

South Bend Youth Concert Orchestra

Emilie Grondin, conductor

South Bend Youth Symphony Orchestra

Robert Boardman, music director/conductor

4 pm Sunday, May 3, 2015

Campus Auditorium

“Grand March” from *Aida*

Giuseppe Verdi
(1813-1901)

arr. by Merle Isaac

Symphony No. 88

Finale – Abridged

Franz Joseph Haydn
(1732-1809)

arr. by Merle Isaac

Pirates of the Caribbean:

The Curse of the Black Pearl

Klaus Badelt
(b. 1967)

arr. by Ted Ricketts

South Bend Youth Concert Orchestra

INTERMISSION

The Winter’s Passed

Wayne Barlow
(1912-1996)

Abigail Pitts, oboe

Violin Concerto No. 1 in G minor, Op. 26

I. Allegro Moderato

Max Bruch
(1838-1920)

Kathy Zhang, violin

Romeo and Juliet Overture

Peter Ilyitch Tchaikovsky
(1840-1893)

South Bend Festival Overture*

John William Griffith
(b. 1997)

John William Griffith, conducting

Howler*

Thomas Limbert
(b. 1974)

Commissioned by Robert Boardman and the
South Bend Youth Symphony Orchestra

Music from *Lincoln* (2012)

I. The People’s House

II. Getting Out The Vote

III. Elegy

IV. With Malice Towards None, for strings

V. With Malice Towards None, for solo trumpet and orchestra

Jackson Kubaszyk, trumpet

John Williams

(b. 1932)

Choral Fantasy, Op. 80

Ludwig van Beethoven

(1770-1827)

Tamra Garrett and Maketo Michel, sopranos

Amy Davis, alto

Aaron Bobson and Andrzej Stec, tenor

Lawrence Mitchell-Matthews, bass

Natasha Stojanovska, piano

South Bend Symphonic Choir

Marvin Curtis, director and chorumaster

South Bend Youth Symphony Orchestra

* *world premiere*

Regional Arts Partner



This activity is made possible by Community Foundation of St. Joseph County, the Indiana Arts Commission, and the National Endowment for the Arts.



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Program Notes

“Grand March” from *Aida*

Giuseppe Verdi

Giuseppe Verdi became the premier opera composer in Italy in the 19th century, a contrast to Richard Wagner and the German operas. Prior to *Aida*, Verdi had produced 26 operas, his most well-known, *Rigoletto*, *Il Travatore*, and *La Traviata* having been composed in the early 1850s. *Aida* came later in 1871, his rate of production having slowed as he became older and more thoughtful. *Aida* is set in Egypt, during a time when it was at war with Ethiopia. *Aida* is the captured daughter of the Ethiopian king who is now a slave of the daughter of the Egyptian pharaoh. Both are in love with the warrior who leads the army against the Ethiopians. The “Grand March” is during Act II when the army returns, triumphant and victorious. The three main themes in the “Grand March” signify the praise of the people to the God Isis (“Glory to Isis and the land, by her firm arm protected!”), the patriotism of the Egyptians (“Up! Of Nilus’ sacred river, guard the shores, Egyptians brave,”) and the march theme played by the solo trumpet as the troops enter.

Symphony No. 88

Franz Joseph Haydn

Franz Joseph Haydn’s Symphony No. 88 was completed in 1787. It is one of Haydn’s most popular symphonies although it is not one of the famous Paris or London symphonies, having been written in between those collections, nor does it have a nickname. The fourth movement, Finale, is in Rondo form with the recurring Rondo theme first stated in the violins. It is one of Haydn’s most cheerful works, a perpetual-motion finale that is fun to listen to and fun to play!

Pirates of the Caribbean:

Klaus Badelt

The Curse of the Black Pearl

German composer Klaus Badelt, began his career writing and producing music for movies and commercials. In 1998, composer Hans Zimmer invited him to California to join the film industry and work at Media Ventures in Santa Monica. Besides composing the music for the 2003 blockbuster film, *Pirates of the Caribbean: The Curse of the Black Pearl*, Badelt’s credits include being invited to Beijing as the only western composer to work on the closing ceremonies of the 2008 Olympics. In this medley of film music, you will hear “Fog Bound,” “The Medallion Calls,” “To the Pirates Cave,” “The Black Pearl,” “One Last Shot,” and “He’s a Pirate.”

The Winter’s Passed

Wayne Barlow

The Winter's Passed by American composer Wayne Barlow is a short, single-movement work for oboe and string orchestra. Barlow received his bachelor's, master's, and doctoral degrees from the Eastman School of Music, majoring in composition and theory and becoming in 1937 the first American to receive a doctorate in music composition. The Winter's Passed was written in 1928 and is based on two folk songs from the Appalachian region of South Carolina. The piece begins in 3/4 meter after a brief andante introduction. The first lyric folk-song melody is in E mixolydian. The pizzicato strings transition into 3/8 meter before the oboe plays the second louder, quicker, and more forceful melody in A aeolian. A return to the opening melody concludes the piece.

Violin Concerto No. 1 in G minor, Op. 26

Max Bruch

Max Bruch's Violin Concerto No. 1 in G minor, Op. 26, is one of the most popular violin concertos in the repertoire. It continues to be performed and recorded by many violinists and is Bruch's most famous composition. The concerto was first completed in 1866 and the first performance was given on April 24, 1866 by Otto von Königslow with Bruch conducting. The concerto was then considerably revised with help from celebrated violinist Joseph Joachim and completed in its present form in 1867. The piece starts off slowly, with the melody first taken by the flutes, and then the solo violin becomes audible with a short cadenza. This repeats again, serving as an introduction to the main portion of the movement, which contains a strong first theme and a very melodic, and generally slower, second theme. The movement ends as it began, with the two short cadenzas more virtuosic than before, and the orchestra's final tutti flows into the second movement, connected by a single low note from the first violins.

Romeo and Juliet Overture

Peter Ilyitch Tchaikovsky

Stories of doomed love always resonated deeply with Tchaikovsky; Shakespeare’s tragedy *Romeo and Juliet* was no exception. In 1869, when Tchaikovsky took up the play as a musical subject at the suggestion of fellow composer Mily Balakirev, he was deeply in love with Eduard Zak, a 15-year-old cousin of one of his students. Zak committed suicide four years later, and, when Tchaikovsky pondered the incident in his diary in 1887, his recollection of Zak reveals how strong his feelings for the boy were: “How amazingly clearly I remember him: the sound of his voice, his movements, but especially the extraordinarily wonderful expression on his face at times. I cannot conceive that he is no more. The death of this boy, the fact that he no longer exists, is beyond my understanding. It seems to me that I have never loved anyone so strongly as him.”

Shakespeare's tragedy and Tchaikovsky's tortured personal life collided to produce the first true expression of his genius as a composer, a tautly constructed masterpiece that boils Shakespeare's narrative down to its essentials in 20 minutes of music that is, by turns, thunderingly dramatic and achingly beautiful. The fantasy-overture opens with a lengthy introduction before presenting its two main theme groups: oppressively brutal music representing the conflict between the Capulets and the Montagues, and a rapturous love theme for Romeo and Juliet. The second statement of this theme is interrupted by the music for the warring families as Romeo and Juliet's love is crushed by the two families' seething hatred for one another. After a somber reworked version of the love theme in the minor mode, it is transfigured into music that is serene and chorale-like, ending the piece on a triumphant and otherworldly note. - John Mangum

South Bend Festival Overture, world premier John William Griffith

I wrote this piece to commemorate the 150th anniversary of the city of South Bend, my hometown. My love for South Bend inspired me to structure the piece as a journey in time through the history of this vibrant city.

The opening section, marked *Curioso*, reflects the humble beginnings of the small settlement on the St. Joseph River, using the gentle glow of woodwinds to convey this idea of discovery. As the piece grows and develops, a rhythmically and articulately varied fanfare bellows from the brass as a call to celebration. The main motif played by the horn section, which will return in other parts of the piece, evokes the innovative and uplifting times the city experienced within its first few decades.

The excitement builds through this section until a sudden and dramatic silence of all the instruments in the orchestra leads to the middle section, where only a muted trumpet can be heard. The original chords performed at the beginning of the work are now presented by the strings, piano, and harp creating a more somber atmosphere: the section marked *Rubato*, December 9, 1963. It represents the day on which the Studebaker automobile manufacturer announced it would cease all operations in South Bend, a sad and foreboding day for the city that had relied on the company for years. A solo oboe, characterized *lamentosamente*, takes the inspiring horn theme from earlier and turns it into a melancholic memory, reflecting on a city that would undergo an identity crisis in the years to come.

Emerging from this setback is a hopefulness that carries into a faster, moving, and progressive section of the piece. The violoncellos and double basses direct the orchestra forward with a quick *ostinato* as winds, brass, and eventually the entire ensemble present driving chords in *crescendo*. This illuminates the confidence that South Benders have for their city, and it

culminates in a modulated reprise of the fanfare heard earlier. At this time, the main melody returns in the horns accompanied by a bold orchestral *tutti*. The piece concludes with three accented eighth-notes, almost defiantly stomping out any of the lingering premonitions from the day Studebaker closed, and setting the stage for a hopeful and bright future ahead. - John William Griffith

Howler, world premiere

Thomas Limbert

Commissioned by Robert Boardman and the South Bend Youth Symphony Orchestra

One of the main things that attracts me to the natural world is sound. I found the rain forest of Costa Rica's remote Osa peninsula particularly rich, being woken up at dawn every morning by persistent howler monkeys. Their calls are like the environment itself: eerie and beautiful, complex yet primal. I have attempted to infuse these qualities into *Howler*, using my many recordings of those howler monkeys as well as my impressions of the Costa Rican wild as inspiration. The piece begins at dawn and proceeds as many of my days on the Osa peninsula did: exploring the pristine yet sometimes rugged terrain, uncovering amazing natural phenomena, and taking time to rest—all the while reveling in the intense biodiversity of this important protected place. I am grateful to Robert Boardman and the wonderful South Bend Youth Symphony Orchestra for commissioning this piece. – Thomas Limbert

Music from *Lincoln* (2012)

John Williams

Team of Rivals, Doris Kearns Goodwin's splendid history of the history of Abraham Lincoln's presidency, was brilliantly adapted to the screen in 2012 by playwright Tony Kushner and director Steven Spielberg. With Daniel Day-Lewis portraying the president, the film illuminates one of the most dramatic chapters in American history.

The opportunity to create music for the film *Lincoln* conferred upon me a very great honor. In May 2012 the score was recorded at Symphony Center in Chicago by members of the Chicago Symphony Orchestra, who brought their unparalleled artistry to the effort. – John Williams

Choral Fantasy, Op. 80

Ludwig van Beethoven

Reports are numerous regarding the fiasco of the Choral Fantasy, introduced to the world at Vienna's Theater an der Wien (capacity 1,230) on December 22, 1808 as "Improvisation for piano with gradual entrance of the orchestra and finally a choral section and finale." On the same program were the symphonies nos. 5 and 6, the fourth piano concerto, an aria, two excerpts from his in-progress *Mass in C*, and a solo improvisation. Nearly all of the

music, including some of the most challenging ever devised by the mind of man, was sight-read at the concert, which lasted from 6:30 to 10:30. According to the composer's piano pupil Ferdinand Ries: "We experienced the fact that one could easily have too much of a good – and even more, a powerful – thing. I, no more than the extremely kind and gentle Prince [Prince Lobkowitz, one of the composer's chief patrons, who had invited Ries to sit with him], whose box was in the first tier very near the stage, on which the orchestra with Beethoven conducting were quite close to us, would not have thought of leaving the box before the end of the concert, although several faulty performances tried our patience to the utmost."

There are several accounts of Beethoven's verbal abuse of the clarinetist who in rehearsal had played a few notes too many when the choral theme was introduced. (Interestingly, the fantasy seems to have been given the most rehearsal time.) After the concert, a deputation of orchestral musicians informed Beethoven that they would never play for him again. But they did. He was a star, and there can be no doubt that both audiences and musicians recognized, if not the extent of his genius, then certainly his uniqueness.

The Choral Fantasy is a combination of free-wheeling fantasy for solo piano, a perky set of variations on a song (Beethoven's own "Gegenliebe" – Mutual Love, 1795), and a piano concerto. It is closely related to the "Emperor" concerto in its combination of heroic grandeur and expansive lyricism, but unique to the fantasy amid the composer's music for piano and orchestra is its enthusiastic desire to excite the senses: this is show-off music, a virtuoso lark.

Perhaps the most arresting feature of Beethoven's Op. 80, aside from its fanciful construction, which in its free-variations style suggests Beethoven's legendary skills at keyboard improvisation, is its foreshadowing of the ninth symphony's "Ode to Joy" theme, whose entry here is unmistakable. Beethoven himself described the choral finale of the ninth, in a letter written in 1824, as "a setting of the words of Schiller's immortal 'Lied an die Freude' in the same manner as my pianoforte fantasia, but on a far grander scale." – Herbert Glass

Biographies

Robert Boardman has been music director and conductor of the South Bend Youth Symphony Orchestras beginning with the 2011-12 season. He was named the 2nd place winner nationally for The American Prize 2014, Maestro Vytautas Marijosius Memorial Award in Orchestral Programming, for his work with the SBYSO.

Boardman's passion for orchestral performance emerges from the transformative power of experiencing the profound artistry found in orchestral works, both standard and contemporary. A visionary and passionate conductor, Boardman seeks to maintain and discover ways in which the orchestra can be a vital social force in our dynamically changing world.

Mr. Boardman is also second director of *Live from Orchestra Hall*, the free worldwide webcasts of the Detroit Symphony Orchestra, since 2012. Recent artistic engagements include the Cabrillo Festival of Contemporary Music where he has served as assistant conductor for two seasons. As assistant to Music Director Maestra Marin Alsop, he worked alongside composers John Adams, Philip Glass, Jennifer Higdon, and Mark Anthony Turnage, to name a few. Robert has relished a lifelong interest in contemporary orchestral music. In addition to having composed over a dozen original works, he is drawn to the music's freshness, sense of event, and artistic relevance to our time.

Since 2006, Boardman has served as assistant conductor for Howard Shore's film score *The Lord of the Rings Symphony* with CAMI Music for which he has assisted in over 30 performances, including a tour of Germany. In this position, he has worked with the orchestras and choruses of the Colorado Symphony Orchestra, Vancouver Symphony, Calgary Philharmonic, and Minnesota Orchestra, among others. Robert has conducted 11 world premieres and over 30 orchestras worldwide, including the Houston Symphony, Spokane Symphony Orchestra, and Cabrillo Festival Orchestra.

Other collaborations have taken Mr. Boardman to the Phoenix Symphony where he assisted Michael Christie in a semi-staged production of John Adams' epic opera *Nixon in China*. Mr. Boardman also had the honor of performing and recording the world premiere performances of Lembit Beecher's multi-media oratorio, *And Then I Remember* – a musical documentary about the life of Beecher's grandmother and her escape from Estonia during WWII.

Boardman studied conducting with Marin Alsop, Kurt Masur, Gustav Meier, and Kenneth Kiesler. He has also participated in numerous masterclasses, workshops, and seminars with major orchestras and conductors throughout the United States. In May 2010, Robert achieved the distinction Doctor of Musical Arts (DMA) in orchestral conducting from the University of Michigan School of Music, Theatre & Dance - the No. 1 ranked conducting program in the nation by *USNEWS & World Reports*.

Throughout his young life, **John Griffith** has genuinely expressed a deep emotional connection with music. He began piano lessons at the age of five, and from there has explored a wide variety of musical forms, such as orchestra, conducting, organ, and composition. For the past three semesters, John has been studying music composition with Jorge Muñiz at Indiana University South Bend, and during this time has taken advantage of an array of opportunities.

In addition to his new work for the SBYSO, South Bend Festival Overture, his chamber work *Owls of the Evening Pines* was performed this spring by IU South Bend's Ensemble Concept/21 and will be presented by a similar ensemble in Oviedo, Spain. The IU South Bend Chorale recently read a choral piece of John's, *In Midnight Sleep*, which will also be read by the South Bend Chamber Singers under the direction of Nancy Menk. Apart from composition, John pursues classical piano studies with John Blacklow at the University of Notre Dame. Last May, he performed Schumann's Piano Concerto (1st movement) with the SBYSO as a winner of the annual concerto competition, and during the summer attended the Boston University Tanglewood Institute for piano. John has performed in many masterclasses with renowned teachers and pianists including John Perry and Leon Bates.

Currently, John is a junior at Saint Joseph High School in South Bend, Ind. His other interests and hobbies include theatre, Netflix, and architecture. He intends to study music in college, preferably both piano performance and music composition. This summer, John will be attending the Interlochen Arts Camp as a composition major.

Emilie Grondin is in her ninth season as conductor of the South Bend Youth Concert Orchestra. She teaches the string ensembles at Stanley Clark School, a program she began over 20 years ago, as well as the pre-school and kindergarten music classes and a summer chamber music camp. A Suzuki cello teacher for 35 years, first in Eugene, Ore. and since 1990 in the South Bend area, Mrs. Grondin teaches cello and chamber music through her private studio and co-coordinates the SBYSO Chamber Music Program. She also adjudicates at ISSMA District Solo and Ensemble events. She was involved with the development of the musicalmichiana.org website, an initiative by the Community Foundation of St. Joseph County to provide resources to students, parents, and educators and serves on the board of directors for the Suzuki Association of Indiana.

Mrs. Grondin is the cellist with the Gaska String Quartet, a professional string quartet that plays throughout the Michiana area. She previously played with the Eugene Symphony Orchestra, Eugene Opera, and South Bend Symphony Orchestra. Mrs. Grondin believes in the importance of chamber music in developing one's playing and listening skills, so in

addition to performing, co-coordinating the SBYSO June H. Edwards Chamber Music Program and coaching several chamber groups, she volunteers with the Fischhoff National Chamber Music Association every year at the Fischhoff competition. Her chamber groups won the Geoffroy Award for the highest ranked local ensemble entered in the Fischhoff competition in five of the last six years and four groups have won their division in the Michigan City Chamber Music Competition the past three years.

Mrs. Grondin grew up in Spokane, Wash. where she participated in the youth symphony program. She attended the University of Oregon receiving a bachelor of music degree in cello performance. She and her husband Jim enjoy playing chamber music with their two daughters, Elizabeth, a violinist, and Michelle, an SBYSO alumna who plays flute and piccolo, when they come home to visit.

Composer, percussionist and technologist, **Thomas Limbert** graduated from the University of North Carolina at Chapel Hill (BA, music & philosophy, 1997), receiving the Thelma Thompson award for composition. He subsequently served on the percussion faculty of UNC-CH and worked as an audio engineer before starting graduate work at Duke University where he received an MA (2006) and PhD (2010) in music composition. He is active as a composer and performer having composed both acoustic and electronic music for Burning Coal Theater Company, Duke Theater Studies, and IU South Bend theatre productions and performed with Duke's Encounters New Music series, Duke/UNC Milestones Festival, Peace College Chamber Singers, Mallarmé Chamber Players, and as guest artist with the South Bend Youth Symphony Orchestra. Thom is a member of Pulsoptional, a composers collective and new music ensemble based in Durham, N.C. In addition to playing percussion and composing for the group, Thom engineered their self-titled debut CD as well as the title track of composer Christopher Adler's CD, *Ecstatic Volutions in a Neon Haze*, performed by pulsoptional. He is currently working with renowned ethnomusicologist, Paul Berliner, to record, edit and mix the audio to be included in Berliner's comprehensive publication on the Mbira Dzavadzimu of Zimbabwe to be published by University of Chicago Press in 2015. Thom's music has been performed across North America and abroad by, among others, the UNC Percussion Ensemble, the Duke & UNC Symphony Orchestras, Sarah Gaston and the Polish Radio Amadeus Chamber Orchestra, So Percussion, Alarm Will Sound, Rhymes With Opera, Women's Voices Chorus, and pulsoptional. His music is published by Studio 4 Music, Keyboard Percussion Publications, and FuguFish publishing (ASCAP). Thom is currently assistant professor of music at Indiana University South Bend where he teaches percussion, music technology, and ethnomusicology.

Under the direction of **Marvin V. Curtis**, the **South Bend Symphonic Choir** is an ensemble at the Ernestine M. Raclin School of the Arts at IU South Bend. The choir made history when it performed in the Grand Foyer of the White House in December 2009. The choir has performed frequently with the South Bend Symphony Orchestra, Elkhart County Symphony Orchestra, IUSB Philharmonic, Kokomo Symphony, Springfield Illinois Symphony, and the Michiana Young Men and Boys Choir to present special concerts. In 1998 the choir appeared with the Kirov Orchestra from St. Petersburg, Russia, conducted by Valery Gergiev both at IU South Bend and at Orchestra Hall in Chicago, home of the Chicago Symphony Orchestra.

Natasha Stojanovska, born in Prilep, Macedonia, received her Master of Music in piano performance from Indiana University South Bend and Bachelor of Music in piano performance from Lynn University, Conservatory of Music. Ms. Stojanovska has performed solo and chamber music recitals in France, Portugal, Macedonia, Serbia, Bosnia and Herzegovina, Bulgaria, Romania, Haiti, and the United States. She has appeared numerous times with symphony orchestras including: South Bend Symphony Orchestra, Macedonian Philharmonic, Lynn Philharmonic, Century Village Symphony Orchestra, and Brevard Music Center Orchestra. She has appeared in concert halls including: Broward Center; Gusman Hall; Indiana Landmarks Center; Morris Performing Arts Center, South Bend; Steinway Piano Gallery, Miami; The World Theater of the Performing Arts, Fla.; Museum of Culture and Art, Macedonia. Her performances has been broadcasted on the following radio and TV Stations: WUSF public Media; Macedonian Radio and Television, WXEL; WNIT Public Television.

During the past seven years in the United States she has been awarded many honors including 1st prize at the Southern Illinois Young Artists Competition in April 2015; top prize at the 2012 Indianapolis Matinee Musicale Collegiate Competition, prize winner of the 37th Piano Concerto Competition of the Kankakee Valley Symphony Orchestra, first prize winner of Lynn University Concerto Competition. She earned a special recognition prize (Van Grigsby Johnston Memorial Award) at the 59th Wideman Piano Competition and also has received the FSMTA Gray Perry Collegiate Piano Award and most recently she was a finalist of the Astral Artists Auditions. During her development in Europe she has received honors including: Most prospective young Macedonian Pianist Certificate of 2006; winner of the Musicians of New Millennium, Skopje, Macedonia; prizewinner of Isidor Baich International Piano Competition, Novi Sad, Serbia; first prize winner of the Interfest Music Festival and Competition; prizewinner of the Liszt and Bartok International Competition, Sofia, Bulgaria; winner of the Ohrid

Pearls; and Certificate for the highest accomplishment as a collaborator at the Wind International Competition in Kragujevac, Serbia.

In masterclasses and individual lessons she has worked with numerous concert pianists and renowned teachers including Robert McDonald, Arie Vardi, Andre Watts, Garry Grafmann, Yong Hi Moon, Jerome Lowenthal, Norman Krieger, Yosip Yermine, Roswita Gediga, Jeffery Biegel, Olga Kern, Alexander Kobrin, Jerome Rose, Victor Rosenbaum, Eduard Zilberkant, Sasha Korsantia, Matti Raekallio, and Rebecca Penneys.

In addition to her accomplishments as a pianist and collaborator, she is also an active composer. Her music has a romantic approach with folk spirit and elements with she carries from her native county; she writes primary for solo and chamber music settings. Her compositions have been premiered and performed at concert series and festivals around the United States and Europe, including The New Music Festival in Boca Raton, Fla.; The Days of Macedonian Music at the Museum of the City of Skopje; Music Across the Atlantic and New Music Ensemble Festival at Indiana University.

Ms. Stojanovska's primary teachers include Alexander Toradze, Ketevan Badridze, Roberta Rust, and Todor Svetiev. She currently serves as a collaborative pianist in the Sacred Music Program at the University of Notre Dame while finishing her artist diploma at IU South Bend.

South Bend Symphonic Choir

Marvin V. Curtis, director
William S. Harrison, accompanist

SOPRANO

Pamela M. Haskel
CreAnne Mwale
Connie Lee Swain

MEZZO-SOPRANO

Ellen Maher
Mary Mills*
Joan Tweedell
Carole Lee Vanatta
Melinda A. Wesolowski
Sue Wright

*Section Leader

ALTO

Glenda D. Bogucki
Amy Davis*
Susan L. Fuhrer
Molly Gordon
Susan A. Norborg
Kathleen D. Thomas
Deb Wright

TENOR

Aaron M. Bobson*
Ian Bunker
Edward A. Kline
Karl H. Marcussen
Bob Mills

BASS

Conrad Damian
Rick Fields
William S. Harrison
Reynaldo F. Hernandez
Tuck Langland
Julius C. Miller III
Lawrence
Mitchell-Matthews
Christopher S. Norborg
John M. Smith
Thomas A. Umbaugh*
Mark Edward Unwin

South Bend Youth Concert Orchestra

VIOLIN 1

Maya Kvaratskhelia
Eric Yun
Andrew Monta
Claire Stowe
Peter Yang
Maxi Heller
Amira Oudghiri
Megan Hosinski

VIOLIN 2

Jeana Hynes
John Paul Adams
Juliana Scofield
Jackie Hynes
Catherine Madison
Leila Soliman
Lexi Clark
Owen Linczer
Andrew Gardner

VIOLA

Yewon Oh
Ruth Fackson
Louisa Peterson
Rachel Madison

* Section Coach

CELLO

Emma Scofield
Darbie Kwon
Caroline Madison
Mia Schwartz
Madlean Koehler
Kiara Leek
McKenna
Hillsdon-Smith
Sarah Eash
Lief Wezeman
Jonathan Monta

BASS

Agatha Wright

FLUTE

Sarah Bennett
Haylie Cox
Anna McCool
Hannah Schmeichel
Jada Wilson
Josette Wright

CLARINET

Sophia Agostino
Joseph Hynes
Anthony Kavanagh
Christopher Mazurek
Emily Schlundt

BASS CLARINET

Joseph Hynes
Anthony Kavanagh

FRENCH HORN

Grace Teuscher

TRUMPET

Caleb Knorr
Craig Heitger *

TROMBONE

Sarah Schafer
Daniel Noble

PERCUSSION

Brodie Budzinski
Maximilian McCoy
Daniel McTigue
Brian Riem

South Bend Youth Symphony Orchestra

VIOLIN 1

Ann Conway
Derek George
Haley Johnson
Travon Madison
Liam Maher
Paris Moore
Jewon Oh
Concertmaster
Ylana Padgett
Caroline Peterson
Margaret Peterson
Keith Taylor
Megan Simmons
Lauren Weirich
Jena Yang
Kathy Zhang

VIOLIN 2

Mariah Guillaume
Chelsea Chen
Amelia Chuppe
Casey Ramirez
Korie Rice
Johannes Hosle
Eric Liu
Rebecca Yuan
Kate Hayner-Slattery
Claudia Taccheri
Madeline Grace
Brian Yu
Rebecca Pan
Adriana Santiago-Lora
Hannah Bozell

VIOLA

Cayleen Balbo
Lucy Harmon
Maddie Maher
Allison Riggs

CELLO

Isaiah Brock
Josie Burck
Hannah Clark
Spencer Higgins
Amy Holbrook
Paul Hosle
Julia Kwak
Hannah McGinness
Chad Morris
Andrew Scott
Channing Scott
Maxwell Pickenpaugh

BASS

Micah Weigel

FLUTE

Libby Grossman
Christopher H. Wilson
Flute Chair
Danielle Woodcox
Sarah Zakowski
Jenny Hynes
Laura Korn

PICCOLO

Sarah Zakowski

OBOE

Darien Gillespie
Abigail Pitts
Carla Schwarz

ENGLISH HORN

Mitchell Spangler

CLARINET/

BASS CLARINET

Michelle Bao
Malinda Jack
Emma Schultz
Basil Thurin

BASSOON

Camille Arnett
Edward Atkinson
Jackson King
Johann Schwarz

FRENCH HORN

Jonah Davey
Abbie French
John Griffith
Jacqueline
Kelley-Cogdell
Riley Norman
Victoria Sherry
Matthew Steck

TRUMPET

Seth Garries
Jackson Kubaszyk
Chase Murray
Giovanni Stroik
Tyler Styles

TROMBONE

Sara Eveler
Isabella Griffin
Cayla Haney
Alex Kokot
Peter Lehmann

TUBA

Andrew Berkey

HARP

Hannah Marker

PIANO

Peter Lehmann

TIMPANI

Haley Bumgarner

PERCUSSION

Matthew Rush
Jordan Wynen

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Contributions

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The generous support of the following contributors allow us, the SBYSO, to continue our mission of inspiring, enriching and educating young musicians and our community, and we thank you profoundly for your support.

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*This list acknowledges all donations received as of
April 27, 2015 for our 2014-15 season.

Letter from the Executive Director

Dear SBYSO families and supporters,

What a thrilling season this has been for the SBYSO! We had our first performance at the University of Notre Dame's DeBartolo Performing Arts Center; performed a North American premiere, as well as a work by a Pulitzer Prize winning composer; inaugurated our masterclass series, and finish our season with an SB150 grant and the world premiere of our first commissioned work. We are proud of our students, coaches, and ensemble directors for all they did to make this exciting season possible.

This particular concert is notable for a number of reasons. The SBYSO was fortunate to receive an SB150 grant for this performance, since it features a number of new and exciting elements. One of the works we'll perform was written by an SBYSO student, who will conduct his own piece today! Congratulations to John Griffith for this exciting accomplishment. I invite you to read the program notes, which describes how he celebrates both

the history and the future of South Bend with his composition. Today we will also perform our first commissioned work—Howler, written by Thomas Limbert. We are honored that Prof. Limbert chose to write a work for our ensemble; thank you to him for sharing his talent with our young musicians. Today we also will feature the two winners of our annual concerto competition—Kathy Zhang, violin, and Abigail Pitts, oboe.

Also, at this concert we celebrate the creation of a permanent endowment fund for the SBYSO. We extend our sincere gratitude to the family of Christopher H. Wilson for their generosity in making this possible. Thank you also to Cressy and Everett for serving as our concert sponsor today.

We also want to share that the SBYSO will participate in Give Local St. Joseph County Day this coming Tuesday, May 5. All funds raised for the SBYSO on this day will become part of our permanent endowment fund, which will invest in the future of our organization. Please see the program insert, and we invite you to please consider making a donation toward our organization. Thanks in advance for your support.

In addition, our final concert is an opportunity to recognize our graduating seniors and scholarship winners. We will also award our annual College Scholarship and Summer Music Camp Scholarships during our concert today. We will have 17 seniors graduating this year—Cayleen Balbo, Andrew Berkey, Hannah Bozell, Isaiah Brock, Sara Eveler, Seth Garries, Kate Hayner-Slattery, Jenny Hynes, Haley Johnson, Jackson Kubaszyk, Hannah Marker, Chad Morris, Korie Rice, Matthew Steck, Giovanni Stroik, Claudia Taccheri, and Sarah Anne Zakowski. We wish all of our graduating seniors the best of luck both now and in the future!

Finally, thank you to the parents, teachers, and students, and to our board of directors—especially to our president, Lee Streby--whose hard work and dedication made this season so successful. We couldn't do it without your commitment and support of our mission, and thank you for sharing your time and talent with our students!

Auditions for new members for our 2015-16 season will take place Wednesday, May 13 and Thursday, May 14, from 4:00-8:30pm each day, at IU South Bend. If you know of anyone who might like to audition (or for Concert Orchestra members who'd like to audition for Symphony Orchestra) please visit our website, www.sbyso.org and click on "Audition Info" for more information. Thank you again!

Sincerely,

Diane Economakis
Executive Director, SBYSO

The following individuals have been tireless in their dedication to the education of our young musicians. We would like to thank all of them very much for their time, energy, inspiration, and expertise.

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