

ROCHESTER PHILHARMONIC YOUTH ORCHESTRA

No More Distancing From Our Music



21 THE RPYO SEASON 22



Dr. James Mick
Music Director

Music of:
*Mussorgsky, Bach, Verdi, Schubert,
Wagner, Stamitz, Kabalevsky,
Smetana, Tchaikovsky,
Coleridge-Taylor, Shostakovich,
Arutunian, Beach*

Season's Soloists:



Elizabeth Norris
Cello



K. Joshua Jin
Viola



Will Tomaszewski
Trumpet



William Jones
Cello

The 2021-2022 Rochester Philharmonic Youth Orchestra
Sunday November 14, 2021
7:30PM—Hochstein Performance Hall

*R*eturning to Music

Dr. James Mick, Conductor

Program

Mussorgsky	A Night on Bald Mountain
Bach/Stokowski	Komm' Süsßer Tod
Verdi	La Forza del Destino Overture

Intermission

Schubert	Symphony No. 8 "Unfinished"
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Please silence all cell phones and other devices.



Denotes Live Link Within the Digital Program

Music Director

James Mick, PhD, is an Associate Professor of Music Education at Ithaca College in upstate New York. He teaches undergraduate and graduate courses in string pedagogy, orchestral rehearsal techniques, instrumental conducting, and the psychology of music teaching and learning. In 2020, Dr. Mick was awarded Ithaca College's *Faculty Excellence Award*.



A passionate music educator and ardent supporter of public-school music programs, Dr. Mick regularly works with public school students of all ages and abilities. He frequently conducts students in a variety of settings ranging from individual school and all-district events to all-county and all-state honor festivals. Recent and upcoming All-State orchestra appearances include Alabama, Florida, Georgia, Kentucky, New York, Ohio, and Wyoming. Internationally, he has worked with student ensembles in the United Kingdom and Belgium.

In addition to his guest conducting appearances, Dr. Mick has served as music director and conductor of the Rochester Philharmonic Youth Orchestra since 2015. The RPYO performs several concerts per year in various locations across the Rochester community including an annual side-by-side performance with the Rochester Philharmonic Orchestra at Eastman Theatre's Kodak Hall. He has also led the RPYO in concert at the esteemed Carnegie Hall in New York City and the Kennedy Center in Washington D.C. Prior to his involvement with the RPYO, Dr. Mick was the music director of the Ithaca Community Orchestra where he proudly worked with a diverse group of musicians representing a wide range of ages and experiences. His primary conducting mentors are Alexander Jiménez and Germán Gutiérrez.

A popular clinician, Dr. Mick has presented at numerous state, regional, and national conferences including the *American String Teachers Association (ASTA) National Conference* and *The Midwest Clinic: An International Band & Orchestra Conference*. He has been the featured orchestra/strings clinician at music education conferences in Florida, Kentucky, Massachusetts, North Dakota, Pennsylvania, and Texas, and an invited guest speaker at a variety of higher education institutions.

Dr. Mick's research interests include adjudication reliability, performance perceptions, school string program viability, and string instrument vibrato characteristics. His scholarly work has been published in various journals including *Bulletin for the Council of Research in Music Education*, *Contributions to Music Education*, *Music Educators Journal*, and *String Research Journal* along with many regional and state music education journals. Dr. Mick has also contributed pedagogical book chapters to *The Oxford Handbook of Preservice Music Teacher Education in the United States* and to *Teaching Music through Performance in Orchestra, Volume 4*, for which he served as lead co-editor and compiler. In addition to his scholarly writing, Dr. Mick serves on the editorial board of the *String Research Journal* and is a past-President of the New York State chapter of the American String Teachers Association.

Originally a native of Kansas, Dr. Mick previously taught elementary and middle school orchestra in Texas, and high school orchestra and jazz in New York. He holds degrees from Florida State University, Doctor of Philosophy in Music Education; Ithaca College, Master of Music in Music Education; and, Texas Christian University, Bachelor of Music Education. Outside of his academic pursuits, Dr. Mick is an avid bicyclist who enjoys spending time with his wife, Elizabeth Moore, DVM, PhD, restoring their c.1883 downtown Ithaca home.

RPYO Musicians of the 2021-2022 Season

In Alphabetical Order by Instrument

VIOLIN

Alexandra Belyablya
Paul Besch-Turner
Kathryn Buck
Bill Chang
Maximilian Ellis
Friana Engineer
Allison Fan
May Fastaia
Annie Guo
Michelle Han
Catherine Healy
Emma Hilger
Jason Hsu
Cailey Huang
Vasundhara Jaligama
Jayliana Jenkins
Xavier Joseph
Rebecca Lee
Jeremy Lee
Aiwen Li*
Jenny Li
Kirin Mohile
Vinay Pendri
Alan Ratner
Cora Roller
Ben Rosenhack^
Noor Rouhana*
Alexander Sassaman
Timothy Seo
Ryan Shaffer
Alexander Song
Sydney Stein
Jeremiah Trowbridge
David Wang
Victoria Wang
Alyssa Yang
Jessica Yao
Maureen Zhang

VIOLA

Karthik Aditya Jaligama
K. Joshua Jin^
Olivia Lucia
Ren Taguchi
Abigail Tyler
Zhuorui Ye

CELLO

Dylan Bachmann
Madelyn Brunswick
Ana Dobrot
Michael Dumas
William Jones
Minjee Kim
Elizabeth Norris^
Caitlin Ott
Aaron Shan
Renee Sipes
Olivia Storti
Catalina Wooldridge
Alina Ying

BASS

Carlton Huff, Guest
Arden Ingersoll, Guest
Zoe Markle, Guest

FLUTE

Abigail Black
Mary Ehrlinger
Hannah Wang
Grace Wu

PICCOLO

Abigail Black
Mary Ehrlinger
Grace Wu

OBOE

Carter Jansson
Sammy Stringer
Kimberly Wang
Tristan Zhang

ENGLISH HORN

Sammy Stringer

CLARINET

Logan Canfield
Michael Ortiz
Jennifer Petracchi

BASSOON

Megan Nueman, Guest
Sky Orner, Guest

HORN

Lilah Costanzo
Ashton Davies
Ethan Hess
Azriel Ressler, Guest

TRUMPET

Molly Collins
Ryan Donnelly
William Spear
William Tomaszewski

TROMBONE

Jared Bjorling
Miguel Ovando
Kevin Xue

TUBA

Quinn Considine

PERCUSSION

Chris Amick, Guest
Liam McManus, Guest
Sammy DeAngelis, Guest

HARP

Sophia Chuang

* **Co-Concertmaster**
^ **Principal**

2021-2022 ROCHESTER PHILHARMONIC YOUTH ORCHESTRA



Bachmann, Dylan



Belyablya, Alexandra



Besch-Turner, Paul



Bjorling, Jared



Black, Abigail



Brunswick, Madelyn



Buck, Kathryn



Canfield, Logan



Chang, Bill



Chuang, Sophia



Collins, Molly



Considine, Quinn



Costanzo, Lilah



Davies, Ashton



Dobrot, Ana



Donnelly, Ryan



Dumas, Michael



Ehrlinger, Mary



Ellis, Maximilian



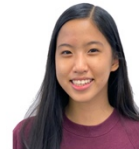
Engineer, Friana



Fan, Allison



Fastaia, May



Guo, Annie



Han, Michelle



Healy, Catherine



Hess, Ethan



Hilger, Emma



Hsu, Jason



Huang, Cailey



Jaligama, Karthik



Jaligama, Vasu



Jansson, Carter



Jenkins, Jayliana



Jin, Joshua



Jones, William



Joseph, Xavier



Kim, Minjee



Lee, Jeremy



Lee, Rebecca



Li, Aiwen



Li, Jenny



Lucia, Olivia



Mohile, Kirin



Norris, Elizabeth



Ortiz, Michael



Ott, Caitlin



Ovando, Miguel



Pendri, Vinay



Petracchi, Jennifer



Ratner, Alan



Roller, Cora



Rosenhack, Ben



Rouhana, Noor



Sassaman, Alexander



Seo, Timothy



Shaffer, Ryan



Shan, Aaron



Sipes, Renee



Song, Alexander



Spear, William



Stein, Sydney



Storti, Olivia



Stringer, Sammy



Taguchi, Ren



Tomaszewski, William



Trowbridge, Jeremiah



Tyler, Abigail



Wang, David



Wang, Hannah



Wang, Kimberly



Wang, Victoria



Wooldridge, Catalina



Wu, Grace



Xue, Kevin



Yang, Alyssa



Yao, Jessica



Ye, Zhuorui



Ying, Alina



Zhang, Maureen



Zhang, Tristan

Schools Represented in the RPYO

Our students come from the following twenty-five schools, plus several home-based schools, in the greater Rochester area and beyond.

We sincerely appreciate the dedicated support of all the teachers and administrators in these schools in support of music education. Thank you for encouraging and sending to us your wonderful students.

- Allendale Columbia School
- Brighton High School
- Canandaigua Academy
- Churchville-Chili High School
- Fairport High School
- Geneva City School
- Greece Athena High School
- Hilton High School
- Homeschool
- Honeoye Falls Lima High School
- McQuaid Jesuit
- Midlakes High School
- Our Lady of Mercy School
- Penfield High School
- Pittsford Mendon High School
- Pittsford Sutherland High School
- Pittsford--Barker Road Middle School
- Pittsford--Calkins Road Middle School
- RCSD--School of The Arts
- Spencerport High School
- Spry Middle School
- The Harley School
- Victor Senior High School
- Webster Schroeder High School
- Webster Thomas High School
- Williamson Senior High



The Harley School

Allendale
Columbia

School

McQUAID
JESUIT
Creating Great Men



HILTON
CENTRAL SCHOOL DISTRICT

Brighton
CENTRAL SCHOOLS



School
Of The
Arts



OUR LADY OF MERCY
SCHOOL FOR YOUNG WOMEN
Grades 6-12



Canandaigua
City School District



Churchville-Chili
Central School District



SPENCERPORT CENTRAL
SCHOOL DISTRICT



Fairport
Central School District



Williamson
Central
School





Rochester Philharmonic Youth Orchestra

Nurturing Fine Musicians since 1970

Music beats at the heart of Rochester's cultural life and for decades has helped to define our community. Rochester's thriving commercial and industrial life in the 19th century had attracted immigrants for whom music was an essential part of life. Within a short time music schools and performance groups had become part of the fabric of our urban structure.

The creation in 1922 by George Eastman of the Eastman School of Music and the Eastman Theatre Orchestra (the predecessor of the Rochester Philharmonic Orchestra) soon led to Rochester's prominence as a major musical center. And by the 1940s and 1950s both the Eastman School and the RPO had developed national reputations for their superb music training, performance, and innovative music education programs. This was the rich musical environment that eventually led to the creation of the Rochester Philharmonic Youth Orchestra.

The RPYO emerged in 1970 as the successor to long established All-City public school music ensembles and to the annual youth music festivals sponsored by the RPO. Now a program of the RPO's Education Department, the RPYO draws highly motivated middle and high school musicians from within a large region of western New York State.

Its program of weekly rehearsals and three formal concerts in major area performance halls is enriched by sectional rehearsals with RPO musicians, an annual Side-by-Side concert with the RPO, and other musical activities that include periodic domestic and international tours.

RPYO alumni follow a wide variety of musical and non-musical career paths. These include positions in major symphony orchestras and as music educators as well as involvements in countless other occupations. The RPYO is thrilled and proud that an RPYO alumnus, Ward Stare, returned to Rochester in 2014 as the new music director of the Rochester Philharmonic Orchestra. Other RPYO alumni currently perform with the New York and Rochester Philharmonic Orchestras, the San Francisco, Chicago, and Cleveland Symphony Orchestras and many additional professional and community ensembles.

Since 1970 the RPYO has had four music directors: Howard Weiss, then concertmaster of the RPO, served as its founding music director from 1970-1989. Darryl One followed as RPYO music director and resident conductor of the RPO from 1990-1993. David Harman retired in 2014 following a distinguished tenure of twenty-one years as the RPYO's third music director. He continues as music director of the Penfield Symphony Orchestra. In 2015, James Mick, a faculty member at the Ithaca College School of Music, was appointed its fourth music director.

The RPYO is honored to have been a participant for over fifty years in Rochester's illustrious musical world. It takes pride in collaborating with local professional musicians, music educators, instrumental teachers, and community music programs with the common goal of encouraging, inspiring and guiding our young musicians to high levels of musical achievement and personal fulfillment.

RPYO Celebrates 50 Years of Music

Our 50th anniversary was in 2020. Due to Covid we have moved the celebration to the 2022-2023 season. We are currently planning some unique and exciting events to honor RPYO's legacy.

At this point we are delighted to announce **an all alumni play-along session**. Our vision is to gather 50 years of alums, with their instruments (either dusted off or freshly-played), and create a huge "side-by-side" playing event with a viewing audience. ALL alumni are welcome regardless of current musical participation. We think playing an instrument is like riding a bike—get on it and it will come back naturally. This event is being planned to the last week of Dec 2022!

Follow the RPYO website www.RPYO.org for info about the 50th Celebration. As details become available, they will be posted here: <https://rpyo.org/50thcelebration>



Alums, we want YOU but may have outdated contact information. Update your contact info via the alumni portal on this webpage:

<https://rpyo.org/50thcelebration>



Help us find other alums.

Spread this information to any alums in your network





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Program Notes

NIGHT ON BALD MOUNTAIN

Modest Mussorgsky
(1839-1881)



Mussorgsky's *Night on Bald Mountain* has been a long-time favorite with concert audiences, who delight in this musical fantasy of a legendary festival of witches. But it was only after the composer's death, when his fellow Russian composer and friend, Rimsky-Korsakov, rearranged Mussorgsky's tone poem "The Witches," that the work became a major symphonic piece.

Mussorgsky was born into an aristocratic Russian family and followed the tradition of his class to become an officer in an elite army regiment. But music was his passion, and he left the military to compose. He soon joined a circle of self-taught composers known as the "Mighty Five" who were dedicated to creating a new kind of Russian music.

This was to be music grounded in Russian popular culture and using Russian harmonies and melodies. It was to be free from what they felt were the artificial, academic, and dominant influences of Central European, especially Germanic, musical traditions.

A Night on Bald Mountain draws upon a folk tradition from Ukraine of a Witches' Sabbath celebrated each June 24 on the Feast of St. John the Baptist, when the forces of evil join in revelry. Rimsky-Korsakov's version follows Mussorgsky's sketch: "Subterranean din of supernatural voices. Appearances of Spirits of Darkness, followed by that of the god Tchernobog (the Black God). Glorification of the Black God. The Black Mass. Witches' Sabbath, interrupted at its height by the sounds of the far-off bell of a little village church which disperses the spirits of Darkness. Daybreak." Quiet clarinet and flute solos announce the consoling power of daylight, bringing to a close the frenzied celebrations of the night.

--RPYO Program Notes Library

Program Notes

KOMM SÜSSER TOD

Johan Sebastian Bach

Transcribed for orchestra by Leopold Stokowski
(Bach 1685-1750; Stokowski 1882-1977)



Born in England of Polish-heritage and Irish parents, Stokowski became one of the most famous, creative and energetic conductors of 20th century America. He is still best remembered as the imposing conductor on the podium at the start of Disney's 1939 film "Fantasia," a film that inspired several generations of young people with a love of music.

Stokowski had a flair for drama and became a ubiquitous musical presence in mid-century America. One of his great passions was to bring symphonic music to ever-larger audiences through the new medium of live radio broadcasts and recordings and in non-traditional settings. By the 1950s, his popularity diminished and his many achievements forgotten to some extent. But as in fashion, what was old becomes new again. Stokowski is now honored as the father of modern orchestral standards, a highly gifted conductor, and a tireless advocate of new music and new ways of reaching audiences.



It had been common in the 19th and early 20th centuries for conductors to make changes in the scores of the works they were performing and to create their own arrangements of well-known pieces. Stokowski put his revising pen to a number of famous works. His most famous and creative rewriting was of a series of Bach choral, organ, and instrumental works now known as the Bach/Stokowski Transcriptions. These 40 or so transcriptions for orchestra, dating from 1914 to 1940s had a big impact on contemporary audiences. During the 1960s and following decades critics and scholars became focused on "authentic" performances of pre-19th century music, and many disparaged Stokowski's arrangements for modern orchestra of older works. Attitude have luckily changed, and the power and beauty of the Bach/ Stokowski Transcriptions are once again admired, performed and recorded.

The transcription of *Komm süsser Tod* for orchestra was made in 1946. Originally written for solo voice and an instrumental accompaniment, this is one of Bach's most popular pieces and over the years had been performed by various instruments and voices. The text, translated into English, begins "Come, sweet death, come, blessed rest!" Stokowski's lush arrangement, involving the entire orchestra from low brass to high strings, transforms an already deeply felt personal prayer into a heartbreaking statement about the human condition. In the immediate aftermath of World War II, it must have expressed for many the traumas and losses so freshly experienced.

--RPYO Program Notes Library

Program Notes

La Forza del Destino Overture

Giuseppe Fortunino Francesco Verdi
(1813 –1901)



The nineteenth century was an opera-mad time. With most composers giving it a shot, simply because, as Willie Sutton famously said, “That’s where the money is.” And fame, too. However, many were composed, the operatic field was dominated by two artists who still are at the top of the repertoire: Wagner and Verdi. But that’s about all that these two luminaries had in common. Their differences are legion. It suffices to say that Wagner was not exactly a loyal, solid family man, whereas Verdi stuck with his wife and simple country home to the end of his long life. Wagner was a cosmopolitan man of the world, and Verdi was the only major composer who was a dedicated farmer.

Wagner’s operas and music dramas reflected his consuming interest in Nordic myth, a personal pursuit of unique poetic styles and techniques, and sophisticated operatic theories concerning the relationships in opera between all of its contributory arts. Magic, myth, redemption through love, important orchestral participation, chromatic harmony, elaborate symbolic systems—it’s difficult, indeed, to posit a more personal, unique, and totally different approach to opera in all of its history. Verdi, on the other hand, was a child of his Italian operatic tradition—to mention only his immediate predecessors: Rossini, Bellini, and Donizetti. The music was simpler—carried by memorable melody—the structure straightforward, and the use of the orchestra was masterful, but strictly accompaniment. The plots focused upon real human beings of the real world entwined in deep conflict over the eternal themes of love, jealousy, hate, and power.

By the 1860s Verdi had conquered the world of Italian opera, and was rapidly gaining influence in opera houses all over Europe, even including the formidable Parisian opera establishment. His rousing successes in the 1850s include works still central in the international operatic repertoire: *Rigoletto*, *Il trovatore*, *La traviata*, and *Un ballo in maschera*. After these masterpieces his rate of composition fell off somewhat, ending with the great works of his later years: *Aïda*, *Othello*, and *Falstaff*. In between there falls *Don Carlos* (1867) and *La forza del destino* (1862).

La forza del destino (The Force of Destiny) was first performed in St. Petersburg, Russia, with several important productions following soon thereafter, including one in New York City in 1865. Verdi often made revisions to his operas, for a variety of reasons, including censorship, specific demands based upon venue (notably Paris), specific singers’ abilities and preferences—all common during those times. The 1869 revision of the opera included a new overture, which stands almost alone among overtures to Verdi operas as a concert favorite. Its popularity stems from the powerful drama imbued in the music from the very first imposing notes in the brass. There is a case to be made that the three chords are a rare example of a musical symbol in Verdi, in this instance, depicting the inevitable power of “fate,”—hence the title of the opera. The plot of the opera is not untypical of the composer, being a thicket of doomed love, vicious wars, hidden identities, duels, vows to enter a monastery, and ethnic hatred, and, of course, tragic death at the end.

The afore-mentioned octaves in the brass open the work with a steely powerful effect, followed by the famous, uneasy and ominous main theme in the basses: four little ascending notes that tell us much. What follows is a well-wrought compendium of several of the main tunes from the opera, woven together somewhat like the tedious, complicated—almost risible plot. But, the musical logic of Verdi’s best-known overture is superb, and a truer reflection of the dramatic power and melodic riches of one of Italy’s greatest composers could not be essayed. Musical dark and light alternate, as the melodies from the opera intertwine, leading to the thundering conclusion that never fails to rouse.

--Wm. E. Runyan © 2015 William E. Runyan

Program Notes

SYMPHONY No. 8, in B Minor, “Unfinished”:

Franz Schubert
(1797-1828)



To label Schubert’s eighth symphony as “unfinished” is technically correct in that the symphonic form, during his lifetime and beyond, customarily had four movements. Schubert completed only two, before leaving it aside to work on other pieces. Perhaps the style of this symphony was so new, stretching beyond the form developed by Haydn, Mozart, and Beethoven, that he was uncertain how to continue. Like most of the amazing creative and nonstop output by this early 19th century Viennese composer, this symphony was musically ahead of its time. Schubert was still trying to perfect his personal musical language up to time of his very early death at the age of thirty-one. But what he finished in the Symphony No. 8 has a musical maturity and profound beauty that is a kind of perfection in itself and lacks nothing as a work of genius.

Cellos and basses intone the opening musical phrases in a mood of quiet mystery. The violins start to shimmer. An oboe and clarinet enter with the first melody of the movement, a melancholy song of yearning. The mood intensifies, comes to a climax and dramatically shifts to a new key. Now begins one of the most famous melodies in classical music—a lyrical waltz by the cellos that, Albert Einstein said, could have been written “by Schubert only in Vienna.” The gaiety does not long continue, however. The music becomes darker as more dramatic emotions begin to overpower the lighter melodies struggling to be heard. The movement comes to a quick close after taking us on an intense musical journey that must have been of great personal significance to the young composer.

--RPYO Program Notes Library



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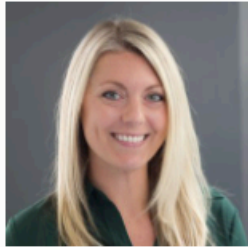
<https://rpyo.org/support-us>



RPYO Board of Directors



Susan Basu



Barbara Brown



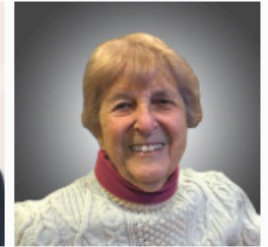
Vicky Feathers



David Haines



Armand Hall



Jeanne Gray



David Harman



Rus Healy



Aika Ito



Dave Lane



Laura Lentz



Anne McGinnis



James Mick



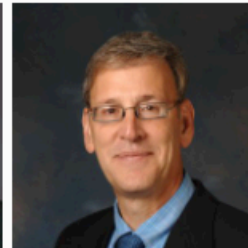
Wes Nance



Irene Narotsky



Dan Stare



Fred Weingarten



Jo Whang



Cindy Yancey

Ex Officio: Barbara Brown, Aika Ito, James Mick, Irene Narotsky
Advisory: Susan Basu, Jeanne Gray, David Harman, Dan Stare, Jo Whang

RPO Education Department

The RPYO is sponsored by the Education Department of the RPO which offers age-appropriate and sequential music learning experiences for school children, enrichment activities for adults, community concerts, and sponsorship of the RPYO.

Acknowledgements

The RPYO wishes to sincerely thank those mentioned here and all others who have given their time and efforts to support the youth orchestra and the musical growth of its students.

Sept 8, 2021 Seating Auditions:

Marc Anderson, Erik Behr, Ingrid Bock, Andy Brown, Jennifer Carpenter, An Chi Lin, Jonathan Dozois, Hayley Grainger, Aika Ito, Angela Lombardo, Maura McCune Corvington, Aaron Mossburg, Wesley Nance, Geoffrey Sanford

Sept 25, 2021 Retreat Mentors:

Grace Browning, Jonathan Dozois, Hayley Grainger, Jenna Kent, Aaron Mossburgh, Wesley Nance Jason (Zexun) Shen, Martha Sholl, Ellen Sonnenberg, Anna Steltenpohl, Craig Sutherland, Boris Zapesochny

Oct 17, 2021 Sectional Mentors:

Grace Browning, Wilfredo Deglans, Hayley Grainger, Jenna Kent, Peter Kurau, Matt McDonald, Hayley Grainger, Aaron Mossburgh, Douglas Prosser, Thomas Rodgers, Jason (Zexun) Shen, Craig Sutherland

Oct 20, 2021 Concerto Competition:

Judges Lars Kirvan, Petar Kodzas, Anne McGinnis, Grant O'Brien, Fred Weingarten;

Volunteer: Alla Levi

Concert Production:

RPO Patron Services: Chris Amick, Charlene Beckwith, Bethany Mosher; **RPO Staff/Ushers:** JP Hastings, Lis Bischoff-Ormsbee, Barbara Brown. RPO ushers; **Hochstein Music School:** Margaret Quackenbush, President; Michelle Scaglione, Assistant to the President; Randy Kemp, Operations Manager, and Daniel Ayyette, Stage Manager.

Eastman School of Music Arts Leadership Program Intern: Jenna Kent

Guest Musicians: ESM Students: Chris Amick, Sammy DeAngelis, Carlton Huff, Arden Ingersoll, Zoe Markle, Liam McManus, Megan Nueman, Azriel Ressler

Program: Irene Narotsky

Rehearsals:

First Unitarian Church: Florence Jessup, Director of Operations; **Temple B'rith Kodesh:** Michael Yudelson, Executive Director, Terri Richardson, Program Manager, Don Crane, Facilities

Retreat:

Lunch Coordinators: Greg Ott and Amy Ott; **Chaperones:** All the many parents who helped out throughout the day


Rochester Rotary: Sunshine Campus Manager, Brandi Koch

Super Volunteer: Sam Narotsky

The Covid Year in Review

Last year, we continued to play together all year long, and we ended up having a very impactful, fulfilling season. At the start of the year RPYO divided into ensembles, rented a large facility, and sat very far apart. We rehearsed for much of the year in short duration, with separate groupings. WE PLAYED MUSIC!

RPYO was in the News....

 Spectrum News did a story on how people managed through Covid times and RPYO was featured. View it here: <https://rpyo.org/rpyo-in-the-news>

When the Covid situation worsened, for a six-week period we created Zoom discussion sessions between our students and RPO musicians, RPO staff, RPO Concertmaster, Juliana Athayde, and RPO newly named Music Director Designate, Andreas Delfs.

And... a wonderful unique experience.... Midori performance!

Feeling sad about the lack of performance opportunities, RPYO applied for an innovative remote performance project with Midori. This project involved performing a newly commissioned piece remotely while minimizing sound latency issues.

We learned in Dec 2020 that we were awarded this project and we had an amazing experience with it. We performed with Midori in May 2021 (who won the Kennedy Center Honors in that month), were featured on CBS Morning News Show and had several great Zoom workshop sessions with Midori and the composer Derek Bermel. The CBS Morning News Show "teaser" story about Midori as a Kennedy Center winner and showing our orchestra can be viewed here:



https://www.youtube.com/watch?v=MP1dNnJ_Uyc 

RPYO appears at 4:18.

Our performance with Midori was streamed for home viewing.



And finally...the year ended with a long-awaited outdoor performance on a VERY hot DAY!

Drs. Armand Hall and Leah McGray conducted separate ensembles while Dr. James Mick conducted the full orchestra in a magnificent outdoor concert on June 20, 2021. Andrew Guo played exquisitely as soloist.

