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**AMERICAN YOUTH SYMPHONY**
5150 Wilshire Boulevard, Suite 506, Los Angeles, CA 90036
310.470.2332
www.AYSymphony.org

Tax ID # 95-2076046
Photography: Jenna Peffley
Dear Friends,

As I begin my third season as Music Director of the American Youth Symphony, there is so much I look forward to sharing with you, our audience, and the amazingly gifted musicians in the orchestra. Together, we’ll tackle some of the greatest masterworks of the symphonic repertoire, while continuing our commitment to providing a platform for new voices -- this season will be our first where the majority of living composers featured will be women, as will several of our virtuosic solo artists.

Our Opening Night concert will be a celebration of venerated masters and inspiring young talent, featuring Rachmaninoff’s Symphony No. 3, and a special performance from our 2018 Concerto Competition Winner, Sergio Coelho. Then, in November, our annual film concert will feature a live to picture performance of John Williams’s iconic score for Raiders of the Lost Ark. 2019 will begin with our first-ever concert featuring all music from female composers: Lera Auerbach, Grammy and Pulitzer Prize-winner Jennifer Higdon, and Susan Botti, who will join us as a soloist for her much lauded EchoTempo, with Ted Atkatz on percussion. In March, we are excited to return to Walt Disney Concert Hall for a Sounds About Town performance with the National Children’s Chorus, as part of the LA Phil’s Centennial celebration. That concert will feature Grammy-winning pianist, Gloria Cheng, and original commissioned work by composer Nico Muhly, performed by AYS, NCC, and Soprano Jessica Rivera.

Perhaps most exciting of all, our 54th Annual Gala concert will feature the inaugural AYS Korngold Commission Project, generously sponsored by Peter Mandell and Sarah Coade Mandell. Inspired by Erich Wolfgang Korngold, a great composer of Hollywood’s golden age whose concert works are now regularly performed by orchestras around the world, this project pairs esteemed film and television composers with world-class solo artists. This year, BMI and SXSW award-winning composer, Fil Eisler, has written an original concerto to be performed by Sarah Chang, who is, of course, one of the most sought-after violinists of our time.

In addition to these large-scale symphonic concerts, chamber ensembles from the orchestra will also be performing at smaller venues, including LACMA’s Bing Theatre, Laemmle Live in Santa Monica, and the South LA community center, A Place Called Home, along with the three schools where we operate our Share-A-Stand music education program. We are excited for AYS to have the opportunity to bring music to both classical music aficionados and new audiences alike, in communities all across Los Angeles.

Finally, I want to thank all of you for being part of this community. From the Board of Directors, to members, volunteers, audience members, and of course, the extraordinary musicians on stage, you are all vital to the American Youth Symphony’s mission to inspire the future of classical music. I can’t tell you how much I’ve enjoyed leading this great organization for the past two seasons, and I look forward to being here with you for many exciting years to come.

Sincerely,

Carlos Izcaray
Music Director

Dear AYS Community,

On behalf of the American Youth Symphony’s Board of Directors, I am honored to welcome you to the orchestra’s 54th season. Led by Music Director, Carlos Izcaray, now in his third year with AYS, 2018/19 programs will feature both beloved classics and award-winning contemporary music. We are eager to share these extraordinary performances with all in our community.

The mission of AYS is to inspire our young musicians and our audience through the performance of great symphonic works. Achieving this is only possible with our loyal community of supporters and funders. Your generosity and belief in our work sustains us.

This season includes uplifting and varied programming anchored by Rachmaninoff, Strauss, Beethoven, Stravinsky, and Ravel, along with commissioned world-premieres from Nico Muhly and Fil Eisler. As part of a new initiative celebrating the talents of female composers and solo artists, the orchestra will perform works by the likes of Joan Tower and Anna Clyne, and will be joined on stage by soprano Jessica Rivera, pianist Gloria Cheng, and one of the great violinists of our time, Sarah Chang.

I am constantly inspired by the artistry and dedication of these hard-working musicians on the verge of their professional careers, and year after year, I am thrilled by success of our brilliant alumni. AYS is without question one of the best orchestras of its kind, and its success is directly connected to the support of its audience.

Thank you for helping us achieve excellence.

Yours sincerely,

Kevin Dretzka
Chairman of the Board of Directors
AYS BOARD AND STAFF

Honorary President
Zubin Mehta

Founders
Mildreth Sheinkopf Samson
Mehli Mehta

Music Director
Carlos Izcaray

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Alice Dutton, Interim Executive Director, and Director of Community Engagement
Mia McNeil, Development Associate
Max Mueller,* Share-A-Stand Lead Teaching Artist
Isabel Thiroux,* Director of Orchestra Operations
Huck Walton, Programs and Office Manager

* denotes AYS alumni

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of artistry and scholarship with deep musicianship skills and entrepreneurial savvy. Eastman graduates emerge as leaders in their respective fields, create their own professional opportunities, and shape the future of music.

For application information visit esm.rochester.edu/admissions
ABOUT THE ORCHESTRA

A training ground of the 21st century

The American Youth Symphony’s mission is to inspire the future of classical music by providing landmark fellowships to virtuosic young adults and exceptional, innovative, and free concerts to the Los Angeles community.

Competitively selected, our orchestra is comprised of 100 musicians who represent extraordinary talent from all over the world. By offering our community remarkable concerts at world-class venues, we remain committed to creating access and opportunity for everyone to experience the inspiration of this beautiful art form.

An elite Fellowship opportunity, AYS is designed to prepare the concert artists of tomorrow for leadership in 21st century orchestras and ensembles. Musicians receive in-depth exposure to the varied styles of symphonic music, from classical masterworks to world premieres and unforgettable film scores. AYS is a tuition-free program, and each AYS Fellow receives an annual stipend ranging from $1,400-$4,000. Fellows perform at renowned venues like Royce Hall and Walt Disney Concert Hall, and work alongside world-class guest artists such as Sarah Chang, Daníel Bjarnason, Anna Clyne, Glenn Dicterow, Johannes Moser, John Williams, David Newman, Alan Silvestri, Takeshi Furukawa, and Lera Auerbach. Designed to challenge, nurture, and inspire, the American Youth Symphony is a musical laboratory where Fellows not only master their parts and develop a deep understanding of musical scores, but also explore their roles as musician citizens within their community. At AYS, we aim to create leaders, innovative thinkers, and articulate communicators for the 21st century and beyond.

Founded in 1964 by world-renowned conductor Mehli Mehta, AYS celebrates over five decades as an important architect in building the future of classical music. To date, AYS has trained over 2,500 musicians who now enjoy successful careers in some of the finest orchestras in the nation, including the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, and the Metropolitan Opera. The three leading orchestras in Los Angeles – the LA Philharmonic, the LA Chamber Orchestra, and LA Opera – employ 37 AYS graduates. AYS has firmly established itself as a “gateway” orchestra for aspiring musicians, as well as the field of classical music at large.

AYS shares our love and enthusiasm for classical music with diverse audiences from across Southern California. In fact, AYS audiences are some of the most diverse to be found in classical music today. We have found that what begins as a free opportunity to experience something new often develops into a life-long appreciation for the art, with audiences who first came through the Royce Hall doors for a film concert returning for classical programs year after year. This creates a system of support both for AYS and the field at large. Therefore, supporters of AYS not only provide the gift of exceptional concerts to the Los Angeles community, they also are investing in the future of this beautiful art form.

The American Youth Symphony strives to be a resource for the community, and in recent years we have expanded our partnerships to include collaborations with Title-1 LAUSD schools through our Share-A-Stand music mentorship program, as well as organizations like the Skirball Cultural Center and Children’s Hospital Los Angeles. This season we are proud to be growing our presence outside of the concert hall through a series of chamber concerts presented in underserved areas. 2018/19 is the second year of the AYS Citizen Musician Fellowship, for which one musician is selected to guide his or her colleagues in learning how best to use classical music as a tool for social good.

We are proud to be part of this diverse and vibrant city, honored by your presence at tonight’s concert, and excited to continue growing and evolving together.
CARLOS IZCARAY
Music Director

Carlos Izcaray is Music Director of the Alabama Symphony Orchestra and of the American Youth Symphony. Praised by the international press, he won top prizes at the 2007 Aspen Music Festival and later at the 2008 Toscanini International Conducting Competition. Since then he has appeared with numerous ensembles across five continents and is now firmly established as one of the leading conductors of his generation. Throughout his career Izcaray has shown special interest and prowess in tackling some of the most complex scores in the symphonic repertoire, while also championing the historically informed approach to works from past eras.

On the symphonic platform he is leading ensembles such as the Pacific, St. Louis, North Carolina, Grand Rapids and Kitchener-Waterloo Symphonies, Los Angeles Chamber Orchestra, Chamber Orchestra of San Antonio, Orchester der Komischen Oper Berlin, Malmö Symfoniorkester, Filarmonica Arturo Toscanini, Orquesta Sinfónica do Porto Casa da Música, Orquesta Filarmónica de Bogotá, Orchestra Regionale dell’Emilia-Romagna, Orchestre de Chambre de Lausanne, Macedonian Philharmonic, Kwazulu-Natal Philharmonic, National Symphony Orchestra of Colombia, Venezuela Symphony Orchestra, Orquesta Sinfónica Municipal de Caracas, and Orquesta Filarmónica Nacional de Venezuela, among others. Izcaray’s latest recording, ‘Through the Lens of Time’, featuring Max Richter’s Recomposed: Vivaldi’s Four Seasons with the City of Birmingham Symphony Orchestra and violinist Francisco Fullana, was released in March 2018 on the Orchid Classics label, and has garnered widespread attention and praise.

Izcaray is equally at home with opera repertoire, receiving rave reviews for his performances at Opera Omaha, the Opera Theatre of Saint Louis, Utah Opera, International Opera Festival Alejandro Granda in Peru, and in particular at the Wexford Festival Opera, where he has led many productions since the opening of Ireland’s National Opera House. His 2010 performances of Virginia by Mercadante won the Best Opera prize at the Irish Theatre Awards.

A strong believer of supporting the younger generations, Izcaray has worked extensively with the world’s top talents and leading music institutions, including his country’s own El Sistema. In 2014 he led a tour of the Filarmónica Joven de Colombia, and he has additionally worked with the Fundación Batuta, Neojiba in Brazil, London Schools Symphony Orchestra, and Cambridge University Music Society, where he has also taught conducting workshops. Following a project at the Interlochen Center for the Arts in summer 2015 he returned there for a performance with the World Youth Symphony Orchestra in 2017. Building on his passion for music education, he became the Music Director of the American Youth Symphony in autumn 2016.

A distinguished instrumentalist himself, Izcaray has featured as concert soloist and chamber musician worldwide, and served as Principal Cello and Artistic President of the Venezuela Symphony Orchestra prior to dedicating his career fully to the podium. Increasingly active as a composer, Izcaray’s orchestral work Cota Mil was premiered by the Orquesta Sinfónica Municipal de Caracas. In February 2018, Izcaray’s Yellowhammer received its world premiere with the Alabama Symphony Orchestra, conducted by the composer. April 2018 saw the premiere of his Strike Fugaz by the American Youth Symphony, commissioned in association with the Human Rights Watch to commemorate, and celebrate, the campaign for worldwide social justice, equality and freedom - a cause for which Izcaray is a proud and committed advocate.

Izcaray was born into a family of several artistic generations in Caracas. At the age of 3 he was enrolled in Venezuela’s public system of youth orchestras, continuing at the Emil Friedman Conservatory, where he was a boy chorister as well as an instrumentalist. He studied conducting with his father since he was a teenager, and went on to become a distinguished fellow at the American Academy of Conducting at Aspen. Izcaray is an alumnus of the Interlochen Arts Academy, New World School of the Arts, and Jacobs School of Music at Indiana University. He is a dual citizen of Spain and Venezuela, and divides his time between Birmingham (AL) and Berlin.

To learn more about Izcaray’s activities please visit his website carlosizcaray.com or his social media.
OPENING NIGHT CONCERT
Sat. September 22, 7:00 pm / Royce Hall

TICKETS: FREE

Carlos Izcaray, Conductor
Sérgio Coelho, Clarinet - 2018 Concerto Competition Winner
Joan TOWER: Tambor
John CORIGLIANO: Clarinet Concerto
Sergei RACHMANINOFF: Symphony No. 3

AYS WOODWIND QUINTET at LAEMMLE LIVE
Sun. October 14, 11:00 am / Monica Film Center

TICKETS: FREE - Laemmle.com/Live, Starting 9/25/18

Eugene BOZZA: Scherzo for Woodwind Quintet, Op. 48
Charles LÉFÈBRE: Suite for Woodwind Quintet, Op. 57
Jean FRANÇAIX: Woodwind Quintet No. 1
Malcolm ARNOLD: Three Shanties for Woodwind Quintet
Paquito D’RIVERA: Aires Tropicales, Contradanza

SUNDAYS LIVE at LACMA
Sun. October 28, 6:00 pm / Bing Theater

Tickets: Free - No Reservations Necessary

AYS Principals String Quartet
BEETHOVEN: String Quartet in D major, Op. 18, No. 3
RAVEL: String Quartet in F Major

RAIDERS OF THE LOST ARK IN CONCERT
Sun. November 11, 4:00 pm / Royce Hall

Tickets: $15 - AYSymphony.org/tickets
FREE FOR AYS MEMBERS

Carlos Izcaray, Conductor
John WILLIAMS: Raiders of the Lost Ark Original Score
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Presentation licensed by Bantha Music c/o Walt Disney Music Company. © All rights reserved.

AYS CELEBRATES THE YEAR OF THE WOMAN
Sat. February 23, 7:00 pm / Royce Hall

Tickets: FREE - AYSymphony.org/tickets, Starting 12/12/18

Carlos Izcaray, Conductor
Susan Botti, Soprano, Composer / Ted Atkatz, Percussion

Lera AUEBACH: Icarus
Susan BOTTI: EchoTempo, for Soprano, Percussion & Orchestra
Jennifer HIGDON: Concerto for Orchestra

LA PHIL PRESENTS: SOUNDS ABOUT TOWN
Sun. March 31, 7:30 pm / Walt Disney Concert Hall

TICKETS: $15-45 - AYSymphony.org/tickets, Starting 12/12/18
AYS Members get a 25% discount

Carlos Izcaray, AYS Conductor / Luke McEndarfer, NCC Conductor
Jessica Rivera, Soprano / Gloria Cheng, Piano

Gabriel FAURÉ: Messe Basse
Nico MUHLY: World Premiere
Igor STRAVINSKY: Symphony of Psalms
Alexander SCRIBA: Symphony No. 5, “Prometheus, Poem of Fire”

54th ANNUAL GALA CONCERT
Sat. April 27, 5:00 pm / Royce Hall

Tickets: FREE - AYSymphony.org/tickets, Starting 12/12/18

Carlos Izcaray, Conductor / Sarah Chang, Violin

Dmitri SHOSTAKOVICH: Festive Overture
Fil EISLER: World Premiere Violin Concerto
Anna CLYNÉ: This Midnight Hour
Richard STRAUSS: Der Rosenkavalier

CITIZEN MUSICIAN CONCERT
Spring 2019

Tickets: FREE - AYSymphony.org/tickets
Starting 4/3/19 for AYS Members, 5/1/19 for General Public

The 2018/19 Citizen Musician Fellow will steward this project from start to finish, working with Maestro Izcaray to select a program fitting the season’s theme. Check for programming in January 2019!

FAMILY MUSIC FESTIVAL
Sat. July 13 / A Place Called Home

Tickets: Free - No Reservation Necessary

AYS is partnering with South LA community center, A Place Called Home, to bring classical music to new places and first-time audiences.

Composers who have premiered works at Idyllwild Arts include:
Bruce Adolphe • John Cage • Richard Danielpour • Ezra Laderman
Maria Newman • Huang Ruo • Richard Thompson

Idyllwild Arts is the West Coast’s premier boarding arts high school and summer program.

For more information call 951.468.7223
admission@idyllwildarts.org  idyllwildarts.org

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MEET THE STAFF

**Tara Aesquivel - Incoming Executive Director**

Through her work, Tara Aesquivel strives to share the power of the arts with others. Tara’s professional experience includes strategic planning, fundraising, production, and community engagement for Pittsburgh Opera, LA Opera, A Noise Within, Antioch University Los Angeles, The Lukens Company, and Invertigo Dance Theatre. Tara is thrilled to bring her experience to the Executive Director role at the American Youth Symphony.

Tara has a B.A. in Music from the University of Missouri–Kansas City, a Master of Arts Management from Carnegie Mellon University, and studied Cultural Economics at the University of Bologna. Tara volunteers with Emerging Arts Leaders/Los Angeles and the Cal State Dominguez Hills Innovation Incubator. She also enjoys traveling, camping, and being a mom.

**Alice Dutton - Interim Executive Director & Director of Community Engagement**

Alice, who likes working into conversation that she’s originally from Florida, moved to Los Angeles after college and joined the AYS staff in 2011, becoming Director of Community Engagement in 2015, and serving as Interim Executive Director in Summer 2018.

Alice is dedicated to building an audience for AYS that reflects the amazing diversity of Los Angeles, and loves interacting with this vibrant, enthusiastic community of music lovers. An avid crafter, she is determined that this will be the year she finally masters the art of macrame.

**Isabel Thiroux - Director of Orchestra Operations**

Isabel has been with the American Youth Symphony since she first joined the viola section in 2001! After seven years in the orchestra, she “graduated” to working in the office, becoming Orchestra Manager in 2010 and Director of Orchestra Operations in 2015.

Isabel is passionate about mentoring the next generation of musicians, and in 2015 completed the League of American Orchestras’ “Essentials of Orchestra Management” program. She continues to work as a freelance violist, and recently completed a three-week tour in China performing classic film scores for audiences in 12 cities. Isabel is in an ongoing competition with herself to see how many steps she can log on her fitbit at AYS concerts this year.

**Mia McNeil**

*Development Associate*

Mia McNeil graduated from Loyola Marymount University with a Bachelor’s degree in English and Journalism. She grew up in Chicago, Illinois and quickly fell in love with writing and musical composition.

Mia played violin throughout her childhood, studying at the Chicago High School for the Arts and Roosevelt High School in Seattle, Washington.

**Huck Walton**

*Programs and Office Manager*

Huck Walton is a writer/composer/performer primarily working in musical theatre and film. He grew up on classical music and is proud to be a part of an organization that invests in its future. His only experience with wind instruments is the kazoo, which he plays magnificently.

**Max Mueller**

*Share-A-Stand Lead Instructor*

Max Mueller, cellist, composer, music educator and classic Simpsons super fan, first became involved with AYS in 2010, working with David Newman to edit the scores for the Goldsmith III concert. He has been an active consultant ever since, taking on the expansion of the Share-A-Stand program in 2015, bringing AYS musicians into local middle schools, where he is beloved for his ability to transcribe pop songs.

**KEEP IN TOUCH!**

Don’t forget to sign up for our e-newsletter at AYSymphony.org
And follow AYS on social media for all the latest updates!
FIRST VIOLINS
Gallia Kastner, Concertmaster
_The David Frisina, Concertmaster LAPO_ 1943-1978, Concertmaster Chair
Alexis Hatch, Associate Concertmaster
_The James & Ilene Nathan Associate Concertmaster Chair_
Bree Fotheringham, Assistant Concertmaster
_The Sid & Lorraine Sheinberg Assistant Concertmaster Chair_
Jaimee Cao
_The LMSK Violin Chair_
Joyce Kvak
_The Shoshana Claman & Bill Sheinberg Violin Chair_
Anna Kouchnerov
Sam Lorenzini
Jessica Livermore
Wagner Livermore
Laura Bedol
Elizabeth Scarnati
Anthony Kukavica
Mariko De Napoli
Megan Chang

SECOND VIOLINS
Evan Johanson, Principal Second Violin
_The Anika Lorber Principal Second Violin Chair_
Wenqi Ke, Assistant Principal Second Violin
_The Guillaume Sutre Second Violin Chair_
Elisa Jeon
Ani Sinanyan
Kayvon Sesar
Liya Ma
Sarah Bunch
Kristi Holstein
Oscar Martinez
Alexa Lee
Alice Lee
Jasmine Kim
Madeleine Hogue

VIOLAS
Johanna Nowik, Principal Viola
_The Flinkman-Marandy Principal Viola Chair_
Cameron Howe, Assistant Principal Viola
_The Carol Heather Goldsmith Assistant Principal Viola Chair_
Cameron Audras
David Kang
Alec Santamaria
_The Richard Rintoul Viola Chair_
Taylor Cooksey
Rebecca Baciich
Lu Walstad
Mercedes Quintana
Leonardo Santi

VIOLAS CONTINUED
Sunrise Kim, Principal Cello
_The Bonnie Hartman Principal Cello Chair_
Michael Ljung, Assistant Principal Cello
_The Sheila Krasnoff Cello Chair_
Phillip Suwandi
_The James H. Warsaw Cello Chair_
Pierre Derycz
_The Anne Warsaw Cello Chair_
Raymond Newell
Shawn Berry
Andrew Lee
Alejandro Thompson-Sanchez
Hyunj Lee
Angela Marvin

CELLOS
Spencer Baldwin, Principal Bass
_The Sidney Stern Memorial Trust Principal Bass Chair_
Sam Miller, Assistant Principal Bass
_The Bradley & Stephanie Penenberg Bass Chair_
Timothy Jensen
Freddy Hernandez
Mark Lillie
Mark Gutierrez
Logan Nelson
Ema Jordan

BASSES
Gianluca Farina, Principal Trumpet
_The Sue & Larry Hochberg Principal Trumpet Chair_
Nicolas Bejarano
_The Chrisy & George Short Trumpet Chair_
Noah Dugan

TRUMPETS
Michael Dolin, Principal Trombone
_Beverly Hills/Greater Los Angeles Association of REALTORS® & The Rufo Family Trombone Chair_
Patick McGilton

TROMBONES
Elijah Cornell
_The Gretchens & Randy Newman Bass Trombone Chair_

BASS TROMBONE
Timpani
Amy Ksandr, Principal Timpani
_The Annie Gross Principal Timpani Chair_

PERCUSSION
_The Marilyn Ziering Percussion Section_
David Riccobono, Principal Percussion
Jonathan Wisner
Jieu Chung
Nikolaus Keeleghan

HARP
Caroline Hales
_The Dretzka Family Harp Chair_

PIANO
Wan Rosalind Wong
_The Henry Brittan and Maxwell Siemons Piano Chair_
The AYS Advisory Council serves as an invaluable resource for the AYS Board of Directors, staff, and talented musicians. We are deeply honored to count these esteemed industry professionals as advisors; their impact on the work of the American Youth Symphony is as profound as the effect they have each had on the industry as a whole.

SARAH CHANG  
Concert Violinist

ROBERT CUTIETTA  
Dean, University of Southern California  
Thornton School of Music

SARAH COADE MANDELL  
Philanthropist; Managing Partner, QRMS, LLC;  
Studio and Orchestral Double Bassist

GLENN DICTEROW  
Concert Violinist

ZUBIN MEHTA  
Conductor

ANNE AKIKO MEYERS  
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for the Performing Arts

ESA-PEKKA SALONEN  
Conductor and Composer

ALAN SILVESTRI  
Composer and Conductor

CHAD SMITH  
Chief Operating Officer,  
Los Angeles Philharmonic,  
and Artistic Director of the  
Ojai Music Festival

JEAN-YVES THIBAUDET  
Concert Pianist

EDWARD YIM  
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American Composers Orchestra

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AYS Alumni have joined the finest orchestras, enjoy successful careers in recording, and are on the faculties of prestigious schools. Their success speaks to the impact of our training program.

We value your updates to this incomplete list!

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**ALABAMA SYMPHONY**
- Richard Cassarino, bass
- Brad Whitfield, assistant principal clarinet

**ATLANTA SYMPHONY**
- Joseph McFadden, bass

**AUCKLAND ORCHESTRA (New Zealand)**
- Sophia Acheson, viola
- Jonah Levy, associate principal trumpet
- Steven Logan, principal timpani

**BERKELEY SYMPHONY**
- Franklyn d’Antonio, concertmaster & orchestra manager
- Rene Mandel, executive director
- Cheoeho Yoon, principal trumpet

**BOSTON SYMPHONY**
- Rachel Childers, horn

**CHAMBER ORCHESTRA OF PHILADELPHIA**
- Stephen Tavani, concertmaster

**CHARLOTTE SYMPHONY**
- Brice Burton, principal percussion

**CINCINNATTI SYMPHONY ORCHESTRA**
- Philip Marten, assistant concertmaster

**CHICAGO SYMPHONY**
- John Bruce Yeh, asst. principal clarinet
- Karen Basrak, cello

**CLEVELAND ORCHESTRA**
- Michael Sachs, principal trumpet
- Richard Weiss, asst. principal cello

**COLORADO SPRINGS PHILHARMONIC**
- Sergei Vassiliev, principal clarinet

**COLORADO SYMPHONY ORCHESTRA**
- Nicholas Recuber, asst. principal bass

**DENMARK NATIONAL ORCHESTRA**
- Stanislav Zakrievski, violin

**DALLAS SYMPHONY ORCHESTRA**
- Bing Wang, violin

**DETROIT SYMPHONY**
- Michael Ke Ma, asst. principal bassoon
- Peter McCaffrey, cello

**ENGLISH ORCHESTRA OF PARIS**
- Joel Sultanian, viola

**FORT WORTH SYMPHONY**
- Allan Steele, principal cello

**GRAND RAPID SYMPHONY**
- Joel Schekman, bass clarinet

**HAWAI’I SYMPHONY**
- Anna Lenhart, principal horn

**HOLLYWOOD BOWL ORCHESTRA**
- Tim Barr, principal bass
- Nicole Bush, viola
- Rose Corrigan, principal bassoon
- Gregory Goodall, percussion
- Armen Ksajikian, associate principal cello
- Barry Newton, bass
- Radu Pitea, viola

**KANSAS CITY SYMPHONY**
- Maria Crosby, cello
- Joseph Petrasek, associate principal percussion
- Raymond Santos, principal clarinet

**KITCHENER-WATERLOO SYMPHONY**
- Edwin Outwater, music director

**KNOXVILLE SYMPHONY ORCHESTRA**
- Claire Chenette, principal oboe
- Garrett McQueen, bassoon

**LOS ANGELES OPERA contd.**
- Jayme Miller, violin
- David Stenske, associate concertmaster
- Andrew Ulyate, trumpet
- John Walz, principal cello
- Mark Zimosky, percussion

**LOS ANGELES PHILHARMONIC**
- Kazue Asawa-McGregor, librarian
- Raynor Carroll, percussion (retired)
- Richard Legino, viola
- Jerry Epstein, viola (retired)
- Barry Gold, cello
- Michele Grego, bassoon
- David Howard, clarinet
- Matthew Howard, principal percussion
- Ingrid Runde Hutmam, viola
- David Allen Moore, bass
- Jeffrey Reynolds, bass trombone
- Peter Rehe, bass
- Brent Samuel, cello
- Barry Socher, violin (retired)
- Lawrence Sonderling, violin (retired)
- Dennis Tremblay, principal bass
- Bing Wang, associate concertmaster

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WHAT IS THE YEAR OF THE WOMAN?

Inspired by the global movement for recognition of female artists, creators, and leaders, AYS has dedicated the 2018/19 season to celebrating the tremendous talent and vision of female composers and soloists at the top of their game. From Grammy & Pulitzer Prize-winning composer, Jennifer Higdon, to global sensation violinist, Sarah Chang, every woman featured is a titan in the field. AYS is honored that they are part of this year’s program, and proud to be on the industry’s leading edge in the conversation around female representation and diversity in classical music.

ABOUT THE PROGRAM NOTES

At the American Youth Symphony, part of our mission is to build audiences to support the future of this beautiful art form. We dedicate ourselves to educating and inspiring a new and growing community, eliminating all barriers to experiencing the power and beauty of orchestral music. Therefore, these program notes were written in the spirit of our educational mission and in an effort to make these extraordinary works more accessible for those hearing them for the first time. Definitions for terms highlighted in red can be found in the Glossary, on page 51.

Unless otherwise noted, all notes were written by Jackson Spargur, who was our 2018 Programs Intern through the Los Angeles County Arts Commission Internship Program. Thank you to the Los Angeles County Arts Commission for this wonderful program that benefits local students and arts organizations alike.
SÉRGIO COELHO, CLARINET
CONCERTO COMPETITION WINNER

Sérgio Coelho’s playing has been praised as “superb, to say the least, showcasing the heights of clarinet proficiency and taking the clarinet to its limits,” by Chad Lonski of The Daily Trojan (Los Angeles, CA), writing about Sérgio’s performance of the Mozart clarinet concerto.

Sérgio is the principal clarinet of the American Youth Symphony. A native of Portugal, Sérgio started learning clarinet and piano at the age of 9 at the Academia da Sociedade Filarmónica Vizelense. He later became a teacher there, as well as at the Escola das Artes do Alentejo Litoral where he formed his clarinet studio and conducted youth orchestras. During his time in Portugal, Sérgio maintained an active performance career, appearing with multiple orchestras, chamber music groups and as a soloist. Sérgio graduated with a Bachelor’s degree in Clarinet and Orchestra performance from the Metropolitan National Academy of Orchestra, Portugal, where he studied with Nuno Silva. It was here that Sérgio won the concerto competition which lead him to perform the Mozart Clarinet Concerto on tour with both the Lisbon Metropolitan Orchestra and the Metropolitan Academic Orchestra.

Sérgio moved to Los Angeles in 2014 to attend the University of Southern California where he completed a Graduate Certificate and a Master of Music Degree in clarinet performance, both under the tutelage of renowned pedagogue Yehuda Gilad. During his Masters of Music degree he became a fellow of the Latin Grammy Awards Foundation, after being selected for a scholarship from this institution. Since then, Sérgio has been developing his performance career playing with chamber music groups and orchestras throughout California. He is a regular performer with a diverse array of ensembles, including, Kaleidoscope Chamber Orchestra, Santa Barbara Symphony, Downey Symphony Orchestra, and the Los Angeles Sinfonietta.

Sérgio is passionate about new music, and has served as a studio recording artist for several films and television shows, including the Netflix show “Chef’s Table”.

Sérgio has been featured as an orchestra and chamber music performer, and as a teacher, in several Festivals in across the US and around the world, including: Harmus Festival in Oporto (Portugal), Festival Internacional de Música de Piantón (Spain), National Repertory Orchestra Festival (USA, Colorado) and the Eastern Sierra Symphony Festival (USA, California).

He has been awarded prizes in many international competitions, including: Finalist of the 2018 Hennings-Fischer Young Artists Competition (USA, California - 2018), Third Prize Winner, 8th Saverio Mercadante International Clarinet Competition (Italy - 2012); 1st Prize Winner, University of Southern California Concerto Competition (USA, California - 2015), 2nd Prize Winner, Pasadena Showcase House Instrumental Competition (USA – California 2014), First Prize Winner, Inatel Prize (best student of Academia Superior de Orquestra) (Portugal - 2013).

Currently, he is pursuing a prestigious Artist Diploma Degree at the University of Southern California under the tutelage of Yehuda Gilad.
JOAN TOWER is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded Made in America in 2008 (along with Tambor and Concerto for Orchestra). The album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville’s latest all-Tower recording includes Stroke, which received a 2016 Grammy nomination for Best Contemporary Classical Composition. In 1990 she became the first woman to win the prestigious Grawemeyer Award for Silver Ladders, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke’s (1997-2007) and the Pittsburgh Symphony (2010-2011). She was the Albany Symphony’s Mentor Composer partner in the 2013-14 season. Tower was co-founder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-1985.

TAMBOR (1908)
Joan Tower (1938 - )
Orchestration: 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets in Bb (2nd doubling bass clarinet), 2 bassoons, 4 horns in F, 3 trumpets in C, 2 trombones, bass trombone, tuba, timpani, 4 percussion, strings. Percussion: snare drum, tenor drum, bass drums (medium, large), conga drums, 5 cymbals (low to high), hi-hat, bell tree, 4 timbales (low to high), tambourines (small and large), 4 temple blocks, wood block (large), small castanets (mounted), triangles (small and large), sleigh bells, maracas, ratchet, chimes, glockenspiel, marimba, vibraphone

Listen for:
- Passages where the rhythm seems to expand and contract
- The focus on rhythm and color rather than melody

Note from the Composer:
This 15-minute work features the percussion section, whose five members (the timpanist and four others) essentially have three functions inside the orchestra:
1. to ‘eyeline,’ or underscore the different timbres and rhythms of other parts of the orchestra;
2. to ‘counterpoint’ other parts of the orchestra.; and
3. to act as soloists in several minor and major cadenzas throughout the work.

What happened while I was writing this piece was that the strong role of the percussion began to influence the behavior of the rest of the orchestra to the point that the other instruments began to act more and more like a percussion section themselves. In other words, the main ‘action’ of the work becomes more concerned with rhythm and color than with motives or melodies (though these elements do make occasional appearances here and there).
lyricism introduces the solo clarinet. The prevailing feeling is that of desolation. I deliberately avoided an emotional climax in the Elegy, feeling that by sustaining the same mood throughout the music would achieve a heightened intensity. Structurally, this movement alternates two main melodic ideas. The first (in B) is introduced by the strings, while the second (in B-flat) is presented by the clarinet. A three-note motif (C-sharp, B, B-flat), grows from the alternation of the row tonalities and provides a third major element. The movement ends as it began, with the same long violin line, this time joined by the clarinet.

III. Antiphonal Toccata: The finale is my solution to the balance problems created by using the full orchestra in a wind concerto. Early on I made a decision to save some of the instruments (five French horns, two trumpets, and two clarinets) for the initial moments of the Concerto. This gave the idea of physically separating them from the rest of the orchestra, and that, in turn, led to locating them in spatial positions so that they could be used antiphonally. An immediate problem arose: that of being able to synchronize the distant instruments with the orchestra. The relatively slow speed of sound can mean up to a one-second delay between the sounding of a tone and its perception at a distance in a concert hall, making precisely synchronized playing impossible. The solution, I found, was to write music which specifically shouldn’t be synchronized, and against these erratic patterns I superimposed the opposite rhythmic idea – that of a toccata, with its regular, tightly aligned motor-rhythmic pulsations.

Antiphonal Toccata is basically in two sections: the first uses alternating calls on the stage as well as motion across the stage, and the second involves players situated around the hall. While the strings of the orchestra are seated conventionally, the brass and percussion are re-situated for this movement, so that they engage in antiphonal conversation. Trombones and tuba, usually placed near the trumpets, are here located to the left of the stage, while the trumpets are to the right. In addition, a set of timpani is positioned on either side. The movement begins with an irregular rhythmic pulsation at the far right of the stage as the last stands of cellos and violas play a single note which slowly moves across the stands of strings from right to left, finally ending at the far left of the stage in the last stands of violins. Over this another note emerges in the trumpets in a slow, freely pulsating rhythm.

Three bassoons and a contrabassoon provide the first melodic material, a quote from Giovanni Gabrieli’s Sonata Pian e Forte, written in 1597. (The eminent musicologist Curt Sachs wrote that, with this piece, “The art of orchestration has been born.” Gabrieli was one of the first composers to specify that particular instruments play particular lines, but his main interest for me lay in his brilliant use of antiphonal instrumental choir.) The Gabrieli motive develops into a large pulsating chord, which chaikovsky, often directly quoted the famous Dies Irae. Much of the Third Symphony’s melodic material can be derived from snippets of that piece. Perhaps reflecting a longing for home, a result of the composer’s self-imposed political exile, it also features an air of Russian folk melody. The second theme of the work, carried by plaintive oboes, in particular could easily belong to one of Mikhail Glinka’s studies on Russian folk song.

Where the Third Symphony really shines is its orchestration. The theme which begins the piece, scored for clarinet, stopped horn and lofty cello creates an unusual but compelling color, one of many in this piece. Rachmaninoff uses the strings to great and full effect throughout, frequently dividing the sections, and using techniques such as sul ponticello and col legno to achieve a variety of timbres. An especially inventive moment comes early in the second movement, when he accompanies a solo flute passage with harp, celesta, and four divided violas. Always a capable orchestrator, Rachmaninoff seemingly achieved in this piece an even greater command of the orchestra and all its parts, with many such inspired moments of smaller orchestral interplay. Another notable feature of this second movement is that it functions as both a slow movement and a scherzo, making the transition halfway through. This leaves the piece with only three movements, rather than the customary four.

The third and final movement begins with the tune of a rousing finale, but this festive mood is soon usurped by a melancholy one, and then from a theme introduced by solo bassoon comes a wild success of virtuosic counterpoint. The third movement as a whole is a masterpiece of thematic development, and there is almost some wry humor apparent in the increasingly chaotic ways he jumbles the melodic ideas together, the triumphant finale theme and the frantic contrapuntal theme at first in competition and then at last combined into a new idea stranger than either of its sources, and on top of it all with a clear debt to the Dies Irae. The piece does not so much conclude as careen off the track, ending abruptly and in a wonderful and exciting confusion.

SYMPHONY NO. 3 (1936)
Sergei Rachmaninoff (1873-1943)

Orchestration: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 2 trumpets and alto trumpet, 2 trombones and bass trombone, tuba, timpani, 5 percussion, harp, celesta, strings. Percussion: bass drum, cymbals, snare drum, triangle, tam-tam, xylophone

Listen for:
- The chant-like motif at the beginning and end of the first and second movements.

The Whole Story:
Written between 1935 and 1936 in the quiet seclusion of his Switzerland estate, Rachmaninoff’s Third Symphony was the work of a composer who finally felt confident in his worth, after the wild success of his Second Piano Concerto and Symphony. However, it also represented a minor departure from the style of his earlier repertoire - the impressively rich strings, the dense harmonies supporting beautiful and unrelenting lyricism - and the response was mixed, which troubled and confused Rachmaninoff, who considered it one of his finest works. There is a distilled quality to this piece; he certainly did not abandon any of his music’s signature features, but it is as if he evaluated his style, found the essential elements he needed to keep, and stripped away the rest. It is unquestionably Rachmaninoff, but a leaner iteration.

Written using a cyclic form, it begins with a hymnal motif that makes appearances at important moments throughout the work. Rachmaninoff was influenced by religious chants, and like many other composers, including Shostakovitch and Tchaikovsky, often directly quoted the famous Dies Irae. Much of the Third Symphony’s melodic material can be derived from snippets of that piece. Perhaps reflecting a longing for home, a result of the composer’s self-imposed political exile, it also features an air of Russian folk melody. The second theme of the work, carried by plaintive oboes, in particular could easily belong to one of Mikhail Glinka’s studies on Russian folk song.

Where the Third Symphony really shines is its orchestration. The theme which begins the piece, scored for clarinet, stopped horn and lofty cello creates an unusual but compelling color, one of many in this piece. Rachmaninoff uses the strings to great and full effect throughout, frequently dividing the sections, and using techniques such as sul ponticello and col legno to achieve a variety of timbres. An especially inventive moment comes early in the second movement, when he accompanies a solo flute passage with harp, celesta, and four divided violas. Always a capable orchestrator, Rachmaninoff seemingly achieved in this piece an even greater command of the orchestra and all its parts, with many such inspired moments of smaller orchestral interplay. Another notable feature of this second movement is that it functions as both a slow movement and a scherzo, making the transition halfway through. This leaves the piece with only three movements, rather than the customary four.

The third and final movement begins with the tune of a rousing finale, but this festive mood is soon usurped by a melancholy one, and then from a theme introduced by solo bassoon comes a wild success of virtuosic counterpoint. The third movement as a whole is a masterpiece of thematic development, and there is almost some wry humor apparent in the increasingly chaotic ways he jumbles the melodic ideas together, the triumphant finale theme and the frantic contrapuntal theme at first in competition and then at last combined into a new idea stranger than either of its sources, and on top of it all with a clear debt to the Dies Irae. The piece does not so much conclude as careen off the track, ending abruptly and in a wonderful and exciting confusion.
AMERICAN YOUTH SYMPHONY

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JEAN FRANÇAIX
Woodwind Quintet No. 1 (12 min)

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AMERICAN YOUTH SYMPHONY

SUNDAYS LIVE AT LACMA
AYS PRINCIPAL STRING QUARTET

SUNDAY, OCTOBER 28, 6:00 pm
LACMA’S BING THEATER

LUDWIG VAN BEETHOVEN
String Quartet in D Major, Op. 18, No. 3 (23 min)
I. Allegro
II. Andante con moto
III. Allegro
IV. Presto

MAURICE RAVEL
String Quartet in F Major (28 min)
I. Allegro moderator - très doux
II. Assez vif - très rythmé
III. Très lent
IV. Vif et agité

Free Concert, No Reservations Necessary
GALLIA KASTNER
CONCERTMASTER

Gallia Kastner, 21, is a Bachelor Degree candidate at the Colburn Conservatory of Music in Los Angeles where she studies with Robert Lipsett. She is the winner of the Thomas and Evon Cooper International Violin Competition, a winner in the YoungArts National Scholarship Program, the winner of the Blount Slawson National Concerto Competition, the Pasadena Showcase Competition, a prize winner in the Stradivarius International Violin Competition in Utah, the winner of the Johansen International Competition, and numerous other prizes. She has performed as a soloist with the Chicago Symphony Orchestra, the Cleveland Symphony Orchestra, the Gettysburg Chamber Orchestra, and many more. She was part of Quartet Lumière that won first prize at the Fischoff National Chamber Music Competition. She has performed alongside Lynn Harrell, Gil Shaham, Jean-Yves Thibaudet, and Robert Chen. Gallia Kastner plays on an 1843 Giovanni Francesco Pressenda violin on generous loan from The Mandell Collection of Southern California.

As the AYS Concertmaster Fellow, Gallia was charged with programming this concert, as well as several others to be performed for underserved communities this season.

STRING QUARTET OP. 18, NO. 3 (1801)
Ludwig van Beethoven (1770-1827)

Listen for:
- The ambiguity in the first two notes of the piece, as to what the key and the tempo will be.
- Glimpses of Beethoven's originality, even through the constraints of this piece’s earlier, more conservative style

The Whole Story

Beethoven arrived in Vienna a former child prodigy, now 22 years old, and already the pride of his small hometown of Bonn. In moving to Vienna he was relocating to what had arguably already been for some time the music capital of Europe, the very tip of Western music's cutting edge. The current was relocating to what had arguably already been for some time the music capital of Europe, the very tip of Western music's cutting edge. The current

was holding himself back from two of the most popular forms of the time: the symphony and the string quartet. Both had become something of a proving ground, containing some of Haydn and Mozart's best-known work, and Beethoven was most likely fearful of committing himself to this challenge before he was ready to make his mark.

Eight years after his arrival in Vienna, in 1801, Beethoven finally overcame his reticence, publishing his Opus 18, a collection of six string quartets. The quartet given the "No. 1" designation was in fact the second he composed, though it is understandable why he bumped this more attention-grabbing Quartet in F to the primary slot. Beethoven's true first effort at the string quartet was the one he titled Quartet No. 3, a much more understated entry. Conductor William Steinberg called this quartet "the gentlest, most consistently lyrical work" in his first collection, and that is certainly how it begins. Two long notes in the first violin, the second an upward leap, make the harmony and tempo unclear, but no sooner can one wonder than they both slide into focus, as the first violin flutters back down to earth and the other three strings join in a simple accompaniment. This becomes the first theme of the piece, and the quartet passes it around for a time until the second theme arrives, with a more upright and stately air.

This first movement obeys one of the most important musical innovations of the Classical era: the sonata form, perfected in this iteration by none other than Haydn and Mozart. It was not something spoken of explicitly in Beethoven's time, but nonetheless it was clearly a prevailing stylistic technique. These first two themes comprise what is known as the "exposition," which is then followed by the "development," in which the first two themes are either broken down, combined, elaborated on, taken through different keys, or some combination of these things. This leads finally to the "recapitulation," wherein the themes are reaffirmed in the original key, and then usually a brief "coda" follows to wrap up the piece. In this movement Beethoven's transition between development and recapitulation is of particular note to theorists. The development ends with drama, quick repeated notes in all instruments and the first violin at its highest pitch so far. It also ends in a very distant key to the original, to which Beethoven then somehow must return in a matter of measures. The way he does this creates a profound moment of harmonic confusion, building even further on the effect of the first two notes of the piece.

The second movement never speaks much louder than a lullaby, by far the calmest of the four movements. Like many second movements of this period it follows a modified sonata form with no development, though the first theme undergoes a significant amount of harmonic variation during the recapitulation. Following this is the third movement, a scherzo and trio movement, which is again a fairly conventional decision. This movement is of a more energetic character, and the way it wavers back and forth from the key of D major to its darker counterpart, F# minor, creates a certain amount of tension throughout.

The fourth movement takes the energy of the piece to its highest point, the first violin racing right out of the gate alone with the first theme, followed soon by the second violin and then the rest of the quartet. The second theme might on its own be calmer, but Beethoven’s unrelenting rhythmic drive underneath maintains the pace. Written again in standard sonata form, the music prances unabated through the development and recapitulation, ending, perhaps borrowing Haydn’s sense of humor, with a quiet gurgle.

These six pieces only scratch the surface of what Beethoven would later accomplish in the string quartet form, and by the end of his life he had cast upon the following generation a shadow more formidable, perhaps, than any that had come before. His final few string quartets redefined what was possible in the form. Conventional though he remained with this very first effort, we still see hints of the originality and mastery that would eventually make him great.
STRING QUARTET IN F (1903)

Maurice Ravel (1875-1937)

Listen for:

- The way the melody in the beginning of the second movement relies on both the first and second violins at the same time, in what is known as a hocket
- Notes in groups of five in the final movement, and their unsettling rhythmic effect

The Whole Story:

When Ravel wrote his String Quartet in F, he occupied the unusual position of having failed out of the Paris Conservatoire twice, now reduced to the status of an auditing student, but at the same time recognized by the public as one of France’s foremost composers. In hindsight one need look no further to make sense of this than the musical revolution of which Ravel was near the forefront, and the ideological threat that he therefore posed to the Conservatoire’s ruling old guard, but at the time, the tension and disbelief was enough that two years after the Quartet’s premiere, when Ravel was for the fifth time unsuccessful in winning the Conservatoire’s prestigious Prix de Rome, there was a public scandal, resulting in the ousting of the Conservatoire’s director, Théodore Dubois.

There was no scandal surrounding the premiere of his string quartet, but it was controversial. It received some critical praise, but had plenty of detractors as well, including Ravel’s own teacher, Gabriel Fauré, the dedicatee, who viewed the last movement in particular “a failure.” No doubt the feedback that was most important to Ravel, however, was that of Claude Debussy, who for his part exhorted the younger composer “In the name of the gods of music no doubt the feedback that was most important to Ravel, however, was that of Claude Debussy, who for his part exhorted the younger composer “In the name of the gods of music no doubt the feedback that was most important to Ravel, however, was that of Claude Debussy, who for his part exhorted the younger composer “In the name of the gods of music no doubt the feedback that was most important to Ravel, however, was that of Claude Debussy, who for his part exhorted the younger composer “In the name of the gods of music no doubt the feedback that was most important to Ravel, however, was that of Claude Debussy, who for his part exhorted the younger composer “In the name of the gods of music no doubt the feedback that was most important to Ravel, however, was that of Claude Debussy, who for his part exhorted the younger composer “In the name of the gods of music...
Tonight’s program is a presentation of the complete film Raiders of the Lost Ark with a live performance of the film’s entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.
JOHN WILLIAMS

In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music for more than one hundred films, including all eight Star Wars films, the first three Harry Potter films, Superman, Memoirs of a Geisha, Home Alone and The Book Thief. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, Lincoln, The BFG and The Post. Mr. Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. He has composed numerous works for the concert stage including two symphonies, and concertos commissioned by many of America’s most prominent orchestras. Mr. Williams has received five Academy Awards and 51 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, twenty-three Grammys, four Golden Globes, and five Emmys. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute – the first time a composer was honored with this award.

A NOTE FROM THE COMPOSER

In creating the character Indiana Jones, George Lucas and Steven Spielberg introduced an enduring and much loved figure into the pantheon of fictional movie heroes. Raiders of the Lost Ark was illuminated by the superb comedy-action performance of Harrison Ford and enlivened by the spirited direction of Steven Spielberg.

Speaking for myself, I must say that the experience of composing the music for this film, and for the subsequent installments in the series, was a very happy one, and offered me a wild and truly joyous ride. I’m especially delighted that the magnificent American Youth Symphony has agreed to perform the music this evening in a live presentation of the movie. I know I speak for everyone connected with the making of the Raiders in saying that we are greatly honored by this event… and I hope that tonight’s audience will experience some measure of the joy and fun we did when making the film nearly thirty-five years ago.

RAIDERS OF THE LOST ARK IN CONCERT

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Production Coordinator: Sophie Greaves
Worldwide Representation: IMG Artists, LLC
Supervising Technical Director: Mike Runice
Technical Director: Warren Brown
Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service
Film Preparation for Concert Performance: Ramiro Belgardt
Technical Consultant: Laura Gibson
Sound Remiking for Concert Performance: Chace Audio by Deluxe
The score for Raiders of the Lost Ark has been adapted for live concert performance.

With special thanks to: Paramount Pictures, Lucasfilm Ltd, Steven Spielberg, Frank Marshall, John Williams, Alan Bergman, Howard Roffman, Chris Holm, Chip McLean, Darryl J. Franklin, Dan Butler, Pat Woods, Mark Graham and the musicians and staff of the American Youth Symphony

www.FilmConcertsLive.com
The AYS “Share-A-Stand” program brings orchestra members to Edwin Markham Middle School in Watts, Robert Frost Middle School in Granada Hills, and Griffith STEAM Magnet Middle School in East LA, mentoring 300 music students this school year. Under the direction of Lead Instructor, Max Mueller, AYS musicians conduct master classes, hold Q&A sessions, lead sectionals, and rehearse side-by-side with the students. AYS also provides bus transportation and tickets for teachers, students, and their families to attend two AYS concerts each season. The year culminates in a combined concert of AYS musicians and Share-A-Stand students presented to at each school.

Share-A-Stand started in 2013 with a handful of AYS staff and musicians volunteering to visit Markham Middle School twice a year. Since then, the program has continually expanded, with musicians now in classrooms at three schools every week, reaching many times the original number of students. We look forward to continued growth of this program in the years to come, and thank the following organizations for their support of this vital aspect of our mission: The Green Foundation, The Flourish Foundation, Thelma Pearl Howard Foundation, California Community Foundation, The Leo Buscaglia Foundation, The Ella Fitzgerald Foundation, and The Capital Group Companies Charitable Foundation.

**FELLOWSHIPS**

Last season, thanks to a generous gift from Peter Mandell and Sarah Coade Mandell, AYS expanded educational opportunities by offering three new Fellowships:

The **Concertmaster Fellow**, Gallia Kastner, receives professional support and guidance in advancing the critical leadership skills necessary to be the orchestra’s leading instrumentalist. Gallia is tasked with selecting the repertoire for the orchestra’s annual chamber concert at LACMA, and project-managing additional chamber performances for underserved communities. In this capacity, Gallia also leads the AYS Musicians Committee.

The **Orchestra Management Fellow**, Catherine Baker, gains valuable skills in the artistic administration of an orchestra. Now beginning her second season apprenticing Director of Orchestra Operations, Isabel Thiroux, her training includes preparing music, managing orchestra personnel, and organizing rehearsals.

The **Citizen Musician Fellowship** focuses on developing leadership in the use of classical music to better the community. The selected Fellow (to be chosen in Fall 2018) will research best practices in musician citizenship world-wide, and will program a themed concert in Summer 2019, exploring the power of classical music to transform lives and build community.

**GLOSSARY**

**DEFINITIONS OF TERMS HIGHLIGHTED IN OUR PROGRAM NOTES**

- **Col Legno**: a technique in which a string instrument, like a violin or cello, is played by hitting the strings with the back of the bow
- **Counterpoint (Contrapuntal)**: music with two or more independent melodic lines
- **Hocket**: a rhythmic compositional technique in which notes, pitches, or chords are alternated between instruments, so that one continuous melodic line is broken up into a back-and-forth between different players
- **Key**: the group of pitches, or scale, that forms the basis of a composition. The key is denoted by its primary pitch or chord, and can be either Major (typically a brighter, happier sound) or Minor (generally more dark or moody)
- **Movement**: a distinct section of a musical composition, like a chapter in a book. There is typically a short pause between movements, but you can tell that the piece isn’t over because the musicians don’t put down their instruments.
- **Polyrhythms**: the simultaneous use of two or more conflicting rhythms
- **Pizzicato**: a technique in which a stringed instrument is played by plucking the strings, rather than using the bow
- **Scherzo**: a vigorous, light, or playful composition; often a type of movement in a symphony or sonata
- **Sonata form**: instrumental music that follows a path of exposition, development and recapitulation. A theme is introduced in the beginning, then evolves freely in the middle, then the original theme returns and is restated.
- **Sul Ponticello**: a technique in which a string instrument is played with the bow close to the bridge, bringing out a high, thin tone with a harmonic, distorted quality
- **Symphony**: 1) a full sized orchestra, including string, wind, brass, and percussion instruments, led by a conductor, or, 2) a large scale work for orchestra, generally written in multiple movements
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