

AMERICAN YOUTH SYMPHONY

fall 18/19



AYS



LEONARD SLATKIN CONDUCTS
THE MSM SYMPHONY AT
MANHATTAN SCHOOL OF MUSIC

it all happens here.

OFFICE OF ADMISSIONS AND FINANCIAL AID
MANHATTAN SCHOOL OF MUSIC
120 CLAREMONT AVENUE, NEW YORK, NY 10027
917 493 4436 | ADMISSION@MSMNYC.EDU

CONTENTS

- 4 [Letters from AYS Leadership](#)
- 6 [AYS Board and Staff](#)
- 8 [About the Orchestra](#)
- 12 [Season at a Glance](#)
- 18 [Orchestra Roster](#)
- 24 [Thank You to our Donors](#)
- [September 22, 2018](#)
34 OPENING NIGHT
CONCERT
- [October 14, 2018](#)
40 WOODWIND QUINTET
AT LAEMMLE'S LIVE
- [October 28, 2018](#)
41 SUNDAYS LIVE
AT LACMA
- [November 11, 2018](#)
46 RAIDERS OF THE LOST ARK
IN CONCERT
- 51 [Glossary](#)



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 William'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

Board of Directors

CHAIRMAN EMERITUS

Herbert M. Gelfand

CHAIRMAN

Kevin Dretzka

VICE CHAIRMAN

Krystyna Newman

TREASURER

David Papale

SECRETARY

Peter Mandell*

Shoshana Claman*

Mary Levin Cutler

Beverly Gelfand

James Newton Howard

Russ Lemley

Saul Levine

Steven A. Linder

Ilene Nathan

David Newman*

Doreen Ringer-Ross

Richard Rosenthal

Peter Rotter*

Wendy Ruby

William Sullivan



SHOW YOUR LOVE
FOR AYS WITH A
COOL T-SHIRT!

Available in men's &
women's sizes in the
lobby, or online at:
society6.com/AYSymphony



STAFF

Tara Aesquivel, *Incoming Executive Director*

Alice Dutton, *Interim Executive Director, and Director of Community Engagement*

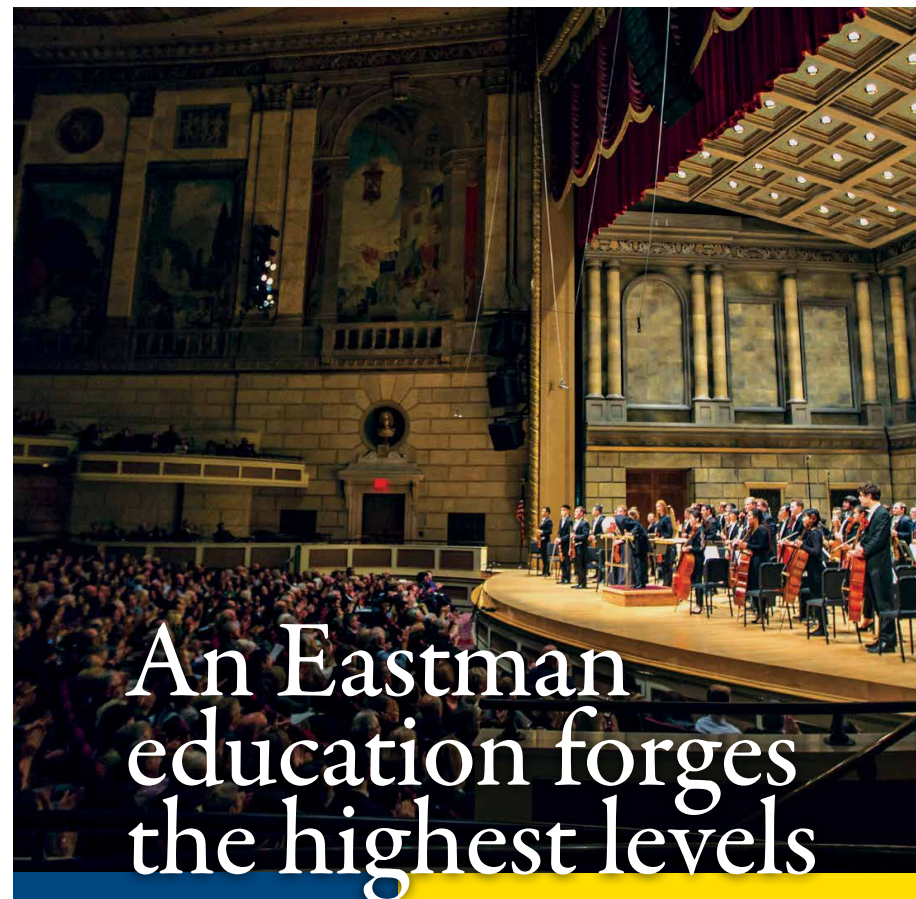
Mia McNeil, *Development Associate*

Max Mueller,* *Share-A-Stand Lead Teaching Artist*

Isabel Thiroux,* *Director of Orchestra Operations*

Huck Walton, *Programs and Office Manager*

* denotes AYS alumni



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, Daniel Bjarason, 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, Orquestra Sinfónica do Porto Casa da Música, Orquestra 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, Orquestra Sinfónica Municipal de Caracas, and Orquestra 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 Orquestra 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.



AMERICAN YOUTH SYMPHONY
"The Year of the Woman"

2018/19

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

AYS Principals Woodwind Quintet

Eugene BOZZA: Scherzo for Woodwind Quintet, Op.48
 Charles LEFEBVRE: 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

© 1981 Lucasfilm Ltd. All Rights Reserved.
 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 AUERBACH: *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 SCRIABIN: 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 CLYNE: *This Midnight Hour*
 Richard STRAUSS: *Der Rosenkavalier*



CITIZEN MUSICIAN CONCERT

Summer 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.



Study with world-renowned music teachers
in Southern California. Classical Instrumental.
Classical Piano. Jazz. Songwriting. Voice.



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



David A. Papale
is proud to support
American Youth Symphony

David A. Papale, CFP®, CRPC®

Financial Advisor

Vice President – Investments

433 N. Camden Drive, Suite 1200

Beverly Hills, CA 90210

(310) 285-5922

david.papale@wellsfargo.com

Investment and Insurance Products: ► NOT FDIC Insured ► NO Bank Guarantee ► MAY Lose Value

Wells Fargo Advisors is a trade name used by Wells Fargo Clearing Services, LLC, Member SIPC, a registered broker-dealer and non-bank affiliate of Wells Fargo & Company. © 2011, 2013, 2016 Wells Fargo Clearing Services, LLC. All rights reserved.

74127-v4 1703

0117-00690

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](https://www.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 Kwak
*The Shoshana Claman & Bill Sheinberg
 Violin Chair*
 Anna Kouchnerov
 Sam Lorenzini
 Jessica Livermore
 Wagner Oliveira
 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*

VIOLAS CONTINUED

Cameron Audras
 David Kang
 Alec Santamaria
The Richard Rintoul Viola Chair
 Taylor Cooksey
 Rebecca Bacich
 Lu Walstad
 Mercedes Quintana
 Leonardo Santi

CELLOS

Sunrise Kim, Principal Cello
The Bonnie Hartman Principal Cello Chair
 Michael Ljungh, 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
 Hyunji Yi
 Angela Marvin

BASSES

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

FLUTES

Elizabeth LaCoste, Principal Flute
The Janneke Straub Principal Flute Chair
 Devan Jaquez
The Johnny Rotella Flute Chair

PICCOLO

Marley Eder
The Johnny Rotella Piccolo Chair

OBOES

Laura Arganbright, Principal Oboe
 Chris Fujiwara

ENGLISH HORN

Will Stevens
The Benny & Liliana Brittan English Horn Chair

CLARINETS

Sérgio Coelho, Principal Clarinet
*The Steven Linder & Michael Hanel Principal
 Clarinet Chair*
 Alexander Tu

E-FLAT CLARINET

Richard Dobeck
The Helgard Field Clarinet Chair

BASS CLARINET

Tyler Baillie

BASSOONS

Lieza Hansen, Principal Bassoon
*The Peter Mandell & Sarah Coade Mandell
 Principal Bassoon Chair*
 Jaquain Sloan

CONTRABASSOON

Open

HORNS

Valerie Ankeney, Principal Horn
Christine & Thomas Frisina Principal Horn Chair
 Maxwell Paulus, Assistant Principal Horn
 Christian Thomas
 Aija Mattson
 Open

TRUMPETS

Gianluca Farina, Principal Trumpet
*The Sue & Larry Hochberg Principal
 Trumpet Chair*
 Nicolas Bejarano
The Christy & George Short Trumpet Chair
 Noah Dugan

TROMBONES

Michael Dolin, Principal Trombone
*Beverly Hills/Greater Los Angeles Association of
 REALTORS® & The Rufo Family Trombone Chair*
 Patrick McGihon

BASS TROMBONE

Elijah Cornish
*The Gretchen & Randy Newman Bass
 Trombone Chair*

TUBA

Cristina Cutts Dougherty

TIMPANI

Amy Ksandr, Principal Timpani
The Annie Gross Principal Timpani Chair

PERCUSSION

The Marilyn Ziering Percussion Section
 David Riccobono, Principal Percussion
 Jonathan Wisner
 Jieun Chung
 Nikolaus Keeleghan

HARP

Caroline Hales
The Dretzka Family Harp Chair

PIANO

Wan Rosalind Wong
*The Henry Brittan and Maxwell Siemons
 Piano Chair*



AYS ADVISORY COUNCIL

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

ESA-PEKKA SALONEN

Conductor and Composer

ROBERT CUTIETTA

Dean, University of Southern California
Thornton School of Music

ALAN SILVESTRI

Composer and Conductor

SARAH COADE MANDELL

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

CHAD SMITH

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

GLENN DICTEROW

Concert Violinist

JEAN-YVES THIBAUDET

Concert Pianist

ZUBIN MEHTA

Conductor

EDWARD YIM

President,
American Composers Orchestra

ANNE AKIKO MEYERS

Concert Violinist

DEBORAH RUTTER

President, John F. Kennedy Center
for the Performing Arts

CELEBRATING OVER 50 SEASONS OF ALUMNI

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!

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
Cheonho Yoon, principal trumpet

BOSTON SYMPHONY

Rachel Childers, horn

CHAMBER ORCHESTRA OF PHILADELPHIA

Stephen Tavani, concertmaster

CHARLOTTE SYMPHONY

Brice Burton, principal percussion

CINCINNATI 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
Shannon Orme, clarinet
Hang Su, viola
Robert Williams, principal bassoon
Johanna Yarbrough, horn

ENSEMBLE ORCHESTRAL DE PARIS

Joel Sultanian, viola

FORT WORTH SYMPHONY

Allan Steele, principal cello

GRAND RAPID SYMPHONY

Joel Schekman, bass clarinet

HAWAII SYMPHONY

Anna Lenhart, principal horn

HOLLYWOOD BOWL ORCHESTRA

Tim Barr, principal bass
Nicole Bush, violin
Rose Corrigan, principal bassoon
Gregory Goodall, percussion
Armen Ksajikian, associate principal cello
Barry Newton, bass
Radu Pieptea, violin

KANSAS CITY SYMPHONY

Maria Crosby, cello
Joseph Petrsek, 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 CHAMBER ORCHESTRA

Maia Jasper, violin
Armen Ksajikian, associate principal cello
Connie Kupka, violin
Damian Montano, bassoon
Searmi Park, violin
Steven Scharf, violin & personnel manager
David Washburn, principal trumpet

LOS ANGELES OPERA

Tamsen Beseke, violin
Ryan Darke, trumpet
Marlow Fisher, viola
Mary Gale, clarinet
Gregory Goodall, principal timpani
Jennifer Johnson, oboe & english horn
Jenny Kim, horn
Daniel Kelley, horn
William May, bassoon

LOS ANGELES OPERA contd.

Jayne 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 Elegino, viola
Jerry Epstein, viola (retired)
Barry Gold, cello
Michele Grego, bassoon
David Howard, clarinet
Matthew Howard, principal percussion
Ingrid Runde Hutman, viola
David Allen Moore, bass
Jeffrey Reynolds, bass trombone
Peter Rofe, bass
Brent Samuel, cello
Barry Socher, violin (retired)
Lawrence Sonderling, violin (retired)
Dennis Trembly, principal bass
Bing Wang, associate concertmaster

LOUISIANA PHILHARMONIC ORCHESTRA

Jack Pena, principal bassoon

MACAO ORCHESTRA (China)

Christian Goldsmith, principal trombone
Lu Ya, violin

MANCHESTER SYMPHONY ORCHESTRA

Andrew Tang, viola

METROPOLITAN OPERA

Kari-Jane Docter, cello

MILWAUKEE SYMPHONY ORCHESTRA

Ilana Setapen, associate concertmaster
Benjamin Adler, assistant principal clarinet

MINNESOTA ORCHESTRA

Gregory Milliren, associate principal flute

NASHVILLE SYMPHONY

James Zimmermann, principal clarinet

NATIONAL SYMPHONY ORCHESTRA

Paul DeNola, bass

NEW YORK CITY OPERA

Montgomery Hatch, percussion

NEW YORK PHILHARMONIC

Michelle Kim, assistant concertmaster
Roger Nye, bassoon
Cynthia Phelps, principal viola
Sheryl Staples, associate concertmaster

OREGON SYMPHONY

Silu Fei, viola

PACIFIC SYMPHONY

Rose Corrigan, principal bassoon
Marisa Sorajja, violin

PHILADELPHIA ORCHESTRA

Brook Speltz, cello

PHOENIX SYMPHONY

Viviana Cumplido, principal flute

PITTSBURGH SYMPHONY ORCHESTRA

Bronwyn Banerdt, cello

SAN ANTONIO SYMPHONY

Marisa Bushman, viola
Martha Long, principal flute

SAN DIEGO SYMPHONY

Benjamin Jaber, principal horn
Rose Lombardo, principal flute
Julia Pautz, violin
Yao Zhao, principal cello

SAN FRANCISCO SYMPHONY

Yun Chu, violin
Yun-Jie Liu, associate principal viola
Brian Marcus, bass
Bruce Roberts, horn

SANTA CRUZ SYMPHONY

Nigel Armstrong, concertmaster

SEATTLE SYMPHONY

Sayaka Kokubo, viola

SINGAPORE SYMPHONY ORCHESTRA

Yu Ling Duan, violin

SPOKANE SYMPHONY ORCHESTRA

Zhe Song, violin

ST. LOUIS SYMPHONY

Anna Spina, horn

TORONTO SYMPHONY

Theodore Chan, bass

TUCSON SYMPHONY ORCHESTRA

Gabrielle Castriotta, oboe
Jonah Levy, trumpet
Laura Odgaard-Stoutenborough, principal clarinet
Conrad Jones, principal trumpet

US AIR FORCE

Christine Lightner, cello

VANCOUVER SYMPHONY

Ryan Zwahlen, principal oboe

VIRGINIA SYMPHONY

Gabriel Campos Zamora, principal clarinet

WE THANK YOU

Over the past five decades, AYS has grown into an ensemble of exceptional quality that has transformed over 2,500 young musicians into world-class concert artists, and all of it was made possible through the generosity of our contributors. We wouldn't be here today without you! AYS supporters also make our concerts free and accessible to the Los Angeles community, ensuring that anyone can experience the power and beauty of remarkable orchestral concerts. The following list includes gifts received between September 1, 2017 and September 1, 2018.

Gifts of \$100,000 or more

Peter Mandell* and Sarah Coade Mandell
Anonymous

Gifts of \$50,000 or more

Theodore J. Slavin and Marsha Calig

Gifts of \$40,000 or more

Krystyna and David Newman*
Wendy and Ken Ruby

Gifts of \$30,000 or more

Silvia and Kevin Dretzka
Beverly and Herb Gelfand
The Kaman Foundation
The Ralph M. Parsons Foundation

Gifts of \$20,000 or more

California Community Foundation
Colburn Foundation
Mary Levin Cutler
Flora L. Thornton Foundation
Los Angeles County Arts Commission
James and Ilene Nathan
Annica and James Newton Howard

Gifts of \$15,000 or more

K-Mozart and K-Jazz
Steven Linder and Michael Hanel
Saul Levine
Ruth Flinkman-Marandy and
Ben Marandy
National Endowment for the Arts

Gifts of \$10,000 or more

Ann and Gordon Getty Foundation
Beverly Hills/Greater Los Angeles
Association Of Realtors and
The Rufo Family
Broadcast Music Inc (BMI)

Gifts of \$10,000 or more, continued

Irma and Benjamin F. Breslauer
Linda and Maynard Brittan
The Capital Group Companies
Charitable Foundation
Shoshana Claman* and Bill Sheinberg
Clarence E. Heller Charitable Foundation
Gorfaine Schwartz Agency
The Green Foundation
The JDS Fishing Foundation of
The Dayton Foundation
Jerry and Terri Kohl Foundation
Russ and Brenda Lemley
Doreen Ringer-Ross
Richard J. Rosenthal and Katherine Spillar
Lady Alizia Gur Schrager
Edna Weiss

Gifts of \$7,500 or more

Sheila Krasnoff
Anika Lorber
David Papale
Dale and Dennis Weiss
Susan and Ronald Weiss
Wells Fargo Foundation
Andrea Weiss-Whitman and
Jerry Whitman

Gifts of \$5,000 or more

California Arts Council
Irwin and Helgard Field
The Flourish Foundation
Joyce Eisenberg-Keefer and Mel Keefer
Geri Rotella* and Peter Rotter*
Lorraine and Sid Sheinberg
John Williams
Marilyn Ziering

Gifts of \$2,500 or more

Ella Fitzgerald Charitable Foundation
Film Musicians Secondary Markets Fund
Carolyn Fried
Sanford and Patricia Gage
Annie Gross
Hochberg Family Foundation
Elizabeth Pitcairn
Lois Rosen
Sidney Stern Memorial Trust

Gifts of \$1,500 or more

Carol S. Gee
Michael Giacchino
Carol Heather Goldsmith
Flo Robins and Dolph Kornblum
Make A Noise Foundation
Gretchen and Randy Newman
Bradley and Stephanie Penenberg
Gertrude Pomish
Debra Ruby and Eric Ellsworth
Janet Salter

Gifts of \$1,000 or more

AFM & SAG-AFTRA
Gail Buchalter and Warren E. Breslow
Dan Coleman
Gail and Jim Ellis
Sharon and Herb Glaser
Michelle M. Horowitz
Zach Horowitz
Craig and Judi Huss
Jewish Community Foundation
Lady's Secret Foundation
Ann and Don Levin
Liquid Music, Inc.
Milken Family Foundation
NBC Universal
Margo Neal and Lavern H. Schenkelberg
Orin and Darlene Neiman
Joan and Fred Nicholas
Janis Rabin and The American Committee For
The Weizmann Institute Of Science
Linda Rosenberg
Norma Rosenberg
Laura and James Rosenwald
Cynthia Ruby and Chris Perdue
Brian Saliman and Laurence Matthews
Annette and Leonard Shapiro
Margery Simkin
Isabel Thiroux* and Gina Satriano
Mary and Guy Vardaman
Hope Warner
Barbara and Lawrence Weinberg
James Williams and Marc Wenderoff
Lisa and Jim Zemezouak

Gifts of \$500 or more

Lionel Bell
Barbara Belzberg
Janice Yee and Mike Briggs
Jeffrey Brown
Donald Chang
Scott Dunn
Arlene Fishbach
Robert and Mimi Gazzale
Danielle Gelber
Inez R. Gelfand
Marion Marsh-Goldenfeld
Mae Goodson
Brian Grohl
Sue and Larry Hochberg
Anthony Hudaverdi
W. Stanley and Hendrina Lisiewicz
Meyer Luskin
Arvind Manocha
Donna McCombs
Lawrence Mirisch
Judson and Patricia Mock
Margie and Liz Mullen
Larry Rubenstein
Jill Ruby-Wahba and David Wahba
Dorothy and Avram Salkin
The Women's Philharmonic Advocacy
Susan Thiroux

Gifts of \$250 or more

Robert C. Anderson
Elaine Avak
Peter Boyer
Paula Brown
Mei Chang
Joan and Albert Dorman
Jody Dunn
Janet and John Fossum
Marshall Fried
Rebecca Hang and Brian Scholdt
Shari Hoffman
Scott Holtzman
Louise Horvitz
David Ida
Christopher Shannon Jones
Judith and Aaron Karasik
Nancy Knutsen
Rosalie Kornblau
Jörg Kremer
John Lee
Marlowe and Eric Lichtenfeld
Bridget McCarthy
Christina Montano
Max Mueller*
Annemarie North
Myrna Olvera and Ron Harriman

Sam Plotkin and Allison Parker
 Janelle and Jim Riley
 George Roberts
 Sharon and Sander Romick
 Jay Rosen
 Anne Russell
 Mindy Schultheis
 Netta Shohet
 Joy Smith
 Lenore Sussman
 Pamela Anne Ward
 Jason Wigen

Gifts of \$120 or more

Shoichiro Akiyama
 Garland Allen
 Marco and Lisa Bacich
 Homa and Harry Bald
 Grace and Saul D. Bass
 Sofiya and Dmitriy Bekkerman
 Paul and Jamie Berger
 Varina Bleil
 Jian Chen and Xiangxiang Shawn Cao
 June Claman
 Paul Crost
 Sheryl Delrosario and Benjamin Grodsky
 Mike DeNapoli
 Yvonne Denenny
 George and Fran Denny
 Sue Ellen Douglas
 Lynn Dugan
 Allison Elder and Thomas Reinsel
 Linda and Bob Fleischman
 Barry J. Forman
 Michael Gatt
 Fernanda Gray and Elliot Goldberg
 Felicity Palmer and Michael Goldenberg
 Lee and Sue Gonsalves
 Bruce and Shirley Gordon
 Harry L. Green
 Ralph and Caroline Grierson
 Hiroshi and Yoshino Hara
 Rachel Harms
 Adelle Heller
 Jonathan Hofer
 Chris Ishida
 Sally Karbelnig
 Flavia J. Kavanau
 Wallace and Barbara Korbin

Igor Kukavica
 Myron and Harriet Kusnitz
 Perry La Marca
 Elliott and Georgia Lawrence
 Robert Emerson Main
 Fred Manaster
 René Mandel
 John Barrentine and Charles Marquardt
 King and Roberta Mendelsohn
 Ann Messinger
 Debra Franklyn and Alan Meyers
 Bonelle and Morton Miller
 Lauren Mueller
 Sheryl Myerson
 Linda Ornitz
 Edward A. Perez
 Ernest Phan
 Robert L. Potts
 Jason Powers
 Jim Reeves
 Mimi Rose
 Mimi Rotter
 Elaine Schreiber
 John and Christine Sells
 Gil Alexander Shorr
 Myriam and Mauricio Silva
 Bliss Siman
 Marcia Spies and Jerome Joseph
 Lana Sternberg
 Billy Sullivan
 Jun and Shizie Taira
 Thang Nguyen
 Mark Trost
 Clifton M. Tsai
 Perrine Vaillant
 Matthew Vander Wilt
 Laura Waisler
 Catherine Weary
 Ian Wenger
 Patty and Richard Wilson
 Silvana R. Wise
 Stanley and Dorothy Wolpert
 Audrey Wu
 Judy Wurmbbrand
 Richard Zinar
 Marion Zola and Samuel Urcis

* denotes AYS alum, parent, or staff

THE AMERICAN YOUTH SYMPHONY THANKS THE FOLLOWING
 ORGANIZATIONS FOR THEIR SUPPORT OF OUR WORK:

KAMMAN Foundation THE RALPH M. PARSONS FOUNDATION



THE AHMANSON FOUNDATION



CAPITAL GROUP

TheRoseHills FOUNDATION



Flora L Thornton Foundation

CLARENCE E. HELLER Charitable Foundation



Colburnfoundation



THE GREEN FOUNDATION



THE Flourish FOUNDATION



Ann & Gordon Getty FOUNDATION

SIDNEY STERN



charles SCHWAB



Ms. MAGAZINE

MEMORIAL TRUST



THE DAYTON FOUNDATION
 We help you help others.



JOIN THE CHAMPIONS TODAY!

Invest in the Future

AYS helps transform aspiring musicians into the next generation of professional concert artists by providing landmark Fellowships to youth in high school through doctoral programs. AYS orchestra members are selected through a competitive audition process, and represent between 26-35 schools in any given year. There is no fee to audition, and no tuition to participate; in fact, AYS musicians receive paid Fellowships.

Create a gift of lasting support and cultural significance by sponsoring a musician in the American Youth Symphony. As a Champion, you can name a chair (in your own name, or in honor or memory of a loved one) for one season, 10 years, 25 years, or in perpetuity!

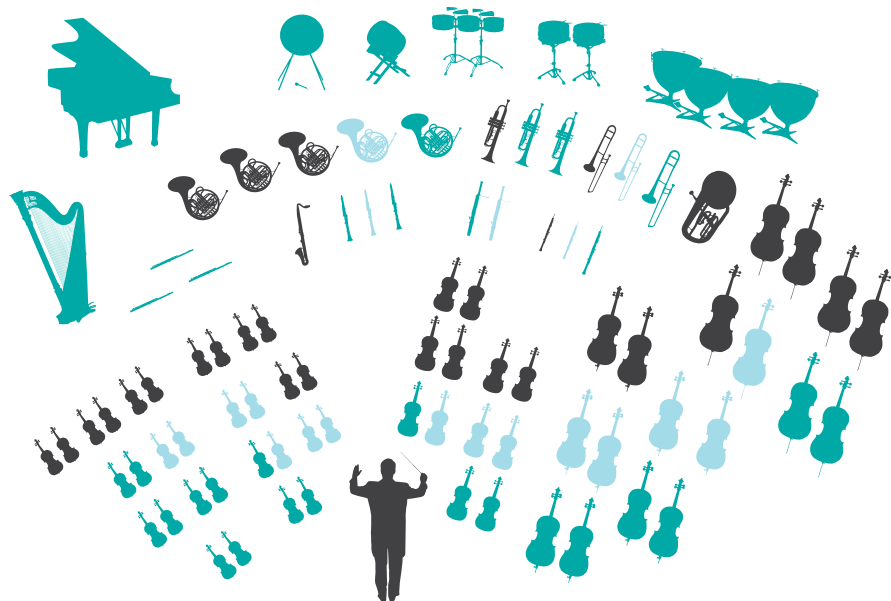
By becoming a Champion you will join a select group of philanthropists who share your passion and commitment to the mission of AYS. Sponsoring a chair for more than one season has a long-term impact on AYS and is the perfect opportunity to leave your mark in an enduring and meaningful way.

Champions are invited to meet with these musicians at private events throughout the year. This is a fantastic opportunity for our musicians to foster a relationship with our philanthropic and visionary supporters – a professional skill they all need – and for our Champions to foster one-on-one relationships with the talented and enthusiastic concert artists of tomorrow. Our Champions are vital to AYS achieving artistic excellence!

On behalf of the entire orchestra, we thank the following patrons for supporting this effort:

Linda and Maynard Brittan	Krystyna and David Newman
Shoshana Claman and Bill Sheinberg	Gretchen and Randy Newman
Silvia and Kevin Dretzka	Bradley and Stephanie Penenberg
Helgard and Irwin Field	Lois Rosen
Thomas and Christine Frisina	Richard J. Rosenthal and Katherine Spillar
Carol Heather Goldsmith	Geri Rotella and Peter Rotter
Annie Gross	Wendy and Ken Ruby
Sue and Larry Hochberg	Lady Alizia Gur Schrager
Judi Huss	Lorraine and Sid Sheinberg
Steven Linder and Michael Hanel	Theodore J. Slavin and Marsha Calig
Sheila Krasnoff	Sidney Stern Memorial Trust
Anika Lorber	Isabel Thiroux
Peter Mandell and Sarah Coade Mandell	Susan Thiroux
Ruth Flinkman-Marandy and Ben Marandy	Marilyn Ziering
James and Ilene Nathan	

CHAIR NAMINGS



Sponsored for the 2018/19 Season

Sponsored for the Opening Night Concert

Thank you to our Champions, who have sponsored the chairs below (highlighted in teal) for the 2018/19 Season:

1. Gallia Kastner, The David Frisina Concertmaster LAPO 1943-1978 Concertmaster Chair
2. Alexis Hatch, The James & Ilene Nathan Associate Concertmaster Chair
3. Bree Fotheringham, The Sid & Lorraine Sheinberg Assistant Concertmaster Chair
4. Jaimee Cao, The LMSK Violin Chair
5. Joyce Kwak, The Shoshana Claman & Bill Sheinberg Violin Chair
6. Evan Johanson, The Anika Lorber Principal Second Violin Chair
7. Wenqi Ke, The Guillaume Sutre Second Violin Chair
8. Johanna Nowik, The Flinkman-Marandy Principal Viola Chair
9. Cameron Howe, Carol Heather Goldsmith Assistant Principal Viola Chair
10. Alec Santamaria, The Richard Rintoul Viola Chair
11. Sunrise Kim, The Bonnie Hartman Principal Cello Chair
12. Michael Ljungh, The Sheila Krasnoff Assistant Principal Cello Chair
13. Phillip Suwandi, The James H. Warsaw Cello Chair*
14. Pierre Derycz, The Anne Warsaw Cello Chair**

15. Spencer Baldwin, The Sidney Stern Memorial Trust Principal Bass Chair
16. Sam Miller, The Bradley & Stephanie Penenberg Bass Chair
17. Elizabeth LaCoste, The Janneke Straub Principal Flute Chair
18. Devan Jaquez, The Johnny Rotella Flute Chair
19. Marley Eder, The Johnny Rotella Piccolo Chair
20. Will Stevens, The Benny & Liliana Brittan English Horn Chair
21. Sérgio Coelho, The Steven Linder & Michael Hanel Principal Clarinet Chair
22. Richard Dobeck, The Helgard Field Clarinet Chair
23. Lieza Hansen, The Peter Mandell & Sarah Coade Mandell Principal Bassoon Chair
24. Valerie Ankeney, Christine & Thomas Frisina Principal Horn Chair
25. Gianluca Farina, The Sue & Larry Hochberg Principal Trumpet Chair
26. Nicholas Bejarano, The Christy & George Short Trumpet Chair
27. Michael Dolin, Beverly Hills/Greater Los Angeles Association of REALTORS® & The Rufo Family Principal Trombone Chair
28. Elijah Cornish, The Gretchen & Randy Newman Bass Trombone Chair
29. Amy Ksandr, The Annie Gross Principal Timpani Chair
30. The Marilyn Ziering Percussion Section
31. Caroline Hales, The Dretzka Family Harp Chair
32. Wan Rosalind Wong, The Henry Brittan and Maxwell Siemons Piano Chair

* In memory of James H. Warsaw

** In honor of Anne Warsaw's 102nd birthday

Thank you to the following "Gift of Music" donors, who supported the chairs highlighted in light blue for our Opening Night Concert.

Robert and Mimi Gazzale	Janelle and Jim Riley
Brian Grohl	Jay Rosen
Sue and Larry Hochberg	Larry Rubenstein
Nancy Knutsen	Cynthia Ruby and Chris Perdue
Flo Robins and Dolph Kornblum	Debra Ruby and Eric Ellsworth
Kevin Kornoelje	Jill Ruby-Wahba and David Wahba
W. Stanley and Hendrina Lisiewicz	Anne Russell
Rob Lotterstein and Phil Oster	Myriam and Mauricio Silva
Margie and Liz Mullen	Margery Simkin
Margo Neal and Lavern H. Schenkelberg	Isabel Thiroux
Julie and Sam Pakula	James Williams and Marc Wenderoff
Sam Plotkin and Allison Parker	Martin and Rorrie Zane
	Sandra Zaninovich

PLANNED GIVING

We would like to thank the following contributors for supporting the legacy of the American Youth Symphony by making a planned gift:

Mr. and Mrs. Herb Gelfand

Dr. Richard Handwerker

Mr. John Liebes

Mr. Steven A. Linder and Mr. Michael Hanel

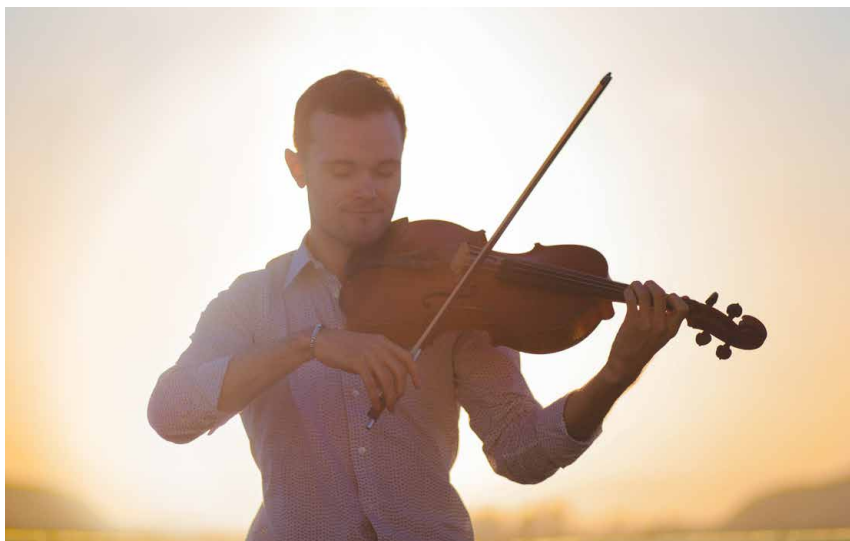
Mr. Richard Rosenthal and Ms. Katherine Spillar

Make your core values known through a planned gift to the American Youth Symphony. Members of our Legacy Society are generous and forward-thinking donors who will support our long-term success and be gratefully remembered.

In addition to supporting our work through your generous cash donations, there are other ways you can contribute to the sustainability of our mission to inspire the future of a timeless art form. Many of these options are a win-win for you and for AYS. We encourage you to consult with your financial advisor to discuss the tax implications of these options:

- **Bequests**
- **Life Insurance Policy and Retirement Assets**
- **Life Income Gifts**
- **Complex Gifts**

Legacy Society members become a special part of the American Youth Symphony contributor family. They are also honored with recognition in all print and digital materials. To discuss planned giving options, email Legacy@AYSymphony.org or call (310) 470-2332.



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.



Jackson Spargur

AMERICAN YOUTH SYMPHONY

OPENING NIGHT CONCERT

SATURDAY, SEPTEMBER 22, 7:00 pm
ROYCE HALL

CARLOS IZCARAY, CONDUCTOR
SÉRGIO COELHO, CLARINET

JOAN TOWER

Tambor (15 min)

JOHN CORIGLIANO

Concerto For Clarinet and Orchestra (26 min)

Sérgio Coelho, clarinet

- I. Cadenzas
- II. Elegy
- III. Antiphonal Toccata

INTERMISSION

SERGEI RACHMANINOFF

Symphony No. 3, in A minor, Op. 44 (40 min)

- I. Lento - Allegro moderato
- II. Adagio ma non troppo - Allegro vivace
- III. Allegro - Allegro vivace - Allegro (Tempo primo) - Allegretto
Allegro vivace

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 led 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 Píntón (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 cofounder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-1985.

TAMBOR (1998)

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).

JOHN CORIGLIANO

is one of America's most widely acclaimed composers. Among his many distinctions are the Pulitzer Prize in Music, awarded in 2001 for his Symphony No. 2; the Academy Award for his score to the 1999 film *The Red Violin*, four Grammy awards (including three for Best Contemporary Composition) and the Grawemeyer Award for his Symphony No. 1. Among his notable works are seven Concerti, three Symphonies, and his 1991 opera *The Ghosts of Versailles* (commissioned by The Metropolitan Opera). He is a member of the American Academy of Arts and Letters and serves on the faculty of the Juilliard school.

CLARINET CONCERTO (1977)

John Corigliano (1938 -)

Orchestration: Solo clarinet, 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons and contrabassoon, 6 horns in F, 4 trumpets in C, 2 trombones and bass trombone, tuba, 2 timpani, 3 percussion, harp, piano, strings. Percussion: xylophone, vibraphone, temple blocks, wood block, snare drum, tenor drum, tam-tam, cymbals, triangle, bass drum, 5 tom toms, 3 suspended cymbals, 2 tambourines

Note from the Composer:

I rely on the components of particular concerts to generate my musical materials. This commission from the New York Philharmonic provided me with a unique constellation of elements that eventually formed the basis of my approach to the work. My associations as a child – attending rehearsals and performances with my father, who was then the concertmaster of the Philharmonic – gave me the opportunity of getting to know many of the men in the orchestra both as artists and friends. This feeling of intimacy governed my decision to make sure that my first work for the Philharmonic utilized the entire orchestra. I was aware that, with a wind concerto, this is a potentially dangerous thing to do – to solve problems of balance most such pieces are discreetly scored for small ensembles – but it provided me with a fascinating challenge. My regard for the musicians of the Philharmonic also shaped their role in the accompaniment to this Concerto. In it, each player has a chance to display solo virtuosity; often the work approaches being a concerto for orchestra in its demands. The soloist, Stanley Drucker, was first clarinetist of the Philharmonic in my youth. Knowing his special gifts enabled me to write music of unprecedented difficulty for the solo instrument, and gave me the idea that generates the first movement; the opening cadenza.

I. Cadenzas: The first movement is actually two cadenzas, separated by an interlude. It starts directly with the first cadenza, subtitled "*ignis fatuus*" ("Will-o'-the-wisp"). Like that phosphorescent flickering light, this cadenza is almost audibly invisible. The soloist begins with a rapid unaccompanied whispering run. He then appears and disappears, playing as fast as possible, leaving glowing remnants behind in the orchestra. All the material for this movement is contained in the initial cadenza, including a central chord which functions as a tonic might in conventional harmony. This chord (E-flat, D, A, E-natural) is derived from the clarinet melody, and is held by the strings under the rapid clarinet passages of the last part of the cadenza. The interlude begins with an orchestral tutti that transforms the original clarinet run into slow, almost primeval sounds in the lower winds, while the upper strings and winds play other fragments of the cadenza. The clarinet enters and shortly after begins to pull the orchestra ahead, goading it into a more feverish tempo. The low winds then accelerate and become secco and the solo clarinet and trombones begin a contest consisting of glissandi of jagged canons, until the strings burst forth in a bubbling contrapuntal reiteration of the original clarinet run. From here to the end of the interlude, the orchestra and clarinet race ahead, building energy and preparing the listener for the percussion bursts that introduce the second cadenza, subtitled "*Corona solis*." "*Corona solis*" (i.e., the crown or corona of the sun) is the macrocosmic version of the microcosmic "*Ignis fatuus*" – the opening cadenza transformed into blazing bursts of energy, accompanied by orchestral outbursts and dominated by the soloist. "*Corona solis*" builds to a peak that signals the entrance of the full orchestra. This in turn builds to a long-held climax in which the "tonic" chord from the "*Ignis fatuus*" boils with energy. The chord eventually diminishes in intensity until at last it is held only by four solo strings. The solo clarinet then enters pianissimo, and after assisting the disintegration of the held chord, it flickers and finally disappears into silence.

II. Elegy: The slow movement was written in memory of my father, who died on September 1, 1975. He had been concertmaster of the Philharmonic for 23 years and I still find it hard to think of the orchestra without him sitting in the first chair. So the idea of an extended dialogue for clarinet and violin seemed not only natural but inevitable. This duet has a special poignancy for me when I remember the many years that my father and Stanley Drucker were colleagues under the baton of Leonard Bernstein. The Elegy begins with a long, unaccompanied line for the violins. The lower strings enter, and a mood of sustained



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 motto (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 final 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 the 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 choirs.) The Gabrieli motive develops into a large pulsating chord, which contains all twelve tones and forms the first of two tone-rows used throughout the movement. The solo clarinet enters, introducing the toccata rhythm (his part is marked "computer-like") and the second of the tone-rows, this one presented melodically. This section is followed by antiphonal calls between the solo clarinet and the stage brass. The dialogues take the form of short repeated fanfares constructed so that the choirs of instruments do not play repeated notes together, an element of non-alignment that will be developed in the finale's second section. Solo clarinet and orchestra build to a sudden *sforzando*.

Five offstage horns are now heard for the first time, playing a soft, cluster-like texture. This abrupt movement of the action off the stage is counterpointed by more onstage playing, including a recapitulation of the Gabrieli motive by four solo double-basses. The solo clarinet develops this material lyrically, and is joined by the two orchestral clarinets, placed right and left at the top of the hall. All play a slow descending triple-canon. The soloist interrupts with a soft but rapid restatement of his toccata subject, but the rooftop clarinets ignore this and re-echo the descending canon. Suddenly the toccata returns fortissimo in the orchestra, establishing a momentum that continues to the end of the movement. Conversations between solo clarinet and onstage trumpet and trombones are now extended to include two offstage trumpets (rear-center of the hall). A short but highly virtuosic cadenza leads to an outburst of all offstage instruments and to a buildup of the initial row-chord in the full orchestra. This is followed by an extended coda with a fortissimo restatement of the Gabrieli theme and an antiphonal ending.

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 successes of his Second Piano Concerto and Symphony. However, it also represented a minor departure from the style of his earlier repertoire - the impossibly 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 Shostakovich 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 tone 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 passage 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

LAEMMLE LIVE PRESENTS AYS WOODWIND QUINTET

SUNDAY, OCTOBER 14, 11:00 am
LAEMMLE'S MONICA FILM CENTER

EUGENE BOZZA

Scherzo for Woodwind Quintet, Op. 48 (3 min)

CHARLES LEFEBVRE

Suite for Woodwind Quintet, Op. 57 (12 min)

JEAN FRANÇAIX

Woodwind Quintet No. 1 (12 min)

MALCOLM ARNOLD

Three Shanties for Woodwind Quintet (8 min)

PAQUITO D'RIVERA

Aires Tropicales, Contradanza (2:00)

Reserve free tickets at Laemmle.com/live Starting 9/25/18

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 moderato - 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 Fischhoff 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 representatives of this cutting edge were Wolfgang Amadeus Mozart, who had died only a year before, and the great Joseph Haydn, who after Mozart's death was for a time widely regarded as Europe's best living composer. Haydn had once been a mentor to Mozart, and a letter to Beethoven from one of his longtime Bonn patrons, Count Ferdinand von Waldstein, reveals his birthplace's ambitious sentiment that with "diligence [Beethoven would] receive Mozart's spirit through Haydn's hands." Beethoven did indeed study with Haydn, but the older composer's busy international performance schedule put an end to this after a year. The notoriously cantankerous Beethoven soon disavowed these lessons, famously saying that he "learned nothing" from Haydn, and perhaps this is the truth, in a way - for though Beethoven acknowledged many times over his true reverence for his one-time teacher, he was a fierce independent, and he would very soon be forging a new path altogether.

Nevertheless, for a time he allowed himself to languish in the long shadows cast by these two musical giants, focusing on his piano performance career and writing smaller chamber works. He



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 and in my own, do not touch a single note you have written in your Quartet." If Ravel was near the forefront of this revolution, Debussy was the face of it: the movement that we now call Impressionism. The term was derived from a groundbreaking Claude Monet painting called "Impression, Sunrise," and the soft, vague, dreamlike textures and fascination with color that was Monet's calling card was quickly associated with Debussy's music as well.

Ravel was coming to prominence a full decade after Debussy began pioneering this new style, leading to comments from even those who did not object to the work's progressivism that it was nothing more than an imitation. In fact, Debussy also wrote one string quartet, ten years before Ravel's and it follows an identical form, with a lyrical first movement in **sonata** form, a second movement **scherzo** and trio making use of **pizzicato**, a slow third movement, and an energetic closing movement. In addition, both quartets make use of cyclic form. However, today's theorists believe on deeper analysis that the comparison does not go much deeper than the surface; Debussy was attempting to do away with formal fetters, while Ravel - somewhat of a neoclassicist - viewed his own quartet as a "[response] to a desire for musical construction."

It is a remarkable quality of Ravel's quartet that as wide as is its palette of harmonies, timbres and textures, it nonetheless has a powerful sense of direction and focus. The first movement rests primarily on two themes, the first one as rich and sweet as the second is cold and melancholy. In conventional sonata fashion, the themes are introduced one by one and then developed together, returning afterwards to the themes in the same order before the close of the movement. Where Ravel is anything but conventional is in his harmonic language, frequently sliding from **key** center to key center without regard for the Classical rules that would have once governed such a thing.

Where the first movement stays fairly politely within its chosen form, the second represents innovation on several fronts. In a scherzo and trio the two parts traditionally have very clear delineations, but not only does Ravel use thematic material from the scherzo as the

contrasting theme of his trio, but as the trio is coming to a close the sounds of the scherzo become more and more prominent, eventually leading to a complete transition. The content of the scherzo is notable in itself. It begins with all four instruments in pizzicato, an unusual texture, and makes use of **polyrhythms** and a **hocketed** melody between the first and second violins.

The third movement is the gentlest of the three, and perhaps the most truly "impressionistic" in its freedom of form. It begins with two distinct themes, and then progresses through a multitude of tempi and keys, at various points returning to or hinting at familiar melodies, until it ends with that delicate glimmer particular to quiet strings in a high register.

The fourth movement begins savagely, breaking the placid calm of the previous music. This movement is particularly notable for its usage of meters containing five beats, rather than the much more common divisions of four, three, six, or two. Especially effective is when he juxtaposes the meters of "5/8" and "3/4," as these are so close in duration to each other as to be confusing to play in succession. The tone of the music flickers between brash and more reserved themes, but even in these quieter moments there exists a low, rumbling rhythmic impulse that drives the piece to its conclusion.

Controversial as the String Quartet's reception, and Ravel's early career as a whole may have been, this piece within a matter of years became a staple of the chamber music repertoire, and Ravel would soon be known as one of France's great masters.



los angeles
chamber orchestra

Jaime Martin
Music Director
Designate

Avi Avital & The Four Seasons

thu **dec 13** @ 7:30 pm
Zipper Hall
Downtown LA

fri **dec 14** @ 7:30 pm
St. Monica Catholic Church
Santa Monica

Avi Avital mandolin (*The Four Seasons*)
Margaret Batjer violin
Tereza Stanislav violin
Josefina Vergara violin
Sarah Thornblade violin

Vivaldi
Concerto for Two Violins in G Minor
Concerto for Two Violins in A Minor
The Four Seasons

AMERICAN YOUTH SYMPHONY

November 11, 2018, 4pm, Royce Hall
Carlos Izcaray, Conductor

RAIDERS OF THE LOST ARK IN CONCERT

PARAMOUNT PICTURES Presents
A LUCASFILM LTD Production
A STEVEN SPIELBERG Film



Starring HARRISON FORD
KAREN ALLEN
PAUL FREEMAN
RONALD LACEY
JOHN RHYS-DAVIES
DENHOLM ELLIOTT

Music by
JOHN WILLIAMS

Executive Producers
GEORGE LUCAS and
HOWARD KAZANJIAN

Screenplay by
LAWRENCE KASDAN

Story by
GEORGE LUCAS and
PHILIP KAUFMAN

Produced by
FRANK MARSHALL

Directed by
STEVEN SPIELBERG



© 1981 Lucasfilm Ltd. All Rights Reserved. Presentation licensed by Bantha Music c/o Walt Disney Music Company. © All rights reserved.



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.

"RAIDERS OF THE LOST ARK" Licensed by LUCASFILM LTD and PARAMOUNT PICTURES.

This program licensed by LUCASFILM LTD and PARAMOUNT PICTURES.

Motion Picture, Artwork, Photos ©1981 Lucasfilm Ltd. All Rights Reserved.

MUSIC WRITTEN BY JOHN WILLIAMS

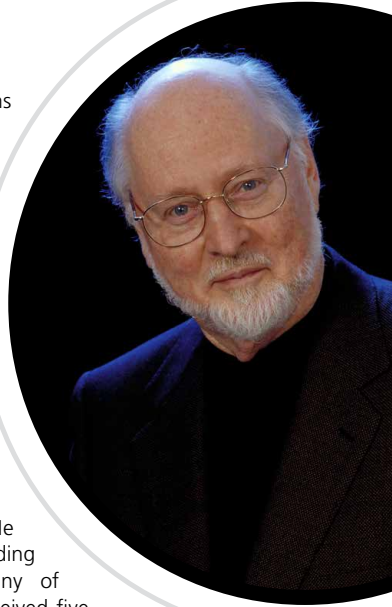
BANTHA MUSIC (BMI)

ALL RIGHTS ADMINISTERED BY WARNER-TAMERLANE PUBLISHING CORP. (BMI)

ALL RIGHTS RESERVED. USED BY PERMISSION.

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
PRODUCED BY FILM CONCERTS LIVE!, A JOINT
VENTURE OF IMG ARTISTS, LLC AND THE
GORFAINE/SCHWARTZ AGENCY, INC.

Producers: Steven A. Linder and Jamie Richardson

Production Manager: Rob Stogsdill

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 Remixing 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

AMERICAN YOUTH SYMPHONY SHARE-A-STAND PROGRAM



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



Concertmaster Fellow, Gallia Kastner



Orchestra Management Fellow, Catherine Baker

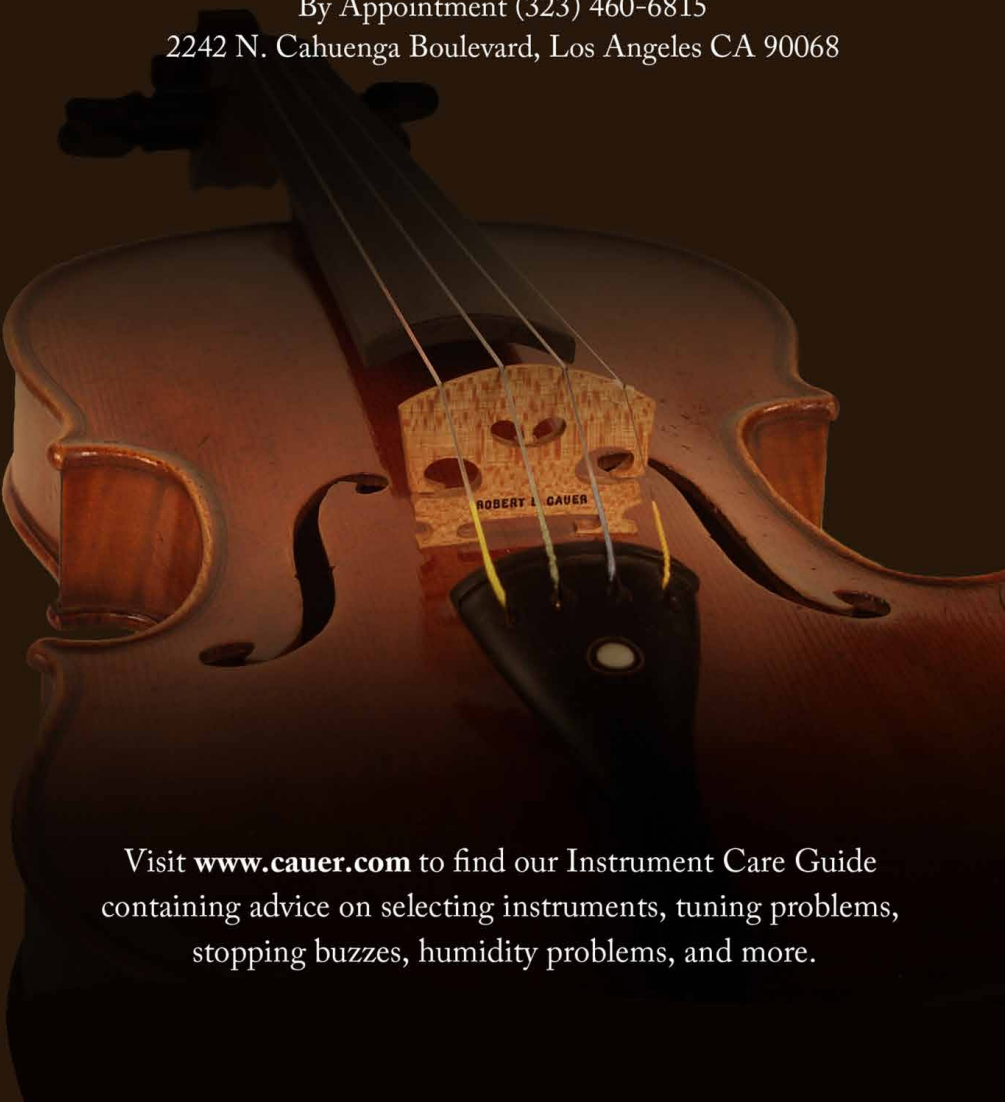
ROBERT CAUER VIOLINS

Rare and Contemporary Stringed Instruments and Bows

Sales, Restoration, & Service

By Appointment (323) 460-6815

2242 N. Cahuenga Boulevard, Los Angeles CA 90068



Visit www.cauer.com to find our Instrument Care Guide containing advice on selecting instruments, tuning problems, stopping buzzes, humidity problems, and more.