



# BAY YOUTH ORCHESTRAS OF VIRGINIA

## 3 Bay Youth Concerts to Start the Year Right

January 2007 is a very busy month for the Bay Youth Orchestras of Virginia. There are three performances that get the new year off to a quick start. On January 6th, the Concerto Competition will be held at Larchmont United Methodist Church, 1101 Jamestown Crescent in Norfolk. It has been scheduled on Saturday from 1:00 to 4:00 PM this year, so friends and family can attend and support the soloists. Symphony members compete to be featured on the Concerto Concert in March, which will be held at the new Johnson Theater at Norfolk Academy. The competition is free and open to the public. We encourage all members to come and lend their support.

The music of John Williams will be featured on Teen

Night, 8:00PM on January 19th at Chrysler Hall, when the BYO Symphony Orchestra performs 'Side by Side' with the Virginia Symphony Orchestra. Shizuo Kuwahara ("Z") will lead the combined orchestras in selections from several movie classics, including "Hook", "Cowboys", "Jurassic Park", and, of course, "Star Wars". The 'Side by Side' is always one of the highlights of the season, and promises to be a night of enjoyable music, as well as a great experience for our members. Tickets are \$10 (for both adults and students) and are on sale at Bay Youth rehearsals. Bay Youth is committed to selling at least 100 tickets, so stop by the manager's desk and get them early.

Finishing off a hectic five days, the Junior String, String and Concert Orchestras will

be performing at Regent University on January 23rd in a program that will both entertain and inform its audience. "Symphony by Design" will feature memorable selections from several well-known symphonies and demonstrate what makes them remarkable. Mozart, Haydn and Beethoven are among the composers represented in this enlightening program that will have you whistling your favorite symphonic melody the rest of the evening.

Tickets for "Symphony by Design" are \$10.00 for adults and \$6.00 for students. Bay Youth Symphony members are admitted free-see the manager for your comp ticket.

*Tickets and more information are available from the orchestra manager at 757.618.1800 or bayyouth@excite.com.*



Photo from 2005 Teen Night, BYO Side by Side with Virginia Symphony

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*The BYO-GRAPH is published by the Bay Youth Orchestras of Virginia. Articles, comments and suggestions welcome.*

*Deadline for Spring issue is March 1, 2007. Don't be Late!*

# 2006/2007

## UPCOMING EVENTS

**Saturday, January 6, 2007**

**Concerto Competition**  
Larchmont United Methodist  
Church  
1101 Jamestown Crescent  
Norfolk, VA

**Friday, January 19, 2007**

**The Symphony Strikes Back II**  
Side by Side with the Virginia Sym-  
phony  
Chrysler Hall, Norfolk, VA

**Tuesday, January 23, 2007**

**Symphony by Design**  
Regent University, Virginia Beach,  
VA  
Junior String, String and Concert  
Orchestras

**Monday, March 19, 2007**

**Concerto Concert**  
featuring Concerto Competition  
Winners  
Norfolk Academy, Norfolk, VA  
Symphony and Concert Orchestras

**Monday, April 9, 2007**

No rehearsal - Spring Break

**Tuesday, May 1, 2007**

**Music of Spring - Season Finale**  
Greenbrier M.S., Chesapeake, VA  
featuring all BYO ensembles

**Saturday & Sunday, May 12 & 13,  
2007**

Possible performance at  
Jamestown 400 celebrations

**Monday, May 14, 2007**

**Awards Banquet**

A message from the President...

## Understanding Bay Youth Orchestra Finances: What Keeps Us Ticking?

*by Ray Amoruso President, BYO Board of Directors*

As a parent of two Bay Youth Orchestra members, I have always marveled at the talent of our student members and the impressive music that is coaxed from them by our talented conductors. The wonderful, energetic concerts given throughout the course of our performance year come from the heart and soul of each of our students. I believe that Bay Youth Orchestras continue to thrive because of the love of music that each of our members demonstrates, and the thrill of learning with professionals in the music industry. The performances by each of our ensembles never fail to bring a smile to my face, and I suspect, to those of countless other parents, grandparents, friends and neighbors as well.

While music education and performance are the most visible and tangible aspects of the Bay Youth Organization, I thought that this would be a good time to talk about something that many of the members of Bay Youth rarely think about: How is Bay Youth Orchestras of Virginia funded, and what keeps us ticking?? In case some of you are not aware of our Mission Statement, I think it is worth repeating at this point:

“Our mission is to provide the highest level of ensemble training to the young musicians of Hampton Roads, enabling them to perform the greatest music of the classical symphony repertoire, thereby enriching the cultural life of residents of Hampton Roads and contributing to the overall education of musicians.”

Of course, in order to accomplish this mission, Bay Youth requires funding. As many of you may already be aware, Bay Youth is a 501 (c) (3) non-profit organization that receives funding from a variety of sources, including contributions from local area businesses, state and municipal grants and endowments, charitable donations from private individuals, and, of course, direct payments from member dues.

The BYO Board of Directors plays a critical role in the financial and overall governance of the BYO organization. Not only does the board typically make the critical selection of our Executive Director and our Music Director, but we also

play the central role in policy making, financial decisions, budget approval and long-term strategy formulation. The Bay Youth Board’s primary role is to ensure that BYO’s resources are used wisely, and the organization’s mission is fulfilled. The BYO Board holds staff accountable for day-to-day performance, and, in turn, we are held responsible by our members, our donors and the community at large for the overall performance of the organization.

In a nonprofit enterprise such as Bay Youth, there are investment stakeholders, who fall into two main groups: those outside and those inside the Bay Youth organization. Our external stakeholders can be broken down further into two distinct groups: our donors, who provide us with charitable support, and the general community, which benefits from the performances of the youth orchestras. Inside our organization, there are also two groups with a direct stake in Bay Youth’s nonprofit performance and accountability: the board and the staff. Board members have legal duties of care, loyalty, and obedience that require them to steward charitable resources responsibly. Staff members have a financial stake in the functioning of Bay Youth and its overall continued success as an educational and performing organization.

Over the past decades, the nonprofit sector has experienced ever-increasing competition for resources, stemming both from the growing number of nonprofit organizations seeking a limited pool of funding, and from new pressures brought by a slew of new for-profit providers in the field of human services and education. Although Bay Youth generates nearly 60% of its income from membership dues, equally important are the revenue streams that are generated by private and corporate donations, ticket sales, advertising income, and grants. Without these sources of income, which are highly variable, Bay Youth would have a very hard time remaining as a viable organization.

As a non-profit organization, Bay Youth has experienced a very steady growth over the last five years, with an operating bud-

*continued on page 5*

# Successful

# AUDITIONS

## Take

# P · R · A · C · T · I · C · E

*The BYO Staff*

Auditioning is one of the most stressful parts of being a musician. Unfortunately, it is also one of the most vital skills to master, in order to demonstrate your abilities and get the assignments you want. There are a number of things you can do to prepare for an audition, minimize stress, and perform at your best. The good news is, all auditions are essentially the same, and, once you become familiar with the process, auditioning can become a more comfortable, and hence a more successful endeavor.

Once you have become proficient on your instrument, you may be required to show that you can perform at the level of an organization you wish to join. It is important to set realistic goals. There would be no point in an excellent high school player auditioning for the Virginia Symphony. There is a level of technique and maturity that takes years to develop, so any hope of success would be minimal. It is also important to have a realistic view of your own ability. A good private teacher can help. So can listening to your peers. I've often gone to a recital and been motivated to go home and practice. I heard something that was exciting and realized that I could play that well, too. Or I've heard something incredibly virtuosic and realized I had a long way to go.

After assessing your own ability, and choosing the organization you wish to audition for, the next and most important step is preparation. This includes not only working on your solo, but also finding out what is expected of you in the audition. Knowing the correct repertoire, scales, and other requirements can be the most important ingredient for success. Don't waste your time practicing what you aren't

going to need, or risk being surprised when you're asked for an F# harmonic minor scale that could leave you shaken for the rest of the audition. For Bay Youth, look at the audition brochure for orchestra auditions, or check with the conductors or coaches to find the important passages for seating auditions. For a college or professional orchestra, there is usually a repertoire list indicating appropriate solos and required excerpts.

When you're practicing, remember the fundamentals. All the advanced technique in the world won't make up for poor tone quality, bad intonation, or sloppy bowing

When you're practicing, remember the fundamentals. All the advanced technique in the world won't make up for poor tone quality, bad intonation, or sloppy bowing or articulation.

or articulation. Work carefully, and be very critical of pitch and rhythm. Practice slowly, and be sure all the technique is 'under your fingers'. Remember that passages are always harder in a performance, and any insecurity will distract you from making music.

It is often a good idea to play for other people before an audition. Get used to performing. You can play for friends or parents, who are just there as a friendly

audience, or for teachers or peers, who can critique your performance and give you suggestions. It's good practice to give yourself only one chance to play through a piece without stopping. You can also practice relaxing just before you start to play. Practice the music, but also practice the performance.

After you have perfected your solo and the required music, plan for the audition day itself. Try to get a good night's sleep. Eat a light but nutritious meal. Drink plenty of fluids, and bring some with you. Be early. Nothing can throw off a performance like feeling rushed and unsettled. Warm up using techniques you've practiced. Don't leave your best performance in the warm-up room. It doesn't count if you impress everyone before your audition. When you go into the audition, breathe deeply and try to relax. Begin playing confidently. Remember, everyone goes through this, and everyone wants you to do well. I've never met a judge who wasn't glad when auditionees did a good job.

No matter how you play, be courteous and polite. Even if you don't win the audition, you may make the sub list, or be on call for future opportunities. Learn from the experience. Talk to the adjudicators after the audition, if possible, and get their comments. Nobody wins every audition, but everybody can do better at the next one.

Auditioning is a difficult part of every musician's life. We feel we are being judged on more than just our playing ability. Don't take it personally. Try to enjoy the experience by focusing on what you did well or know you can do better. When you get that job in the NY Philharmonic, send me some comp tickets.

# The SYMPHONY

By Christina Morton

When we hear this word, we often think of a large group of musicians on a concert stage, led by a conductor waving a baton. Technically, a symphony is a composition written for a symphony orchestra, in the form of a sonata (with several contrasting movements).

A symphony orchestra can change in instrumentation and size, depending on how the composer scored the music. Wolfgang Mozart (1756-1791) composed his early symphonies for strings, two oboes and two horns, because those were the instruments available to him in his master's court. His later symphonies included clarinets, bassoons, trumpets and timpani. They were written when he had more freedom in instrumentation, because he had left the court and was working independently. In contrast, a hundred years later, Gustav Mahler (1860-1911) composed his Eighth Symphony for an extra-large orchestra and a chorus of 500 plus 350 children's voices and seven vocal soloists.

In the 16th century in Europe, ensembles called consorts were formed by the nobility to perform for weddings, funerals, and other important occasions. In Italy, the consorts were composed of string players. In Germany, they were often brass ensembles. In the 17th century, wealthy aristocrats and royalty employed full-time orchestras and composers. The only way a composer could earn a living was by working for one of these patrons. Claudio Monteverdi, in Italy in 1607, had an orchestra of 40, which included strings, flutes, cornets and trombones.

Outside of the court, orchestras were used in Italian operas, which were extremely popular at the time. Composers such as Corelli and Vivaldi began to expand on the idea of strictly instrumental music, and formed works such as the concerto grosso, which used soloists and a supporting group of musicians, plus a continuo or bass instrument. In the middle of the 18th century Giovanni Battista Sammartini (1701-1775) was among the first to write "symphonies." His symphonies, which were made up of

three sections exhibiting a fast-slow-fast format that were later expanded to become individual movements, evolved from the *sinfonia*, an instrumental piece meant as a prelude to an Italian opera - what we now call an "overture." He composed over 60 of them. The Bay Youth String Orchestra will perform an arrangement of his Symphony in C.

In the late 18th century, Mozart and Haydn did quite a bit of experimenting with the form of the symphony, which became longer and more complex. Franz Joseph Haydn (1732-1809) was a court composer for the Esterhazy family, and wrote symphonies regularly for the twice-weekly concerts. He composed 104 in his lifetime, and has been named the 'Father of the Symphony' for his expertise in developing the form to a high level of

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artistic expression. His work paved the way for great composers such as Mozart and Beethoven to expand the form to even greater heights. The Bay Youth String Orchestra will perform an abridged arrangement of the Finale to Haydn's Symphony No. 88, which has some interesting surprises.

An interesting note here also about the audiences in Haydn's day - they were not particularly attentive to the music! People would often eat, drink, talk and even sleep at concerts. Haydn's 'Surprise' Symphony (No.94), with its loud, crashing chord in

the middle of a very quiet section, was most probably an attempt to grab his audience's attention.

Ludwig van Beethoven included a lot of dramatic elements in his symphonies, particularly in the Symphony No. 6 (Pastoral), which was intended to depict Austrian country life, with a thunderstorm, a birdsong, and a village festival. The Junior String Orchestra will perform an arrangement called 'The Shepherd's Hymn' from this symphony. The famous melody 'Ode to Joy', which you will hear the Junior String Orchestra perform in the final section of the 'Tribute to the Three B's', is from the finale of Beethoven's 9th Symphony. This symphony was unique in its use of chorus and soloists for the finale. Beethoven's most famous symphony, the 5th, is instantly recognizable by its opening motif. The Virginia Symphony holds an annual play-along at MacArthur Mall, where musicians of any age can perform that symphony with the orchestra. Just sitting among the musicians, feeling the rhythmic drive of that piece is a thrill in itself.

In the late 19th century, composers such as Dvořák and Tchaikovsky were employing national folk tunes in their symphonic works. The New World Symphony by Dvorak (performed on the November 21 concert) uses some beautiful folk tunes for its thematic material. Tchaikovsky's Symphony No. 6, his last, was composed with a specific plan. The first movement was to depict passion. The second movement (arranged, to be performed by the String Orchestra) is about love. The third and fourth movements depict disappointment and then death. Ironically, he died nine days after it was first performed.

20th-century composers largely abandoned the three or four movement symphonic form for the one movement symphonic poem instead. These shorter works allow for more experimentation in color than in form. However, Sibelius, Elgar, William Schumann, Aaron Copland and Sergei Prokofiev managed to write some important symphonies. Sibelius experimented with his 7th Symphony by composing it in only one movement. The String Orchestra will perform an arrangement of Prokofiev's "Classical Symphony", in which he uses the classical form to introduce modern harmonies and rhythms. Carol Nunez, a present-day composer of music for youth, wrote a delightful one-movement "Little Symphony" that our Junior String Orchestra will perform.



# WANTED

**MUSIC LOVERS TO PLAY-ALONG WITH THE VIRGINIA SYMPHONY!**  
for the annual

## BEETHOVEN Play-Along

**Dust off your instruments and make plans to join the Virginia Symphony  
in performing Beethoven's exhilarating Symphony No. 5!**



**MacArthur Center in Norfolk**  
**FEBRUARY 3, 2006**

Play-along times: 2:00, 2:30, 3:20  
Registration begins at 1:00 pm

*"What Keeps Us Ticking" - continued from page 2*

get expanding from about \$82,000 five years ago to over \$110,000 for 2006/2007. We have increased the number of our performing ensembles to five and have continued to look for opportunities to increase the number of performances. Our annual student membership now approaches 260.

Our expenses include fees for hall rental, coaching, staff salaries, and printing and reproduction, among other items. I have included two pie charts in this article that illustrate the operating budget for this performance year. As you can see, contributions, grants and fundraising activities make up 25% of our income, and we rely on these sources to help meet all of our expenses.

The Board of Directors, along with Bay Youth staff, continuously monitors the financial performance of the organization and stays focused on maintaining

our revenue streams. The fundamental reason for nonprofit financial assessment is to determine how well an organization is fulfilling its mission. Although the financial numbers alone cannot answer this question, they do provide insight into the sources of funding, the cost of service delivery, and an organization's ability to operate in the future. The flow of resources to a nonprofit like Bay Youth depends entirely on the quality and relevance of its mission, its capacity to deliver value, and its ability to convince potential donors of these accomplishments. To the extent that a nonprofit organization appears to be performing well, its donors will be motivated to continue to invest in it. I believe that Bay Youth has done this exceedingly well over its 34-year life, and I believe that we will continue to grow and to offer student musicians, and the community at large, everything that we have embodied in our Mission Statement.

### Important New DATES AND PLACES

Next month on **January 15, 2007**, Bay Youth will be rehearsing in two different locations. The schools are closed on that day for the Martin Luther King holiday.

The **Junior String, String and Concert Orchestras** will rehearse at **1st Baptist Church of Norfolk** at their regular times. **BRING MUSIC STANDS!!**

The church is located at 312 Kempsville Rd. near the intersection of I-264 and I-64. Exit I-264 at Newtown Rd. (South) Rt. 404 and then turn right on Kempsville Rd.

The **Symphony Orchestra** will rehearse at the **Diehn Fine Arts Center, Old Dominion University** from 6:30 to 9:00 pm.

There will also be a rehearsal on **Thursday, January 18**, at **Chrysler Hall** in Norfolk. This rehearsal is the dress rehearsal for the concert the following evening and is expected to last from 6:00 PM to 8:30 PM. Students must attend this mandatory rehearsal to perform on the Side by Side concert.



Stop by the Snack table  
and purchase a  
BYO T-shirt or Sweatshirt

## We gratefully acknowledge these major supporters of The Bay Youth Orchestras of Virginia

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