New York, NY - New York Youth Symphony (NYYS), is excited to announce the 2020/2021 season of its Composition Program. Led by director Dr. Kyle Blaha the program offers student composers the opportunity to explore the world of composition and orchestration through seminars, individual tutorials, and workshops, plus reading sessions with professional musicians, and performances. This season will feature guest composers and artists including John Corigliano, Andrea DelGiudice, Reena Esmail, Molly Joyce, harpist Bridget Kibbey, Mari Kimura, David Ludwig, oboist Toyin Spellman-Diaz, percussionist Javier Diaz, violist and composer Jessica Meyer, violinist and composer Jessie Montgomery, Nico Muhly, cellist Philip Sheegog, Chen Yi, and the Aizuri Quartet.

Students' works will be read and workshopped throughout the season, culminating in a final performance by members of the NYYS Orchestra, Chamber Music, Jazz, and Apprentice Conducting programs at the annual Composition Date 2021 concert at Leonard Nimoy Thalia at Symphony Space on Thursday, May 13, 2021.

Director Dr. Kyle Blaha says, “I am thrilled to announce our 20/21 season! I look forward to our students engaging with our brilliant guest composers and artists who represent diverse styles, backgrounds, careers, and points of view.”

Participating students explore the musical thought of a wide variety of composers and concepts. Examples are drawn from the vast classical repertoire and a range of musical traditions from throughout the world. The program aims to cultivate the students' own voices through class discussion, written exercises, and free composition, as well as feedback from the industry’s leading performers and thinkers. Fall and Winter sessions
will be held online via Zoom. Spring sessions will be held in accordance with health and safety recommendations from the CDC.

Students who are accepted into the NYYS Composition program will also be eligible to apply for one of ten Vargas-Vetter/Ukena fellowships which offer financial assistance and mentors to young musicians as they prepare for college and beyond. For more information, please visit nyys.org/community.

Applications for the 2020/2021 Season are now open. Composers ages 12-22 who have a sense of curiosity and a taste for musical adventure are invited to apply at nyys.org/apply.

Founded in 1963, the NYYS is internationally recognized for its award-winning and innovative educational programs for talented young musicians. As the premier independent music education organization for ensemble training in the New York metropolitan area, the NYYS has provided over 7,000 music students unparalleled opportunities to perform at world-class venues including Carnegie Hall, Jazz at Lincoln Center, Joe’s Pub, and The Times Center, and to study with world-renowned artists. Beyond the instruction from accomplished musicians, students gain valuable life skills — commitment, discipline, focus, collaboration — and friendships that last a lifetime.

The NYYS is committed to making its educational offerings accessible to a wider and more diverse community. Through partnerships with organizations including the Harmony Program, Youth Orchestra of St. Luke’s Harlem School of the Arts, New York Film Academy, New York SongSpace, Maestra, and Orpheus, the NYYS is creating pathways for young people from all backgrounds to find their way to music. These community partnerships include peer-to-peer instruction, financial support, mentorships with professional artists, free community concerts, and more.

Executive Director Shauna Quill noted, “The New York Youth Symphony is proud of its 58-year history of providing outstanding music education to students through its six outstanding programs. COVID-19 will not slow us down! Through a combination of smaller ensemble rehearsals, and online seminars and instruction, we are committed to providing outstanding education to all of our students this season. We are broadening access to the arts through our partnerships across the city as well as through fellowships which support students as they navigate the pathway towards college and beyond. We are grateful to all of our supporters as we navigate this pandemic together, including the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, and more, and look forward to returning to stages around the city as soon as we are able.”

ABOUT THE DIRECTORS AND ARTISTS

ARTISTIC DIRECTOR

Dr. Kyle Blaha received his D.M.A. and M.M. from Juilliard and his B.M. from Eastman School of Music with high distinction in composition, clarinet, and German. He has studied composition with Darrell Handel, Ricardo Zohn-Muldoon, Carlos Sanchez Gutierrez, Samuel Adler, Philip Lasser, and Robert Beaser, and Solfège with Mary Anthony Cox. He is faculty at the European American Musical Alliance Program in Paris, faculty at The Juilliard School where he teaches Ear Training, Music Theory, and Advanced Score Reading and Musicianship for conducting majors, and chair of Music Theory and Ear Training at Juilliard Pre-College. He has received multiple ASCAP Young Composer Awards and awards for study in German, including a Fulbright grant and a D.A.A.D. (German government) grant as well as Arabic study in Cairo, Egypt. Dr. Blaha’s work has been premiered by the Juilliard Orchestra and multiple performances by the New York City Ballet Choreographic Institute and has received commissions from the NYYS, the Eastman Wind Ensemble, the New Juilliard Ensemble, Donald Sinta Quartet, and the American Composers Orchestra.

GUEST ARTISTS
The American composer John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Mr. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include _Conjurer_ (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; _Concerto for Violin and Orchestra: The Red Violin_ (2005), developed from the themes of the score to the François Girard's film of the same name, which won Corigliano the Oscar in 1999; Mr. Tambourine Man: Seven Poems of Bob Dylan (2000) for orchestra and amplified soprano, the recording which won the Grammy for Best Contemporary Composition in 2008; _Symphony No. 3: Circus Maximus_ (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and _Symphony No. 2_ (2001: Pulitzer Prize in Music.) Other important scores include _String Quartet_ (1995: Grammy Award, Best Contemporary Composition); _Symphony No. 1_ (1991: Grawemeyer and Grammy Awards); the opera _The Ghosts of Versailles_ (Metropolitan Opera commission, 1991, International Classical Music Award 1992); and the _Clarinet Concerto_ (1977.) One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name; for the past fourteen years he and his partner, the composer-librettist Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York.

**Andrea DelGiudice** is a soprano of “astonishing power and subtlety” (_Newcastle Journal_, England). Her international career as a leading soprano has taken her to the Scottish National Opera, Munich State Opera, Liege Opera, Opera Bonn, Edmonton Opera, Austin Lyric Opera, DiCapo Opera Theater, and Arizona Opera. Specializing in the verismo heroines of Puccini and Verdi, she has appeared alongside renowned artists such as Placido Domingo, Johan Botha, Sherill Milnes, Alexei Steblianko, and Nicola Martinucci. Ms. DelGiudice has been a featured concert soloist at Boston’s Jordan Hall with some of Boston’s leading soloists, and WGBH’s “Morning Classics” in Richard Strauss’s _Four Last Songs_ as well as contemporary works including Simon Sargon’s _Shema_. Her diverse talents have led to numerous international recording contracts in over 200 major films and animated features in Rome, Italy with Walt Disney/Buena Vista, RAI television, and Sundance Films. Ms. DelGiudice currently serves as Founder and Director of New York Opera Collaborative; Director of Vocal Arts at the Narnia Festival in Narni, Italy; and Vocal Director at the Neighborhood Playhouse of the Theater in New York City. She recently made her directing debut at the Axelrod Theater in her edgy conceptual production of Verdi’s _La Traviata_. 2021 brings her double bill of _Suor Angelica_ and the world premiere of _Pieta_, music by Jake Landau and libretto cowritten with Andrea; and her new concept production of Purcell’s _Dido and Aeneas_ at Syracuse University.

**Javier Diaz** is a percussionist in the New York Area. He has performed with the American Symphony, Los Angeles Philharmonic, the Metropolitan Opera Orchestra, New Jersey Symphony, Orchestra of St. Luke’s, Broadway’s productions of _Tarzan, Guys and Dolls, The Wiz, Women on the Verge of a Nervous Breakdown, Rocky, Gloria Estefan’s On Your Feet, Once on This Island_, and the acclaimed _ Ain’t Too Proud: The Life and Times of The Temptations_. His studio/film soundtrack credits include Lin-Manuel Miranda’s _In The Heights_, Steven Spielberg’s _West Side Story_, collaborations with jazz greats David Sanborn and Marcus Miller, ECM’s _Tituli_ by Stephen Hartke with the Hilliard Ensemble, _Barbershop 3_, several HBO films and many TV and radio commercials. As an Afro-Cuban percussion specialist, Diaz has appeared with: Miami Sound Machine, David Sanborn, Marcus Miller, Sean Kingston, Diana Ross, Gladys Knight, Shaka Kan, Patty LaBelle, Lazaro Galarraga’s Afro-Cuban All Stars, percussionists Angel Luis Figueroa, Candido Camero, David Yazbek, Román Diaz and Pedro Martinez, The Panamerican Jazz Band, Tribal Sage and the New York World Music Institute. In addition, Mr. Diaz’s has recently released an album with the percussion group Kalunga.

**Reena Esmail** works between the worlds of Indian and Western classical music, to bring communities together through the creation of equitable musical spaces. She holds degrees from The Juilliard School (BM’05) and the Yale School of Music (MM’11, MMA’14, DMA’18). Ms. Esmail’s work has been commissioned by ensembles including the Los Angeles Master Chorale, Kronos Quartet, Imani Winds, Richmond Symphony, Town Music Seattle, Albany Symphony, Chicago Sinfonietta, River Oaks Chamber Orchestra, San Francisco Girls Choir, the Elora Festival, Juilliard415 and Yale Institute of Sacred Music. Esmail is the Los Angeles Master Chorale’s 2020-
2023 Swan Family Artist in Residence, and the Seattle Symphony’s 2020-21 Composer-in-Residence. Previously she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation’s Washington Award. Previously, she was a 2017-18 Kennedy Center Citizen Artist Fellow. She was the 2012 recipient of the Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters). Upcoming seasons include new work for Seattle Symphony, Baltimore Symphony Orchestra, Santa Fe Desert Chorale, Amherst College Choir and Orchestra, Santa Fe Pro Musica, and Conspirare. Ms. Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting musical traditions of India and the West.

Molly Joyce’s music has been described as one of “serene power” (New York Times), written to “superb effect” (The Wire), and “impassioned” (The Washington Post). Her works have been commissioned and performed by ensembles including the New World Symphony, New York Youth Symphony, Pittsburgh, Albany, and Milwaukee Orchestras, New Juilliard, Decoda, and Contemporaneous ensembles, as well as Washington National and Fresh Squeezed Operas. Additionally, her work has been presented at TEDxMidAtlantic, Bang on a Can Marathon, Classical:NEXT, VisionIntoArt’s FERUS Festival, and featured in outlets such as Pitchfork, Red Bull Radio, WNYC’s New Sounds, I Care If You Listen, and The Log Journal. Ms. Joyce often sings and plays with her vintage toy organ, an instrument she loves for how it engages with her disabled left hand, and has collaborated across disciplines including with visual artists Lex Brown and Julianne Swartz, choreographers Melissa Barak and Jerron Herman, director Austin Regan, and writers Marco Grosse and Christopher Oscar Peña. Ms. Joyce is a graduate of The Juilliard School, Royal Conservatory in The Hague, Yale School of Music. She is an alumnus of the National YoungArts Foundation, and has studied with Samuel Adler, Martin Bresnick, David Lang, Missy Mazzoli, Martijn Padding, and Christopher Theofanidis.

According to the New York Times, Bridget Kibbey “made it seem as though her instrument had been waiting all its life to explode with the gorgeous colors and energetic figures she was getting from it.” A winner of the prestigious Avery Fisher Career Grant, a Salon de Virtuosi SONY Recording Grant, the Chamber Music Society of Lincoln Center Bowers Program, and a winner of Premiere Prix at the Journées de les Harpes Competition in Arles, France, and the Juilliard School’s Peter Mennin Prize for Artistic Excellence and Leadership, Ms. Kibbey expands the capabilities and platform of the harp on international stages via baroque transcriptions, cross-genre collaborations with today’s top Latin Fusion artists, and showcasing masterworks of the French Belle Epoque. Season highlights include: Multiple tours of her own adaptations of J.S. Bach’s keyboard concerti alongside the Dover Quartet in the US and Canada, a ten-city duo collaboration with mandolinist Avi Avital, and various solo recitals around the United States. She premieres a new harp concerto with four American Orchestras – written by composer João Luiz Rezende - exploring the evolution of the Brazilian popular dance form on the harp. She has recorded with Placido Domingo, Dawn Upshaw, and Gustavo Santaollalo for SONY Records and Deutsche Grammaphon; and, her own debut album, Love is Come Again, was named one of the Top Ten Releases by Time Out New York.

Mari Kimura is at the forefront of violinists who are extending the technical and expressive capabilities of the instrument. As a performer, composer, and researcher, she has opened up new sonic worlds for the violin. Her mastery of a technique called Subharmonics has earned her considerable renown in the concert music world and beyond. She is also a pioneer in the field of interactive computer music and has earned international acclaim as a soloist and recitalist in both standard and contemporary repertoire. Ms. Kimura’s has received commissions from the International Computer Music Association, Harvestworks, Music from Japan and more. Her work has been featured in major publications including the New York Times, and Scientific American. She is a recipient of the Inaugural Award of Composers Now Creative Residencies at The Pocantico Center of The Rockefeller Brothers Fund. As a violinist, Ms. Kimura has premiered many notable works, including John Adams’s Violin Concerto (Japanese premiere), Luciano Berio’s Sequenza VIII (US premiere), Tania Léon’s Axon for violin and computer (world premiere), and Salvatore Sciarrino’s 6 Capricci (US premiere), among others. Ms. Kimura is on faculty at the Juilliard School of Music and UC Irvine’s Claire Trevor School of the Arts. She studied violin with Armand & Margaret Weisbord, Toshiya Eto, Roman Totenberg and Joseph Fuchs, and composition with Mario Davidovksy.
David Serkin Ludwig’s first memory was singing Beatles songs with his sister; his second was hearing his grandfather perform at Carnegie Hall; foreshadowing a diverse career collaborating with many of today’s leading musicians, filmmakers, and writers. His choral work The New Colossus opened the private prayer service for President Obama’s second inauguration. The next year NPR Music named him in the world’s “Top 100 Composers Under Forty.” He holds positions and residencies with nearly two dozen orchestras and music festivals in the US and abroad. Mr. Ludwig has received commissions and notable performances from many of the most recognized artists and ensembles of our time, including the Philadelphia, Pittsburgh, Minnesota, and National Symphony Orchestras, Chamber Music Society of Lincoln Center, the Dresden Music Festival, as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, eighth blackbird, the Dover and Borromeo Quartets, and the PRISM Saxophone Quartet. Mr. Ludwig received the prestigious 2018 Pew Center for the Arts and Heritage Fellowship, as well as the 1999 First Music Award, and is a two-time recipient of the Independence Foundation Fellowship, a Theodore Presser Foundation Career Grant, and awards from New Music USA, the American Composers Forum, American Music Center, Detroit Chamber Winds, and the National Endowment for the Arts. Mr. Ludwig is chair of composition at The Curtis Institute of Music where he also serves as the Gie and Lisa Liem Artistic Advisor, and is director of Ensemble 20/21 and Curtis SummerFest. He lives in Philadelphia with his wife, acclaimed violinist Bella Hristova, and their four beloved cats.

With playing that is “fierce and lyrical” and works that are “other-worldly” (The Strad) and “evocative” (New York Times), Jessica Meyer is a versatile composer and violist whose passionate musicianship radiates accessibility and emotional clarity. As a member of counter)induction and guest violist for many ensembles, Ms. Meyer is an acclaimed interpreter of new music. Her solo shows have been featured at iconic venues such as BAMc̩afé, Joe’s Pub, and Symphony Space in NYC, the Andy Warhol Museum in Pittsburgh, in Paris at Sunset Sunside, in addition to venues in Singapore, Switzerland, Vietnam, the Emirates and beyond. Since embarking on her own composition career only five years ago, her works have been commissioned and performed by many established ensembles including A Far Cry, the American Brass Quintet, and Roomful of Teeth. Her first composer/performer portrait album recently debuted at #1 on the Billboard traditional classical chart, and upcoming projects include being the composer in residence at Spoleto USA, a concerto for herself to be premiered in Miller Theatre, a song cycle for the National Gallery of Art, and interactive performances in Carnegie Hall as part of their nationwide Link Up Program.

Jessie Montgomery is an acclaimed composer, violinist, and educator. The recipient of the Leonard Bernstein Award from the ASCAP Foundation, her works are performed frequently around the world. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post). The New York Philharmonic has selected Ms. Montgomery as one of the featured composers for their Project 19, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a cadenza for the Brahms Violin Concerto, to be premiered by Hilary Hahn; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization; and two new orchestral works for the National Symphony. Since 1999, Ms. Montgomery has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization’s professional touring ensemble. A graduate of Juilliard and New York University, she is currently a Graduate Fellow in Music Composition at Princeton University. In July 2020 it was announced that Ms. Montgomery will join the composition and violin faculty at the Mannes School of Music.

Nico Muhly is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, Los Angeles Philharmonic, Tallis Scholars and St. John’s College, Cambridge and others, he has written more than 100 works for the concert stage, including the opera Marnie (2017), which premiered at the English National Opera and was staged by the Metropolitan Opera in the fall of 2018. Muhly is a frequent
collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons and others. His work for stage and screen include music for the Broadway revival of _The Glass Menagerie_ and scores for films including the Academy Award-winning _The Reader_. Born in Vermont, Muhly studied composition at the Juilliard School before working as an editor and conductor for Philip Glass. He is part of the artist-run record label Bedroom Community, which released his first two albums, _Speaks Volumes_ (2006) and _Mothertongue_ (2008). He lives in New York City.

Praised by _The Washington Post_ for “captivating” performances that draw from its notable “meld of intellect, technique and emotions,” the Aizuri Quartet was awarded the Grand Prize and the CAG Management Prize at the 2018 M-Prize Chamber Arts Competition, along with top prizes at the 2017 Osaka International Chamber Music Competition in Japan, and the 2015 Wigmore Hall International String Quartet Competition in London. The Quartet’s debut album, _Blueprinting_, featuring new works written for the Aizuri Quartet by five American composers, was released by New Amsterdam Records and nominated for a 2019 GRAMMY Award. Through its engaging and thought-provoking programs, branded by the _New York Times_ as “genuinely exciting” and “imaginative,” the Quartet has garnered critical acclaim for bringing “a technical bravado and emotional power” to bold new commissions, and for its “flawless” (San Diego Union-Tribune) performances of the great masterpieces of the past. The Quartet has performed extensively throughout North America, as well as in Europe, Japan, Mexico, Chile, Costa Rica, and Abu Dhabi, and has commissioned and premiered new works by Pulitzer Prize-winner Caroline Shaw, Lembit Beecher, Paul Wiancko, Yevgeniy Sharlat, Gabriella Smith, Rene Orth, Michi Wiancko, and Alyssa Weinberg. Their 20-21 season highlights include performances at Lincoln Center, San Antonio Chamber Music Society, National Gallery, Dallas Chamber Music Society, the Kennedy Center and a special performance of John Adams’ “Absolute Jest” with the Milwaukee Symphony. The quartet has been combining four distinctive musical personalities into a unique collective since 2012. Aizuri Quartet draws its name from “aizuri-e,” a style of predominantly blue Japanese woodblock printing that is noted for its vibrancy and incredible detail. They are currently based in New York City.

Cellist Philip Sheegog is a dynamic collaborative artist who maneuvers within a diverse array of musical personas with ease. Drawing from roots influenced by a myriad of musical styles, Mr. Sheegog’s artistic versatility and fearless commitment has made him sought out for projects on all ends of the musical spectrum, performing alongside disparate groups such as the hip-hop/classical collective ShoutHouse, the International Contemporary Ensemble, and the Steve Miller Rock Band. A passionate advocate for collaboration and commissioning, Mr. Sheegog has premiered over seventy new works by living artists, including over thirty direct commissions. Mr. Sheegog holds his B.M. and M.M. from The Juilliard School where he served as co-principal cellist of the Juilliard Orchestra and was an inaugural member of the institution’s Honors Chamber Music program. Current projects include a dynamic genre-bending duo, ARKAI, and a world music educational program, Global Perspectives. Mr. Sheegog is a recipient of The Juilliard School’s 2017 John Erskine Prize, the Norman Benzaquen Career Advancement Grant, and Chamber Music America’s inaugural Ensemble Forward Grant.

A member of _Imani Winds_, world-class oboist Toyin Spellman-Diaz has performed with the New York Philharmonic, Chicago Symphony, Chicago Civic Orchestra, Milwaukee Symphony, Brooklyn Philharmonic and Orchestra of St. Luke's, and has worked with such conductors as Kurt Masur, Daniel Barenboim, Pierre Boulez, Christoph Eschenbach and Mstislav Rostropovich. Ms. Spellman-Diaz was acclaimed as a "standout oboist with smooth, controlled tone and excellent technique" in _The Washington Post_ when she performed the Goossens Oboe Concerto at the Kennedy Center and has performed concerti with Chicago Civic Orchestra, Manhattan Virtuosi and the Antara Ensemble. She attended the Oberlin Conservatory, where she achieved her bachelor of music degree, and received her master's and professional studies degrees from the Manhattan School of Music, where she is currently on the faculty of the Pre-college Division.

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi is Distinguished Professor at the University of Missouri-Kansas City Conservatory, and a recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters. Her music is published by Theodore Presser, commissioned and performed worldwide by such ensembles as the Cleveland Orchestra, St. Paul Chamber Orchestra, BBC Symphony and Royal Philharmonic, the Seattle, Pacific,
Singapore, China National, New Zealand symphonies, LA and China philharmonics, Stuttgart Chamber Orchestra and Sachsische Staatskapelle Dresden, recorded on Bis, New Albion, New World, Teldec, Albany, Bridge, Naxos, and many labels. She has received bachelor and master’s degrees in composition (1983 and 1986) from Beijing Central Conservatory of Music, and Doctor of Musical Arts degree (1993) from Columbia University in NYC. Major composition teachers are Profs. Wu Zu-qiang, Chou Wen-chung and Mario Davidovsky. She has been inducted to the American Academy of Arts and Sciences in 2005, and the American Academy of Arts and Letter in 2019. Dr. Chen is also awarded Honorary Doctorate by five universities in the US, and Distinguished Visiting Professor at the CCoM (2006-2011) and Tianjin Conservatory (2012-2017) in China.

NEW YORK YOUTH SYMPHONY 2020-2021 PERFORMANCE CALENDAR

Tickets & Information: www.nyys.org/events

ORCHESTRA
Michael Repper, Music Director

Recorded Album
Valerie Coleman: Umoja
Jessie Montgomery: Soul Force
Florence Price: Ethiopia’s Shadow in America
Florence Price: Piano Concerto in One Movement, featuring Michelle Cann, piano

The McCrindle Concert
Stern Auditorium/Perelman Stage at Carnegie Hall
Sunday, March 7, 2021 at 2:00 PM
Valerie Coleman: Umoja
Barber: Violin Concerto, op. 14, featuring Grace Park, violin
Jonathan Cziner: Ruach (and Other Delights) (First Music commission and World Premiere)
Gershwin: An American in Paris

The Spring Concert
Stern Auditorium/Perelman Stage at Carnegie Hall
Sunday, May 9, 2021 at 2:00 PM
Jessie Montgomery: Soul Force
Mahler: Songs of a Wayfarer, featuring Paulo Szot, baritone
Rogers/Hammerstein: Some Enchanted Evening, featuring Paulo Szot, baritone
Mahler: Symphony No. 1, “Titan”

NYYS JAZZ
Andy Clausen, Director

October 11 – December 6, 2020: Big Band Jazz Performance Practices with Andy Clausen (Online)

Monday, March 8, 2021, at 7:30 & 9:30 PM at Dizzy’s Club, Jazz at Lincoln Center
Drew Zaremba: First Music commission and World Premiere

Dreams of New Orleans
Monday, May 10, 2021 at 7:00 PM at The Times Center
Benjamin Morris: First Music commission and World Premiere
Soloist: Wycliffe Gordon, trombone, trumpet, vocals
CHAMBER MUSIC
Dr. Lisa Tipton, Director
An Evening Among Friends
Thursday, May 6, 2021 at 7:30 PM at Weill Recital Hall at Carnegie Hall
   Nina Shekhar: tikka (First Music commission and World Premiere)

An Evening of Chamber Music
Monday, May 17, 2021 at 7:30 PM at Scandinavia House
Tuesday, May 18, 2021 at 7:30 PM at Scandinavia House

COMPOSITION
Dr. Kyle Blaha, Director
Composition Date 2021
Thursday May 13, 2021, at 7:30 PM at Leonard Nimoy Thalia at Symphony Space
Featuring original student compositions performed by members of the NYYS Orchestra, Jazz, and Chamber Music programs

MUSICAL THEATER SONGWRITING
Anna Jacobs, Director
Musical Theater Songwriting Showcase 2021
Wednesday, May 26, 2021, at 7:00 PM at Joe’s Pub
   Featuring original works, performed by NYYS students, and students from the Harlem School of the Arts and the New York Film Academy

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