

# Bay Youth Students Make Regionals

by Helen Martell

I am fortunate to see the many different sides of the Junior Regional Orchestra event. As a public school music teacher, I see my students benefit from the extra time and effort put into preparing the audition music. As this year's chairperson of the Jr. Regional auditions, I was responsible for scheduling 680 talented orchestra students from all over the Tidewater area and making sure the audition process ran as smoothly (and with as little stress) as possible. As a Bay Youth conductor, I can also observe that benefits that our organization offers the top players in our region. I am so proud of the accomplishments of these talented students. It takes guts to audition and skill, perseverance and practice to make it. I am happy to announce the following Bay Youth members who made this year's Regional Orchestras. Represent your school program and your Youth Orchestra program with pride!

## JUNIOR STRING ORCHESTRA

Jacklyn Amoruso  
Emily Bjelland  
Kyle Brady  
Kelly Chambers  
Christopher DaCosta  
Emily Duncan

Joseph Frescino  
Alyssa Frittelli  
Nyssa Giangregorio  
Mitchell Green  
Caleb Guzik  
Emily Hammond  
Dara Hankins  
Charlene Jaring

Peter Kolb  
Parker Lee  
Taylor Mitcham  
Chelsea Morton  
Nathan Morton  
Ian Munro  
Stephanie Preece  
Katie Prescott

Marc Raymundro  
Arlis Joshua Saucier  
David St. John  
Stephen Williams

## SENIOR REGIONAL ORCHESTRA SYMPHONY

Kristin Baird  
Laura Booth  
Jessica Cadorette  
Catherine Caskie  
Meghan Comstock  
Stephanie Ethridge  
Allison Faulkenberry  
Jonathan Gaillard  
Matthew Gray  
Chris Hall  
Brendan Harris

Grace Ho  
Andrew Jones  
Justin Klawitter  
Shirley Luu  
Heather McConchie  
Elizabeth Mason  
Nikki Nieves  
Poorna Phaltankar  
Jaunter Sears  
Leigh Smith  
Jonathan Sotosky  
Tej Toor  
Joshua Van Davier  
Matt Vinson

## STRINGS

Patrick Brunick  
Melissa Dambruch  
John Frescino  
Tiffanie Garner  
Laura Li  
Jenna McDonald  
Crystal Martin  
Susan Newman  
Kareh Nixon  
Veronica Ramos  
Marissa Webster  
Sarah Wise  
Steven Yewcic

## ALTERNATE

Cathy Borgeson  
Eric Yarbaro

## Bay Youth Orchestras Concerto Competition

Dec. 15 at Chandler Hall  
Old Dominion University  
Application Deadline  
Dec 1, 2003



# FUN-ding!

by Christina Morton

As a Bay Youth conductor, I actually have a lot of fun writing grants and telling the arts community (namely the arts commissioners from the cities of Hampton Roads) about what we do at Bay Youth and why it is important for them to fund our program and our concerts. The excitement I feel every Monday night is easily communicated into the answers I must provide to the endless forms ask me. Because our sponsors have been so faithful and our staff have been so thrifty, our finances have been relatively stable over the past several years. The result is that we have not only continually received support from local arts commissions (Virginia Beach, Chesapeake and Norfolk) but we have been fortunate enough to receive state funding as well. Most of you are



well aware that state funding for the arts has been drastically reduced and many Virginia arts organizations are in desperate financial shape. Since we are relative newcomers to receiving state funds, we have never relied heavily on this as a financial source. But to receive any money at all in this climate of limited state funding is nothing short of miraculous.

Some of the comments the State Panel shared with us concerning our organization were in regards to the high quality of our staff, effective management, and conservative budgeting considering the amount of activities we provide. The panel also recognized our strong attendance figures, our partnership with the Virginia Symphony and the great opportunities we offer to public, private and home-schooled students. The City of Norfolk Arts Commission, in our grant acceptance letter for this year stated that "Your organization and Board should take great pride in receiving an increase in your grant." It is heartwarming to know that we are so highly regarded in the arts community. Bay Youth is proud of not only its service TO the community but the support it has received FROM the community. Most recently, Dominion Virginia Power renewed their annual support with a generous donation. The Business Consortium for Arts Support has been faithful in supporting our organization for the last 15 years! And of course we are always seeking new funding from businesses and corporations. If you have any suggestions of whom we might contact about supporting Bay Youth, please let me know!

With all this good news, the reality that funding is not always fun. Regrettably, the Board was forced to cut some of the allocation to tuition scholarships this year in order to balance our budget. Though we were able to provide assistance to most families who applied, we were not able to meet everyone's need. Bay Youth has always prided itself on accepting students on their "ability to play, not their ability to pay." So it comes with great sorrow to report that some students are not playing with us because of this action. You can help us meet the needs of our students by making a contribution to Bay Youth today.

Please help us preserve this valuable community resource for every young musician.

## Have you Got Rhythm?

By Christina Morton



**Yes.** We have all got it. If you have a heartbeat you have rhythm. The trick, in group performance, is to match your rhythm with everyone else's. One of the most critical elements of ensemble playing is understanding and being able to perform rhythms and feel tempo. In order to follow a conductor you need to know what beats are and how to follow someone else's beat. Wind, brass and percussion players generally develop a good sense of rhythm early in their study. Percussionists don't need to worry about changing notes for the most part, and wind and brass players produce sound by tonguing, which requires a lot of concentration on rhythm and beat. String players typically have a harder time with rhythm. With so much focus on the left hand fingers, the rhythm mechanism - referring to the bow- is often given less attention.

A wonderful device was invented in 1815 by J.N. Maelzel called the metronome. This pendulum machine calculates tempo in beats per minute, ranging from 48-160. Many composers indicate in their works the metronome marking their composition should be performed at. It is a very useful tool for practice, and most teachers insist students learn to use one. A virtuoso violinist, Phillippe Quint, recently gave a Masterclass for the Virginia Symphony (at which a BYSO violinist performed for him. He advised the performers several times about the use of the metronome as well as re-emphasized in his concluding comments the importance of slow practice with a metronome for success in music study. For orchestra players, keeping a steady beat is a necessary skill that every player needs to develop. Rushing is a common problem in ensembles, especially for younger groups where students are not very comfortable with their individual skill development, which makes it harder for them to focus on the tempo of the group. The String Orchestra's recent seating auditions required them to perform to a metronome beat! The purpose of this tactic was not to aggravate the students but to impress upon them the importance of playing to a steady beat. **So- gets those metronomes ticking and feel 'the beat'.**