



## **How We Brought NVYS Online (hint: it was not easy)**

Like most of you, NVYS has been online for most of 2020. As you know all too well, two people cannot talk at once on Zoom and certainly 4-5 musicians cannot play at once. Our young musicians were faced with playing a solo each and every week, but they rose to the challenge, along with our great coaches!

We wanted to give our 70 musicians an opportunity to showcase their hard work, and were so taken by those sweet Zoom concerts we all see online, we thought we would join in. It turns out they are *pretty challenging* to put together, but thanks to the perseverance of our musicians, coaches and parents (you rock!) we have created a wonderful concert featuring all 13 small ensembles.

I want to give a special note of thanks to our coaches; Tyler Graves (Brass), Robin May (Woodwinds), Yasushi Ogura (Strings), Isaac Pastor-Chermak (Strings), and Matthew Vincent (Strings) - all talented, professional musicians – for their adaptability and commitment. A big round of applause to Meeghan Pavelin, our Orchestra Manager who hosts each and every Zoom rehearsal and concert recording and strives to make NVYS a great experience for all NVYS families.

Also, standing ovation to NVYS parent, Cobus Theunnissen, Tyler Graves, and Martin Reid for creating videography magic.

Enjoy the show!

Shelley Surh  
NVYS Executive Director

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## **Thank you to our generous donors**

**Jackson Family Foundation**

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**California Arts Council**

**Napa County Arts and Culture Advisory Committee**

**John Brockway Huntington Foundation**

and all our individual donors who give throughout the year.

You all keep arts alive for youth in the Napa Valley!

## Concert Program

**Piano Quintet in No.6 C major G.418, *Allegretto, Un Poco Presto* Luigi Boccherini**

*Arr. by Isaac Pastor-Chermak*

&

**Piano Quartet in C major, WoO 36 No.3, *Rondo: Allegro*, Ludwig Van Beethoven**

*Arr. by Isaac Pastor-Chermak*

**Piano**

Soren Pang

**Violin**

Sophia Haggard

Sienna Yoo

**Cello**

Luisa Ortego

Coach: Isaac Pastor-Chermak

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**Hopak “ From the Fair Sorochinsk” by Modest Moussgorsky**

**Arr. by Merle J. Isaac**

**Violin**

Uma Adhye

Evangeline Apostolopoulos

Madeline Chiu

Sophie Ha

**NVYS Mentors**

Ida Killebrew

Abigail Moreno

Coach: Yasushi Ogura

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**Musica Solaris by Lauren Bernofsky**

**Percussion**

Colin Theunissen

**French Horn**

Daniel Theunissen

**Trumpet**

Ryan Butler

**Trombone**

Liam Daley

Mario Delanni

Coach: Tyler Graves

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**Two South American Songs by Perez Freire  
Ay, Ay, Ay,  
&  
La Cumparsita, Rodriguez, Arr. by Merle J. Isaac  
Hunter's Chorus  
from "Der Freishütz"**

**Violin**

Antonio Bazan  
Olivia Bui  
Miles Chiu  
Hunter Knight  
Spencer Pool

Coach: Matt Vincent

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**"Cumbia y Congo" from *Danzas de Panama* by William Grant Still**

**Violin**

Calvin Johnson  
Michael Landrum

**Viola**

Alanna Williams

**Cello**

Carlo Delanni

**Contabass**

Jed Rubin

Coach: Isaac Pastor-Chermak

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**The Entertainer, Scott Joplin**

**Violin**

Sadie Carpenter  
Isabella Hutnik  
Alitza Truong

**Cello**

Alexis Hutnik

Coach: Yasushi Ogura

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## INTERMISSION (10 minutes)

Why not take a minute support NVYS?

Please go to <https://www.nvyso.org/> to give directly

OR



Check out our wine auction at

Web: [biddingforgood.com/nvys](https://biddingforgood.com/nvys)

Mobile: [bforg.com/nvys](https://biddingforgood.com/nvys)

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### Heart of Fire, Lauren Bernofsky

#### Violin

Annette Glynn  
Lachlan Johnson  
Finnegan Shanahan

#### Cello

Eden James  
Seth Moreno

Coach: Matt Vincent

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### ACB Tango, Robin May

#### Flute

Gwen Gallenkamp  
Sean Tran

#### Oboe

Jacob Butler

#### Clarinet

Alexander Bazan  
Austin Knight  
Jean-Luc Pijanowski

Coach: Robin May

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**String Quartet No. 1, Op. 1 Mvt. 1; Chevalier de saint-georges,  
reconstructed and edited by Dominique-René de Lerma**

**Violin**

Evie Collins

Sam Smith

**Cello**

Audrey Hartwig

Coach: Matt Vincent

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**"The Quiet One" from *Lyric Quartette* by William Grant Still**

**Arr. by Isaac Pastor-Chermak**

**&**

**String Quartet in D major, K.155, *Molto Allegro* by Wolfgang Amadeus Mozart**

**Violin**

Julia Bui

Aidan Chavez

Katherine Haubold

**Viola**

Zahara Lucas

**Cello**

Ella Ranada

Coach: Isaac Pastor-Chermak

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**Fugue in Ab Major from the "Well-Tempered Clavier," Book I, Johann Sebastian Bach**

**Arr. by Robin May**

**Flute**

Aaron Green

**Oboe**

Benjamin Stewart

**Clarinet**

Cas de Maigret

**Bassoon**

Jasperina van Stuijvenberg

Coach: Robin May

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## Little Fugue in G minor BWV 578 by JS Bach

### **French Horn**

Daniel Theunissen

### **Trumpet**

Ike Rubin

### **Trombone**

Atticus Fisher

Kyle Groves

### **Tuba**

Martin Gaudard

Coach: Tyler Graves

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## Mother and Child by William Grant Still Napa Youth Chamber Ensemble

### **Violin**

Claire Bussell

Gabbie Cortez

Ida Killebrew

Abigail Moreno

Rachel Nelson

### **Viola**

Sabrina Yoo

### **Cello**

Elena Pang

Ella Ranada

NYCE Director: Yasushi Ogura



## A Note About a Few Composers

You might notice that today's concert features a number of composers you may be unfamiliar with. One of the on-going goals of NVYS is to introduce our musicians and audiences to a diversity of music, and with that a diversity of composers. This past summer we were fortunate to have our former Artistic Director Tristan Arnold choose many of the pieces we are playing today. Here are some biographies of the lesser known composers you will hear today.

### William Grant Still

Born May 11, 1895, Woodville, Mississippi, U.S.—died December 3, 1978, Los Angeles, California), American composer and conductor and the first African American to conduct a professional symphony orchestra in the United States. Though a prolific composer of operas, ballets, symphonies, and other works, he was best known for his *Afro-American Symphony* (1931).

Still was brought up by his mother and grandmother in Little Rock, Arkansas, and studied medicine at Wilberforce University, Ohio, before turning to music. He first studied composition at Oberlin Conservatory of Music in Oberlin, Ohio, then under the conservative George Whitefield Chadwick at the New England Conservatory of Music in Boston, and later under Edgard Varèse during the latter's most radical avant-garde period. The diversity of Still's musical education was extended when, in the 1920s, he worked as an arranger for the bandleader Paul Whiteman and for the blues composer W.C. Handy. Early orchestral works included *Darker America* (1924) and *From the Black Belt* (1926) for chamber orchestra.

Still's concern with the position of African Americans in U.S. society is reflected in many of his works, notably the *Afro-American Symphony*; the ballets *Sahdji* (1930), set in Africa and composed after extensive study of African music, and *Lenox Avenue* (1937); and the operas *The Troubled Island* (1938; produced 1949), with a libretto by Langston Hughes, and *Highway No. 1, U.S.A.* (produced 1963 and 1977). During this time, Still also made history when he conducted (1936) the Los Angeles Philharmonic. In 1939 he married, settling in Los Angeles.

Still's compositions from the mid-1930s show the jazz band as a major influence on his eclectic musical style. He made considerable use of material in the African American style—though rarely borrowing actual melodies—and preferred simple, commercial harmonies and orchestration, the use of which, however, was characterized by the highest professionalism and seriousness of purpose.

### Lauren Bernofsky (September 1967 - )

Composer Lauren Bernofsky's catalog includes solo, chamber and choral music as well as larger-scale works for orchestra, film, musical, opera, and ballet. Her music has been performed across the United States, Europe, and Asia, as well as in Australia, New Zealand, Greece, Iceland, Kenya, and South Africa.

Inspired by the expressive potential of each instrument, her distinctive language speaks both to musical history and the present day. The artistry of her orchestration grew out of her doctoral studies with master composer Lukas Foss. She holds degrees from the Hartt School, New England Conservatory, and Boston University. Her philosophy of composition is simple: music should be a joy both to play and to hear.

Her works have been commissioned by the Harford Ballet, the Bloomington Symphony Orchestra, the Delmar Trio, Jeffrey Curnow (Philadelphia Orchestra), and many others. Winner of the National Flute Association's Newly

Published Music Competition for her [Sonatine](#), her earlier awards include the Contempo Festival OPERA PUPPETS Mainstage Award and grants from the American Music Center, American Composers Forum, and National Foundation for the Advancement of the Arts. Her [trumpet concerto](#) is frequently performed as audition and recital repertoire both in the United States and abroad.

Her music has been heard at Carnegie Hall, the Berlin Rathaus, Tanglewood, the International Trumpet Guild Conference, the National Flute Association Conference, the Midwest Clinic, Banff, the Stellenbosch International Chamber Music Festival, and the Spanish Brass Alzira Festival. Her works are published by Boosey & Hawkes, The FJH Music Company, Balquhider Music, Fatrock Ink, Hal Leonard, Grand Mesa Music, Alfred Music, Wingert-Jones, and Theodore Presser.

Lauren Bernofsky's works can be heard on the Polarfonia, Albany, Music to My Ears, Blue Griffin, MSR Classics, and Emeritus labels.

### **Scott Joplin (born 1868 – died April 1, 1917)**

Scott Joplin was an American composer and pianist. Joplin achieved fame for his ragtime compositions and was dubbed the King of Ragtime.<sup>[1]</sup> During his brief career, he wrote over 100 original ragtime pieces, one ragtime ballet, and two operas. One of his first and most popular pieces, the "Maple Leaf Rag", became ragtime's first and most influential hit, and has been recognized as the archetypal rag.<sup>[2]</sup>

Joplin grew up in a musical family of railway laborers in Texarkana, Arkansas, and developed his own musical knowledge with the help of local teachers. While in Texarkana, Texas, he formed a vocal quartet and taught mandolin and guitar. During the late 1880s, he left his job as a railroad laborer and traveled the American South as an itinerant musician. He went to Chicago for the World's Fair of 1893, which played a major part in making ragtime a national craze by 1897.

Joplin moved to Sedalia, Missouri in 1894 and earned a living as a piano teacher. There he taught future ragtime composers Arthur Marshall, Scott Hayden and Brun Campbell. He began publishing music in 1895 and publication of his "Maple Leaf Rag" in 1899 brought him fame. This piece had a profound influence on writers of ragtime. It also brought Joplin a steady income for life, though he did not reach this level of success again and frequently had financial problems. In 1901, Joplin moved to St. Louis, where he continued to compose and publish and regularly performed in the community. The score to his first opera, *A Guest of Honor*, was confiscated in 1903 with his belongings for non-payment of bills, and is now considered lost.<sup>[3]</sup>

In 1907, Joplin moved to New York City to find a producer for a new opera. He attempted to go beyond the limitations of the musical form that had made him famous but without much monetary success. His second opera, *Treemonisha*, was never fully staged during his life.

In 1916, Joplin descended into dementia as a result of syphilis. He was admitted to Manhattan State Hospital in January 1917 and died there three months later at the age of 48. Joplin's death is widely considered to mark the end of ragtime as a mainstream music format; over the next several years, it evolved with other styles into stride, jazz and eventually big band swing.

Joplin's music was rediscovered and returned to popularity in the early 1970s with the release of a million-selling album recorded by Joshua Rifkin. This was followed by the Academy Award-winning 1973 film *The Sting*, which featured several of Joplin's compositions, most notably "The Entertainer", a piece performed by pianist Marvin Hamlisch that received wide airplay. *Treemonisha* was finally produced in full, to wide acclaim, in 1972. In 1976, Joplin was posthumously awarded a Pulitzer Prize.

### **Dominique Rene de Lerma (born December 8, 1928 – died October 15, 2015)**

Dominique-René de Lerma was a prominent, pioneering scholar in black music research. After a career as a performing oboist, de Lerma received a PhD in musicology from Indiana University in 1958. Subsequently he taught at Indiana University (1963–1976), at Morgan State University (1976–1990), and at Peabody Conservatory (1983–1990). He served as Director of the Center for Black Music Research at Columbia College Chicago from 1990 to 1993. He also taught at Lawrence University in Appleton, Wisconsin. De Lerma was the author of several books,



including the four-volume *Bibliography of Black Music* (Westport, CT: Greenwood Press, 1981). De Lerma published over 1000 works on music.

An appreciation of Dr de Lerma's work was also published on [AfriClassical](#).

### **Merle J. Isaac (October 12, 1898 – March 11, 1996)**

Merle John Isaac was an American composer and prolific arranger who focused on arranging famous pieces for performers of lower experience, especially school orchestras. After graduating from the Vandercook College of Music in 1932, he began to teach at John Marshall High School, in Chicago, Illinois. While he was there, Isaac realized that there was little good music available to lower-level orchestras, and began to arrange music for his orchestra, beginning with Bohm's . After 35 years working in Chicago area schools, he retired from education, though he continued to be a clinician and guest conductor around the United States, and also continued arranging. In 1993, the American String Teachers Association gave Isaac a lifetime achievement award, and annually through 1997 continued giving awards under his name. They also have an annual Merle J. Isaac composition contest to "encourage the composition,

### **Osman Perez Freire (January 1877 – April 1930)**

Freire was a Chilean pianist and one of the pillars of trans-Andean music in the late nineteenth century and the early twentieth century. His compositions trespassed the borders of his country and were acclaimed in Latin America. In 1910 he began to monthly publish the *Álbum Musical Centenario*, which was sold to people of his positions who became subscribers. In it he included tangos he wrote and the latest news in Argentine and European salon music.

Osmán Pérez Freire devised an original system to make music reading and tango playing easier because it was rather badly understood by family pianists at that time. It consisted of some faint vertical lines (eight per bar, that is to say, one for each sixteenth note) symmetrically interspersed among the bar lines.

But his great fame was due to a song that reached international acclaim and whose title was attached to his name forever: "¡Ay, ay, ay!". So strongly did the lines of this melody touch people that they meant an inspiration for other great artists.

In 1913, he came to know Carlos Gardel and José Razzano and offered them his number "Ay ay ay". The duo recorded it some time later. He also appeared on the radio along with Roberto Firpo.

As for the movies he appeared in a film of the famous German director Fritz Lang entitled *Doctor Mabuse* in 1922. Its background music is a shimmy that he composed. The following year he was one of the main announcers at the debut of Radio Chilena and he sang his now popular "Ay ay ay" and made the opening speech.

He composed over three hundred pieces.

### **Robin May**

We are so fortunate to have Robin coaching our young musicians at NVYS for ten plus years now! Oboist Robin May is the Co-Director of our Sinfonia during "regular times" and is a graduate of the University of California at Berkeley, and Hastings College of the Law. He has been a member of the Oakland East Bay Symphony, San Francisco Ballet Orchestra and the festival orchestras of Tanglewood, Cabrillo, and Lake Tahoe. Additionally he has performed with the San Francisco Opera and San Francisco Symphony and appears regularly in schools with the Five Chairs Wind Quintet. Mr. May teaches privately in Berkeley and at Stanford University where he works with the woodwind players of the Stanford Band. For the past six summers has taught and performed in Levico, Italy.

## **Modest Moussgarksy (March 1939 – March 1881)**

Modest Petrovich Mussorgsky was born on March 21, 1839, in his ancestral estate of Karevo, Pskov province, Russia. He was the 30th generation from Rurik the Great, the first King of ancient Kiev Rus. Mussorgsky's family were wealthy landowners and belonged to Russian landed gentry.

Young Mussorgsky studied piano from the age of six under the tutelage of his mother, who herself was a trained pianist. At the age of nine he was able to perform pieces by Franz Liszt and a piano concerto by John Field in public. At ten he began his studies in St. Petersburg's elite Peterschule (St. Peter's School), where his piano teacher was virtuoso Anton Herke. In 1852, at the age of 12, Mussorgsky published a piano piece titled "Porte-enseigne Polka". From 1870-72 he worked on "Boris Godunov", an opera based on a poem by Alexander Pushkin. The first version was rejected by the Imperial Mariinsky Theatre because of its lack of any "prima donna" role. At that time Mussorgsky was a roommate of Nikolai Rimsky-Korsakov, who helped to make changes that even exceeded those requested by the Mariinsky Theatre. "Boris Godunov" premiered in 1874, but after official criticism of Mussorgsky's music, it received only a dozen performances. He split from the nationalistic circle of Balakirev and suffered another bout of depression after the death of his friend, artist Viktor Hartmann. In memory of Hartmann he wrote the piano suite "Pictures at an Exhibition", a musical interpretation of Hartmann's pictures, which inspired Mussorgsky to break some old rules of piano playing.

Mussorgsky's later works, "Songs and Dances of Death" and the opera "Khovanshchina", were sparks of a genius in an ailing body. The music impressed his friends and his superiors at the government office, where he was allowed to take longer vacations to go on concert tours. He toured and concertized with singer Darya Leonova. However, the decline in his health was neglected and led to complications and frequent epileptic seizures. He started drinking again and was dismissed from government service in January of 1880. Darya Leonova helped provide him with concert gigs and a home. They made successful performances during December of 1880.