



THE CHELSEA SYMPHONY
2019-2020

RISE UP

MUSIC THAT INSPIRES AND UPLIFTS

HERE TO STAY

September 20 and 21
The DiMenna Center for Classical Music
450 West 37th Street

MUSIC BY

Michael Boyman
Jeremy Crosmer
Eric Ewazen
Aaron Copland
Leonard Bernstein
George Gershwin

CONDUCTORS

Matthew Aubin
Nell Flanders

FEATURED ARTISTS

Mitsuru Kubo
Nautilus Brass Quintet
Alicia Bennett

WELCOME

to the 2019-2020 Concert Season!

Dear friends,

This past June, we had the great honor of welcoming John Corigliano to two performances of his towering Symphony No. 1. Afterwards he raved: "The Chelsea Symphony gave a stunning performance of my First Symphony. It is a very difficult work, and they played it superbly. I was amazed at the truly first-rate playing of the accomplished instrumentalists." While Corigliano's score is deeply turbulent at times—he wrote the piece in the 1980s as a searing response to the AIDS epidemic—the final impression the music leaves is of gentle waves of sound, suggesting timelessness. Amidst harrowing personal and societal circumstances, Corigliano demonstrates that music has the transcendent ability to bring peace.

In this same spirit of hope, we are delighted to present our 2019-20 season, *Rise Up: Music That Inspires and Uplifts*. Our concerts this year showcase music that celebrates the enduring possibilities of humanity, even in the face of adversity: Sergei Prokofiev's Fifth Symphony, written and premiered in the closing months of World War II; Jennifer Higdon's *blue cathedral*, a loving tribute to a brother lost to cancer; and beloved works by Mozart, Mahler, and Bernstein. We are proud to feature one of our most diverse lineups of composers ever, from marginalized voices of the past (Amanda Maier-Röntgen, Fernande Breilh-Decruck) to dynamic emerging musicians.

Our fourteenth season features five world premieres written especially for TCS, and we are thrilled to continue our annual composition contest for early-career musicians in partnership with acclaimed conductor and composer Gerard Schwarz. Every concert will showcase The Chelsea Symphony's unique collaborative structure, with our

musicians rotating as featured soloists, composers, and conductors. And for the fourth straight year, we will continue our partnership with the NYC Department of Correction to bring music to underserved carceral populations.

Thank you for your support of The Chelsea Symphony, and we hope you will join us often this season!

Sincerely,

Matthew Aubin and Mark Seto

Artistic Directors

VIOLIN
 Veronica Riner**
 Stan Chen
 Camille Enderlin
 Nell Flanders*
 Naomi Florin
 Minerva Ho
 Laura Hutton
 Hee eun Kim
 Nikki Kim
 E.J. Lee
 Stephen McDougall Graham
 Thomas Purcell
 Kyulee Seo
 Emily Wong
 Victoria Yam
 Aviv Zalcenstein

VIOLA
 Brian Thompson
 Mike Boyman*
 Rebecca Chaqor
 Sasha Friedenburg
 Mitsuru Kubo*
 Nicolas Mirabile

CELLO
 Sue Rangeley
 Richard Beals
 Alicia Furey
 Danielle Merlis
 Jennifer Shaw
 Violet Wang

BASS
 Morton Cahn
 Nick Buonincontri
 Rika Buonincontri
 Tim Kiah

FLUTE
 Kim Lewis
 Dirk Wels
 Michelle Stockman

OBOE
 Jacob Slattery
 Zach Larimer
 Dan Shengquan

CLARINET
 Alicia Bennett*
 Christine Todd
 Angela Shankar

BASSOON
 Tilden Marbit
 Melissa Kritzer

TRUMPET
 Rebecca Steinberg
 Walker Beard*
 Peter Kuan
 Caitlin Featherstone
 Phil Parsons*

HORN
 Emily Wong
 Adam Schommer
 Meredith Moore
 Emma Reber
 Matthew Aubin*

TROMBONE
 Matthew Stewart
 Morgan Fite
 Jeremy Loudon*
 Owen Caprell
 Nathan Wood

ALTO SAXOPHONE
 Rob Wilkerson
 Eric Schultz

TENOR SAXOPHONE
 Aaron Irwin
 Jon De Lucia

BARITONE SAXOPHONE
 Kyle Landry

TUBA
 Ben Stapp
 Ben Vokits

PIANO
 Candace Chien

TIMPANI/PERCUSSION
 Christopher McWilliams
 Ian Taggart
 Tamika Gorski
 Scott Still

NAUTILUS BRASS QUINTET
 Walker Beard and Philip Parsons, trumpet
 Julia Cavagnaro, horn
 Jeremy Loudon, trombone
 Benjamin Vokits, tuba

THE PROGRAM

Matthew Aubin *conductor*

MICHAEL BOYMAN
 (b. 1989)

JEREMY CROSMER
 (b. 1987)

ERIC EWAZEN
 (b. 1954)

Sonata for String Orchestra (World Premiere)

- i. *Energized*
- ii. *Foreboding*

Masks: A Heroine's Tale (NYC Premiere)

Mitsuru Kubo *viola*

Friday only

- i. *Masquerade*
- ii. *Energetico (H.Y.N)*
- iii. *Threnody (C.V.H)*
- iv. *Ostinato Mechanique (M.R.H)*
- v. *Orange Wildflower (E.P.S)*

Shadowcatcher for Brass Quintet and Orchestra

Nautilus Brass Quintet

Saturday only

- i. *Offering to the Sun*
- ii. *Among the Aspens*
- iii. *The Vanishing Race*
- iv. *Dancing to Restore an Eclipsed Moon*

— INTERMISSION —

Nell Flanders *conductor*

AARON COPLAND
 (1900–1990)

LEONARD BERNSTEIN
 (1918–1990)

GEORGE GERSHWIN
 (1898–1937)

Fanfare for the Common Man

Prelude, Fugue, and Riffs

Alicia Bennett *clarinet*

- i. *Prelude*
- ii. *Fugue*
- iii. *Riffs*

An American in Paris

— FIN —

* Featured Artist

** Concertmaster

FEATURED ARTISTS



Mitsuru Kubo *viola*

Mitsuru Kubo is a homegrown, dynamic musician. You could say she began studying music in the womb, while her mother studied piano performance in college. A native of Seattle, Mitsuru grew up in a home that revolved around music; she even lived with her first piano teacher – her mother! She rebelled against convention at the age of 7 by choosing the viola as her primary instrument. The highlight of her early musician life was as a devoted member of the Seattle Youth Symphonies, performing with them frequently at Benaroya Hall, Key Arena, Meany Hall, and Safeco Field.

At age 12, she travelled abroad to study in Seoul, South Korea at the prestigious and competitive Sun Hwa Performing Arts School. Upon returning to Seattle five years later, she studied with Helen Callus at the University of Washington – Mitsuru later followed Professor Callus to the University of California, Santa Barbara. While in California, Mitsuru was Assistant Director of the Santa Barbara Youth Symphony's Preparatory String Orchestra and was a frequent freelancer.

She went on to continue her education at the Peabody Institute of Music under the tutelage of Victoria Chiang, completing her Graduate Performance Diploma.

Mitsuru has attended festivals all over the country, including Marrowstone Music Festival, the Heifetz Institute, Centrum Chamber Music Festival, and the Aspen Music Festival. Her performance opportunities include playing for classical music greats Yo-Yo Ma, Marin Alsop, Richard Goode, Gil Shaham and James Galway to name a few. Her performance credits include venues such as the Kennedy Center, the United Nations, Carnegie Hall, Lincoln Center, and the Hammerstein Ballroom in NYC.

Recently, Mitsuru has been sought after as a soloist. She has collaborated with conductor Matthew Aubin and composer Jeremy Crosmer to premiere new works with both the Jackson Symphony Orchestra and The Chelsea Symphony. Mitsuru has continues to expand on a range of musical styles. Mitsuru co-wrote and recorded an album with alternative pop/rock band Sonic Cult, with whom she toured across the US, Korea, and Japan. Mitsuru is a founding member of the BeneSori String Quartet, members of which she met on the set of NBC's Saturday Night Live, playing for Imagine Dragons. She is also a regular member of The Chelsea Symphony, New England Symphonic Ensemble, and Westchester Music of India Group.

In addition to her performance career, Mitsuru is a dedicated teacher. Along with her private studio, she is on faculty at Love Viola USA, Friends With Music, and the 4Strings Music Festival.

Mitsuru's future engagements include a residency at Washington State University and a return solo appearance with the Jackson Symphony Orchestra.

Photo by Aaron Austin

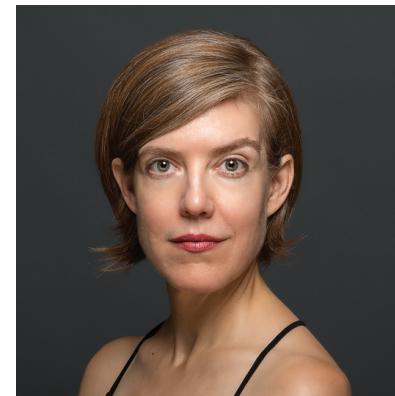


The Nautilus Brass Quintet

Firmly committed to the creation and performance of new works for brass instruments, the Nautilus Brass Quintet (NBQ) has established itself as a premier new music ensemble. Since its founding in 2010, the NBQ has premiered over 23 works through collaborations with commissioning partners such as New York City's "Vox Novus" and the Women Composers Festival of Hartford, as well as maintaining an open call for scores from composers around the world.

NBQ strives to proliferate accessibility to cultivated brass chamber music through educational partnerships that have included the University of Connecticut, San Jose State University, Virginia Commonwealth University, and the Ossen Fund for the Arts, among others.

The members of NBQ hail from various paths within the music industry including symphony orchestras, teaching studios, and concert production, but their synergy when together as a chamber ensemble is undeniable and an exhilarating experience in live performance.



Alicia Bennett *clarinet*

Clarinetist Alicia Bennett is active as a performer and teacher in the New York City area. She is on faculty at the 92Y, Bloomingdale School of Music, and Turtle Bay Music School; additionally, Alicia is a teaching artist for the 92Y's Discover Music program. Alicia specializes in playing chamber and orchestral music, and loves playing opera and new music whenever she has the chance.

In March of 2018, Alicia was a featured soloist with The Chelsea Symphony playing Aaron Copland's Clarinet Concerto. Along with friends from The Chelsea Symphony, Alicia can be spotted in a handful of episodes in the Golden Globe-award-winning TV Amazon Original series *Mozart in the Jungle*.

Alicia received her Bachelor of Arts degree from the University of New Mexico in Albuquerque, and her master's and doctoral degrees in clarinet performance from Stony Brook University.

Photo by Masataka Suemitsu



Michael Boyman *composer*

Composer and violist Michael Boyman is always searching for the perfect balance of form and expression. His music often tells a story, whether from literature, visual art or personal experience, and he aims to present that story in the most vivid and emotionally intense way. Michael is the recipient of the BMI William Schuman Award and was recently featured in the 2017 Minnesota Orchestra Composer Institute. His music is published by Theodore Presser Company.

An alumnus of the New York Youth Symphony, Michael served as principal violist of the orchestra and was a member of Making Score, the organization's composition program. Michael is a graduate of New York University, where he studied political science and music

composition, studying privately with Justin Dello Joio. He received his Master's Degree in Composition from the Manhattan School of Music, where he studied privately with Richard Danielpour. Michael is currently the Operations Coordinator at Carnegie Hall.



Matthew Aubin *conductor*

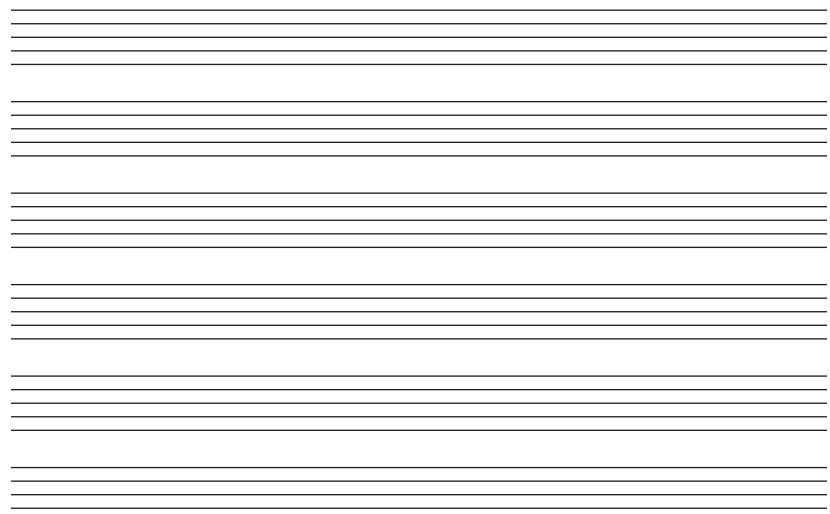
A passionate advocate for American and contemporary music, Matthew Aubin has conducted and performed internationally from Carnegie Hall to the Musikverein and many stops in between. Currently in his third season as Music Director of the Jackson Symphony Orchestra, Aubin also serves as Artistic Director for The Chelsea Symphony in New York City. He regularly serves as a conductor and consultant for film and television including collaborations with the Golden Globe award-winning television series *Mozart in the Jungle*, *Younger*, and feature films *Joker* and *Bel Canto*. Upcoming engagements include the Symphonic Orchestra of the Teatro de Paz in Brazil, Washington State University, The Hartt School, and an orchestral recording project of the concerti of French composer Fernande

Breilh-Decruck featuring soloists from the New York Philharmonic and President's Own Marine Band, amongst others.

In his role at The Chelsea Symphony, Matthew Aubin has significantly expanded the symphony's prestige and recognition through highly visible projects such as collaborations with the television series *Mozart in the Jungle*, the American Museum of Natural History in New York City, and The Chelsea Symphony's annual competition for emerging New York area composers with high profile adjudicators such as Conductor Laureate of the Seattle Symphony and music director of the All-Star Orchestra, Gerard Schwarz. Aubin has led TCS in their Lincoln Center Debut and conducted the New York City premieres of works by Mark O'Connor, Fazil Say, and Caroline Shaw, and many others. He also designed and conducted a series of outreach concerts for inmates on Rikers Island through a continued relationship with the NYC Department of Correction.

In addition to his conducting work, Matthew Aubin is the foremost scholar of the French composer Fernande Breilh-Decruck. He has earned multiple research grants to study her significant life and work. A champion of the critical role of women in composition, Dr. Aubin is working to promote Decruck's newly discovered lost music. He has edited and created critical editions of her work, which are now in the process of publication, and has organized performances of Decruck's music in the United States and abroad.

Matthew Aubin continues to be active as a freelance horn player and regularly performs across the country. A devoted music educator, Aubin's past associations include Assistant Professor of Music at Washington State University, adjunct faculty at The Hartt School, and Educational Programs Conductor for the Hartford Symphony Orchestra.





Nell Flanders *conductor*

Nell Flanders' conducting credits include performances with the Buffalo Philharmonic Orchestra, The Princeton Symphony, and the Chelsea Symphony. In her role as Assistant Conductor with the Princeton Symphony Orchestra, she conducted the premiere of a new choreography of *Beauty and the Beast*, and during the 2019-20 season she will be leading the orchestra in run out concerts and the orchestra's annual holiday concert. She was previously assistant conductor for Peabody Opera Theater and served as cover conductor for JoAnn Falletta with the Buffalo Philharmonic. An enthusiastic proponent of today's music, Ms. Flanders has conducted orchestral premieres with groups including The Secret Opera Company, Peabody's Now Hear This ensemble, MACE, and The Chelsea Symphony, as well as conducting the premiere of Jochem Le Cointre's opera *Steppenwolf* at the New School.

Deeply committed to educating the next generation of musicians and music lovers, Ms. Flanders is on the faculty of the Manhattan School of Music Precollege Division where she conducts

the Symphony Orchestra, and teaches conducting and violin lessons. She is also currently directing the Symphonic Wind Ensemble at Queens College. Since 2016, Ms. Flanders has been the conductor and music director of the advanced orchestra of the Youth Music Camp of the National Concert Association in Panama City, Panama.

As a violinist, Ms Flanders has performed as soloist with the Chelsea Symphony and the Philharmonisch Orkest Mozart in Amsterdam. Her orchestral work includes performances with the Netherlands Philharmonic Orchestra and Chicago Opera Theater among many others. A musician of great versatility, she plays in a variety of genres, including classical, baroque, blues and contemporary, with ensembles including Corky Siegel's Chamber Blues, Dorian Baroque, and Pocket Opera Players.

A graduate of Oberlin Conservatory with a Bachelor of Music degree in violin performance and a minor in piano performance, Ms. Flanders received a Master of Music degree in orchestral conducting from the Mannes School of Music- The New School and is currently pursuing a Doctoral degree in orchestral conducting with Marin Alsop at the Peabody Conservatory.

In addition to her musical work, Nell enjoys rock climbing, dancing Argentine tango, and exploring other cultures through travel and language study.

Photo by Ann Walsh

PROGRAM NOTES

Sonata for String Orchestra

MICHAEL BOYMAN (B. 1989)

This sonata has no literal program, but it does follow a clear emotional trajectory - from the vitality and life-affirming rhythms of the first movement, to the ambiguity of the second movement, to the aggression and brutality of the finale. Writing it was a personal challenge to say something unique and compelling within a well-established form (calling it a symphony seemed too grandiose).

The first movement, "Energized," is a tightly-knit essay in sonata form. It begins with rapid 16th notes that form a rising and falling figure, gradually building toward a climax. This leads to a more expansive melody played by the violins, with a repeating triplet accompaniment. These two characteristic rhythms - articulated 16th notes and slurred triplets - form the building blocks and generate the tension of the movement. The development section, instead of increasing the drama or intensity, strives to create a kind of stasis by delving deeper into the rising and falling motive found at the beginning. The dramatic climax is saved for the reprise of the long-lined violin theme, now expanded and impassioned. The movement ends with a brief coda directly pitting slurred triplets against 16th note scales. The triplets reappear in the next movement, becoming more aggressive and obsessive.

The second movement, "Foreboding," features two different kinds of music associated with the night. It begins with a hushed, romantic melody inspired by

the Nocturnes of Chopin. This melody becomes unstable when a solo violin creeps in with a slithery, chromatic line. This intimates the arrival of the second kind of night music: the creepy, bump-in-the-night atmosphere as sometimes found in Mahler and Bartok. Like the first movement, "Foreboding" is a dichotomy between two contrasting types of music.

The third movement, "Ferocious," (not performed this evening), is pure hostility and aggression. There are no more fully formed melodies as found in the first two movements; everything is fragmented and unstable. There is a brief reprieve from a quartet of violas recalling the romantic atmosphere of the previous movement, but the relief doesn't last long. The tension increases, becoming ever more manic and brutal, until the piece ends defiant and pitiless.

— Michael Boyman

Masks: A Heroine's Tale

JEREMY CROSMER (B. 1987)

Masks: A Heroine's Tale was written in 2018 for Matthew Aubin, Mitsuru Kubo and the Jackson Symphony Orchestra. It is a concerto for viola and orchestra which celebrates the strength of women, in contrast to the male-focused romantic tone poems of the 19th and 20th centuries (*Don Juan*, *Ein Heldenleben*, *Harold in Italy*, etc.). Each movement draws attention to the different ways in which women shine in society. "Masquerade" refers to the way in which women have had to put on a façade in order to be accepted

as equals. "Energico" highlights the fortitude and vigor of a female fighter. "Threnody" is about the beauty of love and compassion in death. "Ostinato Mechanique" is about glorifying women in science, and "Orange Wildflower" is about bursting through inhibitive restraints and shining as a unique individual. The darker, more subdued color of the solo viola, as opposed to a violin or cello, is representative of the plight of the female warrior as the underdog rising to conquer.

Jeremy Crosmer is a remarkable young artist, both as a cellist and a composer. Crosmer completed multiple graduate degrees from the University of Michigan in cello, composition and theory pedagogy, and received his D.M.A. in 2012 at age 24. From 2012 to 2017, he served as the Assistant Principal cellist in the Grand Rapids Symphony, and joined the Detroit Symphony Orchestra in May of 2017. He is the composer and arranger for the GRS Music for Health Initiative, which pairs symphonic musicians with music therapists to bring classical music to hospitals. Crosmer is a founding member of the modern music ensemble Latitude 49, and a current member of the band ESME, a pop-classical mash-up duo that released its first CD in December of 2016. Crosmer was awarded the prestigious Theodore Presser Graduate Music Award to publish, record and perform his Crosmer-Popper duets. Crosmer has taught music theory, pre-calculus and cello at universities across Michigan.

— **Jeremy Crosmer**

Shadowcatcher for Brass Quintet and Orchestra

ERIC EWAZEN (B. 1954)

Eric Ewazen's *Shadowcatcher* for Brass Quintet and Orchestra was inspired by four photographs by the famous American photographer, Edward Curtis. Known for his portraits of Native Americans and scenes of indigenous life, Curtis was called 'Shadowcatcher' by some of those whom he photographed. Though not a true ethnologist (it has been revealed that many of the scenes and portraits were staged to appear more 'authentically Indian'), Curtis' multi-volume oeuvre *The North American Indian*, is an indisputably important work, presenting thousands of images of Native Americans with a sensitivity and respect uncharacteristic for his time.

The first movement, "Offering to the Sun" draws inspiration from Native American flute music, and is characterized by a complex and improvisational style. Curtis' photograph of 1925 depicts a Tewa man, arms raised, seemingly honoring the sunrise. A pensive chorale culminates in a representation of a breaking dawn.

The second movement, "Among the Aspens" is inspired by an image Curtis captured in 1926 of a Chippewa tipi situated in a grove of Aspen trees next to a stream. Drum beats and pentatonic melodies transition to a scherzo simulating the rushing waters of the stream.

"The Vanishing Race" adapts Native American songs memorializing the dead, at turns solemn, angry, and proud. The famous 1906 image depicts a group of Navajo on horseback heading towards a dark and uncertain destination.

The final movement, "Dancing to Restore an Eclipsed Moon", refers to a 1914 image of Pacific Northwest coast Kwakiutl dancers, ostensibly performing a ceremony to induce the moon to reappear following an eclipse. The music programmatically depicts the onset and peak of the eclipse, culminating in a cadenza for the brass quintet, and ending with the peaceful and happy reappearance of the moon.

— **Stephen McDougall Graham**

Fanfare for the Common Man

AARON COPLAND (1900 - 1990)

Copland composed his *Fanfare for the Common Man* in 1942 on a commission from the Cincinnati Symphony Orchestra. CSO Music Director Eugene Goossens came up with this project to support the war effort and build morale by beginning each program of the 1942-43 season with a newly commissioned fanfare, eighteen of them in all, written primarily by American composers. Copland took the inspiration for his fanfare from a speech by then Vice-President Henry A. Wallace, who said, "Some have spoken of the American Century. I say that the century on which we are entering, the century which will come out of this war, can be and must be the century of the common man." Copland more colloquially put it that "it was the common man, after all, who was doing

all the dirty work in the war and the army. He deserved a fanfare." The piece was first performed in March of 1943, around income tax time in another nod to the common man, and it has become, in the words of Copland's friend and champion Leonard Bernstein, "the world's leading hit tune." In addition to its frequent use in popular culture, the *Fanfare for the Common Man* has often been performed for state occasions, such as the inaugural celebrations of both President Clinton and President Obama, and the inauguration of the September 11th Memorial and Museum in New York. In the late 1930's and early 40's, Copland was composing in a style which he described as "vernacular," using a more accessible harmonic language and folk song idioms. Other works composed around the same time which share the same aura of American patriotism are his ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, and the films *Of Mice and Men* and *Our Town*.

The Fanfare begins with a solemn, menacing motive in the bass drum, tam tam, and timpani, out of which the trumpet fanfare rises with noble strength. Copland's uses his signature open fourths and fifths to evoke the majesty of the American West and the indomitable spirit of the frontier. The fanfare theme builds and develops, adding first the horns, then trombones and tuba, interspersed with the thundering of the percussion motive. The harmonization of the fanfare gets progressively richer, and eventually the percussion reconciles with the brass for a triumphant conclusion.

— **Nell Flanders**

Prelude, Fugue, and Riffs (1949)

LEONARD BERNSTEIN (1918 - 1990)

Leonard Bernstein's *Prelude, Fugue, and Riffs* was originally written in 1949 for clarinetist Woody Herman and his big band. Unfortunately, Herman's big band split before the piece could be premiered so it went into Bernstein's files for later use. A few years later Bernstein rededicated the piece to Benny Goodman (who went on to record it with Bernstein conducting), but *Prelude, Fugue, and Riffs* was first performed and premiered by clarinetist Al Gallodoro (well known in his own right as the lead alto sax in the Paul Whiteman Orchestra and bass clarinetist with the NBC Symphony Orchestra under Arturo Toscanini) on the 1955 televised *Omnibus* series entitled "What is Jazz?" Worth noting for the purposes of this program is Bernstein's lifelong regard and admiration for the work of George Gershwin, who's music he was known to program alongside his own for concerts during his 40 year conducting tenure at the New York Philharmonic. It is my guess that he would strongly approve of the programmatic pairing of his own *Prelude, Fugue, and Riffs* with Gershwin's *American In Paris*. Both are representative of the indelible influence of jazz on symphonic and orchestral music presented in concert halls worldwide.

Prelude, Fugue, and Riffs has three distinct sections: the *Prelude* features, trumpets, trombones, and drums playing a driving rhythmic fanfare that alternates between angular rhythms and swung melodies; the *Fugue* features the saxophones with swoony melodies and

biting reedy articulations that explore the color palette of the saxophone family; finally, a punctuated piano 'break' leads into the *Riffs* section of the piece that features the clarinet playing melodic riffs which are eventually traded off and bounced around the rest of the band. The middle 'swing' unison of the *Riffs* reminds us that we are indeed listening to a big band (how hard we swing is yet to be determined). The piece culminates in a final flurry of riff-delirium played by all, that crashes to a halt with a sustained high-note trill in the clarinet, followed by a final two-note "hit" by the rest of the band.

— Alicia Bennett

An American In Paris

GEORGE GERSHWIN (1898 - 1937)

The three composers on the second half of today's program have much in common. Born within twenty years of one another around the turn of the twentieth century, all three were the children of Eastern European Jewish immigrants, and all three forged their own distinctively American sound by incorporating elements of popular styles such as blues, jazz, popular song, and American folk music into their classical compositions. While Copland and Bernstein both had highly pedigreed musical training, Copland with Nadia Boulanger in Paris, and Bernstein at Harvard and Curtis, Gershwin's career as a classical composer grew out of his extremely successful career as a composer of popular songs and musicals and his work as a popular song pianist. Gershwin did go to Paris seeking instruction from Boulanger and Maurice Ravel, but both of them refused

to teach him, fearful of disrupting Gershwin's unique and powerful music voice. Gershwin eventually found teachers to help him develop his skills in harmony, counterpoint, and orchestration, the results of which we hear in his delightful piece, *An American in Paris*.

Composed in 1928, *An American in Paris* sparkles with the vibrant energy of the 1920's. Gershwin made several trips to Europe, and it was during his second of these, in 1926, that he came up with the idea of composing a symphonic work with a loose, episodic structure, depicting a nostalgic American tourist experiencing the sounds and energy of Paris. It was on this trip that he bought two of the taxi horns that feature in the work. He returned to Paris in the spring of 1928, bought two more horns, and that summer, with a commission for an orchestral work from Walter Damrosch and the New York Philharmonic, he set to work, completing the piano sketch on August 1st. In an interview in *Musical America* later that month, he described the work as follows:

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six, though all the themes are original. My purpose is to portray the impression of an American visitor in Paris, as he strolls about the city and listens to various street noises and absorbs the French atmosphere.

As in my other orchestral compositions, I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such episodes as his imagination pictures for him.

The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

The orchestration of the work is particularly noteworthy, with the unusual inclusion of the Parisian taxi horns, a trio of saxophones, lots of percussion colors, and the delightful use of the solo voices of the different instruments of the orchestra, especially the trumpet solo in the central slow blues section.

— Nell Flanders

ABOUT TCS

ABOUT

The Chelsea Symphony is a dynamic, self-governing ensemble with a major cultural presence in Manhattan's Chelsea neighborhood. We present music of the highest caliber while upending the traditional hierarchy of the classical orchestra: our musicians rotate as featured soloists, conductors, and composers. Through this collaborative model, we provide professional development opportunities for our members while performing inspiring concerts of music both old and new.

HOW WE WORK

The Chelsea Symphony is a non-profit, self-governing orchestra that aims to provide performance opportunities for its musicians while operating at an affordable scale. Soloists, conductors, and featured composers all come from within the orchestra's ranks, and earn this benefit by playing in the orchestra. Our administrative operations are also handled by members of the ensemble.

HISTORY

Founded in 2005 by young conductors Yaniv Segal and Miguel Campos Neto, The Chelsea Symphony has established a reputation as one of the most innovative ensembles in the New York metropolitan area. Shortly after its inception, the orchestra was featured in WNYC's "Salute to the Arts" Initiative, and Steve Smith of The New York Times praised the ensemble for its "earnest, vibrant" playing. The Chelsea Symphony has collaborated with many noteworthy artists, including Clay

Aiken, Nadja Salerno-Sonnenberg, Tony Award winner Lillias White, Broadway composer Seth Rudetsky, the Irish Tenors, and for fashion events for designers Malan Breton and Kenzo x H&M. The orchestra's annual holiday concert has featured guest celebrities Richard Kind, David Hyde Pierce, Ana Gasteyer, Charles Busch, Andrea Martin, Rachel Dratch, Mo Rocca, Victor Garber, BD Wong, Seth Rudetsky, Judy Gold, and Annie Golden narrating *The Night Before Christmas* by Aaron Dai.

A champion of new music, The Chelsea Symphony has given the first performance of more than fifty compositions and presented many regional premieres. Nearly every one of the orchestra's concerts features a work by a living American composer. In 2009, the ensemble presented open rehearsals of *Séance on a Wet Afternoon*, the new opera by legendary Wicked composer and Academy Award winner Stephen Schwartz, in advance of the work's premiere by Opera Santa Barbara. In 2013, the orchestra gave the New York City premieres of the *Americana Symphony* and *The Improvised Violin Concerto* by Grammy Award-winning violinist and composer Mark O'Connor—a performance that was featured in *The Wall Street Journal*. The Chelsea Symphony's debut studio recording, *Joy and Sorrow*, a collection of world premiere compositions by renowned composer David Chesky, was released in September 2015. In the 2014-2015 season, the orchestra initiated a composition contest for early-career composers adjudicated by Conductor Laureate of the Seattle Symphony and music director of the All-Star Orchestra Gerard Schwarz, now in its fifth year.

While maintaining its home base in Manhattan's Chelsea neighborhood, the orchestra has broadened its reach in recent years. The ensemble made its Lincoln Center debut in 2011, and has presented concerts at the United Nations, Bargemusic, Symphony Space, New York Fashion Week, Central Park's Alice Tully Hall, David Geffen Hall (then Avery Fisher Hall), Merkin Concert Hall, The DiMenna Center for Classical Music, and the American Museum of Natural History. From 2013-16, the orchestra launched an educational programming initiative and has collaborated with the Harmony Program, the United Palace Theatre in Washington Heights, and

the Brooklyn Music School. Beginning in the 2016 season, TCS has been honored to present a concert series on Rikers Island, and is the first and only orchestra to perform inside the facility.

The Chelsea Symphony performed at the premiere event for the pilot of the Amazon Original Series *Mozart in the Jungle* in December 2014 at Alice Tully Hall. Members of TCS have served as consultants for and can be seen in all four seasons of the Emmy and Golden Globe-winning show as well as heard in the seminal third season episode "Not Yet Titled," all available now on Amazon.com.

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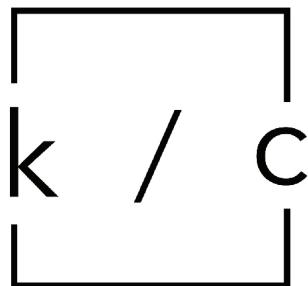
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COMING SOON

THE CHELSEA SYMPHONY COMPOSITION COMPETITION 2019-2020

The Chelsea Symphony holds an annual composition competition for early-career composers in the greater New York City area, now in its sixth year. The application period will be opening this fall and the winning entry will be performed on the orchestra's concerts on May 15-16, 2020. The winning composer will also receive a professional recording of the performances and an honorarium of \$250. The winning selection will be chosen by acclaimed conductor and composer Gerard Schwarz, Conductor Laureate of the Seattle Symphony and Music Director of the All-Star Orchestra, in conjunction with a panel of musicians from The Chelsea Symphony.

Watch chelseasymphony.org for more information!

PAST WINNERS

Finalists and Honorable Mentions listed in alphabetical order

2019-20

Winning entry:

In Between, Aaron Israel Levin

Finalists:

Augustine's Ascent, Nathan Ball

Sketch Book, Aaron Spotts

Honorable Mentions:

Pugaw, Avner Finberg

On-again, Off-again, Jack Frerer

Pray Away, Ryan Lindveit

2015-16

Winning entry:

Dawn, Paul Frucht

Finalists:

Awake, Alan Hankers

Soundscape for a Century Past,
Jared Miller

2014-15

Winning entry

Tightrope Walker, Michael Boyman

Finalists:

Arion, William Gardiner

Symphony in 3 Movements,
Michael Gilbertson

Unhinged Carnival Fanfare Machine,
Jonathan Russell

2017-18

Winning entry:

The Rest is Silence, Samuel R. Beebe

Finalists:

The Legend of Mulan,

Esther Shuyue Cao

Listening Through an Open Door,

Nicholas V. Hall

2016-17

Winning entry:

Summer Mountains, Danny Gray

Finalist:

Aeolian Dust, Natalie Dietterich