

AMERICAN YOUTH SYMPHONY

spring 18/19



AYS



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AMERICAN YOUTH SYMPHONY

5150 Wilshire Boulevard, Suite 506, Los Angeles, CA 90036

310.470.2332

www.AYSymphony.org

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Photography: Jenna Peffley



Dear Friends,

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 is our first where the majority of living composers featured are women, as are several of our virtuosic solo artists.

We begin 2019 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 an original commissioned work by composer Nico Muhly, performed by AYS, NCC, and soprano Jessica Rivera.

I'm extremely excited to announce that our 54th Annual Gala will serve as the launching platform for the 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 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,

A handwritten signature in black ink, appearing to read 'Carlos Izcaray'.

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 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 Lera Auerbach 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,

A handwritten signature in black ink, appearing to read 'Kevin Dretzka'.

Kevin Dretzka
Chairman of the Board of Directors



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Tara Aesquivel, *Executive Director*

Alice Dutton, *Director of Community Engagement*

Mia McNeil, *Development Associate*

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

Michael Rebong, *Operations Specialist*

Isabel Thiroux,* *Director of Orchestra Operations*

Dear AYS Community,

Welcome to the second half of the American Youth Symphony's 2018/19 season: The Year of the Woman!

AYS was founded in 1964 and has welcomed women since the beginning—a time when many orchestras and training programs were not so inclusive. Today, 55 years later, AYS continues to welcome and celebrate the accomplishments of women in music. As an organization that aims to “inspire the future of classical music,” we are pushing forward the conversation about gender representation and equity in our field through innovative programming.

Our February concert is comprised wholly of works written by women. We're also hosting a pre-concert conversation to discuss how gender equity in classical music reflects or contrasts with women's representation on national and global scales. Our March and April concerts feature three incredible guest artists, all women at the top of the classical music field: soprano Jessica Rivera, pianist Gloria Cheng, and extraordinary violinist Sarah Chang.

Every year, through the changing themes of each season, AYS strives to prepare orchestra fellows for careers as professional musicians. This includes mastery of beloved classics—such as Stravinsky, Shostakovich, and Strauss—and curating new experiences, like the two world premieres on our program this Spring. Our talented young musicians will perform in the world-renowned Royce Hall and Walt Disney Concert Hall, as well as getting hyper-local in the community at our Citizen Musician and Family Festival concerts.

These unique experiences and growth opportunities are only possible because of the generosity and dedication of the vibrant AYS community. To our donors, members, sponsors, audience members, volunteers, and our wonderful Board of Directors: thank you! Thousands of people are connected to the rich, creative, dynamic power of music because of your support.

It is a beautiful and humbling responsibility to be able influence future generations of musicians and audience members through our programs. Given that AYS alumni are playing in orchestras across the US and internationally, we also have the tremendous opportunity to influence the field at large. Although season themes will change year to year, I am committed to “inspiring the future of classical music” to be one that is more equitable and accessible for all people.

It's an honor to be the Executive Director of this incredible organization. I hope you will enjoy the truly remarkable concerts in our Spring 2019 season and many more in the future.

Sincerely,

Tara Aesquivel
Executive Director

Meet Tara Aesquivel:

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, hiking, and being a mom.





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 Bjarnason, Anna Clyne, Glenn Dicterow, Johannes Moser, John Williams, David Newman, Alan Silvestri, Takeshi Furukawa, and Lera Auerbach. Designed to challenge, nurture, and inspire, the American Youth Symphony is a musical laboratory where fellows not only master their parts and develop a deep understanding of musical scores, but also explore their roles as musician citizens within their community. At AYS, we aim to create leaders, innovative thinkers, and articulate communicators for the 21st century and beyond.

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

AYS shares our love and enthusiasm for classical music with diverse audiences from across Southern California. In fact, AYS audiences are some of the most diverse to be found in classical music today. We have found that what begins as a free opportunity to experience something new often develops into a life-long appreciation for the art, with audiences who first came through the Royce Hall

doors for a film concert returning for classical programs year after year. This creates a system of support both for AYS and the field at large. Therefore, supporters of AYS not only provide the gift of exceptional concerts to the Los Angeles community, they also are investing in the future of this beautiful art form.

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

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





CARLOS IZCARAY

Music Director

Carlos Izcaray is Music Director of the Alabama Symphony Orchestra and of the American Youth Symphony. Praised by the international press, he won top prizes at the 2007 Aspen Music Festival and later at the 2008 Toscanini International Conducting Competition. Since then he has appeared with numerous ensembles across five continents and is now firmly established as one of the leading conductors of his generation.

Throughout his career Izcaray has shown special interest and prowess in tackling some of the most complex scores in the symphonic repertoire, while also championing the historically informed approach to works from past eras.

On the symphonic platform he is leading ensembles such as the Pacific, St. Louis, North Carolina, Grand Rapids and Kitchener-Waterloo Symphonies, Los Angeles Chamber Orchestra, Chamber Orchestra of San Antonio, Orchester der Komischen Oper Berlin, Malmö Symfoniorkester, Filarmonica Arturo Toscanini, 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 been featured as concert soloist and chamber musician worldwide, and served as Principal Cello and Artistic President of the Venezuela Symphony Orchestra prior to dedicating his career fully to the podium. Increasingly active as a composer, Izcaray's orchestral work *Cota Mil* was premiered by the Orquesta Sinfónica Municipal de Caracas. In February 2018, Izcaray's *Yellowhammer* received its world premiere with the Alabama Symphony Orchestra, conducted by the composer. April 2018 saw the premiere of his *Strike Fugaz* by the American Youth Symphony, commissioned in association with the Human Rights Watch to commemorate, and celebrate, the campaign for worldwide social justice, equality and freedom - a cause for which Izcaray is a proud and committed advocate.

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

To learn more about Izcaray's activities please visit his website carlosizcaray.com or his social media.



AMERICAN YOUTH SYMPHONY

"The Year of the Woman" Spring & Summer 2019

AYS CELEBRATES THE YEAR OF THE WOMAN

Saturday, February 23, 7:00 pm
Royce Hall

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

Sunday, March 31, 7:30 pm
Walt Disney Concert Hall
TICKETS: \$15-45 - AYSymphony.org/tickets
AYS Members get a 25% discount

Carlos Izcaray, American Youth Symphony Conductor
Luke McEndarfer, National Children's Chorus Conductor
Jessica Rivera, Soprano
Gloria Cheng, Piano

Gabriel FAURÉ: *Messe Basse*
Nico MUHLY: *The Right of Your Senses* **WORLD PREMIERE**
Igor STRAVINSKY: *Symphony of Psalms*
Alexander SCRIABIN: *Symphony No. 5*
"Prometheus, Poem of Fire"



54th ANNUAL GALA CONCERT

Saturday, April 27, 5:00 pm Concert, 7:00 pm Dinner
Royce Hall
Tickets: FREE - AYSymphony.org/tickets

Carlos Izcaray, Conductor
Jessica Bejarano, Guest Conductor
Sarah Chang, Violin

Dmitri SHOSTAKOVICH: *Festive Overture*
Fil EISLER: *For J.E.* Violin Concerto **WORLD PREMIERE**
Anna CLYNE: *This Midnight Hour*
Richard STRAUSS: *Der Rosenkavalier* Suite



CITIZEN MUSICIAN CONCERT

Summer 2019

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

Celebrate *The Year of the Woman* with a chamber concert featuring works by female composers throughout history, programmed by 2019 Citizen Musician Fellow, Anna Vosbigan (pictured right). Details to be announced in April 2019.



SUMMER IN THE CITY FAMILY MUSIC FESTIVAL

Saturday, 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.



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.

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MEET THE STAFF:



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.



Alice Dutton

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 during Summer and Fall of 2018. In January 2019 she was named an “Emerging Leader” by the Nonprofit Partnership, with whom she will complete a year-long professional development program.

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. A lover of art and animals, Alice’s newest hobby is pet portraiture.

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.

Michael Rebong

Operations Specialist

Michael Rebong is originally from San Jose, California and graduated from Loyola Marymount University with a degree in Psychology. Michael has always had a passion for the arts. He has worked with multiple arts companies over the course of his career both in the office and on stage as a dancer. A b-boy and cellist in his younger days, Michael now enjoys studying guitar and aerial rope in his spare time.

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!

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 Theodore J. Slavin and Marsha Calig
 Assistant Concertmaster Chair*
 Jaimee Cao
 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
 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 Laura Pearson Principal Viola Chair
 Cameron Howe, Assistant Principal Viola
*The Carol Heather Goldsmith Assistant
 Principal Viola Chair*
 Cameron Audras

VIOLAS CONTINUED

David Kang
The Flinkman-Marandy Viola Chair
 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
 Nicolas Bejarano
 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

TUBA

Cristina Cutts Dougherty

TIMPANI

Amy Ksandr, Principal Timpani
The Annie Gross Principal Timpani Chair

PERCUSSION

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*



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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

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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

ANNE AKIKO MEYERS
Concert Violinist

EDWARD YIM
President,
American Composers Orchestra

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 Petrusek, associate principal percussion
Raymond Santos, principal clarinet

KITCHENER-WATERLOO SYMPHONY

Edwin Outwater, music director

KNOXVILLE SYMPHONY ORCHESTRA

Claire Chenette, principal oboe
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Searmi Park, violin
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David Washburn, principal trumpet

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Ryan Darke, trumpet
Marlow Fisher, viola
Mary Gale, clarinet
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Jennifer Johnson, oboe & english horn
Jenny Kim, horn
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David Stenske, associate concertmaster
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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!

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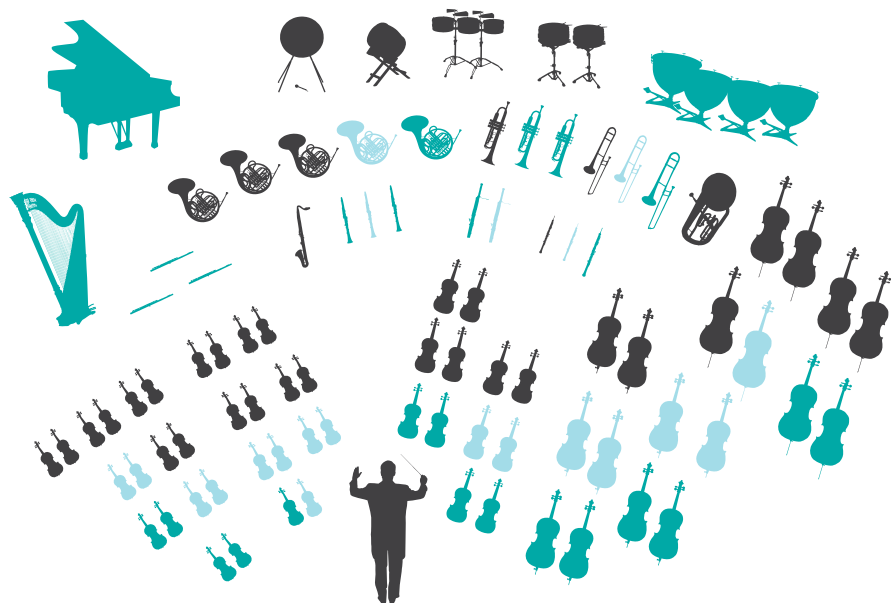
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*In memory of James H. Warsaw

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

*** In Memory of Laura Pearson, AYS Principal Violist 2006-2009

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

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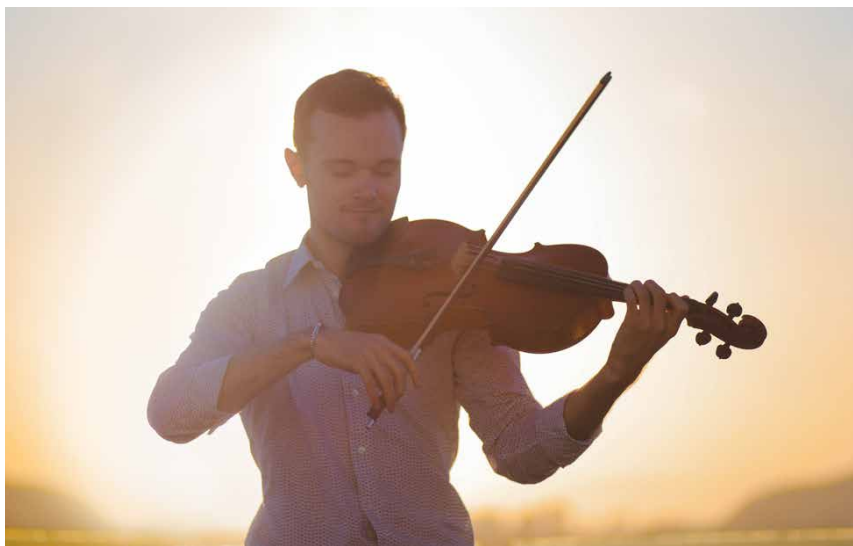
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In addition to supporting our work through your generous cash donations, there are other ways you can contribute to the sustainability of our mission to inspire the future of a timeless art form. Many of these options are a win-win for you and for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

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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 62.

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.



A poster for an exhibition and sale. On the left, a large, stylized violin is formed by a mosaic of small, colorful dots in shades of orange, red, and black. The text on the right reads: "THE 3RD ANNUAL CONTEMPORARY AMERICAN VIOLIN & BOW MAKER EXHIBITION & SALE LOS ANGELES" in bold, orange and black capital letters. Below this, the dates "APRIL 5 - 7, 2019" are listed. The logo for "Metzler Violin Shop Los Angeles" is shown, featuring a stylized 'M' and 'V'. Below the logo, it says "RSVP TO HEAR TONAL COMPARISONS FEATURING" and lists three featured makers with their photos and performance times: Richard O'Neill (viola) on Friday April 5 at 7:30pm, Cho-Liang Lin (violin) on Saturday April 6 at 7:30pm, and Lynn Harrell (cello) on Sunday April 7 at 3:00pm. At the bottom, the address "604 S CENTRAL AVE, GLENDALE, CA 91204" is listed, along with the website "metzlerviolins.com" and the phone number "[818] 246-0278". A small, detailed image of a violin is on the right side of the poster.

AMERICAN YOUTH SYMPHONY

THE YEAR OF THE WOMAN

SATURDAY, FEBRUARY 23
6:00 pm Q&A, 7:00 pm Concert
ROYCE HALL

CARLOS IZCARAY, CONDUCTOR

SUSAN BOTTI, COMPOSER, SOPRANO, PANELIST

TED ATKATZ, PERCUSSION

KATHERINE SPILLAR, Q&A PANELIST

LERA AUERBACH

Icarus (12 min)

SUSAN BOTTI

EchoTempo for Soprano, Percussion and Orchestra (35 min)

Susan Botti, Soprano

Ted Atkatz, Percussion

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

INTERMISSION

JENNIFER HIGDON

Concerto for Orchestra (35 min)

*Presented in Partnership with the
Feminist Majority Foundation and Ms. Magazine*

SUSAN BOTTI: COMPOSER, SOPRANO

As composer and performer, Susan Botti's eclectic background and experiences are reflected in her music. Her musical explorations have encompassed traditional, improvisational and non-classical composition and singing styles.

Botti is the recipient of numerous grants and awards, including the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the Rome Prize; and grants from the National Endowment for the Arts, the Aaron Copland Fund, NY Foundation for the Arts, The Greenwall Foundation, The Jerome Foundation, ASCAP, and the Foundation for Contemporary Performance Arts. She was the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra. Additional orchestral commissions include works for the New York Philharmonic, and The Orpheus Chamber Orchestra.

A recent commission from violinist Airi Yoshioka resulted in *Mangetsu* for soprano and violin – and a vocal/violin duo, *Duo della Luna* – with Botti and Yoshioka specializing in the performance of intimate contemporary music for this combination. They will embark on a concert tour to northern Italy in Fall 2018.

Other recent premieres include *Glaze* (orchestra) commissioned by the Alabama Symphony; *Bird Songs*, for solo soprano “in a nest of percussion” – commissioned and premiered by Lucy Shelton; and *Bird Songs* (for 3 Birds), premiered by Ensemble Eos at the National Cathedral in Washington D.C.

Gates of Silence, was a 3--part commission from the Blakemore Trio (Vanderbilt University) – works for violin & piano; piano trio; and piano trio plus soprano (Botti). Inspired by Virgil's *Aeneid*, it incorporates poetry by National Book Award finalist, Linda Gregerson. This poetry, *Dido Refuses to Speak*, was awarded a 2011 Pushcart Prize. A recording of *Gates of Silence* with Botti and the Blakemore Trio was released on Albany Records, with support from the Copland Fund.

A recording of Botti's vocal chamber music, *listen, it's snowing*, (New World/CRI) features her operatic soliloquy, *Telaio: Desdemona* (for soprano, string quartet, harp, piano & percussion). Called “striking emotional music...” (*Opera Magazine*), this work was commissioned by The American Artists Series of Detroit, and has been performed in numerous venues including New York City, Taipei, Santa Fe, Atlanta, and Washington D.C.

In addition to performing her own vocal works, Botti specializes in the performance of contemporary music by composers of diverse styles, including: Gubaidulina, Kurtág, Chihara, Pintscher, Matheson, and Cage, among others. Composer/conductor Tan Dun created several major works highlighting her vocal and theatrical talents, including the role of “Water” in his internationally renowned opera, *Marco Polo* (Sony Classical).

A native of Cleveland, Ohio, Botti's early training included studies in music, art, and theater. She is a member of the Composition faculties at the Manhattan School of Music, and at Vassar College.

www.susanbotti.com / www.youtube.com/SUBOmusic





TED ATKATZ: PERCUSSION

Ted Atkatz auditioned and won a position as Section Percussion with the Chicago Symphony in 1997. He became the orchestra's Assistant Timpanist in 1999, and in 2001, he auditioned for the CSO's Principal Percussion position. He won. During that time he formed a band, called NYCO, that featured him as the lead singer and songwriter. In 2006, Ted left the CSO to devote his energies to NYCO, however, he continued to teach privately and perform with orchestras around the world. To date, Ted has performed with the Atlanta Symphony, Berlin Philharmonic, Boston Symphony, Boston Pops, Chicago Chamber Musicians, Grand Teton Music Festival Orchestra, Hong Kong Philharmonic, Los Angeles Philharmonic, Pacific Symphony, and the Santa Barbara Symphony.

NYCO has released three albums: *Two* (2005), *Realize* (2008), and *Future Imperfect* (2012). The band was the subject of a 2008 New York Times article and its music has been featured on MTV and in advertising for Volkswagen and JC Penney. NYCO was invited to perform at the South by Southwest Music Festival in 2012.

Ted got the concerto bug in 2013; he performed Christopher Rouse's percussion concerto, *Der Gerettete Alberich*, with the Santa Barbara Symphony, and Mark Anthony Turnage's duo percussion concerto, *Fractured Lines*, with Matthew Strauss and the Texas Music Festival Orchestra. He has since performed the Rouse concerto with the Lynn Conservatory Philharmonia and the Bob Cole Conservatory Orchestra.

Ted now resides in Los Angeles, where he performs, composes and teaches. Ted has played on several movie scores, including "Frozen", "The Lone Ranger", "White House Down", and "Up". Ted became a published composer in 2013 with the release of *Tributes for Snare Drum* (Rowloff Publications). In 2014, Ted was hired as the Director of Percussion Studies at the Bob Cole Conservatory of Music at California State University at Long Beach. He is on faculty at Lynn Conservatory of Music in Boca Raton, Florida, and he joins the faculty at the Colburn School this year.

Ted is a faculty member at Music Academy of the West and the Texas Music Festival. He has participated in the St. Barts Music Festival since 2001. Prior to winning his Chicago Symphony position in 1997, he was a member of the New World Symphony. He is a three time PASIC clinician. His joint clinic with Will Hudgins at PASIC in 2012 featured a performance of his percussion duo, *Turn Key Hotel*.

Ted began his studies at age 10 at the Bloomingdale House of Music and later attended the preparatory division at Manhattan School of Music. He holds a bachelor's degree in Percussion Performance and a Music Education degree, magna cum laude, from Boston University. Prior to graduate studies at the New England Conservatory of Music, he taught music in elementary schools in Worcester, Massachusetts. Mr. Atkatz earned a professional studies degree at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra.

An avid long-distance runner, Ted ran the Chicago Marathon in 2001 with a time of 2:59:32.

LERA AUERBACH: COMPOSER



Russian-American composer and concert pianist Lera Auerbach is one of today's most sought after and exciting creative voices. Auerbach's intelligent and emotional style has connected her to audiences around the world and her work is championed by today's leading performers, conductors, choreographers, choirs and opera houses, including the Theatre an der Wein, New York's Lincoln Center, the National Symphony in Washington, D.C., Stanislavsky Theater in Moscow, the Hamburg Ballet, National Ballet of Canada, Netherlands Dance Theater, San Francisco Ballet, National Ballet of China; choreographers, John Neumeier, Aszure Barton, Goyo Montero, Terence Kohler, Sol León, Paul Lightfoot, Tim Plegge and Medhi Walerski; violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin, Julian Rachlin, Nadja Salerno-Sonnenberg and Dmitry Sitkovetsky; violist Kim Kashkashian; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt, David Finckel, Joshua Roman, Clive Greensmith, David Geringas, Ani Aznavoorian, Wendy Warner, and Narek Hakhnazaryan; the Artemis, Borromeo, Tokyo, and Ying string quartets and Chamber Music Society of Lincoln Center. Her orchestral works have been brought to life by Charles Dutoit, Christoph Eschenbach, Andris Nelsons, Vladimir Jurowski, Vladimir Fedoseyev, Neeme Järvi, Vladimir Spivakov, Osmo Vänskä, Andrey Boreyko, and many others.

In 2015, Auerbach was composer-in-residence at the Trans-Siberian Art Festival and the Rheingau Musik Festival in Germany. Past residencies include the Staatskapelle Dresden, Switzerland's Verbier Festival, Norway's Trondheim Festival, the São Paulo Symphony in Brazil, and Marlboro Music Festival in the USA. Awards include the Hindemith Prize, a Golden Mask, Paul and Daisy Soros Fellowship, German National Radio prize and the ECHO Klassik award. In 2011, her opera *GOGOL* marked the first time a major opera written by a female composer was produced in Vienna.

Auerbach is equally prolific in literature and the visual arts (especially painting and sculpture) and incorporates these forms into her professional creative process, simultaneously expressing ideas visually, in words, and through music. She has published three books of poetry in Russian and her first English-language book, "Excess of Being" – in which she explores the difficult form of the aphorism – was published by Arch Street Press in 2015. Her visual art has been included in several exhibitions, is often exhibited at performances of her musical work, and has been reproduced in magazines, CDs and books. As a poet, Ms. Auerbach has been long established and was named Poet of the Year in 1996 by the International Pushkin Society in New York. Her poetry and prose has been included in various anthologies and high school textbooks. She is the author of several librettos and is a regular contributor to the Best American Poetry blog through her column, *The Trouble Clef*.

From 2007-2012 Auerbach was a Young Global Leader of the World Economic Forum in Davos. Today, she serves the WEF as a Cultural Leader, giving presentations around the world on Borderless Creativity. The LeraArt Foundation, a 501c3 organization, was established in her name in 2015 and seeks to create an artist-centric paradigm for composers through its "Modern Renaissance" project.

Auerbach was raised in the Russian city of Chelyabinsk on the border of Siberia. She graduated with bachelor's and master's degree in composition from the Juilliard School and a post-graduate degree in piano from Hanover University. Her work is published exclusively by the Internationale Musikverlage Hans Sikorski. Her music is available on Deutsche Grammophon, Nonesuch, BIS, Cedille and other labels.

JENNIFER HIGDON: COMPOSER



Pulitzer Prize and two-time Grammy-winner Jennifer Higdon taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by *Fanfare Magazine* as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the *Times of London* citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well as such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina, and Philadelphia (becoming the third highest selling opera in Opera Philadelphia's history). Upcoming commissions include a chamber opera for Opera Philadelphia, a string quartet for the Apollo Chamber Players, a double percussion concerto for the Houston Symphony, an orchestral suite for the Made In America project, and a flute concerto for the National Flute Association's 50th anniversary.

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition's American Composers Invitational, Higdon's *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the Creative Director of the Boundless Series for the Cincinnati Symphony's 2012-13 season. During the 2016-17 and 2017-18 academic years Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. This year, Higdon will complete residencies with the Bienen School of Music as the Nemmers Prize recipient; and University of Texas, Austin, as part of the Eddie Medora King Award.

Higdon enjoys more than 200 performances a year of her works. Her orchestral work, *blue cathedral*, is one of the most performed contemporary orchestral works in the repertoire, more than 600 performances since its premiere in 2000. Higdon has twice won the Grammy for Best Contemporary Classical Composition: first for her Percussion Concerto in 2010 and in 2018 for her Viola Concerto.

Dr. Higdon received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University. She currently holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

For more information: www.jenniferhigdon.com

ICARUS (2011)

Lera Auerbach (1978 -)

Orchestration: piccolo, flute, alto flute, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 2 trombones and bass trombone, tuba, timpani, 5 percussion, 2 harps, celesta, piano, optional Theremin, strings. Percussion: bass drum, cymbals, tam-tam, bells, amplified crystal glasses, glockenspiel, vibraphone

A Note from the Composer:

I have always been fascinated by the myth of Icarus. As a child, I lived in ancient Greece. The book of myths was my favorite, and the world of jealous gods and god-like humans was more real to me than the world outside of my windows, full of bloody red flags (the red of the Soviet flag symbolized the blood of the heroes of the Revolution) and the Soviet-trinity portraits of Lenin-Marx-Engels with the occasional bushy eyebrows of Brezhnev looking at me from the walls of the buildings. In some ways, the two worlds blurred.

The world outside made much more sense through the perspective of the ancient Greek myths, where it was quite common for a power-protective god to devour all his children. Icarus, the winged boy who dared to fly too close to the sun, was one of my heroes (or antiheroes, depending on the interpretation). The wings were made by his father, Daedalus, a skilled craftsman, who earlier in his life designed the famous labyrinth in Crete that held the Minotaur. Daedalus was kept a prisoner in Crete, and the wings were his only way to escape. Daedalus warned Icarus not to fly too close to the sun or too close to the ocean, but what teenager listens to his father? Exhilarated by freedom, by his youth, and by the feeling of flight, Icarus soared higher and higher until the wax on his wings melted, and he fell into the ocean. Oh, gravity! Sometimes, I think it is the law of gravity that defines our existence. What makes this myth so touching is Icarus's impatience of the heart, his wish to reach the unreachable, the intensity of the ecstatic brevity of his flight, and inevitability of his fall. If Icarus were to fly safely, there would be no myth. His tragic death is beautiful. It also poses a question: from Daedalus's point of view, how can one distinguish success from failure? Daedalus's greatest invention, the wings that allowed a man to fly, was his greatest failure, as they caused the death of his son. Daedalus was brilliant, and his wings were perfect, but he was also a blind father who did not truly understand his child. If he did, he would realize that the road to freedom leads to its ultimate form, death, which Icarus, with the uncompromising daring of youth, achieves. The desire for freedom, taken to its extreme, receives its absolute form — a closed circle in which success means failure and freedom means death. The desire to cross beyond the boundaries into the ecstatic visionary realm of soaring flight is fundamentally human. In some ways, this desire to transcend the everydayness is what it means to be human. That is why this myth has resonated for centuries. Icarus knows the danger of flying too high, but the risk is justified in his eyes. He needs to fly as high as he can, beyond what is possible — it is his nature.

The title was given to this work after it had been written. All music is ultimately abstract, but by providing evocative titles, I invite the listener to feel free to imagine, to access his memories, associations. "Icarus" is what came to my mind while listening to this work at that time. Each time I hear the piece, it is different. What is important to me is that it connects to you, the listener, most individually and directly, that this music disturbs you, moves you, soars with you, stays with you. You don't need to understand how or why — allow the music to take you wherever it takes you. It is permissible to daydream while listening to or remembering your past. It is fine not to have any images at all, but merely experience the sound. These program notes are a door to your imagination. The music is your guide, but it is up to you to take the step and cross the threshold.

ECHOTEMPO (2001)

Susan Botti (1962 -)

Orchestration: 3 flutes (2nd dbls picc, 3rd dbls alto fl), 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoon and contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, harp, strings, soprano solo. Percussion: 1) vibraphone, 4 brake drums, slapstick, shaker, susp. cym, susp. crotales, sm metal scraper, wdbl, rainstick, afuché, puilis, bow. 2) lg bass drum, 3 toms, rainstick, puilis. 3) susp. crotales, susp. cym, puilis, sandpaper blocks, lg tam tam, rainstick, afuché. Percussion solo: 5-8ve marimba, bells/chimes/keys, coco rattles, crotales, maracas, mounted frame drum, susp. cymbals, sm gong, hand drums, susp. cym, susp. metal bell plates, crotales, cowbells, sm. gongs/brake drums

A Note from the Composer:

EchoTempo is a setting of Native American translations for soprano, percussion & orchestra, commissioned by the New York Philharmonic and Maestro Kurt Masur.

The first aspect of this unusual combination of soloists that struck me was the concept of voice and drums as the “original” instruments. I felt that the text that I chose needed to reflect a timelessness. The simple elegance and power of these Native American texts not only fulfilled that quality but also offered me a wonderful doorway into the spirit of these inspiring cultures. Their connection to and reverence for nature and the human experience resonate through the translations (which are themselves beautiful works of English). My musical settings do not incorporate the original songs or dances with which they were conceived. Rather, I looked to the sources of the original music for my inspiration as well – rhythms and sounds from the natural world around us – animal movements and sounds, elemental & emotion-based sounds interpreted through my musical language.

The four texts are set in a continuous cycle (performed without pause):

Song 1 (“Spring is Opening”) - a celebration of the cacophony and renewal of spring

Song 2 (“Neither Spirit nor Bird”) - a love song

Song 3 (“War God’s Horse Song II”) - from the fantastic & beautiful Navajo mythology. “War God” (also known as “Enemy Slayer”) is one of twin sons born to Changing Woman (the principal Navajo deity whose name comes from the cycle of changes in her age: young in the spring, mature in the late summer, old in winter, and young again the following spring) and the Sun. These warrior twins were sent to the world by the deities to rid the world of monsters who were born of the quarreling people of the earth, and who were ravaging the land. The twins were sent to restore harmony to the world.

Song 4 (“In the Great Night”) - also known as “Owl Woman’s Death Song”

Each song represents a season, joined in an endless cycle, renewed again each spring.

When I was compiling the texts that I would set, I hoped to find expressions of human experience common across time, across cultures. The delight in the senses of spring, the passion of love, and the transcendence of death, were evident choices. Sadly, so was the choice of a text that portrays the senseless repetition of human conflict. As disturbing an issue as this was when I began *EchoTempo*, it became even more resonant as we prepared to premiere the work in NYC in the autumn of 2001.

My original co-soloist for *EchoTempo* was the extraordinary percussionist, Christopher Lamb. I am forever grateful to him for his creative collaboration in realizing this work.

CONCERTO FOR ORCHESTRA (2002)

JENNIFER HIGDON (1962 -)

Orchestration: 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

A Note from the Composer:

The “Concerto for Orchestra” is truly a concerto in that it requires virtuosity from the principal players, the individual sections, and the entire orchestra. Built from the inside out, the third movement was written first, and it is the movement that allows each principal player a solo, before moving into section solis. The winds are highlighted first, which are followed (after a **tutti**) by the strings, and then the brass. Each solo has its own unique material, some of which is utilized in the tutti sections of the movement. The second movement was written next, inspired by the string sound of The Philadelphia Orchestra. This movement is like a **scherzo** in character, written in a jaunty rhythm and tempo that celebrates the joyous sound of strings. The movement begins with everyone playing **pizzicato** and then slowly integrates an **arco** sound, first through soloists, and then with all of the players. It continues to romp through to the end, where a snap pizzicato closes out the movement.

The fourth movement is a tribute to rhythm and the percussion section of the orchestra (harp, celesta, and piano are included in this movement). Since this piece was completed at the beginning of the 21st century, it seemed very fitting to have a movement that highlights the one section of the orchestra that has had the greatest amount of development during the 20th century. Ironically, the opening of this movement is the quietest and stillest part of the entire work, which is not what one might expect from percussion. The movement opens with bowed vibraphone and crotales...opening the way for the percussion to move through many of its pitched instruments (as well as collaborating with the harpist and celesta player, who are percussive in their nature). Eventually, the musicians move to non-pitched percussion, which is emphasized by the movement's tempo speeding up at key moments. This progression in the tempi will carry this movement from an extraordinarily slow start (quarter equals 42) through to the fifth movement, which continues the progression of increasing tempi, until the end of that movement, which arrives at a quarter equals 160-180 on the **metronome**. These tempo increases occur at specific moments, usually covering 2 measures, and are meant to resemble the effect of a victrola being wound up.

The fifth movement, which begins with the entrance of the violins, highlights the entire orchestra and has its rhythm set up through an **ostinato** in the percussion, which has been carried over from the previous movement. The various sections of the orchestra converse in musical interplay throughout, while the tempo continues to increase. This occurs to such an extent, that a primary theme that is stated within the first minute of the movement will eventually come back in rhythmic values that are twice as long, but with the increased tempo, will sound like it did at its first appearance.

Surprisingly, the first movement was the last to be composed. It took writing the other four movements to create a clear picture of what was needed to start this virtuosic tour-de-force. The opening of the piece begins with chimes and timpani, sounding together, and then a quick entrance by the strings in energetic scale patterns (octatonic), which moves the orchestra up through the winds and finally adds the brass in major chords, a major second apart (this is a sound the composer has been working with for years). This movement is primarily tutti in its use of instruments, but there are small chamber moments, in recognition of the fact that it takes many individuals to make the whole of the orchestra. – Jennifer Higdon

“Concerto for Orchestra” was commissioned by The Philadelphia Orchestra as part of its Centennial Celebrations. Funding was provided by The National Endowment for the Arts, The Philadelphia Music Project (funded by The Pew Charitable Trusts, administered by Settlement Music School) and Peter Benliel. Premiered June 12, 2002, Verizon Hall, Philadelphia, Wolfgang Sawallisch, conducting.

KATHERINE SPILLAR: PANELIST

EXECUTIVE DIRECTOR, FEMINIST MAJORITY FOUNDATION
EXECUTIVE EDITOR, MS. MAGAZINE

Katherine Spillar is the Executive Director of Feminist Majority Foundation and Feminist Majority, national organizations working for women's equality, empowerment, and non-violence. One of the founders, Spillar has been a driving force in executing the organizations' diverse programs securing women's rights both domestically and globally since its inception in 1987. She has played a leading role in national and state level campaigns to win women's rights legislation. Based in the organization's west coast office, she oversees its work to encourage civic engagement and activism among young feminists on colleges and universities in the western states and on high schools nationwide.

In December 2001, the Feminist Majority Foundation became the sole publisher of Ms. magazine (founded in 1972). Spillar oversaw relocation of the iconic magazine's editorial operations from New York City to Los Angeles, and in 2005, was named Executive Editor. Under her oversight, Ms. has increased its investigative reporting and today is one of the largest print and online feminist news sites reaching readers from across the globe. Under her direction, Ms. has developed an innovative digital textbook resource, Ms. Classroom, covering current feminist topics and activism and used by instructors for all levels of women's and gender studies courses in hundreds of college and university programs across the country.

Spillar speaks to diverse audiences nationwide on a broad range of domestic and international feminist topics and appears frequently on television and radio. Prior to co-founding the Feminist Majority Foundation, Spillar served four terms as President of the Los Angeles Chapter of the National Organization for Women, the largest chapter of NOW at the time. She currently serves as a commissioner on the Los Angeles County Women & Girls Initiative. Spillar is a magna cum laude graduate of Texas Christian University (TCU), and holds a Master of Science interdisciplinary degree in Economics and Urban Studies from Trinity University. In 2018, Spillar was awarded an Honorary Doctorate of Letters by TCU. Before becoming active in women's rights, Spillar was Director of Public Policy Research and Economics for a statewide trade association in California.



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SPECIAL THANKS

The AMERICAN YOUTH SYMPHONY thanks KATHERINE SPILLAR of the Feminist Majority Foundation and Ms. Magazine for supporting and promoting AYS throughout this season.

Our thanks also to JAZMIN MORALES and BRIAN LAURITZEN for sharing their time and extensive knowledge to help us prepare for this event.

AMERICAN YOUTH SYMPHONY

LA PHIL PRESENTS: SOUNDS ABOUT TOWN
with **AYS** & the **NATIONAL CHILDREN'S CHORUS**

SUNDAY, MARCH 31, 7:30 pm
WALT DISNEY CONCERT HALL

CARLOS IZCARAY, CONDUCTOR
LUKE McENDARFER, NCC CONDUCTOR
NICO MUHLY, COMPOSER
JESSICA RIVERA, SOPRANO
GLORIA CHENG, PIANO

GABRIEL FAURE

Messe Basse (25 min)

NICO MUHLY

WORLD PREMIERE *The Right of Your Senses*
for soprano, orchestra, & children's chorus

INTERMISSION

IGOR STRAVINSKY

Symphony of Psalms (21 min)

ALEXANDER SCRIBIN

Prometheus, Poem of Fire; Symphony No. 5 (24 min)

Tickets \$15-46, reserve at AYSymphony.org/tickets

NICO MUHLY, COMPOSER

Nico Muhly (b.1981) is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, St. Paul's Cathedral, and others, he has written more than 80 works for the concert stage, including the opera *Marnie* (2017), which premiered at the English National Opera and was staged by the Metropolitan Opera in the fall of 2018.

Muhly is a frequent collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons and others. His work for stage and screen include music for the Broadway revival of *The Glass Menagerie* and scores for films including the Academy Award winning *The Reader*. Born in Vermont, Muhly studied composition at the Juilliard School before working as an editor and conductor for Philip Glass. He is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mother tongue* (2008). He lives in New York City.

GLORIA CHENG, PIANO

Grammy- and Emmy-winning Pianist GLORIA CHENG is devoted to creating multidimensional collaborations that explore meaningful interconnections amongst composers. She has been a recitalist at the Ojai Festival, Chicago Humanities Festival, William Kapell Festival, and Tanglewood Festival of Contemporary Music, and has commissioned, premiered, and been the dedicatee of countless works by an international roster of composers. Cheng gave the premiere performances of Salonen's *Dichotomie*, composed for and dedicated to her, John Adams' *Hallelujah Junction* for two pianos, and the late Steven Stucky's Piano Sonata. In duo-piano recitals with the composers, she premiered Thomas Adès's 2-piano Concert *Paraphrase on Powder Her Face* and Terry Riley's *Cheng Tiger Growl Roar*. Cheng won a Grammy Award for her 2008 disc, *Piano Music of Esa-Pekka Salonen, Steven Stucky, and Witold Lutoslawski*, and a nomination for her next recording, *The Edge of Light: Messiaen/Saariaho*. Her film, *MONTAGE: Great Film Composers and the Piano* (2016), documenting the recording of the eponymous CD (*harmonia mundi usa*) of works composed for her by Bruce Broughton, Don Davis, Alexandre Desplat, Michael Giacchino, Randy Newman, and John Williams, aired on PBS SoCal and was awarded the 2018 Los Angeles Area Emmy for Independent Programming. Cheng has been a soloist with the Los Angeles Philharmonic under Zubin Mehta and Pierre Boulez, and on its Green Umbrella series under Esa-Pekka Salonen and Oliver Knussen. She received her B.A. in Economics from Stanford University and earned graduate degrees in performance under Aube Tzerko and John Perry. She now teaches at the UCLA Herb Alpert School of Music where she continues to initiate courses and programs that unite performers, composers, and scholars. She served as 2012 Regents Lecturer at UC Berkeley.

JESSICA RIVERA, SOPRANO

Possessing a voice praised by the San Francisco Chronicle for its "effortless precision and tonal luster," Grammy Award-winning soprano Jessica Rivera is one of the most creatively inspired vocal artists before the public today. The intelligence, dimension and spirituality with which she infuses her performances on great international concert and opera stages has garnered Ms. Rivera unique artistic collaborations with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly, and Paola Prestini, and has brought her together with such esteemed conductors as Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Bernard Haitink and Michael Tilson Thomas.

Committed to the art of recital, Ms. Rivera has appeared in concert halls in New York, Los Angeles, Chicago, San Francisco, Cincinnati, Oklahoma City, Las Vegas and Santa Fe. She was deeply honored to receive a commission from Carnegie Hall for the World Premiere of Nico Muhly's song cycle entitled *The Adulteress* for her Weill Hall recital performance.



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54th ANNUAL GALA CONCERT

SATURDAY, APRIL 27, 5:00 pm
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CARLOS IZCARAY, CONDUCTOR
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SARAH CHANG, VIOLIN

DMITRI SHOSTAKOVICH

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SARAH CHANG, VIOLIN

"Her gifts are at a level so removed from the rest of us that all we can do is feel the appropriate awe and then wonder on the mysteries of nature. The ancients would certainly have had Ms. Chang emerging fully formed from some Botticellian scallop shell." - *The New York Times*

Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of eight, Ms. Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

Highlights from Ms. Chang's recent and upcoming seasons, have included performances with such North American orchestras as the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, National Symphony Orchestra, Boston Symphony, Cleveland Symphony, Montreal Symphony, Houston Symphony, Detroit Symphony, San Francisco Symphony, Toronto Symphony, Vancouver Symphony, Cincinnati Symphony, San Diego Symphony, and New Jersey Symphony. She has also performed at the Hollywood Bowl and at the Tanglewood, Ravinia, and Aspen Music Festivals, among others. With a career that has blossomed internationally, her European engagements have taken her to Austria, France, Germany, Italy, Spain, Switzerland, and the United Kingdom, and her engagements in Asia have brought her to audiences in China, Japan, Korea, Malaysia, Singapore, Australia, and New Zealand. As an accomplished recital and chamber musician, Ms. Chang regularly travels the world, performing with such artists as Pinchas Zukerman, Yefim Bronfman, Leif Ove Andsnes, Yo-Yo Ma, Isaac Stern, Wolfgang Sawallisch, and members of the Berlin Philharmonic Orchestra.

Ms. Chang's most recent recording for EMI Classics – her 20th for the label – featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, and was received to excellent critical and popular acclaim. Her recording of Vivaldi's Four Seasons attracted international commendation, with BBC Music Magazine stating: "She has never made a finer recording." She has also recorded Prokofiev Violin Concerto No.1 and Shostakovich Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle; Fire and Ice, an album of popular shorter works for violin and orchestra with Plácido Domingo conducting the Berliner Philharmoniker; the Dvorák Violin Concerto with the London Symphony Orchestra and Sir Colin Davis; as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

Along with Pete Sampras, Wynton Marsalis, and Tom Brady, Ms. Chang has been a featured artist in Movado's global advertising campaign "The Art of Time." In 2006, Ms. Chang was honored as one of 20 Top Women in Newsweek Magazine's "Women and Leadership, 20 Powerful Women Take Charge" issue. In March 2008, Ms. Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society and potential in shaping the future of the world.

In 2012, Sarah Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Ms. Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Siena, Italy. Other previous distinctions include the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. In 2011, Ms. Chang was named an official Artistic Ambassador by the United States Department of State.



FIL EISLER, COMPOSER

Fil Eisler is an award-winning composer with projects ranging from big studio action pieces and comedies, to gritty independent films and hit television shows. His inventive scores and signature themes enliven some of TV's most popular series and notable films. He composes for Fox's Golden Globe-nominated drama series "Empire," as well as Lifetime's Peabody-winning series "UnReal," Bravo's hit comedy drama series "Girlfriends' Guide To Divorce," and Showtime's Emmy-winning "Shameless." Eisler was also both the composer and conductor for ABC's breakout hit drama "Revenge." In 2017 Eisler completed the scores for Netflix's drama "To The Bone" and Warner Bros.' hilarious film reboot of the fan-favorite series, "CHIPS."

Eisler has composed music for such varied films as Sony's "Proud Mary," Netflix's sci-fi thriller "The Titan," and MGM and New Line Cinemas' People's Choice Awards-nominated "How To Be Single." Eisler also acted as composer and music director for the Peabody-winning documentary, "Newtown," for which he organized and led an all-star line-up of over a dozen Hollywood composers, who each donated a piece of music for the film.

In 2008, Eisler was among a select group of up-and-coming composers invited to the Sundance Film Composer's Lab, and in the years since his projects have garnered critical acclaim on the film festival circuit and beyond. As part of his ongoing commitment to independent film, he returned to Sundance in 2011 with the Inupiaq-themed thriller "On the Ice," scored the Sundance-backed documentary "Whatever It Takes," and Jonathan van Tulleken's BAFTA-nominated horror thriller "Off Season." Eisler won the Best Film Score Award for his work on Robbie Pickering's "Natural Selection" at the 2011 SXSW Film Festival. The film was the most decorated of the festival, also winning the Grand Jury and Audience Awards. He continued his work with Pickering on the 2015 Sony feature "Freaks of Nature."

Eisler, a Czech-born, English-raised composer, producer and multi-instrumentalist, has worked with ensembles of all shapes and sizes to help bring his scores to life. Variety described his music as "smoky, elaborate film noir-inspired compositions", while Beatweek Magazine praised him for making "beautiful music" that "...almost acts as another character further enveloping the audience in its grasp." Eisler has been nominated and has received numerous awards including the World Soundtrack Awards New Discovery, SXSW Best Soundtrack Award and multiple BMI awards.

KORNGOLD COMMISSION PROJECT

Sarah Chang and Fil Eisler are the first soloist/composer pairing to be featured by the AYS Korngold Commission Project. The aim of The Korngold Project is to unite great composers of film and media music with top classical soloists. The project takes its name and inspiration from Erich Wolfgang Korngold, a prolific composer in the golden age of Hollywood, whose 1945 Violin Concerto is now celebrated as a virtuoso masterwork.

THANK YOU TO PETER MANDELL AND SARAH COADE MANDELL FOR THEIR GENEROUS
SUPPORT OF THE AMERICAN YOUTH SYMPHONY AND THIS EXCITING PROJECT



JESSICA BEJARANO, GUEST CONDUCTOR

Jessica Bejarano currently serves as music director and conductor of the San Francisco Civic Symphony. Jessica also serves as music director at San Francisco University High School where she conducts the UHS Chamber Orchestra. Just recently PBS News Hour Weekend aired a feature story on Ms. Bejarano and KQED named Jessica 1 of 10 Bay Brilliant Artists in the Bay Area for 2018. Jessica received her Master of Arts in Conducting from the University of California Davis; Bachelor of Music in Music Education from the University of Wyoming; Associates of Fine Arts in Music Education from Casper College.

During the Summer of 2007, Jessica attended the International Academy of Advanced Conducting in Saint Petersburg, Russia where she received "Honorable Mention" for her performance with the Classical Symphony Orchestra of Saint Petersburg, Russia. Jessica was invited back by the Academy (IAAC) in 2008 to continue her studies with Maestro Leonid Korchmar and to conduct a performance with the Chamber String Orchestra of Urbino in Urbino, Italy. During the same Summer, she also attended the International Institute for Conductors in Bacau, Romania where she conducted the Philharmonic Orchestra "Mihail Jora" of Bacau in two separate performances.

In September 2010, Jessica was one of fifteen conductors selected from around the world to study with famed Maestro Jorma Panula and conduct in rehearsal and performance the Ruse National Philharmonic in Ruse, Bulgaria. During her time with the Bulgarian National Philharmonic Jessica worked closely with musicians and soloists to create a vibrant and exciting performance. Since her appearance with the orchestra and work with Maestro Panula, Jessica is now a welcomed guest conductor every year.

In June 2012, Jessica was invited to the Conductors' Guild Conducting Mastercourse with Maestra Marin Alsop and the Baltimore Symphony Orchestra. One month later, in July, Jessica was selected to participate in the International Conductors Masterclass in San Lorenzo De Escorial, Spain. During her time in Spain she worked closely with Maestro Jorma Panula and conducted the Camerata Antonio Soler Orchestra in performance. In August, after Spain, Jessica was accepted into the Cabrillo Festival of Contemporary Music with Maestra Marin Alsop and Maestro Gustav Meier in Santa Cruz, California.

In June 2017, Jessica was one of two selected conductors to guest conduct the Falcon Symphony Orchestra in Coro, Venezuela. During her time in Venezuela she was also a guest conductor with the famed El Sistema music education program where she worked with music students of various youth orchestras.

July and August of 2017, Jessica was one of 16 conductors selected to attend the International Conducting Institute in Kromeritz, Czech Republic. Jessica worked closely with Maestro Kirk Trevor and conducted the Bohuslav Martinu Philharmonic Orchestra. At the end of the program Jessica gave a public performance with the Bohuslav Martinu Philharmonic Orchestra at the Archbishops Palace. In January 2018, she was one of twelve female conductors selected from around the world to attend and conduct at the International Women's Conference in New York City. In addition she just completed a guest conductor post at UC Santa Cruz with the UC Santa Cruz Symphony Orchestra.

MAESTRA BEJARANO'S APPEARANCE WITH
THE AMERICAN YOUTH SYMPHONY IS MADE POSSIBLE BY
RICHARD ROSENTHAL & KATHERINE SPILLAR,
AND THE ELLA FITZGERALD CHARITABLE FOUNDATION



FESTIVE OVERTURE (1954)

Dmitri Shostakovich (1906-1975)

Orchestration: 2 flutes and piccolo; 3 oboes; 3 clarinets; 2 bassoons and contrabassoon; 4 horns; 3 trumpets; 2 trombones and bass trombone; tuba; optional brass band (4 horns, 3 trumpets, 2 trombones and bass trombone); timpani; 4 percussion; strings. Percussion: triangle, snare drum, cymbals, bass drum

Listen for:

- The two primary melodies played first separately, and then later in the piece together in **counterpoint**
- The *Festive Overture* was used during the Moscow Summer Olympics in 1980

The Whole Story:

Few artists endured as much artistic repression as Dmitri Shostakovich. His career had just begun to take off when, like all other Soviet artists of his time, he came under the heel of Joseph Stalin, a despot with a firm grip on the ideological content of his nation's art. After Stalin attended, and reportedly did not enjoy a performance of Shostakovich's controversial opera *Lady Macbeth of the Mtsensk District*, the composer came under serious state scrutiny, with multiple written attacks in Pravda, the official Soviet newspaper. Shostakovich was accused of being a "formalist," a term Stalin's government used often to attack Soviet artists. It carried a few connotations. The first was that the artist was creating something adhering to Western-devised forms, such as, for example, the sonata form. Stalin's bolsheviks were attempting to build a society in a new mold, and any perceived Western influence was to be censored. The second connotation was that the artistic language used was too abstract. These Western musical forms could only be fully appreciated by those who went to a Western music school - in other words the elite - and the elite had just been overthrown. Stalin wanted art that the common worker could understand. It was only after arranging a meeting with the State Committee on Culture, and promising to purge this "formalism" from his style that Shostakovich avoided potential arrest.

Shostakovich found his way back into a relatively good standing with Soviet officials, but his position in Stalin's good graces remained tenuous, and strictly incumbent on walking the party line. Most of his major compositions after this point were filled with dour, moody music, but this worked to his advantage: he was praised by critics for breaking free from the formalist style. Articles were published under his name in Pravda denouncing individualism in music; he began to be used as a state mouthpiece. This is where the story of Shostakovich splits into two distinct narratives: one of his official actions, and the other of his possible intentions. There is a growing belief, spurred in part by an alleged autobiography, that perhaps all of his actions and statements during Stalin's reign were made under duress, and that his nationalist music - all his symphonies in commemoration of Soviet military events - were almost entirely coded subversions of the regime. It is known that Shostakovich suffered much during Stalin's rule, from loss of friends at the hands of the state, to stifled artistic expression, to unfair criticism. The only question is the extent to which he secretly defied Stalin, and whether or not this purported autobiography represents his true feelings.

The *Festive Overture*, written for a 1954 concert commemorating the 37th anniversary of the October Revolution, represents one such question of artistic intent. It is certainly true to its name: full of triumphant brass **fanfares**, whizzing, energetic melodies in the winds and strings, and marching band percussion. Composed primarily of two **themes**, the first is presented and developed, the second is presented and developed, they come together in **counterpoint**, and then the piece rushes to a rousing finish amid drum rolls and the crash of cymbals. Shostakovich had anything but a stellar track record, however, of writing patriotic pieces on command. Why did he comply in this case, seemingly with such verve and enthusiasm?

Reportedly, he based the piece on Mikhail Glinka's overture to *Ruslan and Ludmila*, notable in that Glinka is known as the father of Russian nationalist music. Had Glinka been composing in Shostakovich's time, however, he would have fallen under criticisms of formalism himself, having been educated in Western conservatories, and Shostakovich's Overture indeed carries much Western influence. Was this act of imitation a respectful nod to a hallowed figure on the anniversary of the country's great revolution? Or could it have been an ironic gesture towards the hypocrisy of the state? Or, was Shostakovich simply relieved by Stalin's death in the year prior?

Although we may never know Shostakovich's true motivations, the *Festive Overture* has found eager audiences for years - an exciting, deft piece full of life and infectious melodies.

THIS MIDNIGHT HOUR (2015)

Anne Clyne (1980 -)

Orchestration: 1 Piccolo, 2 Flutes, 2 Oboes, Clarinets in Bb, 2 Bassoons, 4 Horns in F, 2 Trumpets in C, 2 Tenor Trombones, Bass Trombone, Tuba, Timpani, Percussion: Bass Drum, Vibraphone (with bow), Crotales (with bow), Large Tam-Tam, Suspended Sizzle Cymbal. Strings

A Note from the Composer:

The opening to *This Midnight Hour* is inspired by the character and power of the lower strings of L'Orchestre national d'Île de France. From here, it draws inspiration from two poems – one by Charles Baudelaire and another by Juan Ramón Jiménez. Whilst it is not intended to depict a specific narrative, my hope is that the music will evoke a visual journey for the listener.

*¡la musica;
- mujer desnuda,
corriendo loca por la noche pura! -*

- Juan Ramón Jiménez

Translation:
"Music; - woman unclad,
crazily running through the
spotless night!"

HARMONIE DU SOIR

*Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air du soir;
Valse mélancolique et langoureux vertige!*

*Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un cœur qu'on afflige;
Valse mélancolique et langoureux vertige!
Le ciel est triste et beau comme un grand
reposoir.*

*Le violon frémit comme un cœur qu'on afflige,
Un cœur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand
reposoir;
Le soleil s'est noyé dans son sang qui se fige.*

*Un cœur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige...
Ton souvenir en moi luit comme un ostensoir!*

- Charles Baudelaire

EVENING HARMONY

Now is the time when trembling on its stem
Each flower fades away like incense;
Sounds and scents turn in the evening air;
A melancholy waltz, a soft and giddy dizziness!

Each flower fades away like incense;
The violin thrills like a tortured heart;
A melancholy waltz, a soft and giddy dizziness!
The sky is sad and beautiful like some great
resting-place.

The violin thrills like a tortured heart,
A tender heart, hating the wide black void.
The sky is sad and beautiful like some great
resting-place;
The sun drowns itself in its own clotting blood.

A tender heart, boring the wide black void,
Gathers all trace from the pellucid past.
The sun drowns itself in clotting blood.
Like the Host shines O your memory in me!

- Translation by Geoffrey Wagner
Selected Poems of Charles Baudelaire
(NY: Grove Press, 1974)

FOR J.E. VIOLIN CONCERTO (2019)

Fil Eisler

A Note from the Composer:

It's hard to overstate the effect my grandmother Jean Eisler (the J.E. of this piece's title) had on both my musical life and beyond. Jean was a violinist, who after a spell as a young pupil of Gustav Holst, graduated from the Royal College of Music in London and later furthered her studies in Paris. Whilst her reputation as a soloist grew in London and newspaper notices spoke of her promise, her musical career was inexorably worn down and eventually crushed all together as the planet became engulfed in conflict after conflict, seemingly with Jean caught in the wake of each one. From two world wars and the communist purges of Cold War Czechoslovakia (the country of my birth), to the tragic and untimely death of her husband, forces outside of her control derailed the musical trajectory that she had so longed to follow and yet she held a seemingly infinite belief in the power of hope. Not religious hope or the hope of a better life after this one but the hope that the good in people would always rise above the bad. Those values always seemed to matter to her more than anything she could possibly want for herself and I think she truly believed in love above all things.

Eventually finding her way back to music after my grandfather's death, Jean became a music therapist (at a time when music therapy was in its inception) and went on to help countless mentally and physically disabled children communicate where their diagnoses had predicted to the contrary. On her 100th birthday, the European Music Therapy Confederation honored Jean with the prestigious EMTC award for her "unique and outstanding contribution to the development of music therapy".

This concerto then, began as an idea to write something about my grandmother's journey but rapidly became a series of vignettes based on my recollections of her and of the conversations we had had throughout her life. As these little pieces continued to evolve, it struck me that these were very universal themes we were discussing about war, strife, ignorance and brutality overpowering love and compassion, only to be in turn overcome by the same forces they had attempted to destroy, themes are as relevant to today's world as they were in the 30's 40's and 50's.

The first movement begins with a story told to me by Jean towards the end of her life, about one of her earliest memories, an air raid on London in World War I. Jean's recollections took me to a sleeping city, awoken from its dreams by the absolute brutality of war in an instant at a time when she would have been around two years old, the age of my youngest daughter at the time of writing. The first deals with the forces of reason, hope and love always on the verge of being trampled under the boot of totalitarian idiocy, the unfeeling Kafka-esque self importance of the state (pick whichever state you like) and the barbarism that inevitably follows with it. In Jean's world, and I'd like to think in mine too, this love and hope proves to be unkillable.

The second movement deals with stories of my grandmother's life with my grandfather Paul, a love story that although far less complicated in this piece than the reality in which they lived, endured until the day she died. In the third I imagine an alternate universe in which Jean lives to be a world renowned soloist and although always hotly pursued by the forces which she battles in the first movement, she is never trapped and emerges unscathed, playing her heart out.

For J.E. then is more of a work inspired by Jean than one that's written directly about the chronology of her life. All three movements ultimately point to my very favorite cliché: LOVE CONQUERS ALL. To Jean from her loving and grateful grandson.

DER ROSENKAVALIER SUITE (1944)

Richard Strauss (1864-1949)

Orchestration: 3 flutes (3rd doubling piccolo), 2 oboes and English horn, 3 clarinets (3rd doubling Eb clarinet) and bass clarinet, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 2 trombones and bass trombone, tuba, timpani, 5 percussion, 2 harps, celesta, strings. Percussion: bass drum, cymbals, snare drum, triangle, tambourine, glockenspiel, ratchet

Listen for:

- The French horn "rips" early in the suite.
- Much of the second half of the suite is a Viennese waltz theme central to the opera.

The Whole Story:

Strauss' beloved comic opera *Der Rosenkavalier* occupies a world of palace intrigues and complex rites of marriage, such as the one to which its title refers - translated: "The Knight of the Rose." In Strauss' imagined 1740s Vienna, a noble marriage proposal must be carried out by a young man acting as the groom's emissary (the titular rosenkavalier) delivering a silver rose to the bride-to-be. Here, the proposed marriage is between Baron Ochs, a misogynistic oaf, and Sophie, the sixteen year old daughter of a wealthy merchant. Meanwhile, the Baron's cousin, the Field Marshal's wife (called the Marschallin) is having an affair with seventeen-year-old Count Octavian, but when Octavian is chosen as Baron Ochs' rosenkavalier, he and Sophie fall immediately in love. Octavian vows to help Sophie escape her betrothal, which she does with the help of the Marschallin, who ultimately, recognizing the youthful love of Octavian and Sophie, graciously cedes her young lover.

The *Rosenkavalier* Suite premiered in 1944, and although the identity of the arranger is not known, it is considered likely the work of the conductor who premiered it: Artur Rodzinski. It begins with the opera's overture, a mix of jubilant hunting horn calls; sparkling, ecstatic strings; and pretty flutters in the winds calming eventually to a gently nostalgic theme echoing the Marschallin's reflections on her fading youth. This gives way to the music of the Knight of the Rose: first a stately passage declaring Octavian's arrival; next a tender dialogue of wind and brass, punctuated by a dreamily discordant celesta. Suddenly the orchestra devolves into frantic chaos, as we hear the music of Baron Ochs' discovery of Octavian and Sophie mid-embrace. In the opera, Ochs is often heard clumsily belting a waltz, and the next few minutes are dedicated to him - filled with playful dancing themes. A lonely trumpet signals a reprieve from the Baron, and then the suite recounts the most famous scene from *Der Rosenkavalier*: the emotional trio between the Marschallin, Octavian, and Sophie, where the Marschallin gives her blessing, leaving Octavian and Sophie to one last romantic duet. The opera ends on this note, but the suite has other ideas: a drum roll announces the return of the waltz, this one a particularly comic and clumsy theme used to accompany Ochs as he tries to escape his debtors and the horde of children loudly claiming him as their father. A brief and exciting coda closes the piece.

Der Rosenkavalier holds the rare honor of being almost universally loved from its premiere to the present day. With its grand **Wagnerian** style and molasses-thick spread of Viennese waltz melodies, the opera was thought by some critics to be a little outdated when it premiered, however, the public has always loved it, and it won the composer great acclaim during his already-illustrious lifetime. The son of a well-known French horn virtuoso, Strauss was immersed in music from the time he was born. His tone poems, written in the Wagnerian tradition, gained him fame, and with his third and fourth operas, *Salome* and *Elektra*, he began to experiment with a more **modernist** sonic palette, earning him the lasting respect of his peers. He then reverted to his original late-romantic style, and began a long collaboration with poet and librettist Hugo von Hofmannsthal, who wrote the libretto for *Der Rosenkavalier*, inspired by a Louvet de Couvrai novel and a comic ballet by Molière.

With its deftly virtuosic use of the orchestra and its fun, lighthearted style, the *Rosenkavalier* Suite is an excellent tour of the musical landmarks in one of Richard Strauss' best-known operas.

AMERICAN YOUTH SYMPHONY CITIZEN MUSICIAN CONCERT

SUMMER 2019
DATE AND LOCATION TBA

ANNA VOSBIGIAN, CITIZEN MUSICIAN FELLOW

AMY BEACH

Quartet for Strings (13 min)

REBECCA CLARKE

Comodo et amabile (9 min)

Poem (8 min)

Lullaby and Grotesque for viola & cello (6 min)

KAIJA SAARIAHO

Cloud Trio for violin, viola and cello (16 min)

JULIA WOLFE

Early that Summer (12 min)

Dig Deep (14 min)

Four Marys (11 min)

Tickets: FREE - [AYSymphony.org/tickets](https://aysymphony.org/tickets)
Starting 4/3/19 for AYS Members, 5/1/19 for General Public
Reserve at [AYSymphony.org/tickets](https://aysymphony.org/tickets)

ANNA VOSBIGIAN CITIZEN MUSICIAN FELLOW

Anna Vosbigian graduated magna cum laude from Northwestern University with a degree in Music and International Studies. She currently teaches privately and conducts the orchestra and band at New West Charter Middle School. While at Northwestern, she studied with Almita Vamos and Shmuel Ashkenasi and was previously a recipient of the Richard D. Colburn scholarship as a student of Danielle Belen. After graduating, she was part of a piano quintet for Lincoln Center Stage on Holland America Line cruises in Alaska. As a winner of the Young Stars of the Future, she soloed with the South Coast Symphony and has also soloed with Symphony Irvine and the Luzerne Symphony Orchestra. She has been a member of the American Youth Symphony since high school, was concertmaster of the Colburn Chamber Orchestra and has also performed with the Colburn Conservatory Orchestra. With a strong interest in giving back to the community, she enjoys performing at retirement centers and while at Northwestern, volunteered regularly with Music Matters, an organization that brings musicians to the hospital to perform for long-term patients. In addition to classical violin, she has studied Irish fiddling, performs in a post-modern trio and plays viola and piano.

As the American Youth Symphony's 2019 Citizen Musician Fellow, with guidance from Maestro Izcaray, Anna has collaborated with AYS staff to plan and program this year's Citizen Musician Concert. This is the second year for this project — inspired and supported by a program Yo-Yo Ma developed at the Civic Orchestra of Chicago — teaching leadership in the use of classical music to transform lives and build community. The aim is to bridge the gap between high art and community art, and in the words of Yo-Yo Ma "transcend technique in order to seek out the truths in our world in a way that gives meaning and sustenance to individuals and communities."

This program has been carefully chosen to complete the "Year of the Woman" season with a selection of works by female composers throughout history.

"Being an AYS fellow has been an immensely rewarding experience, as I learned to curate a full concert and journeyed through the history of female composers and their chamber music. This program spans almost a century, showcasing the diverse capabilities of string instruments - from melancholy to fierce to joyful - and displaying the virtuosity of the AYS musicians." - Anna Vosbigian

To thank our generous supporters, complimentary tickets for this "Members Priority" concert will be available to donors beginning April 3rd, and on May 1st ticketing will open for the general public. Date and location will be announced in April.

THE MUSICIAN CITIZEN FELLOWSHIP IS SPONSORED
BY PETER MANDELL AND SARAH COADE MANDELL



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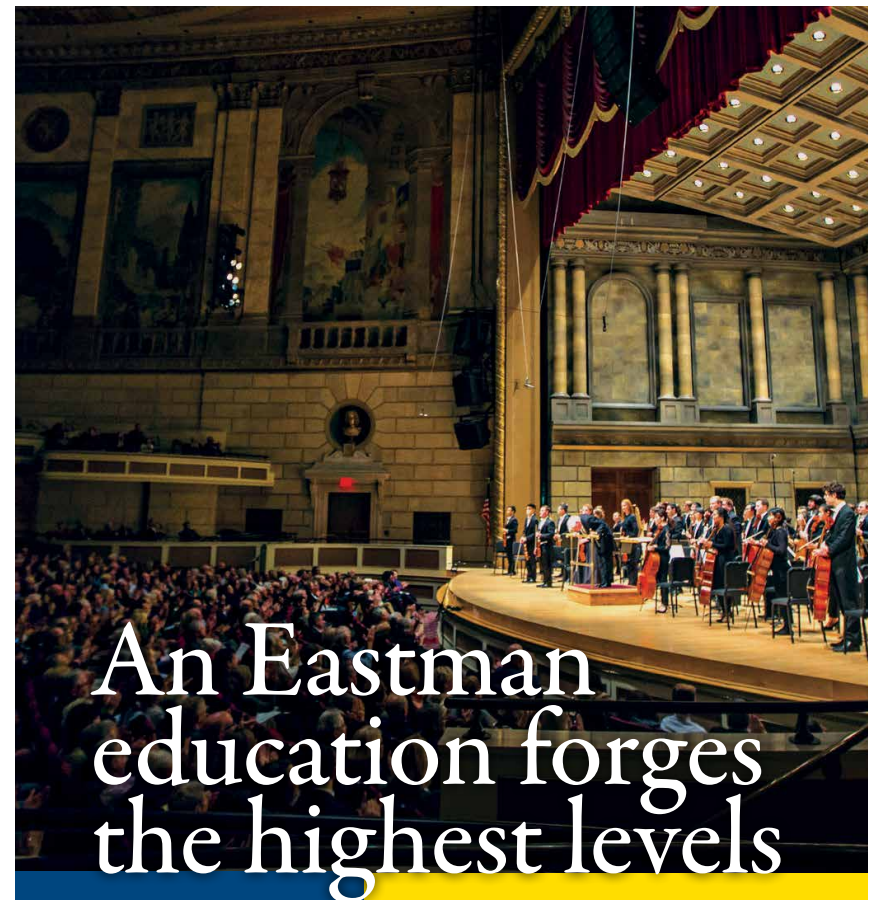
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esm.rochester.edu/admissions

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, The Capital Group Companies Charitable Foundation, JDS Fishing Foundation, California Arts Council, Ray Charles Foundation

FELLOWSHIPS

Starting in the 2017/18 Season, thanks to a generous gift from Peter Mandell and Sarah Coade Mandell, AYS expanded educational opportunities by offering three new Fellowships to our orchestra members:

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 in her second season apprenticing Director of Orchestra Operations, Isabel Thiroux, Catherine's 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. This year's Fellow, Anna Vosbigian, is researching best practices in musician citizenship world-wide, while planning and programming a chamber concert for Summer 2019 (under the guidance of Maestro Izcaray), celebrating our "Year of the Woman" theme, while exploring the power of music to transform lives and promote positive change.



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A QUESTION FROM THE AYS AUDIENCE...

"Were there female composers before the modern era?"

- Katherine, Pacific Palisades

The short answer is yes! While the classical music landscape has long been dominated by male artists, there have been female composers throughout history whose works are still played today (and likely many more whose contributions have been lost).

Here is a brief and incomplete list of a few notable women from classical music history:

HILDEGARD VON BINGEN (1098-1179)

Also known as Saint Hildegard and Sibyl of the Rhine, Hildegard was a German Benedictine abbess, writer, composer, philosopher, Christian mystic, and polymath. She is considered to be the founder of scientific natural history in Germany. A composer of Christian music, over 70 of her original works survive to this day, comprising one of the largest repertoires of any medieval composer.



FRANCESCA CACCINI (1587-1641)

An Italian composer, singer, lutenist, poet, and music teacher of the early Baroque era, Francesca wrote music for at least sixteen staged works. Her only surviving work, *La liberazione di Ruggiero*, is widely considered the oldest opera by a female composer.



FANNY MENDELSSOHN (1805-1847)

Sister of the composer Felix Mendelssohn, Fanny composed over 460 pieces of music, including several books of solo piano works. A number of her songs were originally published under her brother's name, in his opus 8 and 9 collections. Many of her piano works carry the name *Lieder für das Pianoforte* (Songs for the piano), a parallel to Felix's *Songs without Words*.



CLARA SCHUMANN (1819-1896)

Considered one of the most distinguished composers and pianists of the Romantic era, Clara exerted her influence over a 61-year concert career, changing the format and repertoire of the piano recital. She wrote her first Piano Concerto at age 14, and went on to write a vast body of piano concertos, chamber works, and choral pieces. However, in middle age, she questioned whether it was even possible for a woman to find success as a composer, saying "A woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?"

She was married to composer Robert Schumann.



DAME ETHEL SMYTH (1858-1944)

Ethel was an English composer and a member of the women's suffrage movement. Her extensive body of work includes the Concerto for Violin, Horn and Orchestra, and the Mass in D. Her opera *The Wreckers* is considered by some critics to be the "most important English opera composed during the period between Purcell and Britten." Another of her operas, *Der Wald*, mounted in 1903, was for more than a century the only opera by a woman composer ever produced at New York's Metropolitan Opera.



AMY BEACH (1867-1944)

Amy Marcy Cheney Beach was an American composer and pianist. She was the first successful American female composer of large-scale art music. Her *Gaelic Symphony*, premiered by the Boston Symphony Orchestra in 1896, was the first symphony composed and published by an American woman. She was one of the first American composers to succeed without the benefit of European training, and among the most acclaimed American composers of her era.



REBECCA CLARKE (1886-1979)

Rebecca Clarke was an English classical composer and violist best known for her chamber music featuring the viola. She was born in Harrow and studied at the Royal Academy of Music and Royal College of Music in London, later becoming one of the first female professional orchestral players when she joined the Queen's Hall Orchestra in 1912.

She was not well known at the height of her career, however, scholarship and interest in her compositions began to build near the end of her life. The Rebecca Clarke Society was established in 2000 to promote the study and performance of her music.



FLORENCE PRICE (1887-1953)

At age 14, Florence graduated from high school as valedictorian, and enrolled in the New England Conservatory of Music. In 1910, she became the head of Clark Atlanta University's music department in Atlanta, Georgia. Florence was the first African-American woman to have a composition played by a major orchestra, when her Symphony in E minor was debuted by the Chicago Symphony Orchestra in 1933. A number of Price's other orchestral works were played by the WPA Symphony Orchestra of Detroit and the Chicago Women's Symphony. She was inducted into the American Society of Composers, Authors, and Publishers in 1940 for her work as a composer.



GLOSSARY

DEFINITIONS OF TERMS HIGHLIGHTED IN OUR PROGRAM NOTES

Arco: A moment in the music when string players return to bowing (playing with the bow on the strings) after playing pizzicato (plucking the strings with their fingers).

Counterpoint (Contrapuntal): music with two or more independent melodic lines

Fanfare: A short ceremonial flourish played by the brass instruments. Fanfare serves as a celebratory introduction to something or someone important (like a member of Royalty).

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).

Metronome: Like a ticking clock where you can change the speed of the "tick." A metronome is used by musicians to mark time at a selected number of beats per minute.

Modernism: In music, the modernist style arose in the late 19th century and dominated into the mid 20th century. Modernism was a musical philosophy built around a departure from the "rules" that governed earlier periods, exploring new rhythmic and harmonic forms and techniques.

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.

Ostinato: A musical phrase that is persistently repeated, often by the same instruments, in the same register

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.

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

Tempo: The speed at which the music is played, sometimes tied to a corresponding mood. Some tempo markings include largo (slow and broad), allegro (quick and bright), and presto (very fast).

Theme: A melody or bit of musical material that appears and reappears within a piece of music, sometimes coming back in a new way. A theme may, for example be introduced by the strings, and then return to be played by the woodwinds. Or it might return in a different tempo or key.

Tutti: A passage of music performed by the entire orchestra

Wagnerian: Characteristic of the operas of Richard Wagner. The Wagnerian style is exemplified by large orchestras and powerful voices – full, lush orchestrations and virtuosic singers creating a bold, big, dramatic sound. Other "Wagnerian" elements include stories drawn from grand, mythological narratives (often inspired by Northern European Folklore); and the use of "leitmotifs" or musical themes.



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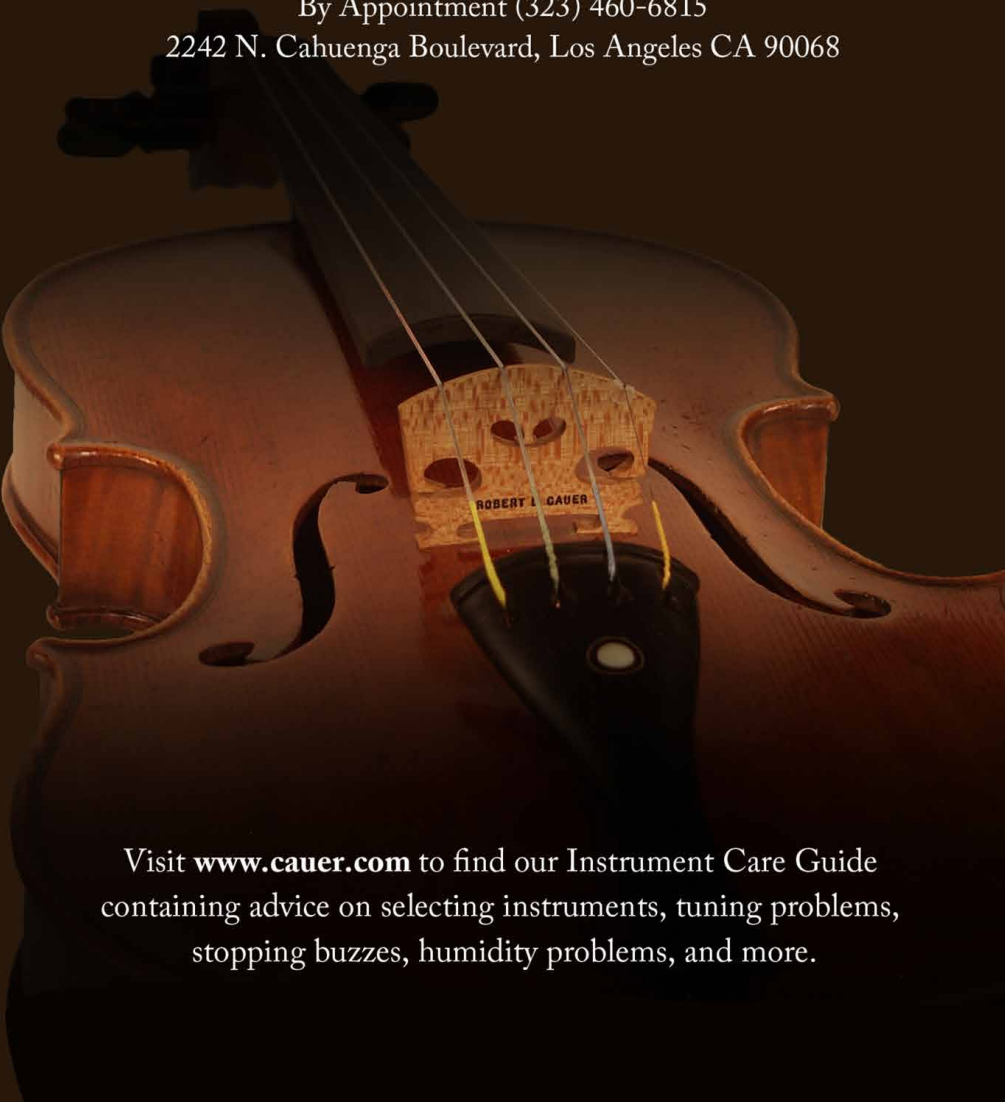
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