

RPYO News of Note

Spring 2005

Maureen Placilla, Editor

From the Podium

By Dr. David Harman



Music in Your Future

As a valued member of The RPYO music, especially of the Classical variety, must be a significant part of who you are. In addition to the various parts of your life which involve family, friends, school and other social and recreational activities, somehow you find time to become accomplished on your instrument, practice and participate in our rehearsals and concerts. Making music as part of a select and highly-skilled orchestra must be important to you. If it wasn't, you'd spend your time doing something else! After conducting ensembles such as ours for over thirty years, I continue to be inspired by the dedication, energy and talent which youth orchestra members display. Since developing and refining your musicianship must be a high priority for you, perhaps you are considering your future in music. You love it and probably can't imagine your life without making music. How will that joyful necessity fit into your future?

While that's a rather straightforward question, the answers can be complicated. You may be considering one or more of the following approaches:

1) ***I will become an internationally famous solo artist.***

That's a great life if you succeed. What does it take to achieve that outcome as a Classical music "star." In addition to being gifted

musically and precocious, one probably needs exclusive and intensive training from a very early age. You'll need a world-class instrument. Good luck is also a necessity. There are some players who do make it, but the chances are, realistically, slim.

2) ***I will major in music at a conservatory or fine music school and become a professional player even if I don't become a famous solo artist.***

Many of the members of our RPYO have done just that. Ward Stare, our recent guest conductor, is the most recent example. Ward graduated a year early from High School and attended Juilliard for a while then, won the position of principal trombonist with the Chicago Lyric Opera. That's a wonderful job and one that players who have been in the business for many years covet. We also have former RPYO players who are members of The New York Philharmonic, The Chicago Symphony, The Rochester Philharmonic and several other professional orchestras. To become a member of a professional orchestra you'd need to



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win a highly competitive audition. For example, it's not unusual for there to be over two hundred violinist auditioning for one opening. The auditions, at least in the first round, are usually held behind a screen to insure anonymity. Once a person wins an audition, they join the orchestra and play for a season or two. If they are awarded tenure by a panel of their peers and the conductor, they remain with the group. Not all players achieve tenure status. Clearly, the path to becoming a member of a professional ensemble such as the RPO is a difficult one which also requires talent, hard work, a fine instrument and, again, some good luck. The situation is similar for professional chamber music players.

3) I will be come a music educator.

This path provides more options for success for players interested in earning a stable living though using their interest in and talent for music. The challenges involve at least five years of higher education for elementary and secondary teaching and an earned doctorate for those wishing to teach at the college level. There are still good jobs available in education for music teachers, and the future seems fairly bright if the country's economy is good. When schools are well-supported in a community, music and the arts in general are usually funded adequately. If financial cutbacks are necessary, music is sometimes restricted or, even eliminated since it is often not viewed as part of a required core curriculum. Also, it is one thing to love music. To be a successful teacher, one must also love to teach. If you find that you do have a talent for and a love of both music and teaching, then perhaps music education could be a good path for you.

4) I know that I need to have music in my life and that I intend to become the best musician I can possibly be regardless of my chosen profession.

This option is really available to everyone in our orchestra. I see many students and community members of the University of Rochester's River Campus Symphony

Orchestra who delight in following this path to life-long musical enrichment. Just because you become a research scientist, a physician, a real estate agent, music teacher or a fine pastry chef, does not mean that you can't also be a fabulous performing musician! In fact, having musical performance as an avocation can remove some of the financial challenges which can surround a life as a professional musician.

Making music for the joy of it is probably why you are playing in the RPYO now. The good news is that you can look forward to playing in orchestras for the rest of your life. Enjoying both the music and the camaraderie of other like-minded people, regardless of what path you take to realizing that goal insures that music will certainly be an important part of your future!



But what can you do with it?

As RPYO students, you put in countless hours practicing your instruments, going to lessons and rehearsals, listening to classical music and attending concerts. Those thinking of pursuing music as a college major or career may spend twice as much time. You or your parents have then surely heard the question: "But what can

you do with it?" Perhaps your parents are the ones who ask it (or at least think it).

It is a reasonable question to ask in an age when classical music is increasingly devalued in our culture. It is heartbreaking enough to watch school music programs throughout the country being eliminated or drastically watered down, though we are fortunate this is not happening here in the Rochester area. We see the classical music sections in music stores shrink in size, just as we notice audience numbers at concerts get gradually smaller. For those of us whose musical exposure came primarily from commercial and later public radio stations, news of these stations switching to soft rock, or, even worse, public stations switch from music to talk shows, fills us with a dread close to panic. Radio enlarges our musical experiences and helps us discover composers and music we did not know before. So please cherish and support our WXXI-FM!

When we see such changes it is easy to worry that this wonderfully civilizing, emotion-transforming, brain-stimulating heritage we call classical music may be approaching a state of crisis. Great art music simply does not seem to matter that much to a major part of our society. Why, then, should you spend so much time attempting to master, or at least become deeply familiar with, an art form many others don't care much about? Would you be wiser instead to take that extra math or economics course or join a sports team?

We suspect, though, that you, as RPYO musicians, devote many hours to music because you and your parents know from your own experiences its intrinsic value. And we know that you still manage to fit in those advanced courses, sports teams, volunteer work, even jobs. Your music probably, in fact, helps you get all those things done because it fulfills a part of you that is separate from, but gives underlying support to, your student, sportsperson, worker selves..

So, when the question "What can you do with it?" comes up, you can answer that you are already doing a lot with music. You are helping the many sides of your personality and mind develop, or, if you like to think neurologically, you're letting all parts of your brain become active and connected. You are also becoming rooted in some of the richest and most rewarding traditions of our culture. You are developing a deeper sense of cultural and historical context that will broaden your understanding of the world and of your place in it. And, not least of all, you are acquiring skills that help you build self-awareness and confidence, emotional maturity, and effective ways of working with others. That's not a bad return for all the hours and effort (and money) you invest in an art tradition some people think is a cultural dinosaur.

For those hoping for a career in music, the question becomes more pointed: "Can you really support yourself in music?" "Can you make any money?" As Dr. Harman has said, there is no question it will take much determination, frustration, a lot of talent, very hard work, and a great deal of luck to have an orchestral, not to speak of a solo, career in the current cultural climate. Still, as he points out, there are various other careers in or related to music you can explore, few that can promise a future of great wealth, perhaps, but may offer other kinds of rewards. If your passion for music is strong, you are likely to come up with creative ways of keeping it a big part of your life.

Whether you become a professional musician, a devoted amateur, or even an ex-musician, your musical experiences will continue to work for you in many surprising ways. You may eventually discover that you "can do with it" much more than you or your interrogators could have ever imagined.

Susan Basu

Wanted: Musical Instruments

How exciting it is to see those large banners spread over the expressway “Spring Into Music” in a call for donations of musical instruments to support music in the City schools! This says to the community that music is important and by working together we can help make it a part of the lives of City children.

The RPYO has also received a special request from the Eagle Arts Academy in the City for instrument donations for the use of its students. The Eagle Arts Academy, a music school sponsored by the Church of Love Faith Center and a place where several RPYO musicians volunteer as musical mentors, offers extra lessons and ensembles to help keep City children motivated to continue in school music programs. Some of its students cannot afford to rent the school instruments even at nominal cost.

All kinds of instruments are needed, from the full range of strings, woodwinds and brass, to a variety of percussion instruments such as cymbals or snare drums. Do you know where there might be stored away an old set of timpani or a bass drum? Or even an old spinet piano? They can all be used.

The Director of the Eagle Arts Academy and RPYO Board member, Rev. Gregory Parris, hopes that RPYO families can help out with this project and pass on their unused instruments as charitable donations to the Eagle Arts Academy. Please get the word around. This is a meaningful way the RPYO can contribute to the musical growth of students in the City. Contact the RPYO office at 454-7311x224 or rpyo@rpo.org if you can make an instrument donation.



A Parting Note to RPYO Seniors

Dear Graduating Seniors,

We have shared with you over the years wonderful music, memorable concerts, one or for some two, amazing tours. We have watched you develop from young middle school or high school teens into blooming young adults. We have observed and taken great pleasure in your growing confidence and talents. You and your families have been an important part of our lives as I hope we have been of yours.

Please keep up the connection. The RPYO is not just its current roster of students. It is 35 years of young musicians discovering music. It is hundreds of families who have devoted themselves to keeping a great musical tradition alive in their children. It is a community of alumni, teachers, families, and students that along with the RPO knows that the future of music in our society depends upon keeping the flame of musical passion burning in our young people.

We want to know what happens in your lives. We want to help you stay in touch with RPYO colleagues. We want to get together with you in years to come. Please help us develop our Alumni Webpage so that it can help and be of interest to you. Please let us know where you are. For starters, please consider joining other alumni in a musical reunion this coming December holiday time. We will let you know more about this as it develops. We'd love to see you then.

The RPYO

RPYO Concert Preview

Musical Tales

**Sunday, May 15, 2005, at 3:00 p.m.
Hochstein Performance Hall**

David Harman, Conductor

**RPYO Concerto Competition Winners:
Paul Cohen, Dominic Marini, and
Elizabeth Spector**

Grieg	<i>Piano Concerto</i>, mvt. 1, Paul Cohen, Piano
Rosauro	<i>Marimba Concerto No. 1</i>, mvt. 1, Dominic Marini, Marimba
Strauss	<i>Oboe Concerto</i>, mvt. 1, Elizabeth Spector, Oboe
Prokofiev	<i>Lieutenant Kijé Suite</i>
Brahms	<i>Academic Festival Overture</i>
Gershwin	<i>An American in Paris</i>

Musical storytelling must be as old as music itself. From the first songs, drum beats, plucked strings, or reed flute trills, people have shared their experiences of life through music. It took a while, though, for European symphonic music to return to its storytelling origins. Berlioz in 1830 startled audiences with his musically graphic *Symphonie fantastique*. Then Liszt and later Richard Strauss with their symphonic or tone poems melded literature with instrumental music to tell the dramatic stories of larger than life fictional or mythical figures.

The two 20th century musical tales to be performed by the RPYO, Prokofiev's *Lieutenant Kijé Suite*, and Gershwin's *An American in Paris*, unlike the 19th century symphonic poems, do not depict heroic lives or legendary characters. They are musical stories of ordinary people, the first a fictitious Russian army lieutenant, and the second an imaginary American visitor strolling around Paris. Rather than weighty and profound, Prokofiev's and Gershwin's musical tales are witty, charming, and merry.

Brahms' *Academic Festival Overture*, written in thanks for receiving an honorary degree, does not tell a story. (Brahms was a classicist who scorned program music.) But by incorporating popular student songs it creates a nostalgic atmosphere of university student life.

Our RPYO soloists, winners of the Spring Concerto Competition, will perform three highly virtuosic works. **Paul Cohen**, a senior at Webster Christian School, will play the first movement of the popular *Piano Concerto* by the Norwegian composer Edvard Grieg. **Nick Marini**, a senior at Fairport High School, will perform the jazzy first movement of the *Marimba Concerto No. 1* by the Brazilian percussionist-composer Ney Rosauro. **Elizabeth Spector**, a senior at Pittsford Mendon High School, will perform first movement of the beautiful *Oboe Concerto* written by Richard Strauss in 1945 during his remarkably productive final years.

RPYO Concert tickets are \$8.00 Adult and \$5.00 Seniors and Students. They can be purchased from RPYO students, at Hochstein at the time of the performance, and from the RPYO office at 4564-7311x224 or at 377-3537.

Applause and Accolades

A Standing Ovation goes to . . .

David Harman, Music Director of the Rochester Philharmonic Youth Orchestra, has been chosen by the Monroe Country School Music Association as the 2005 recipient of the Richard H. Snook Award. This award recognizes professional area musicians who have made significant contributions to music education in the community. Past recipients of this award include Fred Sturm, Jeff Tyzik, Jeanne Gray, and Donna Brink Fox.

Dr. Harman is honored for his many contributions to music education in Rochester over the past twelve years. These include the musical leadership of the RPYO, the Penfield Symphony, and of the University of Rochester's student and community Symphony Orchestra; his collaborations with high school orchestras and choruses; and educational programs for elementary, middle, and high school students he has conducted with the Rochester Philharmonic Orchestra.

Dr. Harman was presented with the award on April 2 at the Elementary All-County Music Festival.



David Hochstein Memorial Recital Competition Winners:

Emily Fox, Horn
 Glenna Curren, Cello
 Paul Cohen, Piano

They performed at the David Hochstein Memorial Concert on May 2 at Hochstein.

Winners of the 2005 Young Artist Auditions sponsored by the Rochester Philharmonic League of the RPO are:

Albright Award (Strings)
 Winner: Henry Heaton

Eisenhart Award (Instrumental)
 Winner: Dominic Marini

Ranlet Award (Piano)
 Runner-up: Paul Cohen

Special Award: Henry Heaton

John & Emily Castle Scholarship (Instrumental): Henry Heaton

Invited to open the last concert of Chamber Music Rochester's 2004-2005 season, on May 15th, in the Hochstein Performance Hall is Trio Vivace! This Hochstein-based trio includes RPYO members

Kieran Hanlon, Violin
 D'Arcy Placilla, Cello



Alumni Notes

RPYO Violist returns to share his music with his former school district and the community

Ed Klorman graduated from Brighton High School and the RPYO in 2000 and went on to Juilliard to study viola. Looking for a way to pay for the costs of a recital he hoped to give in Rochester, he applied to a local foundation for a grant to offer a music residency in his former school district.

Ed received the grant, and over a three-week period in May 2002, he spent 25 hours performing for over 700 students in Brighton's

four schools. He gave four recitals, led three viola sectional rehearsals, performed a solo with a school orchestra, taught group lessons to viola students, and spent three days with first- and second-graders in an aesthetic education program designed to help young children learn to become active listeners.

It was an ambitious project, and at first, Ed worried how he might be received: “How would the high school students react to me,” he wondered to himself. “Just two years ago, I sat alongside many of them in our school orchestra. What right did I have to stand in the front of the room, leading them in a rehearsal?”

The worries evaporated as Ed saw the students’ interest and enthusiasm, and as he adjusted his teaching expectations to match their needs. Helping a student become more aware of his or her posture or intonation was more effective, he realized, that merely correcting mistakes and moving on.

The music he presented at all levels was sophisticated: Bach, Telemann, Mozart, and Hindemith. He talked about the music before performing, guiding the young listeners through some of its complexities, and was impressed by their thoughtful questions and responses. “Why did I like the Hindemith even though it’s so hard to listen to?” one child asked.

Sharing his experiences with fellow Juilliard students in *The Juilliard Journal Online*, Ed wrote: “This residency was by far the most rewarding musical experience I have ever had. It is one thing for young musicians to worry about diminishing audiences for classical music. But it is another to actively cultivate future audiences through quality arts education. The residency provided me the extraordinary opportunity to share wonderful music with the most receptive audience I’ve ever seen.”

Ed Klorman is currently a doctoral student in music theory at the City University of New York.

*This spring Ed and his cello colleague from New York City Amy Sue Barston, presented a series of master classes and demonstrations in the Canandaigua school district. Together with Norman Carey and Janet Ying of the Eastman School of Music and Nadine Earl Carey of the Hochstein School of Music and Dance, they also gave two chamber music performances for the Canandaigua community. They will return to Canandaigua in August as Artistic Directors of the new **Canandaigua Lake Chamber Music Festival**. The week-long festival will offer chamber music concerts, a children’s concert, a master class for student ensembles, and a free community concert.*

For information about these events, visit www.lakechambermusic.org. You can also send an e-mail to info@lakechambermusic.org.



♪♪♪ RPYO 2005 Seniors' Plans ♪♪♪

Congratulations to our graduating Seniors! Your dedication and love of music have made our times together memorable and inspiring. Thank you for all you have contributed to the RPYO and to music in our community.

You will be spread throughout the country next year, from California and Arizona to Michigan and Boston and considering a wide variety of future careers. Our best wishes to all of you.

Corinne Bennett	Trombone	Crane School of Music Music Education
Peter Capraro	Violin	Columbia University Engineering
Arthur Chang	Cello	University of Rochester Major undecided
Paul Ciero	Violin	SUNYBuffalo Biology, pre-dentistry
Paul Cohen	Trumpet	Messiah College, Harrisburg, PA Commercial Music & Electrical Engineering
Chris Diehl	Horn	University of Buffalo Pharmacy
Emily Fox	Horn	Eastman School of Music Horn Performance
Emily Grissing	Cello	Baldwin-Wallace College Cello Performance
Henry Heaton	Cello	Swarthmore College Pre-med or cello performance
Joseph Hsu	Violin	University of Buffalo Computer Science
Mike Kemp	Percussion	University of Arizona Percussion Performance & Music Education
Katherine Mann	Violin	New York University Biology

Nick Marini	Percussion	West Virginia University Music Education
Gabe Mosca	Tuba	University of Michigan Tuba Performance & Civil Engineering
Emily Myers	Viola	University of Rochester Major undecided
Maeve O'Hara	Violin	Ihaca College Music Education
Ashwin Phatak	Clarinet	Tufts University Science
Elise Piazza	Clarinet	Williams College Psychology, English, or Music Theory
Jacki Schneider	Oboe	University of Dayton Voal Performance & Music Education
Elizabeth Spector	Oboe	Eastman School of Music Oboe Performance & Music Theory
Aaron Shewan	Horn	Roberts Wesleyan College Udecided Major
Heather Taylor	Flute	Crane School of Music Flute Performance & Music Education
Jessica Tortorici	Bassoon	Ihaca College Bassoon Performance & Music Education
Tina Wang	Viola	California Institute of Technology Chemistry
Greg Whittemore	Double Bass	Carnegie Mellon Bass Performance
Tim Xu	Violin	University of Rochester Economics & Pre-Med
Flola Yu	Violin	Undecided