



Maureen Donahoe & Jessica Schuster, Editors



From the Podium

By Dr. David Harman

Making Overtures

We've got a fine variety of music for this concert for the entire tour season. As with many works of art, the type of music we'll sample can be considered as generally representational or more abstract. The representational ones may offer fairly specific plot lines while the more abstract pieces usually present more generalized feelings. Our opening concert has a wealth of representational works which carry the name overture. The Overture to La forza, The Overture to Candide and Tchaikovsky's Romeo and Juliet Fantasy Overture all share this type of artistic assumption.

The Verdi involves the musical foreshadowing of a complete musical drama which lasts about three hours and involves a very complex (some would say convoluted) plot of a book by Riva called Don Alvaro which involves blood-feuding between Spanish noble families. (If you're interested in the plot details, go to: <http://brandt.kurowski.net/projects/lisa/wiki/view.cgi?doc=236>)

After the opening chords representing the inevitability of fate, we play the urgent and agitated music associated with an aria by the heroine Leonora from Act II of the opera. It involves a messy love story, which leaves Leonora separated from her lover and ready to panic about life in general and fate in particular. The unsettled nature of the theme should be evident in the dynamic contrasts, which we show, and the agitated tone quality we use to convey those feelings of desperation and urgency. The wonderful lyric melody, which the clarinet sings later on, is taken from love music associated with Don Alvaro. The sincerity and easy grace which the melody provides is typical of Verdi at his best and

should be played as though it were being easily and sincerely sung. The general nature of the Overture clearly involves conflict, yearning, nobility of spirit and eventual resolution of the conflict through the death of several of the characters, including the heroine. It's not a simple or tidy story but the Overture captures the conflict and the passion of the characters beautifully. Our performance should be passionate, dedicated and have an equally inevitable quality about it as well. Fate may be, after all, powerful and unavoidable.

Bernstein's musical comedy, Candide, is really more of an opera in the style of Mozart's Magic Flute. There are sung portions as well as spoken dramatic sections, which work together to move along Voltaire's whimsical story. The sometimes goofy tale of Candide and his comic-tragic efforts to come to terms with his own fate and those of others calls for music which is at once jolly and at the same time ironic, agile and often very touching and personal. The Overture is quick and very clever. We need to capture that feeling of celebration and organized silliness. That's not easy since Bernstein makes us leap about and really work to connect solo lines quickly among various instruments scattered throughout the orchestra. We need to remain alert, poised and ready to play musical catch. There's also opportunity for lyricism in the subordinate theme. There is a love interest in the drama, after all. Again, dramatic contrast is essential to the telling of Bernstein's musical setting.

Tchaikovsky's representation of Shakespeare's masterpiece recounts the essential elements of the tragedy's plot through more general musical references. The opening wind chords sound like a process of monks singing a harmonized plain chant (Father Lawrence). After that secure and solemn section, the hate between the feuding families (the Montagues and the Capulets) rumbles in an accelerando which gives way to the allegro battle of themes and clashing of musical swords. We have to be aggressive, accurate and inevitable with the power of these conflicting melodies, rhythms and accents. The lovers' theme (all hail the noble violas!) serves as a calming and reassuring contrast to the family feud. The intimate tenderness which the lovers share has to be both delicate and secure and played with a clear purity of pitch and pulse which makes it both vulnerable in its honesty and secure in the truth of its sincere expression. After the challenge of the next allegro section, the lovers' theme returns with the entire string section singing the phrases of the inevitability of the ill-fated love. It's a great melody, which should seem inevitable and unshakable. The assault does come, though, thanks to the rhythmic stabs and jabs which destroy all earthy hope. We've got to unnerve the listeners (continued)

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with the terrifying contrast of rhythms and colors which leads to the terrible silence just before the timpani heartbeats which announce the ending section. The lovers' tune returns in the strings but disfigured and deathly cold. The woodwinds announce a transformation of the opening prayer which carries the lovers' souls together beyond death and time. The final chords are, like Verdi's opening ones, confirmation of an inevitable fate.

More abstract works may well contain similar story lines and similar emotional tales, but since composers like Brahms, Beethoven, and Ligeti usually don't let us in on their personal non-literary plots, we'll just have to guess about how their emotional programs proceed. But exploring those realms, both specific and inferred is part of what makes the orchestra's repertoire so varied and terrific fun. We can be grateful for both musical types and the time to enjoy them together throughout the season!

Concert Preview: Susan Basu

American and Italian Inspirations

Sunday, November 16 at 7:00 PM

The Performance Hall at Hochstein
50 N. Plymouth Avenue, Rochester

<i>Bernstein</i>	<i>Overture to Candide</i>
<i>Copland</i>	"Hoedown" from <i>Rodeo</i>
<i>Ellington</i>	<i>Sophisticated Lady</i> (arr. Tyzik)
<i>Gershwin</i>	<i>Porgy and Bess: Selections</i> (arr. Bennett)
<i>Verdi</i>	<i>Overture to La Forza de Destino</i>
<i>Tchaikovsky</i>	<i>Romeo and Juliet Fantasy-Overture</i>

A tour offers many opportunities to our students.

There is the sheer excitement of going to a different part of the world and seeing how people build their lives in another culture. It is an occasion to make history lessons come alive and to give a living context to famous places, buildings, musical compositions, great works of art. It is a way to create new friendships within the group and to learn more about getting along with others in tight quarters (buses and hotel rooms) over an intense ten-day period. It always raises the level of music-making several notches. Music played on tour is never forgotten, in part because each musician puts so much into creating memorable performances.

Just as significantly, a tour year offers a special opportunity to learn more not just about the music of the country we are visiting but about our own national musical heritage as well. We go as musical ambassadors, eager to learn how various countries have contributed to this extraordinary treasure we call western classical music and just as eager to share with audiences the contributions of American composers. This November 16 concert features on its first half music by our most popular American composers, **Bernstein, Copland, Ellington, and Gershwin**, that we will perform in Italy. (Our February 29 concert will add two other great American composers, **Ives and Barber**, to our tour repertory.)

With the energy, rhythms, jazz inflections, musical optimism that audiences abroad greatly enjoy, these works convey a characteristic American style and spirit.

The concert's second half shifts its focus to Italy, where much of European music (and European art in general) had its origins. Above all, Italians became masters of musical drama. The operas of **Verdi** still grip us with their gorgeous melodies, intense human passions, and dramatic conflicts. The Overture to *La Forza del Destino* displays in capsule form what is most characteristic and appealing about Italian opera.

The Italian flair for drama also influenced orchestral music. The thematic contrasts that define, and add drama to, the fundamental musical structure of the 18th and 19th centuries called the *sonata-allegro* form, were inspired by Italian music. Non-Italian composers in turn often showed their debt to Italy in the kinds of music they wrote. **Tchaikovsky** adapted for symphony orchestra the most famous of all Italian romantic tragedies, *Romeo and Juliet*. Incorporating the main themes of the tragedy into his music, his "Fantasy-Overture" is as dramatic, intense, and romantic as the Italian operas that inspired him.

Tickets (\$8.00 and \$5.00) to the November 16th concert at Hochstein's Performance Hall are available through RPYO students, by calling 377-3537 or the RPYO office at 454-7311x224, or at the time of the performance. Ticket enquiries can also be made through our new web site www.rpyo.org.



IN THE SPOTLIGHT

Elizabeth Munch, RPYO harpist, was the recipient of the Vivienne Anderson Memorial Scholarship in recognition of Musical Achievement at the 2003 School of Orchestral Studies ("SOS") in Saratoga, New York

Emily Grissing (RPYO cellist) also attended the NY State School of Orchestral Studies program for her third consecutive year this summer. Her quartet again this year was selected to perform at the Tang Museum Concert Series their first week of the 4 week session. Also by audition Emily performed the cello solo parts for the last concert.



**Please send information about RPYO students
Musical accomplishments to:**

Jessica Schuster
JVS@rochester.rr.com

RPYO Office Notes

Susan Basu, RPYO Manager

When September arrived, along with our Seating Auditions, we could hardly believe summer had ended and a new season begun. But what a burst of energy and delight we felt seeing old and new RPYO musicians at the Auditions! Their hard work and commitment, their eager expectation of wonderful musical experiences to come, and, of course, their excited anticipation of the Tour to Italy acted like a spring tonic in fall.

However, summer had hardly been quiet and lazy. So many people had been working hard to get the season off to such a strong start.

You all experienced the results of **Bill Munch's** efficient and thorough coordination (most ably assisted by **Eleanor Fox, Janie Marini, Marc Williamson, and John Fields**) of our Retreat at Rotary's Sunshine Camp—our 13th year there and always a pleasure. And because of **Ichin Zinn's** efforts, music folders were prepared in time for the Retreat.

By now most of you have also seen the beautiful results of the summer's work on our RPYO web site, www.rpyo.org. So many thank you's are owed to **Vince Tutino** and his very creative brother **Mike Tutino** for enhancing our program and our "look" in such an attractive way. We hope it will be useful for you. We know it will be very useful for us.

Planning for the Italy Tour also did not take a holiday this summer. **Insung Kim** and her committee were active getting materials ready, discussing plans, and gathering payments. Thanks to your timely payments we were able to send off funds to our tour company to keep ahead of the falling dollar/euro exchange rate. (This, combined with the great airfare ACFEA negotiated for us on Lufthansa, means our tour costs have not gone up.)

Tour fundraiser chair, **Jamie Schuster**, consolidated plans for our terrific fundraisers—the Colavita gift basket sale and Tour raffle. **Kym Schifino** coordinated the Companion Tour's arrangements and managed to find space for everyone who wanted to go. We have been gratified by the tremendous enthusiasm shown by our families for this "parallel tour."

As soon as September came, other parent volunteers shifted into high gear. **Brenda Munch** and **Helen Tortorici** made sure that students enjoyed refreshments from the very first rehearsal. **Teresa Luddington** tackled the organizational challenge of the Boutique schedule. **Deven Hearne** got concert tickets ready to distribute. A dedicated alumni parent, **Jules Chiavaroli**, designed and printed our stunning concert poster. "News of Note" editors, **Jessica Schuster** and

Maureen Donahoe began lobbying for Newsletter materials.

Our always reliable and ready-handed helpers—**Terry Grissing, Cindy Westrich, Shirley Resnik, Eleanor Fox, and Robyn Laird**—collated, folded, stapled, labeled, priced and continue to do whatever tasks appear during Sunday rehearsals. We also appreciate all the others who step in to help when they see a need.

Finally, by their watchful eyes and deep involvement, Parent Chair **Ed Schifino** and RPYO Treasurer **Jack Resnik** have ensured that little is forgotten in our efforts to provide the best possible musical and social experiences for our talented musicians.

All that these RPYO parents and the rest of you do makes the RPYO program richer in spirit and content. And it adds immeasurably to the pleasure David Harman and I receive from working with your wonderful and gifted young people.

Boutique News

Incorrect Nutcracker Dates

The Boutique reminder letter had incorrect dates for the Nutcracker concerts. All Friday dates are November 28th, Saturday dates are November 29th and Sunday dates are November 30th.

More Boutique Volunteers needed

Day	Date	Concert	# needed
Thursday	1-8	Master & Prodigy	1
Thursday	1-29	Virtuoso's Return	1
Friday	2-13	Valentines with Ben E King	2
Saturday	2-14	Valentines with Ben E King	2
Thursday	2-26	Beloved Beethoven	2
Thursday	3-4	Romantic Piano	3
Saturday	3-6	Romantic Piano	1
Thursday	4-15	Mozart, Magic, & Mahler	2
Saturday	4-17	Mozart, Magic, & Mahler	2
Saturday	5-22	Razzle Dazzle Broadway	1
Thursday	5-27	Christopher's Favorites	3

Thank you to everyone who gives their time to the Boutique. This activity raises a lot of money for RPYO expenses.

Theresa Luddington

Volunteer Positions available

Media Relations Coordinator

Secretary for the Parent Action Committee (PAC)

Please contact Susan Basu if you are interested.

TOUR UPDATE from Insung

We have less than 160 days left before we go to Italy! It's hard to believe how fast our time is going! ACFEA is getting the final details worked out and our itinerary looks very exciting. The 4 concert venues look very attractive. Not to mention all the fun time that is being planned for us.

Concerning your payments:

We thank all of you for making your payments on time. Your timely payments have helped us to take advantage of favorable exchange rate of US to Euro Dollar by making advance payments to ACFEA whenever possible. **Please continue to make your monthly payments of \$250 until your BALANCE is ZERO.** If you have any questions regarding your Tour Account, please call Susan Macpherson in the evenings or send her an e-mail to: MrsMac92@aol.com

About the Tour Chaperones:

We have 10 terrific Chaperones lined up for our Tour and they have been introduced to the orchestra a few weeks ago. All of the orchestra members had opportunity to sign-up in groups of their own with a Chaperone of their choice...and the Chaperones are:

"Sunny" Sue Schneider
"Marvelous" Marie Ninkov
"Happy" Helen Tortorici
"Generous" Gerald Doran
"Magnificent" Maureen Donahoe
"Music Mom" Marigrace Piazza
"Versatile" Vince Tutino
"Creative" Cathy Bussey
"Everybody's Mom" Eleanor Fox
"Krafty" Kevin Ryck

Concerning Insurance Purchase:

Insurance for your instrument can be purchased through your Home Owner's policy at a nominal rate. Be sure to include your instrument case as well. There are other insurance companies that solely specialize in musical instruments and we suggest that you search on your own that would best fit your needs.

Travel Insurance can be purchased through ACFEA's suggested companies called **Travel Guard (Insure America)** and **Access America**. Besides these two companies, there are a number of other similar companies from whom you can purchase. Please go to <http://www.insuremytrip.com> and compare various prices and policies. As I have researched on many of these companies, Access America seems to offer better coverage for the same money when compared side by side. All of these companies offer on-line purchase with a credit card.

Access America

Website: www.accessamerica.com
Phone: 1-800-654-1908
Cost/ student: \$108 for \$2800
Cost /adults 31-60: \$125 for \$2800
Cost / chaperone \$68 for \$1400
Deadline: The day before the Tour.

We will have the Enrollment Forms available if you prefer hard copy.

Travel Guard (Insure America)

Website: www.travelguard.com
Phone: 1-888-826-1300
Product Number: 004003
Cost/Person \$165 for \$2800
Cost/ Chaperone \$75 for \$1400
Deadline: Must have purchased by YOUR LAST Tour Payment.

The Product Number above is important to give when you call this company.

Eleanor Fox has this form for your pick-up.

Please call Eleanor if you need one. Please feel free to call these companies with your own questions.

One advantage insuring with Access America over Travel Guard is that they cover for trip cancellation or interruption due to Terrorism in the City of your destination that occurred within 30 days of your travel. Travel Guard has no coverage for Terrorism.

Please note: The sooner you sign up the better. Your Insurance-coverage will begin the day after you sign up.

Concerning Frequent Flyer Mileage:

For those of you who are going on the Tour and are enrolled in United Airlines or US Airways Frequent Mileage Membership, you can get your mileage credits with Lufthansa. Please call Eleanor Fox with your numbers or send her e-mail at etefox@netacc.net.

For further questions, please do not hesitate to call me at 415-1441 or send e-mail to: insung_kim03@yahoo.com

UPCOMING EVENTS

January

RPYO sweatshirts will go on sale. Look for information at the 1st rehearsal after winter vacation. Orders will be taken by form or directly off the website.

February

Companion Tour meeting February 28. Meeting details to follow
2nd Annual Alumni Wine tasting event is scheduled for February 6th at 7:30 pm in the Rochester Club Ballroom. See web for details

March

Student Parent pre-departure meeting and Kickoff dinner in early March. Date and Location to be announced.

April

Mandatory pre-departure meeting for students on April 4th.

Summer Music Programs Attended by RPYO Students in 2003

Niall Adams	Cello	Bowdoin Summer Music Festival in Brunswick, Maine
Corinne Bennett	Trombone	Skidmore Jazz Institute in Saratoga Springs
Gregory Byers	Cello	Berklee Music School Summer Program in Boston
Paul Cohen	Trumpet	Oberlin College (Ohio) Workshop in Electronic and Computer Music
Noah Fields	Viola	Chamber Music Camp at Port Milford in Canada
Emily Fox	Horn	Masterworks Music Festival at Winona Lake, Indiana
Joshua Garver	Violin	Luzerne Music Center in the Adirondacks
Daniel Goldowitz	Horn	Luzerne Music Center
Emily Grissing	Cello	NY State Summer School of Orchestral Studies, Saratoga Springs
Amanda Haines	Flute	Eastman School of Music Music Horizons Camp
Henry Heaton	Cello	Greenwood Chamber Music Camp
Brian Heveron-Smith	Percussion	Skidmore College Jazz Institute
Michael Kemp	Cello	Luzerne Music Center
Stephen Kim	Violin	Academy of Music at Ramapo College. and International School of Musical Arts
Brian Macpherson	Violin	Bristol Hills Music Camp
A.J. Marini	Violin	Eastman School's Music Horizons Camp
Nick Marini	Percussion	Eastman School's Music Horizons Camp
Mary Matthews	Flute	Flute Master Class at University of Boulder, Colorado
Gabriel Mosca	Tuba	University of Houston Band Camp
Elizabeth Munch	Harp	NY State Summer School of Orchestral Studies, Saratoga Springs, and SUNY Fredonia NSOA-ASTA String Camp
Jim Munch	Bass	SUNY Fredonia NSOA-ASTA String Camp
Maeve O'Hara	Viola	Chamber Music Camp at Port Milford in Canada
Edith Resnik	Percussion	Eastman School's Drum Set Day and Eastman School's Healthy Music Making Week
Mike Sabatka	Viola	Chamber Music Camp at Port Milford in Canada
Hiroyuki Sakurai	Trumpet	Eastman School's Music Horizons Camp
Misako Sakurai	Violin	SUNY Fredonia NSOA-ASTA String Camp
Jacki Schneider	Oboe	Rochester area summer musical
Elizabeth Spector	Oboe	Hartwick College Summer Music Institute
Greg Whittemore	Bass	SUNY Fredonia NSOA-ASTA String Camp
Elizabeth Widzinski	Clarinet	Crane Youth Music Camp at SUNY Postdam's Crane School of Music
Aaron Yarmel	Violin	SUNY Fredonia NSOA-ASTA String Camp
Katharyn Zinn	Violin	Heifitz International Music Institute



If you are interested in attending a Summer Music camp next summer ask your fellow RPYO members for a review of their experiences!!

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Visit our new website today!
See pictures from the
2003 retreat.
Find event and scheduling
information here!

Colavita Gift Basket Pick-up

Pick up of your Colavita orders will be on **Sunday, November 23**, at the conclusion of the rehearsal at Apollo Middle School. The boxes are big, so depending on the size of your order be prepared to bring a large vehicle. Also if you are able to help unload, sort, and label the orders during the rehearsal on that day, please contact Jamie Schuster or Ed Schifino. Thanks to all for making this a successful fundraiser for our Students.

