

Rochester Philharmonic Youth Orchestra
David Harman, Music Director

2002-2003 SEASON

*Mentors and
Masterworks*

*Annual Joint Concert
with the
Rochester Philharmonic Orchestra*

November 17, 2002

Eastman Theatre
Rochester, New York

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, the Pittsburgh Symphony, the Chicago Lyric Opera 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 founder and 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. The RPYO has toured in the United States and overseas, most recently to England, Germany, and, in 2001, to France where it performed in Rennes, Beaugency, and Paris.

The 2002-2003 season membership includes ninety-five middle and high school students from thirty-three schools and twenty-three school districts in a four-county region. 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. This year the youth orchestra will present concerts in the Eastman School of Music's Eastman Theatre, the Performance Hall of the Hochstein Music School and in Hales Auditorium at Roberts Wesleyan College.

The Rochester Philharmonic Youth Orchestra

33rd Concert Season, 2002-2003

November 17, 2002

Eastman Theatre

Mentors and Masterworks

David Harman, Conductor

Kenneth Grant, Clarinet

The Rochester Philharmonic Orchestra

PROGRAM

Rochester Philharmonic Youth Orchestra

Overture to *William Tell*

Gioacchino Rossini

Première Rhapsodie for Clarinet

Claude Debussy

Kenneth Grant, Clarinet

Finlandia

Jean Sibelius

Concertino for Clarinet

Carl Maria von Weber

Kenneth Grant, Clarinet

INTERMISSION

Rochester Philharmonic Youth Orchestra

Rochester Philharmonic Orchestra

The Three-Cornered Hat, Suite No. 2

Manuel de Falla

- i. The Neighbors' Dance (Seguidillas)*
- ii. The Miller's Dance (Farruca)*
- iii. Final Dance (Jota)*

Capriccio espagnol

Nikolai Rimsky-Korsakov

- i. Alboradò*
- ii. Variations*
- iii. Alborado*
- iv. Scene and Gypsy Song*
- v. Fandango of the Asturias*

*This Side-by-Side concert is made possible in part by
Salomon Smith Barney and the Citigroup Foundation.*

The use of cameras and recording devices is strictly prohibited.

David Harman

Music Director

Rochester Philharmonic Youth Orchestra



This season marks David Harman's tenth year as Music Director and Conductor of the Rochester Philharmonic Youth Orchestra, and he continues to enjoy a busy and varied career as a symphony conductor, university professor, and popular music educator. He has conducted professional, civic, university, youth, and honor orchestras throughout the United States and abroad. Overseas conducting engagements have taken him to Slovenia, Shanghai, Jamaica and the Cayman Islands.

In addition to his position with the RPYO, Dr. 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, Dr. 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. While in Louisville, he served as executive secretary of the Grawemeyer Award for Music Composition. He has also held tenured positions at the University of Connecticut and Colorado State University.

A native Californian, Dr. 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. Dr. 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. He lives in the City of Rochester with his wife Lori Foster.

Kenneth Grant

Clarinet

Rochester Philharmonic Orchestra



Frank Taintalo, photographer

The Rochester Philharmonic Youth Orchestra is honored to perform with one of Rochester's most admired musicians, Kenneth Grant, Principal Clarinet of the Rochester Philharmonic Orchestra and longtime RPO Mentor to the Youth Orchestra's clarinet section.

A native of Buffalo, and a youth orchestra member while in high school, Mr. Grant came to Rochester by way of Columbus, Ohio, where for 15 years he served as Principal Clarinet of the Columbus Symphony.

During his years in Rochester, he has made a very significant contribution to Rochester's musical life well beyond his position with the RPO. Mr. Grant is Associate Professor of Clarinet at the Eastman School of Music. He is also an active chamber music performer with the Society of Chamber Music in Rochester and soloist with the Rochester Philharmonic Orchestra, the Rochester Chamber Orchestra, the University of Rochester Symphony Orchestra, the Perinton Concert Band, and the Finger Lakes Symphony Orchestra. He has given numerous performances of contemporary music written for clarinet.

Mr. Grant's performances both as an orchestral musician and as a soloist have earned repeated critical acclaim. A Rochester *Times-Union* review called his playing "simply miraculous, firm toned and endlessly flexible—and, to all appearances, utterly effortless." A *Democrat and Chronicle* review stated: "Embarrassing as the repetition is, it has to be said again, Kenneth Grant is a musician *extraordinaire*." In 1995 he was a recipient of the Artist Award given by the Arts and Cultural Council for Greater Rochester.

Mr. Grant lives in Rochester with his wife Laurel, a part-time violist with the Rochester Philharmonic Orchestra. His daughter Lindsay attends the Eastman School of Music and was a violinist with the RPYO. His older son Jordan attends Penfield High School and plays trombone, while his younger son Spencer attends the Rochester Christian School and also studies the trombone.

Rochester Philharmonic Youth Orchestra

2002-2003 Season

Violin

John Irrera

Concertmaster

Debbie Chen

Co-Asst. Concertmaster

Sheau-Yan Ho

Co-Asst. Concertmaster

Katharyn Zinn

Principal Violin II

Diane Bartholomew

Lauren Beikirch

Alexandra Bozenhard

Anna Bulbotko

Alyssa Bussey

Cynthia Chen

William Cho

Yonghee Cho

Paul Ciero

Amanda Farrell

Wen-Fai Fong

Ashley Freeman

Chelsea Hill

Joseph Hsu

Kelly Jakubowski

Kathryn Judd

Stephen Kim

Katherine Mann

Anthony Marini

Maeve O'Hara

Michelle Painter

Joyce Pan

Colleen Rickner

Shawn Riley

Elena Ryck

Kristine Wong

Timothy Xu

Aaron Yarmel

Viola

Gregory Zlotnick

Principal

Lindsay Borglum

Kristin Chiavaroli

Erin Dea

Noah Fields

(Viola)

Gregory Irwin

Kellie Kong

Zachary Magere

Jessica Necheles

Tina Wang

Violincello

James Kim

Principal

Christine Cho

Asst. Principal

Niall Adams

Elizabeth Bozenhard

Gregory Byers

Emily Grissing

Henry Heaton

Adam Lee

Katie Macpherson

Emily McNeill

Margaret Rich

Sarah Schuster

Sean Stainton

Eric Wu

Contrabass

James Munch

Colin Murray

Vincent Tutino

Gregory Whittemore

Flute

Uyoung Cho

Mary Matthews

Rebekah Polvino

Megan Postoll

Oboe

Jacki Schneider

Elizabeth Spector

Charlene Widzinski

Alison Wood

English Horn

Elizabeth Spector

Clarinet

Emily Evangelos

Lindsay Kindred

Paul Nam

Julie Taylor

Bassoon

Jared Hendrickson

Principal

Kathryn Schwind

Jessica Tortorici

Horn

David Shewan

Principal

Emily Fox

Michelle LeRoy

Aaron Shewan

Amy Taetzsch

Trumpet

Rachel Clair

Paul Cohen

Katherine Ludington

Kristopher Westrich

Trombone

Whitney Clair

Principal

Christine Garvey

Andrew Slominski

Malcolm Williamson

Tuba

Christopher Cirulli

Percussion

Daniel Johnston

Brian Heveron-Smith

Dominic Marini

Edith Resnik

Jordan Schifino

Harp

Elizabeth Munch

The Rochester Philharmonic Orchestra

Established in 1920, the RPO is, as founder George Eastman intended it to be, a community-based organization dedicated to making music fully accessible to everyone. In addition to performing its celebrated concert series, the RPO has developed innovative programs that bring music to people where they live, work, and play. These programs serve more than 100,000 children and adults each year.

The RPO was one of the first orchestras in the country to create a music education program for children, and it continues to be a leader in formulating age-appropriate, sequential programs that can be fully integrated into school curricula. The RPO also offers opportunities for adults to continue their music education through a variety of lecture series and in-service programs.

The RPO is committed to making symphonic music an integral thread in the community's fabric. To ensure inclusion and accessibility, the Orchestra provides a wide range of musical experiences for people from all backgrounds across a broad geographic region. To provide access to those with special needs, the RPO collaborates with local organizations that serve differently-able individuals, tailoring programs to meet the specific needs of individuals and groups. In 1995 the RPO's commitment to making its performances accessible to the entire community was honored with the Hand-in-Hand Award.

Throughout its history, in addition to maintaining a national reputation for artistic excellence, the RPO has developed an unsurpassed talent for providing education and access to its community. Today, the RPO has more than two dozen educational programs that entertain, educate, and enrich people of all ages, from diverse backgrounds, in a variety of settings.

Some example include: *Around the Town, Casual Sunday Matinees, Elementary Ensembles, Expression Through Arts, Instrument Petting Zoo, Meet the Artist, orKIDstra, Pre-Concert Chats, Side-By-Side with the RPYO, School Concerts, Tiny Tots, The Music Collaborative*

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Eastman School of Music's Eastman Theatre Information

The Eastman Theatre is owned and operated by the Eastman School of Music of the University of Rochester. Smoking is prohibited in all public areas of the Eastman School of Music, including but not limited to the Eastman Theatre, Kilbourn Hall, and all other performances spaces, restrooms, lounges, and lobbies. The use of photographic and recording equipment is not allowed in this building. Entry to the stage area is restricted during intermission and following the performance.

Rochester Philharmonic Orchestra

Joint Concert with the RPYO

2002-2003 Season

Violin I

Wilfredo Deglans
Corinne Stillwell
Perrin Yang
Tigran Vardanian
Ellen Rathjen
Janice Macisak
William Hunt
Sabina Slepecki
Kenneth Langley
Joanna Owen

Violin II

John Sullivan
Lara Sipols
Nancy Hunt
Boris Zapesochny
Liana Koteva
Shirley Reynolds
Angel OuYang
Margaret Leenhouts

Viola

Melissa Micciche
Alexandra Moellmann
Carl Johansen
Elizabeth Seka
Olita Povero
Heidi Stauber

Cello

Stefan Reuss
Kathleen Kemp
Mary Ann Wukovitz
Don Reinfeld
Margaret Hunsberger
Ingrid Boch

Bass

Robert Zimmerman
Michael Griffin
Jack Stauber
Jesse Watras

Flute

Rebecca Gilbert
Joanna Bassett

Oboe

Jonathan Parkes
Anna Hendrickson

Clarinet

Kenneth Grant
Alice Meyer

Bassoon

Abraham Weiss
Martha Scholl

Horn

Deitrich Hemann
Maria Harrold
Jennifer Burch
David Angus
Ayden Adler

Trumpet

Douglas Prosser
Wesley Nance

Trombone

Mark Kellogg
Mark Salatino
David Richey

Tuba

Dennis Nulty

Timpani

Jim Tiller

Percussion

Brian Stotz
John McNeill

Harp

Grace Wong

RPO Personnel Manager: *Joseph Werner*

RPO Librarian: *Kimberly Hartquist*

RPO Stage Manager: *Rick Fuller*

RPO Stage Assistant: *Brian Doane*

Program Notes

Mentors and Masterworks:

For Rochester's young musicians and their families, friends, and teachers, this Annual Joint Concert of the Rochester Philharmonic Youth Orchestra and its parent sponsor, the Rochester Philharmonic Orchestra, has for years been a significant event. Here on the stage of the University of Rochester's magnificent and historic Eastman Theatre come together the most talented middle and high school musicians of our area with one of the most respected professional orchestras in the country.

Such a fruitful and inspiring event is possible thanks to the RPO's decades' long educational mission of inspiring, encouraging, and supporting music education at all levels in our community. In this, the 80th anniversary, year of the Rochester Philharmonic we honor the RPO's commitment to keeping our musical heritage alive in many ways, but especially by nurturing future musicians and music lovers in life-shaping programs like this Joint Concert.

The RPYO also wishes to honor a special RPO musician who for many years has demonstrated his personal commitment to young people and their musical growth while serving as a Mentor to the RPYO. With enthusiasm, sensitivity, and his own extraordinary musicianship, Kenneth Grant has unstintingly shared his talents and knowledge with RPYO students and encouraged their musical progress. In preparing for his solo performances on this concert, Mr. Grant attended numerous RPYO rehearsals. The young musicians had the privilege not only of hearing close-up an important artist but also of working with him to bring to life two major works for clarinet and orchestra. This has been an experience they will long remember.

OVERTURE TO WILLIAM TELL

Gioacchino Rossini

(1792-1868)

Rossini was the envy of many early 19th century composers. Within the span of a few weeks he could knock off an opera or two, run to the bank, and then sit back and bask in critical praise and popular adulation for his beautiful music. Derided by some non-Italians for his facile musical gifts, Rossini nonetheless helped to reshape Italian opera. It continued as a beloved form of popular entertainment. But under the influence of Rossini and his contemporaries, Italian opera was no longer primarily a vehicle for the display of vocal pyrotechnics. It acquired a new musical and dramatic integrity and unity that extended its popularity far beyond Italy. After the great success of the *Barber of Seville*, Paris, Vienna, and London all had their "Rossini seasons."

William Tell (1829) was Rossini's last opera and, for him, his masterpiece. Though still in his early thirties, Rossini then soon retired. He was now rich and universally admired, but he was dissatisfied with the direction music was taking, away from the Classical restraint, modesty and clarity, and as he once said "purity of taste."

William Tell, in contrast to his better known comic operas, was epic in length and

serious in tone—a celebration of the great medieval folk-hero of Switzerland who led a revolt against foreign tyranny. Most of us are familiar now only with its brilliant Overture and especially with the rousing march finale much later appropriated by popular radio and television shows.

The Overture has been called a miniature symphonic poem for its descriptive and dramatic character. Divided into four sections, it opens with the cellos in an inspired expression of peace as day breaks over the Swiss countryside. A storm disrupts the Alpine calm. When it passes, the English horn depicts cattlemen calling their herds. This peaceful pastoral scene is interrupted by a fierce trumpet fanfare and the famous martial call to action for the opera's Swiss rebels. Over the years it has also galvanized scores of fictional heroes on big and little screens alike.

PREMIERE RHAPSODIE FOR CLARINET

Claude Debussy

(1862-1918)

When Debussy submitted this *Rhapsodie* in 1910 to a competition at the Paris Conservatory, he was already viewed as the greatest French composer of his time. The musical revolution touched off by his *Afternoon of a Faun* was fifteen years old and was altering the way people listened to music. Their ears were adjusting to his subtle musical thoughts, to delicate changes in mood, to inward looking impressions rather than explicit and dramatic musical expressions. Debussy must have sensed that the clarinet was an instrument exquisitely suited to his musical style, for he created a piece that has become one of the most celebrated works for clarinet in the repertory.

Languid and fluid, this *Rhapsodie*, like much of Debussy's music, is deceptive in its apparently relaxed and dreamy atmosphere. It requires of the soloist not merely an impressionistic sensibility but highly technical skills in fingering and tonal control. From an amorphous murmuring of strings, the solo clarinet voice first rises with lovely fragments of a meditative theme. These interplay with moments of playful agitation and dance-like motifs in the orchestra. Calm and more intense moods alternate until the piece ends with a rapid final flourish.

FINLANDIA

Jean Sibelius

(1865-1957)

When the Finnish composer Jean Sibelius turned ninety in 1955, he received accolades from heads of state, cigars from Churchill, and telegrams from everywhere. He was considered one of the foremost composers of his time. Sibelius' symphonies and violin concerto still frequently appear on orchestral programs. But it is his Finlandia that has had the widest and most lasting appeal.

Born into a Swedish-speaking family, Sibelius became an ardent Finnish nationalist during a period when Finns were chafing under the political control of Czarist Russia. Much of his early music echoed the mood and style of Finnish folk melodies

and became linked with the Finnish patriotic cause. *Finlandia* was written in 1899 to accompany a historic pageant. Quick to sense its revolutionary appeal, Czarist authorities prohibited its subsequent performances.

The tone poem begins with a theme for brass choir in a mood, it seems, of angry defiance and anxiety. It is followed by a quieter section that perhaps alludes to the strength and peaceful nature of the Finnish people. The tension and restlessness returns, but is calmed by the appearance of a more cheerful theme in the strings. Woodwinds introduce the famous prayerlike melody that is then picked up by the strings, resonating with patriotic feeling. The music comes to a resolution full of hope and peacefulness.

CONCERTINO FOR CLARINET

Carl Maria von Weber

(1786-1826)

Critics have noted significant parallels in the lives of Mozart and Carl Maria von Weber: their distant family relationship through marriage, acclaimed virtuosity as pianists, exploitative fathers, love of theater, and premature deaths. They also shared an admiration for the clarinet, an instrument that Mozart first added to his orchestrations. Weber, inspired by a highly talented friend, wrote several works for clarinet. The *Concertino*, composed in 1811, remains a spectacular showcase piece for clarinet. A miniature concerto in size, it makes major demands upon the soloist.

Born into a theatrical family, Weber's life and work never took him far from the stage. He was a renowned conductor and composer of musical dramas and became, known as the founder of German Romantic opera. This love of opera and the voice fills the *Concertino* with theatrical drama and a glorious musical line that could almost be sung (by a top notch tenor).

The piece opens with a somber orchestral introduction, followed by a sustained tone of the entering clarinet blooming into an aria-like melody. A song-like theme from the clarinet begins the second section, calling forth a response from the orchestra. The clarinet offers two flowery variations of this theme in a *bel canto* vocal style. A slow, reflective coda then displays the clarinet's rich lower register and leads to the concluding *allegro* glittering with brilliant flourishes of sound.

THE THREE-CORNERED HAT SUITE NO. 2

Manuel de Falla

(1876-1946)

- i. The Neighbors' Dance (Seguidillas)
- ii. The Miller's Dance (Farruca)
- iii. The Final Dance (Jota)

Manuel de Falla's music reaches deeply into the many rhythmic and melodic traditions of Spain. Gypsy flamenco dance rhythms and haunting Moorish melodies from the southern region of Andalusia evoke a Spain in Falla's music of varied and exotic cultural influences. Falla was already a significant composer of Spanish

music when he left Madrid for Paris in 1907, where he lived for seven years and fully immersed himself in its musical life. He became a close friend of Ravel, associated with Debussy, Dukas, Stravinsky, and had his early major works performed in Paris, where Spain was an object of fascination. While Falla's themes remained Spanish, his musical technique absorbed French impressionistic influences and reflected the careful craftsmanship of composers like Ravel.

Like Ravel's *Daphnis and Chloé* and Stravinsky's *The Firebird*, Falla's ballet *The Three-Cornered Hat* was commissioned by Sergei Diaghilev (in 1919) for his Ballets Russes. The orchestral Suite No. 2 incorporates three dances from the ballet. "The Neighbors Dance" opens the second act with festive villagers at the home of the miller. The miller's wife has been the object of amorous attentions by the local Governor, who wears a three-cornered hat as the symbol of his office. The music's quiet, sinuous melodies and triple meter rhythms set the mood of a mysterious Andalusian night. "The Miller's Dance" begins with solos for horn and English horn, followed by the strong, syncopated rhythms of the miller dancing and a contrasting plaintive melody in the winds. The lively "Final Dance" acts out the misunderstandings between husband and wife and the mocking punishment of the outwitted suitor, and leads to a frenzied finale.

CAPRICCIO ESPAGNOL, Opus 34 **Nikolai Rimsky-Korsakov** (1844-1908)

Rimsky-Korsakov was the central figure in the 19th century school of Russian nationalist composers. A professor at the St. Petersburg Conservatory, he composed prolifically for orchestra, voice, chorus, opera, chamber groups and piano. He loved folk legends, tunes, and harmonies—and not only Russian ones—and incorporated these into most of his works. At the time, Spanish music exerted a powerful spell on many European composers. In Rimsky-Korsakov's skilled hands, romantic Spanish themes and dynamic rhythms found a master interpreter.

Originally intended as a virtuoso violin fantasy, *Capriccio espagnol* became a virtuoso orchestral work. It is full of glittering effects, rhythmic excitement, and bravura solo cadenzas for various instruments. Tchaikovsky wrote the composer that it was "a colossal masterpiece of instrumentation, and you may henceforth regard yourself as the greatest master of the present day." During the first rehearsal of the piece with the orchestra, the musicians spontaneously burst into delighted applause during the pauses.

The composition is in five parts: I. *Alborado*. A morning song beginning with a fiery orchestral outburst. II. *Variations*. The theme is introduced by the horns and picked up successively by different instrument groupings. III. *Alborado*. The opening movement is repeated in a different tonality and with different instruments. IV. *Scene and Gypsy Song*. A dramatic series of cadenzas for various instruments. V. *Fandango of the Asturias*. An Andalusian dance announced by the trombones and passed around the orchestra with increasing intensity. In a passionate coda, the Alborado theme returns and concludes the work.

Friends of the RPYO

The RPYO expresses its gratitude to those individuals and organizations that have donated so generously to youth orchestra during this 2002-2003 Season. These contributions help to ensure the continued excellence of the RPYO's programs and to keep them affordable for our musicians.

BENEFACTORS: Susan and Paul Wuest

DONORS: Susan and William Brandt
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In honor of Polly Hunsberger & Kathy Kemp
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For the RPYO Harp Fund

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Dorothy and Fred Magley

CORPORATE SPONSOR: The Borg Imaging Group

RPYO Membership

Membership in the RPYO is gained through audition. Auditions for the 2003-2004 season will be held in early April 2003. Students who will be in grades 8 through 12 in Fall 2004 and who participate in their school instrumental music programs are eligible to audition for the following school year. Please contact the RPYO Manager Susan Basu at 454-7311, ext. 224, with audition questions or for an audition application.

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 Joint 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.

Please check the RPO Web site www.RPO.org for information about the RPO and RPYO.

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 Airport Concert: Annette Schmerl and Jenny Muhl; Greater Rochester International Airport and Diane Hampton

Auditions. Adjudicators: Ayden Adler, David Angus, Jan Angus, Joanna Bassett, Tim Blinkhorn, Robert DiLutis, Anna Hendrickson, Kathy Kemp, , Melissa Micciche, Alexandra Moellmann, Jonathan Parkes, Douglas Prosser, Stefan Reuss, David Richey, Mark Salatino, Corinne Stillwell, Brian Stotz, Jim Tiller, Abraham Weiss, Grace Wong, Perrin Yang

Audition Helpers: David Chen, Joan Ciero, Joanne Johnston, Terry Ryck, Marianne Simmons, Ed Grissing

Boutique Committee: Grace Ho, Elizabeth Wu

Concert Production: RPO Artistic Operations Department: Brett Dorhout and Nana Harby; RPO Stage Manager Rick Fuller, Assistant Stage Manager Brian Doane; RPO House Manager Sally Shannon and RPO Ushers; RPYO Concert Production Chair Deven Hearne and RPYO Parent Volunteers.

Music Preparation: RPYO Librarians: Ichin Zinn

Music marking assistants: Terry Ryck, Patty Yarmel

Newsletter Publication: Maureen Byers, Jessica Schuster

Office Assistance: Aiyoung Cho, Joan Ciero, Eleanor Fox, Joan Glomb, Terry Grissing, Rosemary Magere, Shirley Resnik, Cindy Westrich

Publicity and Printing: Jules Chiavaroli, Max Printing

Refreshments: Elena Beyer and Brenda Munch, Special Events Committee volunteers

Rehearsals: Greece Central School District: Charlotte Wilson and Maureen Hedberg; Bruce Trojan, Band Director, Apollo Middle School

Retreat: Bill Munch, Chair; Eleanor Fox and Janie Marini, Kitchen Coordinators; Gary Zlotnick, assisted by Rosemary Zlotnick, Chaperone Coordinator; Ed Lee, Activities Coordinator; Rotary Sunshine Campus Staff; Paren Chaperones and Helpers.

RPO Mentors and Sectional Coaches: Priscilla Brown, Nancia D'Aliamonte, Wilfredo Deglans, , Robert DiLutis, Rebecca Gilbert, Dietrich Hemann, Anna Hendrickson, Kathleen Kemp, Melissa Micciche, Wes Nance, Jonathan Parkes, Stefan Reuss, Mark Salatino, Jim Tiller, Abraham Weiss, Grace Wong, Perrin Yang, Boris Zapesochny, Robert Zimmerman.

Very Special Thank You's to:

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Tuxedo Junction, for assistance with tuxedos

Grace Wong, for her assistance throughout the year and her extra help in this concert

For generous donations to our Retreat: **Montana Mills, Honeoye Falls Marketplace, East Avenue Wegman's Store**

For support of our Retreat: **Fairport Subway, Cantisano Foods**

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.

RPYO Board of Directors

William Cahn, <i>Chair</i>	Jack Resnik	<i>Ex-Officio:</i>
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<i>Library:</i> Ichin Zinn	<i>Tour Chair:</i> Insung Kim

RPYO Manager: Susan Basu

Schools Represented in the RPYO

The following thirty-three 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.

Allendale-Columbia School	Livonia Central School
Batavia High School	Midlakes High School (Phelps)
Bay Trail Middle School	Minerva DeLand High School
Brighton High School	Our Lady of Mercy High School
Brockport High School	Pembroke Jr./Sr. High School
Canandaigua Academy	Penfield High School
Churchville-Chili High School	Pittsford Mendon High School
Dansville Sr. High School	Pittsford Sutherland High School
Fairport High School	Rush-Henrietta High School
Gates-Chili High School	Twelve Corners Middle School
Geneva High School	Victor Sr. High School
Greece Arcadia High School	Webster Christian School
Greece Athena High School	Webster Schroeder High School
The Harley School	Webster Thomas High School
Hilton High School	West Irondequoit High School
Home School	Wheatland-Chili High School
	Wilson Magnet 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
Patron \$50.00
Sponsor \$100.00
Sponsor receives one season ticket

Donor \$250.00
Donor receives two season tickets
Benefactor \$500.00
*Benefactor receives two season tickets
and the opportunity to name a chair for a year*

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: Jack Resnik, RPYO Treasurer
108 East Avenue, Rochester, NY 14604

Best Wishes to the

RPYO



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