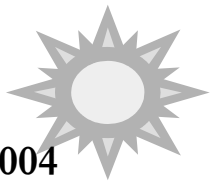




# RPYO NEWS OF NOTE



ROCHESTER PHILHARMONIC YOUTH ORCHESTRA

JUNE, 2004

Maureen Donahoe & Jessica Schuster, Editors

## *From the Podium*

By Dr. David Harman



Bravi Tutti!

What a terrific season we've shared! From our first concert with the challenges of Tchaikovsky and friends, to the joint concert with the RPO which rocked the Eastman Theater to our final concert which was wonderful with only four rehearsals, it's been a year to remember with joy and satisfaction. Our concerto performers all performed superbly and it was a thrill to assist them as they made their solos come alive.

In addition, there was the tour! It was one of our very best trips for so many reasons. The food, of course, was fabulous. The experience of discovering the Italian landscape, culture and people will stay with all of us for years to come as well. But perhaps most importantly, we were able to share our music making with each other and with the generous Italian audiences who greeted us as though we were part of their own musical family. I could not have been more pleased with how the RPYO engaged our listeners. There were many moments of obvious connection between us and our audiences. There is one moment, though, which really stands out. I will never forget the tears of joy on the face of that elderly gentleman who embraced the 'cellists at the conclusion of our first concert. Clearly, he was profoundly moved by your playing. Music can indeed touch people and should bring us together in mysterious ways which defy reason and definition through spoken language. Your playing spoke to the heart and, I suspect, that the Italian culture somehow spoke to us as well.

Although we will miss our graduating members tremendously, I am excited by the number and quality of those whom we have accepted to join us next season. For nearly thirty-five years the RPYO has striven to attain the highest possible musical standards while having fun in the process. Our journey of celebrating serious musical fun will continue next season with many new and talented members and exciting major pieces, including Holst's The Planets. I look forward with great anticipation to making music together next September. Enjoy a terrific summer! DH

## Welcome to Our New Members!

About 110 students auditioned for the RPYO this May. This is the largest number we have had for several years, thanks to our current students for encouraging their musical colleagues, to the success of the school music programs in our area, and to the high reputation of the RPYO among teachers, students, and families.

Dr. Harman and our RPO Mentors were delighted with the musical talent displayed by those auditioning and wished to offer to as many qualified students as possible the opportunity of playing in the RPYO. As a result there will be forty-five new members from eighteen schools in the orchestra next fall.

It was a pleasure to meet the parents of our incoming students at a meeting last month and to see their enthusiasm and support for the RPYO. Congratulations and a very warm welcome to our new students and their families!

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### RPYO's 2004-2005 Concerts

**Sunday, November 21 at 7:30 p.m.**  
**Hochstein Performance Hall**

**Sunday, March 6 at 3:00 p.m.**  
*Side-by-Side Concert with the RPO*  
**Eastman Theatre**

**Sunday, May 15 at 3:00 p.m.**  
**Hochstein Performance Hall**



## *Sprezzatura* and the RPYO: A Reflection on our Tour

Five hundred years ago, at the height of the Renaissance in Italy, an Italian nobleman advised all who aspired to live a humanely civilized life to cultivate *sprezzatura*. He defined this quality as the art of accomplishing difficult things with an appearance of ease, grace, and style. “Everyone knows the difficulty of things that are exquisite and well done—so to have facility in such things gives rise to the greatest wonders,” wrote Count Baldassare Castiglione.

Castiglione’s guide to civilized living influenced behavior and thinking well beyond Italy’s borders over the next four hundred years. In lessons on how to live well, Italy became the tutor of Europe, and in many ways still is to the visitors who flock there each year.

There was so much to absorb during our brief visit to Italy in April that details may have become blurred. But I think we all returned affected by the spirit of that culture. The quality of *sprezzatura* was evident in the streets we walked through in Milan, Imola, Bologna, Cremona, Modena, Florence, and Rome, in their architecture, the way people interacted, and in the marvelous art we saw. The warmth, generosity, and kindness of the people we met and who attended our concerts expressed the same sense of age-old cultivation and graciousness.

What made the trip so special and successful, however, was what we shared with our hosts and audiences. *Sprezzatura* does not belong only to Italians. Our orchestra displayed this quality in its performances, playing challenging music with skill, spirit, and style. Our audiences, in their enthusiastic responses, recognized and appreciated the talent, years of effort and musical passion that made such fine music-making possible by David Harman and our young musicians.

But when the music turned to Verdi, Rossini, and Mascagni, the response went beyond just appreciation of our musicians to perform sophisticated music so well. Our listeners were deeply moved hearing their own beloved music—the soul of their culture—coming from the fingers and breath of young Americans who had traveled from so far to play for them and to learn from them. We can feel proud of this gift we were privileged to give those who came to hear us in Salsomaggiore, Imola, Cento, and Rome, just as we are grateful for the gifts we received during our tour of warm hospitality, the beauties of Italy, and the lessons in living from an ancient, gifted, and gracious culture.

*Susan Basu*

## Applause and Gratitude

It is truism oft repeated that the RPYO could not exist without the enthusiastically offered volunteer efforts of its member families. The support from our students’ parents that they give in time, skills, creative ideas, monetary gifts, and encouragement is the underpinning of this fine organization.

So many people help in so many ways. As this 2003-2004 season

closes, two “graduating” parents deserve special recognition and thanks for their generous commitment over the past two years. Neither had expected becoming so closely involved in the functioning of the RPYO. But after observing the orchestra from the parental sidelines for two or three years, each saw what the needs of RPYO were, how they could help out, and how personally meaningful the time given to the RPYO could be to them.

When **Jack Resnik**, father of Edie, a member of our percussion section since her eighth grade, agreed to become **RPYO Treasurer**, he knew he was taking on a big responsibility. Having managed a medical practice and having a keen eye for organization and detail, however, he soon took good charge of our finances. He made sure we stayed within our budget, gave sound advice on financial matters, even found ways we could stretch funds to cover extra expenses. During a tour year when the value of dollar fell dramatically, he ensured we made early tour payments and thus prevented our tour costs from exceeding our budget. It was with pleasure he could announce to our Board in May that RPYO finances continue to be on solid ground. Thank you, Jack for your many trips to Rochester from Phelps to support in such a substantial way the RPYO.

**Ed Schifino** took over the **Chair of the RPYO Parent Advisory Committee** because he saw that the position needed to be filled and because he saw what his percussionist son Jordan was getting from his youth orchestra experience. He immediately jumped in, quickly learning how things worked in the RPYO and offering his assistance whenever it was needed, whether it was helping with the Retreat, transporting instruments and stands in truck, or being a liaison between the various parts of the organization. Ed was deeply involved in the tour planning from the outset. and assisted his wife Kym in putting together the delightful Companion Tour to Italy. He also developed valuable ideas about possible future directions of the RPYO. We are grateful, Ed, for the way you gracefully and effectively shared your time and thoughtfulness with us for the benefit of the RPYO over these two years.

Fortunately, the RPYO will be able to benefit from the energy and organizational talents of **Insung Kim**, mother of violinist Stephen Kim, for a couple of more years. She committed two years and incalculable hours as Chair of the Tour Committee, overseeing a great many aspects of the tour planning, encouraging other parents to get involved, caring about the well-being of our students, and never flagging in her enthusiasm about the tour. The great success of the tour owes much to Insung’s unstinting involvement. We are full of gratitude for all you have given the RPYO, Insung.



Susan Basu



# Congratulations to Our Seniors



## VIOLIN

Alyssa Bussey  
Jacqueline Bielecki  
Wen-Fai Fong  
Chelsea Hill  
Emily Knowles  
Anthony Marini  
Shawn Riley

Boston College/Biology  
SUNY at Buffalo/ International Business  
MIT/ Astrophysics  
SUNY New Paltz/ Music Therapy  
Baldwin Wallace/ Performance  
Catholic University/Music Performance/Computer Science  
Ithaca College/Performance/ Music Education/

## VIOLA

Erin Dea  
Zachary Magere  
Greg Zlotnick

Boston College/Psychology  
Philadelphia University Architecture  
Georgetown University/Government

## CELLO

Niall Adams  
Greg Byers  
Emily McNeill  
Jeff Erbland  
Christine Cho  
Sean Stainton  
Katie Macpherson

Julliard/Performance  
University of Miami/Performance  
Ithaca College/Communications  
Wheaton College/Music/Pre Med  
Brown University/Neuro Science  
SUNY at Albany  
UNC at Chapel Hill/Communications

## FLUTE

Amanda Haines  
Mary Matthews

Syracuse University/Music History  
Baldwin Wallace/Performance

## CLARINET

Paul Nam  
Elizabeth Widzinski

Rutgers University/Neuro Science  
Crane School of Music/Music Education

## BASSOON

Jared Hendrickson  
Kathryn Schwind

VSC at Columbia/Music/Film  
Middlebury College/English

## TROMBONE

Christine Garvey

Cornell University/Animal Science

## HARP

Elizabeth Munch

Eastman School of Music/Performance

## PERCUSSION

Brian Hevron-Smith  
Dan Johnston  
Edith Resnik  
Jordan Schifino

Eastman School of Music/Performance  
Ohio State/Performance/Pre Med  
Ithaca College/Music Education  
Cleveland Institute of Music/Performance

# A High School Musician's Life

by Elise Piazza

*Elise Piazza, RPYO clarinetist, prepared this essay for the Cornell Essay Competition—and won first place! We are proud and delighted to publish here Elise's prize-winning essay, knowing that her passion for music and the experiences she eloquently describes are shared by many of her RPYO colleagues.*

“Whoa! I didn't see that measure coming. Sorry about my reed; it's playing like a two-by-four today. Check out the counting of that thing: thirty-second notes in twelve-sixteen time!”

My four comrades and I were bent over double in amusement at the haphazardly executed aleatoric sounds that had just been spewed out of our instruments during a first run-through of our piece. As our instrumental coach chuckled at our youthful giddiness, I was suddenly aware of the way in which the outside world would perceive my situation: it was a Tuesday night during the height of midterm week, and I had just driven lingeringly through a Rochester snowstorm to sit in a small room in the upstairs hallway of the Hochstein Music School and play my clarinet with my classical woodwind quintet.

Many might ask why I engage in incredibly nerdy endeavors such as this and up to *seven* other rehearsals and lessons per week. Some could justifiably giggle at my hefty collection of compact disc recordings of myself, playing in various youth musical performances throughout the years. I have attended band camp—to the amusement of one misconstrued *American Pie* fan in my French class—orchestral retreats, all-county weekends, and dozens of music festivals. I have even been to Woodwind Quintet Camp, a title which seems to have been created by movie humorists from the eighties to represent a stereotypical activity that would practically beckon doom to the reputation of any male attendee, at the hands of snickering jock bullies.

I have grown accustomed to grueling, unappreciated dirty work as a pit band member, expected to adjust to singers' preferred keys, and earner of medals and awards half the size of a middle school cheerleader's. My high school honor flag and morning announcements exalt the victories of every Mendon athletic team throughout the year; when I was the only Mendon musician chosen to attend the New York All-State Music Conference this year, probably about eight people in the school knew it. Is this non-academic half of my life, hidden from many of my peers because of its subtle recognition within the school walls, truly worth the hours of discouraging practice for eight-minute auditions whose results are sometimes determined by subjectivity and the tragic effect of humidity conditions on the resonance of a reed? The answer to this occasional doubtful daydream materializes itself in the smiles of my audience members, whether they are appreciative concertgoers or my glowing extended family, gathered at Christmas to hear my little sister's and my duet version of *O Holy Night* on the piano.

I would not trade this dynamic, self-gratifying hobby for anything. During the weekday hours in which I am not manipulating Hess's Law equations or researching the significance of Andrew Jackson's New Democracy, I am blessed to be able to engage in melodious art with my friends and musical peers, who demonstrate at least as much teamwork and share as much enthusiasm for life as any varsity swimmer or basketball player glorified everyday in my school.

Sometimes, I argue with my dad, our relationship confined to the

classic stereotype of father-teenage daughter conflict. Here, I am the passionate teenage daughter who has existed in every story since the beginning of time. And my dad, fitting the character of authoritarian master of the house, labels me as simply another rebellious young person. Soon, he probably thinks, I will be using my newfound argumentative skills acquired in AP history courses to try to outdebate him, a successful lawyer, about the uncompromising necessity of staying up until 2:00 A.M during midterm week.

But yet, there are other times which signify a one-hundred-and-eighty-degree deviation from this cookie cutter household scenario. One night last week, before I turned the lights out to go to bed, I stood stoically against my bedpost, silently concentrating on the exciting ending of Brahms's *Symphony #1*. As he peered into my room, my father's face quickly adopted a look of genuine concern for—and fear of—my apparently freakish departure into the state of mental eccentricity forever referred to as “my own little world.”

Anyone even remotely appreciative of the divine value of music knows that the buildup of accelerating chords at the end of this piece's last movement *far* from embodies a “little world”. And if he, along with the rest of my relatives and classmates, could simply drop the serious, dull connotations of “genius” young musicians, they too could appreciate the superhuman thrill achieved not from watching a football game but playing the twenty-minute full score of Tchaikovsky's *Romeo and Juliet*, accompanied by peers overflowing with the same teenage emotions as any high school kid in America. This is my kind of fun: team art. The bassoonist sitting next to me may have broken up with his girlfriend or watched the Yankees beat his favorite team the day before a rehearsal, but it is these common emotions that fuel the expressive professionalism of the youth orchestra. Two young bassists might argue the presence of a certain chord progression in a passage one minute just as casually as they may drool over a discussion of sports cars in the next.

My peers who politely hide their doubt about the physical intensity and mental flexibility of music have never had the experience of playing a concert, an audition, and a rehearsal in one day. I would like to see them hold a thirty-two-beat long tone with the metronome set at one-hundred: the aerobic equivalent of holding one's breath for over an entire minute! Advanced wind players learn that diaphragmatic pain after playing for hours is actually a good sign; this indicates the use of proper breathing from the bottom of the chest—not the shoulders. A clarinetist in the Rochester Philharmonic Orchestra once told me something like this: “Professional wind players are basically trained to constantly adjust their upper breathing cycles—to test their lungs' and lips' limits to the point of extreme discomfort—so that they can create the most beautiful sound possible and fool the audience into thinking that their playing physically feels as easy as it sounds. This is what we're paid to do everyday.”

The most heartfelt gift that I received this Christmas was not a pricey gift certificate, keys to a brand new car, or my own computer. It was a sleek, black music stand. Yes, my little sister was thoughtful enough to drag my mother to our favorite music store, Muzet, to pick up not only the usual items acquired on our regular biweekly visits—the hottest new brand of drumsticks or mallets for Nina and a stash of reeds for me—but also a clanging, cumbersome metal stand. This serious upgrade, which prevents the recurring tumbling of music caused by my pitiful, thin folding stands of the past, will contribute to my sanity while practicing long hours in my room. Many of my friends scoffed at my expressed excitement for this present, but some smiled understandingly. And it is these friends with whom I know I can share wonderful discussions about Berlioz and Beethoven, or Satie and Stravinsky, without the slightest twitch of a judgmental eyebrow.

*RPYO Musicians Support the  
RPO Showhouse Fundraiser  
for RPO Educational Programs*

Twenty-four RPYO Musicians and some musical friends joined numerous RPO musicians and hundreds of RPO volunteers in helping to make the spectacular RPO's *Symphony Showhouse* a creative and financial success. Rochester's most renowned interior and landscape designers transformed the AAUW House on East Avenue for three weeks into a stunning display of imaginative décor and elegance. Funds raised from ticket sales and special events will help support the RPO's educational programs, including the RPYO.

RPYO Musicians provided background music for the Gala Opening of the Showhouse, for the *Murder Strikes a Chord* productions, for private parties, and for the Queen's Birthday Tea.

The organizers of the Showhouse were thrilled to be able to display the talents of RPYO musicians and were very grateful for their participation.

**RPYO Musicians**

Niall Adams, Cello  
Peter Capraro, Violin  
Christine Cho, Cello  
William Cho, Violin  
Whitney Clair, Trombone  
Paul Cohen, Trumpet  
Noah Fields, Viola  
Christine Garvey, Trombone  
Emily Grissing, Cello  
Henry Heaton, Cello  
Stephen Kim, Violin  
Katherine Ludington, Trumpet  
A.J. Marini, Violin  
Mary Matthews, Flute  
Emily McNeill, Cello  
Elise Piazza, Clarinet  
Edie Resnik, Marimba  
Elizabeth Spector, Oboe

Heather Taylor, Flute  
Sara Turnbull, Oboe  
Kris Westrich, Trumpet  
Aaron Yarmel, Violin  
Katharyn Zinn, Violin

*RPYO Alumnae:*

Rachel Clair, Trumpet  
Sophie Heaton, Viola

*New RPYO Members*

Lina Horwitz, Violin  
Eliot Heaton, Violin

*Hochstein Youth Symphony Members*

Uyoung Cho, Flute  
Megan Betteridge, Horn  
Elise Wiesenthal, Bassoon

**CALENDAR**

<b>Seating Auditions</b>	<b>September 10-12</b>
<b>Retreat</b>	<b>September 17-19</b>
<b>Parents Meeting</b>	<b>September 26</b>
<b>Parents Advisory Committee</b>	<b>October 9</b>

**LOOKING FORWARD TO THE RETREAT**

**Sept. 17-19, 2004**

The retreat is more than four months away, but this year's kitchen organizers are asking the returning families to think about how they might be able to help. It takes somewhere between 25 and 30 people to fill the volunteer slots in the kitchen and it would be helpful if we knew who might be interested in helping, before the summer begins. Please call Janie Marini or Eleanor Fox to indicate your initial interest. By doing this, you will save them many phone calls! They will then contact you in August about specific times. It's a great time to catch up with each other after the summer and a nice way to meet some of the new families. They are also looking for people who would be interested in learning how to run the kitchen for the 2005 retreat, since this will be Janie and Eleanor's last year. Don't forget to call!!

Eleanor Fox



KEEP UPDATED ON OUR WEBSITE:

**WWW.RPYO.ORG**

**IN THE SPOTLIGHT**

**Congratulations to the Winners and runner-up in the Rochester Philharmonic League's Young Artist Competition!**

**Katharyn Zinn** (Violin) Winner of the Albright String Award

**Niall Adams** (Cello) Runner-up

**Christine Cho** (Cello) Runner-up

**Emily Fox** (Horn) Runner up for the Eisenhart Award

**Greece Performing Arts Competition**

**Emily** also won first place in the Instrumental category  
**Jacki Schneider** (Oboe) received Second Place  
**Michael Kemp** (Cello) received the Oyer Award

**Sarah Schuster** (Cello) gave her Suzuki book 6 Piano recital on May 23.