women's Committee in 1970 established the RPYO as part of its education program. The RPYO is now sponsored by the Education Department of the Rochester Philharmonic Orchestra.

Howard Weiss, then concertmaster of the RPO, served as the RPYO's founding music director from 1970 - 1989. He was succeeded by Darryl One. Since 1993 David Harman has held the position of RPYO music director and conductor.

In addition to its regular three-concert season, the RPYO has participated in and sponsored youth orchestra exchanges and festivals. It has performed on videotaped programs for PBS, Eastman Kodak, Young Audiences, Inc., and WXXI-TV, and toured in the United States and overseas, most recently to Germany in 1998. This coming April 2001 the RPYO will visit France and our French Sister City Rennes.

The 2000-2001 season membership includes ninety-five middle and high school students from thirty schools in a four-county area. Their weekly rehearsals at Apollo Middle School are hosted by the Greece Central School District. Musicians from the Rochester Philharmonic Orchestra serve as musical mentors and coaches for the RPYO. The youth orchestra presents its concerts in the Performance Hall of the Hochstein Music School and in the Eastman School of Music's Eastman Theatre.

The Rochester Philharmonic Youth Orchestra

31th Concert Season, 2000-2001

A Season of Musical Journeys

March 4, 2001

Melodic Nationalism

David Harman, Conductor

With the Rochester Philharmonic Orchestra

RPYO Concerto Competition Winners:

Lindsey Grant, Emily Kirchoff, Hannah Collins

PROGRAM

Rochester Philharmonic Youth Orchestra

Sophisticated Lady

Duke Ellington

(arr. Tyzik)

Prenderò quel Brunettino

W.A. Mozart

from Cosi fan Tutti

Lindsey Grant, Soprano

Emily Kirchoff, Mezzo Soprano

Cello Concerto in D

Franz Joseph Haydn

i. allegro moderato

Hannah Collins, Cello

L'Arlésienne Suite, No.2

Georges Bizet

INTERMISSION

Rochester Philharmonic Youth Orchestra

Rochester Philharmonic Orchestra

Overture to *Candide*

Leonard Bernstein

The Moldau

Bedrich Smetana

Overture to *La Forza del Destino*

Giuseppe Verdi

Cameras or Recording Devices may not be used during this concert

David Harman

Music Director, Rochester Philharmonic Youth Orchestra



David Harman, RPYO Music Director and Conductor since 1993, enjoys a varied career as a symphony conductor, university professor, and popular music educator. He has conducted numerous professional, civic, university, youth, and honor orchestras in the U.S. and abroad. In addition to his position with the RPYO, Mr. Harman is Professor of Music and Director of Orchestral Activities at the University of Rochester as well as Music Director of the Penfield Symphony Orchestra.

Prior to coming to Rochester, Mr. Harman lived in Louisville, Kentucky, where he was Professor at the University of Louisville and conductor of the University of Louisville Orchestra, of the Louisville Civic Orchestra, and of the Opera Theater Productions. A native Californian, Mr. Harman completed undergraduate and master's degrees from California State University at Sacramento and received scholarships to attend the Paris Conservatory and the Aspen Music Festival in Colorado. He earned a Doctor of Musical Arts degree from the Eastman School of Music at the University of Rochester. Mr. Harman has led an active solo career as a clarinetist with three solo recordings, numerous recital appearances in major concert halls in London and New York, and several national broadcasts recorded for French, British, and American public radio.

Lindsey Grant

Soprano



Lindsey Grant, a member of the RPYO first violin section, has a split personality. She is equally accomplished on the violin and voice. She studied last summer with members of the Philadelphia Orchestra at the School of Orchestral Studies at Saratoga and was selected for the 2000 NYSSMA Conference All-State String Orchestra and the All-State Jazz Choir. She has been a vocal soloist with the Rochester Philharmonic Orchestra and first place vocal winner in the SUNY Geneseo Young Artists Competition.

A senior at Penfield High School, Lindsey is active in several musical groups and a member of the National Honors Society. Having been inspired by her wonderful teachers, Nancy Hunt (violin) and Pamela Kurau (voice), Lindsey plans to pursue both violin and voice at the Wheaton College Conservatory of Music.

Emily Kirchoff

Mezzo Soprano



Emily Kirchoff, a senior at Penfield High School, has been a member of the RPYO for three years. In addition to her twelve-year study of the violin, most recently with John Klein, she studies voice with Jane McCoy. This January she was invited to Miami as an award winner in the National Foundation for the Advancement of the Arts Recognition and Talent Search.

Besides classical singing and the violin, Emily has a great interest in vocal Jazz. She has been invited to perform with the NYSSMA Conference All-State Jazz Choir for the past two years, participates in the Penfield High School Jazz Choir, and has performed with the New Eastman Jazz Ensemble. She was one of two winners in the RPO Young Artists Competition for Jazz and will be performing with the RPO Jeff Tyzik's arrangement of Gershwin's "Summertime." Emily also appears regularly on the Penfield High School stage and starred last year as Hope in its production of "Anything Goes."

Emily is an editor of her school newspaper at Penfield High School, a member of the National Honor Society, and a recipient of the Hands of Christ award. She hopes to pursue a degree in Music Education after graduation.

Hannah Collins

Cello



Hannah Collins, a 16-year old junior at Geneva High School has been in the RPYO for two years, last year as co-principal cellist and this year as principal cellist. She began her study of the cello at age four and for the last seven years has been a student of Stefan Reuss, principal cellist of the Rochester Philharmonic Orchestra.

Hannah has already received numerous musical awards. She was one of the students selected in 1999 to play in a master class for Yo-Yo Ma. She was a winner of the 2000 David Hochstein Recital Competition and performed in a WXXI-FM recorded broadcast last fall. She was also a winner of the Rochester Philharmonic League's 2000 Young Artist Auditions and, as its Grand Prize winner performed the first movement of the Dvorák Cello Concerto with the RPO last summer.

In addition to her cello playing, Hannah sings in the St. Peter's Community Youth Choir in Geneva and is a varsity softball player for Geneva High School, the 2000 Section V Class B champions. Her college plans include further study in music as well the liberal arts.

The Rochester Philharmonic Orchestra
Christopher Seaman, Music Director
2000-2001 Season

Violin I

Ilya Kaler

Concertmaster

Brian Krinke

Asst. Concertmaster

Olga Kaler

Ellen Rathjen

William Hunt

Kenneth Langley

Lise Stoddard

Joanna Gruca

Shirley Reynolds

Margaret Leenhouts

Violin II

David Brickman

Principal

Perrin Yang

John Sullivan

Tigran Vardanian

Nancy Hunt

Boris Zapesochny

Laura Motchalov

Andrea Dawson

Viola

Alexandra Moellmann

Asst. Principal

Shanda Lowery-Garcia

Elizabeth Seka

Olita Povero

Michail Verba

Heidi Stauber

Cello

Stefan Reuss

Principal

Kathleen Kemp

Asst. Principal

Robert Taylor

Peter Wukovitz

Mary Ann Wukovitz

Don Reinfeld

Bass

Michael Griffin

Asst. Principal

Jack Stauber

Jesse Watrus

Gaelen McCormick

Flute

Rebecca Gilbert

Principal

Joanna Bassett

Oboe

Laura Griffiths

Principal

Jonathan Parkes

Clarinet

Kenneth Grant

Principal

Robert DiLutis

Bassoon

Abraham Weiss

Principal

Charles Bailey

Horn

Rebecca Root

Principal

Jill Hammond

Deitrich Hemann

Asst. Principal

David Angus

Ayden Adler

Trumpet

Douglas Prosser

Principal

Wesley Nance

Trombone

Mark Kellogg

Principal

George Osborn

David Richey

Tuba

Jeff Anderson

Timpani

John Beck

Percussion

Jim Tiller

Ruth Cahn

Harp

Grace Wong

Personnel Manager: Joesph Werner

Librarian: Kim Hartquist

Stage Managers: Rick Fuller and Sean McGrath

PROGRAM NOTES

Musical Journeys

This second concert in the RPYO's 2000-2001 Season of Musical Journeys presents symphonic music that reflects a variety of national styles and identities. Nearly each of the pieces on today's program conveys the spirit, if not actual melodies and rhythms, of a national or regional cultural tradition.

Some, like Smetana's *The Moldau*, actually helped to shape these identities in an era when many European sought to achieve nationhood for their ethnic homelands. Others, like Bizet's *L'Arlésienne Suites*, celebrated a regional culture, in this case France's Provence, existing within an established nation. Underneath its elegant veneer, Ellington's music has its roots in American jazz and blues. Bernstein drew upon those same American jazz idioms for his *Candide Overture*, but with a twist of French wit and nonchalance even Voltaire would have admired. Verdi's *La Forza del Destino Overture* was not directly linked to the Italian composer's own fervent nationalism. But the popular appeal of his music in Italy helped strengthen a national Italian culture and feed political dreams for independence.

This is the music that the RPYO will pack next month as it embarks on its own journey to France. These works, along with a few other American and French compositions, will be performed by the RPYO in Rennes, Beaugency, and Paris.

The RPYO extends its warm thanks to the Rochester Philharmonic Orchestra, its musicians, management, and staff for more than three decades of commitment to the youth orchestra and for its sponsorship of this joint concert. It also thanks the many community members who support the RPYO in a variety of ways with their donations, good will, time, and efforts.

SOPHISTICATED LADY

Duke Ellington

(1899-1974)

Edward Kennedy Ellington was born and grew up in Washington, D.C. His middle-class family encouraged his early musical and artistic training. It was on the streets and in local pool rooms, though, that he acquired his "second education." It was not Bach but the ragtime he heard from neighborhood piano players that inspired him and laid the foundation for his personal style.

Already an experienced band leader by his early twenties, Ellington moved to New York in 1923, to Harlem and the musical capital of Jazz Age America. The clubs and cabarets of New York, especially the renowned Cotton Club, were the places he honed his skills as an orchestra leader, collaborated with the best jazz musicians of the time, and composed. Radio broadcasts and coast-to-coast tours brought his band and his music to all parts of the country. From the 1930s he also began performing in concert halls and at festivals and creating music to be listened to seriously. A prolific composer, he wrote over 1500 works, from some of the most enduring jazz standards to sacred music to full orchestral pieces rooted in his deep knowledge of American jazz and popular music.

Rochester Philharmonic Orchestra Principal Pops Conductor, trumpeter, and composer, Jeff Tyzik, has arranged a number of well-known Ellington works for symphonic orchestra, including this version of the popular 1933 composition "Sophisticated Lady." The RPYO is indebted to Mr. Tyzik for permission to perform this arrangement in this concert and to share the music of this great American composer with audiences in France.

PRENDERÒ QUEL BRUNETTINO

from Così fan Tutti

Wolfgang Amadeus Mozart

(1756-1791)

Così fan tutti was the fourth of Mozart's five major operas. Written only one year before his premature death, it has perplexed audiences from its very first performance in Vienna. Its music is considered by many to be his most sublime and perfectly constructed. But its libretto has drawn accusations of triviality and indecency and immorality. The story hinges on a wager that two young men have made concerning the fidelity of their fiancées. The young women are then misled and drawn into temptation to flirt with and then fall in love with two handsome strangers (their own lovers but switched and in disguise), thus proving the purported inconstancy of all women.

CONCERTO FOR CELLO in D Major

Franz Joseph Haydn

(1732-1809)

i. allegro moderato

For long years, Haydn was thought of by many mainly as the precursor and sometime teacher of Mozart, a reliable, if quietly brilliant, musical craftsman who served his time churning out symphonies and chamber music for the Hungarian Prince Esterhazy and his court. Perhaps it was partly because he was even-tempered, generous, and gracious as a person—an Enlightenment, not a Romantic era, musician—that his amazing inventiveness, versatility, wit and sheer intelligence as a musician did not at one time attract much notice. But it was Haydn who gave defining shape to the sonata form that set the structural frame of later symphonies and concertos. He essentially created as well the modern string quartet and wrote one of the greatest of oratorios, *The Creation*.

It was a mature Haydn who wrote the Cello Concerto in D in 1783, following his first concerto for cello by perhaps twenty years. It is longer, more complex, and grander than its predecessor. The *allegro moderato* puts on elegant display the cello's innate singing quality in its solo passages as well as its capacity for bravura technical display. The first movement opens with an orchestral introduction, with the unusual participation of the soloist. The cellist then presents and embellishes the opening theme, succeeded by a second group of themes. Elaborate solos throughout the development and recapitulation sections have helped to make this concerto a favorite of cellists ever since its first performance under Haydn's direction.

L'ARLÉSIENNE SUITE, No. 2

Georges Bizet

(1838-1875)

Georges Bizet died the year his *Carmen* was produced. The fame, popularity, influence, respect that his great opera later received from even both Wagner and Brahms would have seemed incredible to him. He had had bad luck with much of his music, sometimes due to dreadful opera librettos, at others to a writing block that kept him from finishing scores. His incidental music for Daudet's 1872 play *L'Arlésienne* could have disappeared from view as quickly as the play did. But this time Bizet reworked parts of the music into an orchestral suite. After his untimely death a friend created a second suite from the remaining segments of his music for the play. These two suites grew in popularity over the years, admired and beloved for their vivacity, orchestral color, and musical imagination.

A good part of their appeal comes from the way Bizet's music evokes the moods of Provence, to 19th century Parisians a still exotic locale steeped in ancient passions, superstitions, and tenacious resistance to change, especially that imposed by Paris. The plot of the play reinforces this mysterious allure of the Midi: a peasant boy becomes crazy for love with a woman from Arlès he knows only from reports about her beauty and fascination and kills himself at his wedding feast. The Suite has four parts: Pastorale, Intermezzo, Menuet, and Farandole. The Farandole, here based on an old Provençal melody often sung at Christmas, is a dance in which men and women hold hands in a sinuous line following the lead of a pipe and drum.

Overture to CANDIDE

Leonard Bernstein

(1918-1990)

As exuberant and energetic a composer and conductor as he was a person, Leonard Bernstein wrote, in addition to more serious pieces, marvelous works for American musical theater full of the zest, passions, and rhythms he absorbed from the streets and stages of his native Boston and adopted New York.

The most sparkling of these was his comic operetta *Candide*, based on Voltaire's 18th century satire of naïve optimism. First produced in 1956 in New York, a year before the spectacular opening of Bernstein's *West Side Story*, *Candide* now holds a beloved place in the standard repertoire of many opera companies. The Overture previews and musically satirizes, in styles ranging from musical hall, to opera, to jazz, and pop, the absurd situations into which the gullible hero, Candide, will inevitably fall. Each of the main themes, whether bustling or lyrical, has its tongue in its cheek as the music drives on to a joyous conclusion that serves as a collective chuckle at the foibles and frailties of humankind.

THE MOLDAU
Bedřich Smetana
(1824-1884)

Although Antonín Dvořák remains more widely known as a Czech composer, Bedřich Smetana was the true founder of Czech nationalist music. In his many operas and instrumental works, Smetana was inspired by the legends, history, scenery and folksongs of his native Bohemia and its illustrious capital city, Prague. Writing when the Kingdom of Bohemia was still dominated by Austria, his music fueled the passions of Czech patriotism and helped to define the national identity of the Czech people.

The Moldau is the second part of Smetana's great symphonic poem cycle *Má Vlast* (My Fatherland), completed in 1879 when the composer had already become deaf. The music lovingly portrays the Bohemian countryside through which the river Vltava (Moldau) flows and changes from a bubbling spring into the proud and majestic stream which glorifies Prague.

Smetana gave a description of the river to accompany his musical program. He writes of the gushing water of two forest springs merging and gurgling down rocky beds and sparkling in the morning sun. The rushing brook becomes the Moldau, speeding through the valleys of Bohemia and growing into a mighty stream. Hunters' horns are heard approaching as it passes through the forest. A wedding feast is celebrated by its banks as it crosses meadow lands. Water nymphs frolic at night in the shining water that reflects former times of chivalry and martial glory. The stream foams and roars through the Rapids of St. John, widening at last to become the great, wide river flowing through Prague, greeted by the now ruined fortress of the city before it passes into the distance.

The music begins with flutes and clarinets depicting the bubbling springs. The lovely Moldau theme appears first in the strings, reappearing at various times as the river flows through its course, surging forward and then receding as it reaches and then passes the citadel of Prague. The folk melody which inspired this theme, traveling through a journey of nationalism of its own, became the Zionist hymn *Hatikvah* and later the national anthem of Israel.

Overture to LA FORZA DEL DESTINO
Giuseppe Verdi
(1813-1901)

First produced in St. Petersburg in 1862, *La Forza del Destino* became one of Verdi's most popular operas. Larger, more complex, and musically richer than his earlier works, it is also one of his darkest. The opera's theme of destiny ordaining the tragic result of a blood feud dominates the mood of the overture. Strings introduce the ominous and sinister fate theme that, though interrupted with lighter melodies, reappears with increasing intensity like destiny being propelled towards its inevitable conclusion. Set in Spain, the opera may have reminded Italians of their own feud- and intrigue-filled history.

ACKNOWLEDGMENTS

The RPYO wishes to sincerely thank those who have given so much to help the orchestra. These include the following individuals and the many others not named here whose efforts on behalf of the RPYO are deeply appreciated.

Alumni Relations: Roy Czernikowski, Bill Schuler

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Very Special Thank You's to:

Jeff Tyzik, for permission to perform his arrangement of "Sophisticated Lady" Fairport High School and Kenneth Brown, for special rehearsal space Barnes & Noble Bookstore and Penelope Robinson, for generous support of our December fund-raiser

Rebecca Keebler and Richard Holub and the Special Events Committee, for organizing the Pre-Tour Family Gathering

The Rochester-Rennes Sister City Committee, Terry Matthews DeSant, Chair, for their special presentations and tour assistance.

Saint Mary Church and Father Frank Lioi, for hosting the RPYO Chamber Orchestra concert

Steve Valvano and Wendy's Restaurants, for donated supplies

The RPYO is indebted to the Rochester Philharmonic Orchestra, the Hochstein Music School, and the Eastman School of Music for their ongoing support of the RPYO.

The RPYO also wishes to acknowledge the role of public school and private music teachers in inspiring and guiding our musicians. The achievements of the youth orchestra are built upon the strong foundations they have created as teachers.

Friends of the Rochester Philharmonic Youth Orchestra

The RPYO is grateful to those individuals who have donated so generously to support the youth orchestra during this 2000-2001 season.

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The following thirty schools in four counties in the greater Rochester area have students in the RPYO. We sincerely appreciate their enthusiastic support of our goals and activities.

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Brighton High School
Brockport High School
Canandaigua Academy
Churchville-Chili High School
Fairport High School
Gates-Chili High School
Geneva High School
Greece Arcadia High School
Greece Athena High School
Honeye Falls-Lima High School
LeRoy Sr. High School
McQuaid Jesuit High School

Midlakes High School (Phelps)
Minerva DeLand School
Nazareth Academy
Penfield High School
Pittsford Mendon High School
Pittsford Middle School
Pittsford Sutherland High School
Rush Henrietta High School
School of the Arts
Southside High School (Elmira)
Spencerport High School
Victor Sr. High School
Webster High School
West Irondequoit High School
Wheatland-Chili High School

Friends of the RPYO

Support for the RPYO comes from its member families, fundraising activities, the Rochester Philharmonic Orchestra, and tax-deductible donations from Friends of the RPYO. We welcome your support of the RPYO's educational and musical activities.

The following donation levels have been suggested by the RPYO Board of Directors:

Supporter \$25.00	Donor \$250.00
Patron \$50.00	<i>Donor receives two season tickets</i>
Sponsor \$100.00	Benefactor \$500.00
<i>Sponsor receives one season ticket</i>	<i>Benefactor receives two season tickets and the opportunity to name a chair for a year</i>

The RPYO greatly appreciates donations in any amount to the General Fund that helps sustain its season or to the following Special Funds:

The Richard Snook RPYO Scholarship Endowment Fund

This fund, named in memory of a dedicated Rochester area music educator and former RPYO Board member, provides dues assistance to qualified RPYO members.

The RPYO Harp Fund

This fund was established through the initiative of the RPO Harp section to raise funds for the future purchase and maintenance of a harp.

Contributions may be sent to : Dan Stare, RPYO Treasurer
108 East Avenue, Rochester, NY 14604

RPYO Membership

Membership in the RPYO is gained through audition. Students who will be in grades 8 through 12 in the 2001-2002 school year and who participate in their school instrumental music programs are eligible to audition for available openings. Auditions for the 2001-2002 season will be take place in early May 2001. Please contact the RPYO Manager at 454-7311, ext. 224, for further information.

The Rochester Philharmonic Orchestra

The RPYO is an educational program of the Rochester Philharmonic Orchestra which offers musical and educational experiences for all ages and segments of the community. The RPO provides administrative support for the RPYO and sponsors an annual RPYO and RPO "side by side" concert. RPO musicians work closely with the youth orchestra as mentors and advisors to provide a highly enriching musical and educational experience for the talented young musicians of the RPYO.

David Harman, Music Director
Susan Basu, Manager

Rochester Philharmonic Youth Orchestra
108 East Avenue, Rochester, NY 14604
(716) 454-2620