



# The Score

Newsletter for the Seattle Youth Symphony Orchestras

Summer 2011 Edition  
Editor Lidia Lesniewska

## Special SYSO Alumni Issue



*SYSO in the early days with Maestro Francis Aranyi. Do you know when and where this was taken? Call (206) 362-2300.*

This issue of The Score is dedicated to the alumni of SYSO's Academic Year Orchestras, Marrowstone Summer Music Festival, Marrowstone-in-the-City and Endangered Instruments Program. In it you will see a summary of findings from the recent on-line survey of SYSO alumni and condensed versions of interviews with four alums. As a new feature, extra material from some of the interviews in this issue is available on our website at <http://syso.org>. Look for "Summer11 Extras" under "Newsletters" on our home page. We intend to feature more alumni interviews and profiles in future issues of The Score. If you know of a SYSO alum with an interesting story, contact Dan Schmitt at [schmitt@syso.org](mailto:schmitt@syso.org) or call the office at (206) 362-2300.

## Marrowstone 2011 Concerts Coming Up Soon

Marrowstone Summer Music Festival's six-concert series begins soon! This year's festival features an eclectic mix of symphonic classics and rarely played works performed by three orchestras, internationally acclaimed faculty-artists and exceptional guest soloists. The series takes place on Thursday nights, Saturday nights and Sunday afternoons during the two-week run of the festival, beginning Thursday, July 28 and ending Sunday, August 7.

Highlights of this year's Marrowstone Festival includes performances by renowned cellist Joshua Roman, a concert in tribute to Chicago Symphony hornist and beloved Marrowstone faculty member Alice Render and a performance of Camille Saint-Saens' "Cello Concerto" by 2011 Marrowstone Concerto Competition winner Chas Barnard.

Thursday night Faculty Chamber



*Marrowstone's cello faculty member Joshua Roman.*

Music Concerts will feature classic works by Bach, Brahms and Tchaikowski, exciting Latin tangos by Argentinian composer Astor Piazzola, and cutting edge music by American composers Cynthia Folio and Frank Wiley. The Saturday night Chamber Orchestra Concerts will include works

by Dvorak; Bach, Beethoven and Saint-Saens. The Sunday afternoon concerts by the Marrowstone Festival Orchestras will feature Rimsky-Korsakov, Glazunov, and Mahler. **For a complete list of Marrowstone 2011 concert repertoire, visit [www.marrowstone.org](http://www.marrowstone.org).**

All concerts take place in the Performing Arts Center of Western Washington University in Bellingham. Tickets are available at Village Books in Fairhaven, Holly St. Community Food Co-op and the WWU Box office (360) 650-6146 and online at [tickets.wwu.edu](http://tickets.wwu.edu). \$21 Adult, \$15 Student/Senior. Parking at Western Washington University is limited, so please arrive early to ensure you find a space. For information about Marrowstone, please email [marrowstone@syso.org](mailto:marrowstone@syso.org), visit our website at [www.marrowstone.org](http://www.marrowstone.org), or call (206) 362-2300.

# *SYSO's Impact in the Community*

Three recent events have been significant to my work for SYSO - Seattle Youth Symphony's performance of Stravinsky's Rite of Spring, receiving the report on our 2010 Alumni Survey and the release of the NEA's "Arts education in America: What the declines mean for arts participation." As SYSO's primary grant writer, I keep an eye out for success stories from within SYSO and corroboration from outside the organization that the work we do is important. Together, the events listed above highlight three ways in which the programs of Seattle Youth Symphony Orchestras impact our communities.

(Included in bold type are definitions of terms currently being used among researchers to describe the benefits of the arts and arts education.)

**Intrinsic** – "belonging to the essential nature or constitution of a thing" - Our students' performance of the Rite of Spring on March 13th was a major achievement for them and for our artistic staff. There are good reasons this piece is not often performed by youth orchestras. It is a challenging work for the most accomplished professional orchestras. Yet their performance was exceptional. As SYSO alumna Danielle Kuhlmann said in her interview, "I think kids are not given credit for what they can do. They're never challenged. You get a lot out of it when you are."

**Instrumental** – "serving as a crucial means, agent, or tool" - The success of the Seattle Youth Symphony in this performance resulted from disciplined efforts of individual players working on their own parts; intense team work among musicians, conductor and sectional coaches; critical thinking; and study of the historical and cultural background of the music. For members of SYSO's board and staff, it is apparent that the benefits of experiences like these are long-lasting and extend into other parts of our students' lives. Alumni who have kept in touch with us over the years have provided plenty of anecdotal information to back up these assumptions. We have not, up until this point, had much third-party data to corroborate them. Now we do.

**Cumulative** – "increasing by successive additions" - During the successful application process for The Wallace Excellence Award, a representative of The Wallace Foundation asked me the question – "What is the cumulative impact of SYSO's programs on the community?" Our recent online survey of alumni was just one of several ongoing efforts to answer that question. The title of the survey report, "Nurturing a Lifelong Love of Classical Music" comes from two of its clearest findings - 75% of respondents stated unequivocally that SYSO fostered a lifelong love of music and 61% said that SYSO programs inspired them to continue to pursue playing music. The survey results also show that SYSO's programs have important non-musical benefits for our students - supporting the development of personality traits and habits such as a sense of accomplishment, concentration, self-discipline, teamwork and collaboration - which influence their academic, work and personal lives long after they leave our programs.

The new report from the NEA, "Arts education in America: What the declines mean for arts participation" provides evidence that audiences for performing arts, including classical music, continue to decline despite the many creative efforts of beleaguered arts institutions to increase participation in their programs. In addition to outlining the problems faced by orchestras across the country, the report also proposes some solutions.

**Problem #1:** The steady decline in rates of attendance at classical music concerts since 1982 - "Consumers" of symphonic and chamber music, opera and ballet, may increasingly enjoy their preferred art form via CD, DVD or streaming video, but the artists and institutions that carry on these great legacies still rely on live performances for their survival. While the continuing decline in concert audiences may not mean the end of symphonic music as we know it (a demise which has been predicted since the 1970's), it will certainly spell the end of some U.S. symphonies, opera and ballet companies, shrinking access to live concerts and fewer

jobs for musicians.

**Solution #1:** "Any serious strategy for mitigating or reversing the decline of arts participation must consider the role that childhood arts education can play in rebuilding and restructuring audiences." - Research has determined that 75% of concert audiences are made up of people who studied an instrument in their youth. Results from SYSO's alumni survey reinforce this finding by demonstrating that our programs instill a life-long love of classical music. Since, "Arts Education in America" finds no evidence that "exposure" programs (such as providing free or low-cost concerts for kids and families) result in later participation, the most logical way to replenish or rebuild shrinking audiences is by providing instruments and instruction to more young people.

**Problem #2:** Inequitable access to arts education - The concept that the arts are the basis of all education is not new - it is probably older than ancient Greece - but modern research into the benefits of the arts is giving the idea greater currency. At the same time people are waking up to the educational power of the arts, however, arts education is under greater threat than ever. The biggest threat of the moment is the recession and the resulting financial problems faced by public schools. An ongoing concern is the fact that large portions of the American public do not think arts education is all that important.

This is a bigger problem than it seems. "Arts Education in America" states - "Some studies have found that arts learning has a more significant effect on low-income student achievement than it does on the academic performance of more privileged students, and that arts education is an effective pathway to deeper engagement and success in school for students who are at the greatest risk of academic failure." In other words, the lack of access to arts education in cash-strapped urban and rural schools may be exacerbating the achievement gap between low-income (still mostly minority) students and middle- and higher-income (still mostly white) students - making the provision

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## **SYSO's Impact continued**

of arts education a legitimate social justice issue.

**Solution #2:** "While non-school arts education programs are vital resources in communities all across the country, schools are the only institutions that have the potential to deliver arts education experiences to virtually all children." - There is a program in Venezuela called "El Sistema" that has forever put to rest the idea that symphonic music is the sole province of economic elites. El Sistema has transformed the lives of many thousands of poor children, protecting them from the violence and crime that surrounds them, while at the same time providing music education of such high quality that wealthy families send their children to participate in the program. In the U.S., however, the most likely avenue for increasing access to instrumental music programs for low-income and minority students is the public school system. SYSO's partnership with Seattle Public Schools, funded by The Wallace Foundation Excellence Award, has begun the slow, steady effort to strengthen and reinvigorate instrumental music programs in our city's schools. It is in the long term self interest of organizations that promote and sustain great music to do this work. Research indicates that it is also in the best interests of a society that wants to address inequities in an education system that undermines the futures of whole segments of our population. Such changes will require systemic reform of our education system. They won't happen overnight and they won't happen at all unless more Americans understand that the arts are not "frills", they are at the core of education.

*Dan Schmitt  
SYSO Associate Director  
of Development*

# *The SYSO Alumni Interviews*

## **DAVID HARRINGTON INTERVIEW**

David Harrington, violin  
Current Occupation: Founder and Violinist, Kronos Quartet  
SYSO participant from 1959 through 1965  
Alumnus of Little Symphony, Junior and Youth Symphonies and Marrowstone

**What influence did SYSO have on the creation and evolution of Kronos?** I will be absolutely straightforward about this - there would be no such thing as the Kronos Quartet without the Seattle Youth Symphony. In the last 38 years Kronos has commissioned nearly 750 new pieces and - now this is in my opinion, but it has been stated by many other people - we've probably altered the perception of what a string quartet can do and can be and can function as in our society. The seeds of this idea go back to my days in the Seattle Youth Symphony. I'll never forget, for example, when (Northwest composers) Alan Hohvanes and William Bergsma came to rehearsals. Mr. Sokol always had us playing recent music. In fact, at one point we even played a piece by a guy named Jeff Cloves, who played trombone in the orchestra. So it was kind of natural to do music by composers that we got to meet. At the age of 16 I played my first world premier of a piece written by Ken Benschhof, who eventually became my composition teacher and years later wrote the very first piece for Kronos.

**What are some other memories of Villem Sokol?** I think he set an incredibly great example for young musicians. I remember going over to his home, because the quartet I played in with his son Mark frequently rehearsed at the Sokol home. I frequently saw him practicing his conducting. He took his role very, very seriously. He was always prepared. I think he taught very good habits of attending to detail. Concentration was a word that he used a lot. He was my violin teacher for a number of years. I valued his work and I value his friendship a great deal. On November 22nd, 1963, President Kennedy was shot. The only other event of that magnitude in terms of national trauma that has happened in my lifetime



Photo by Jay Blakesberg

*David Harrington, founder of Kronos Quartet, has commissioned over 700 new works for string quartet.*

is September 11th, 2001. The Seattle Youth Symphony had a concert at the Opera House [the next day]. What Mr. Sokol did that was unforgettable and really set a standard, in my opinion, for what musicians ought to do - he went ahead with that concert. He talked to the orchestra and we played that concert. It was a beautiful thing to do. (Editor's Note: The orchestra's performance of Dvorak's New World Symphony was dedicated to the slain president.) Music became a real central force in life in a deeply meaningful way.

**How did you first become interested in playing in a string quartet?** In 1961, when I was 12 years old, you could join the Columbia record club for a penny and they would send you five or six albums of your choice. One of the ones I chose was Beethoven's Opus 127 E-flat Major Quartet played by the Budapest Quartet. I turned on that LP and I got magnetized to those opening E-flat major chords. I went to the Seattle Public Library and checked out the music and called three friends from the Junior Symphony and we got together somewhere. I gave the opening cue and damned if it didn't sound almost like the record! Now, after that, things went downhill that first time, but playing that opening chord gave me the biggest

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# The SYSO Alumni Interviews

## David Harrington continued

thrill that I can remember having. From that point on, I just got totally addicted to playing string quartets.

**How about George Crumb's Black Angels? That was a pretty formative piece for you as well...** Very formative. It was written in 1970 and I first heard it in August of 1973 on the radio in Seattle. It changed my life in the same way Opus 127 changed my life. [On one side was] the music I had grown up with – Haydn, Mozart, Beethoven, Schubert, all the other composers that we played in the Youth Symphony. Then there was another side – the side of Jimi Hendrix - also from Seattle, by the way. Black Angels brought these two areas of the world of music together in one place for me. Basically I needed to start a group to be able to play that piece. So two of the other three original members of Kronos had played in the Seattle Youth Symphony. One of them is Walter Gray and the other is Tim Killian.

**You've said that by the late '70's "it was clear I wasn't going to be an orchestra player"...** After I started Kronos there was no looking back. It's interesting because, in the late seventies, there was a period of intense concern throughout the United States about the possible demise of many of the orchestras. At that point I had never played the Rite of Spring. I thought "You know what? I've got to get somebody to make a version of the Rite of Spring so Kronos can play it." What led me to that was the realization that I was not going to play in an orchestra. So we got a version of the Rite of Spring made for us.

**What are your thoughts on the convergence of rock and classical music?** When I asked myself what we could do after the Rite of Spring, the only thing that came to my mind was (Jimi Hendrix') Purple Haze. At this point in my life I don't see any boundaries at all. There aren't any fences preventing music from entering my ears. The central issue is to try and be involved with music that has the kind of force that Black Angels or Opus 127 has – music that can actually change the molecules in your brain or your soul. Music that can bring about a renewal of questioning, a change of perspective, that's what I'm looking for. Being a musician allows me to spend 24 hours a day

investigating the world of music. The world of music is a huge place and getting more vast even as we speak.

## DR. BRET P. SMITH INTERVIEW

Dr. Bret P. Smith, cello  
Current Occupation: Assistant Professor of Music Education, Instructor of Cello  
SYSO participant from 1981 through 1989  
Alumnus of Youth Symphony Orchestra and Marrowstone

**You were in SYSO during the Vilem Sokol era. What were your impressions of Mr. Sokol?** Where to begin? He was a larger than life figure. When I first went to Marrowstone it was one of those eye-openers for me, because I was from a small town. That first rehearsal – I had never seen anything like that. We were playing some pretty darn big orchestral works. I think the Planets was one of them, and there was some big hunk of Mahler or Richard Strauss. He seemed like this guy from another world! He was telling stories about Toscanini, Sir Thomas Beecham, all these famous musicians. I just remember thinking, "I've either got to go home or I've got to practice." I guess I practiced a bit and everything worked out. At the end of my time in SYSO, my last concert was his last concert. By then, I was one of the guys who were on a kidding-around level with him. If he wanted to give someone a hard time he could turn around to me and say something. It's hard to explain, but getting into that sort of relationship with Mr. Sokol was kind of nice. It made you feel like you were part of a larger legacy. There were folks that would come back and pop into rehearsal. He would point them out, saying "Oh this is so and so. He's the principal horn player of the Philadelphia Orchestra. I remember when he was sitting right there and he sounded terrible, too!" (Laughter). That was what he was like – he was always pushing you a little bit.

**What motivated you to start working in music education?** My whole reason to get into teaching music in the first place has to do with Marrowstone and the Youth Symphony. While, at that point, I didn't really think of myself as someone who knew anything, I was subtly given some leadership. I was a musical assistant at



Photo by John Michel, Skyline Studios

*Bret Smith, Ph.D., Associate Professor of Music at CWU and jazz banjo player*

Marrowstone. Then I was running sectionals and coaching other kids. When I was at the UW, I was asked by the student-led Roosevelt High School Chamber Orchestra (most of whom were members of the Youth Symphony) to come and coach them on something. I just thought "Really? Me? Why?" Anyway, I went to listen and I gave them some ideas and conducted a little bit and realized that it wasn't that hard. I did have some good ideas and they listened to me. That was a turning point, for me. I could be a part of this as a contributor. I could take this skill base, this knowledge base and all this love for the literature and pass it along, knowing that it doesn't take a whole lot to get young people excited about quality – to get them feeling good about what they're doing and expending their energy on something that gives them these rewards.

**What advice would you give to graduating SYSO musicians who are interested in an academic career?** Just to be alert to the different emphases that those degrees will have. Music performance of course is a noble and wonderful thing, but the reality of it is that just about every performer is going to find themselves in a situation where they are doing something that looks a whole lot like teaching, or something that looks a whole lot like public relations and marketing, or something that looks a whole lot like independent,

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# The SYSO Alumni Interviews

## Dr. Bret P. Smith continued

entrepreneurial web development or something (laughter). Keep your eyes out on the horizon. What are the people that you admire really doing in their careers? Yo Yo Ma, for instance, has gone around so many musical corners - its just beautiful and brilliant – but what if he was just sitting there playing the same handful of concertos? I don't think that's the way a lot of people are looking at their careers any more. Expand yourself stylistically. Learn a little bit about jazz, American fiddling or electronic music. I think there is a sense of breadth and possibility and potential and opportunity in how you stack up different skills and interests.

**Tell me about Synergia.** The guy that had the original idea was Alan White, the drummer from the band Yes. Playing with an orchestra is one of his passions. Putting it all together, we said, "We can get a few of your buddies and your bands and some local northwest rock celebrity type people, get an orchestra together and put on a show." I flowed into that because I had a background in orchestral music. Turns out I was able to get the group put together, help with the programming and do some arranging. We've done two shows so far and we're going to do another one next year. The first year came off pretty well. This year came out better as far as being able to fund the whole project. The first year we had the Seattle and Tacoma Youth Symphony Orchestras as our main headline beneficiaries. This year it was for a project that had been going on for a while but needed some financial and PR help – a campaign to get a special license plate to fund music education. The governor signed the Music Matters bill this spring (signed into legislation on May, 10, 2011 to provide for a campaign to save school music education in Washington state), so that's going to roll ahead. We were able to offset some of the startup funding for the campaign.

Its been a wild bunch of fun. I don't get to hang out with rock stars too often but we made some nice connections with some of the original members of Heart. Queensryche was on the bill this year, which was a real thrill for me because I'm kind of a rocker when you get down to it. These are two parts of the music industry

that don't always connect. People on the one side are always willing and interested to help. Some of these folks are besieged all the time with requests to do benefits. I think our angle on it was to be able to support youth music education and opportunities. I think that's a winner with just about anybody, because everybody had some startup help, I don't care whether it was your first violin lesson at school, or a neighbor kid showing you how to play a chord on your electric guitar in the garage. None of us just came out of nowhere. So that's whether you're talking about classical, pop, jazz or anything – I think everybody bites on that bait when you put it out there and say hey how'd you like to help us out?

## CHRIX FINNE INTERVIEW

Chrix Finne, trumpet  
Current Occupation: Product Manager, Google  
SYSO participant from 1994 through 2004  
Alumnus of Symphonette, Debut, Junior and Youth Symphonies, Marrowstone-in-the-City and Marrowstone

**Many of our students and alumni tell us they have made lifelong friendships in our programs. Was this your experience?** I am still actively in touch with a number of my friends from SYSO and Marrowstone, and was pretty happy to see some familiar faces when I went back last summer to visit my 14-year-old cousin who was attending Marrowstone as a student! On a more somber note, I also found myself reconnecting with a number of old Marrowstone friends when we all learned of the passing of Alice Render, our beloved horn teacher and surrogate mom for so many summers.

**Where did you go to college?** I attended Harvard College and graduated in 2007 with a degree in math & music theory. I think I probably averaged ~30 hours of trumpet playing a week on top of that. I lost count of how many concerts I played and how many different groups I played with.

**What is your current job?** I'm now a product manager at Google, working on mobile ads.

**Are you still involved with music as a player or supporter?** Yes! I play in a

community orchestra in San Francisco, Symphony Parnassus. I also try and get to the opera & symphony as much as I can - as it turns out, I played in a brass quintet at Marrowstone once upon a time with the new principal trombone of the SF Symphony, Tim Higgins!

**Have you run into many people in your line of work who have also studied a musical instrument?** Yes! It's continued to surprise me how many of my colleagues have musical inclinations. Not enough for an orchestra at work... yet.

**Do you have a sense of how social media will affect the future of the arts – symphonic and chamber music in particular?** I think there are some fun things starting to happen like the Youtube Symphony and the recent 'choir of 2000 video voices' that went around, but I think we're a long way from technology replacing the magic of real-live performance.

## DANIELLE KUHLMANN INTERVIEW

Daniel Kuhlmann, French horn  
Current Occupation: Professional musician, freelance  
SYSO participant from 1996 through 2003  
Alumna of the Endangered Instruments Program, Symphonette, Debut, Classical, Junior and Youth Symphonies, Marrowstone-in-the-City and Marrowstone

**When you began your music studies, what instrument were you learning to play?** I was a Suzuki kid. Suzuki violin at the age of three, or so I'm told – I don't really remember it. I quit when I was five. As the story goes, I threw my violin on the floor and said I didn't want to practice. My mom was shamed in front of the other Suzuki parents, so she pulled me out. That was the end of that! (Laughter). I played flute for a couple of years and my brother had just entered the Symphonette program – he had just switched to bassoon. I was watching a rehearsal, sitting with (SYSO bassoon coach) Francine Peterson and I said "Oh, Francine, I want to be in the Youth Symphony so bad but I'm never going to make it because there are so many flute players!" She said "Oh just play French

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# The SYSO Alumni Interviews

## Danielle Kuhlmann continued

horn instead. The don't have any of those." So, I did (laughter). That's why I play French horn. (Interviewers note: There's a reason we call them "endangered.")

**Did you get involved in the Endangered Instruments Program in your school?** Yes, I did. I went to Washington Middle School where I got hooked up with Endangered Instruments and started taking lessons. I had some lessons with Barney Blough, he was my first teacher. Well.. My grandpa was my first teacher. He actually showed me how to play the horn, but I continued with Endangered Instruments at Washington Middle School. I did that until about 9th grade when I started studying with Mark Robbins.

**Your mother (SYSO alumna Rosemary Bell) plays oboe, your brother (SYSO alumnus Evan Kuhlmann) plays bassoon, and now I learn your grandfather also played the French horn. Your family seems to specialize in "endangered instruments." How many generations of your family have been musicians?** I don't even know. As far back as I know. My grandfather, Charles Stowell, was primarily a trumpet player. He taught in the Kent School District for a long time. He was a music educator and a really, really great one. I think one of the problems you have these days is that you get a lot of music educators who don't really fully understand how the instruments work. So you get a lot of beginning players who are not being properly taught how to play, which is one reason why I think Endangered Instruments is so important. You get individual instruction from someone who really knows what they're doing. General music education is great but you need that instrument-specific attention.

**Is the divide between classical music and pop or alternative music increasing or decreasing? Are other musicians of your generation crossing over as much as you do?**

I think that – as far as the divide – it's there. It's just a matter of time before it's not there any more. More people are starting to accept traditional instruments playing other things. My horn quartet Genghis Barbie, for instance. We just came back from a week down in San Francisco at

the International Horn Society Symposium. With that group in particular, even though we're playing different music, it is still challenging and virtuosic. One of my bandmates likes to say "Music is music. Good

music is good music. It doesn't matter what it is." If it makes you feel something, whether it's good or bad, then it did the job. You know, that's what art is for. As I've grown older, I've become less concerned with what I was trained to do on the French horn and more concerned with what I feel like doing. Also, will it work? What gets across to people? What gets people excited? That's so many things.

I still love playing a Mozart symphony as much as I love playing Lady Gaga. I was lucky from such a young age to have the kind of exposure where I could develop an interest in classical music right alongside my love for pop music. I think a lot of other people just need more time to (figure out) how to understand and feel about classical music. I think Genghis Barbie is a good gateway for people who might hear us, enjoy it and then, as a result, be more open to other French horn music that might not be pop. And we do sometimes play classical music, as well. As far as the divide, there are some traditionalist who want to keep things the way they are, but I think the nature of art is it's always going to change and it's always going to grow. Eventually the conversation won't need to take place as much as it's taking place right now and people will accept whatever new forms of art are out there. As long as it's successful in its goal of making people feel something, then it will survive.

**What is one of your favorite memories / proudest moments during your time with SYSO?** Oh, definitely playing the Alpine Symphony. It was just amazing. We played this double orchestra performance with the Portland Youth Philharmonic in 2001 when I was 15. I've played the Alpine Symphony twice since then, once with



*Danielle Kuhlmann, freelance musician and cultural ambassador.*

Julliard and once with Houston Symphony. When I played the same part at Julliard that I did in Youth Symphony, I reminisced so much. It was so hard when I went back to it in college! I

remember thinking (at 15) it was the most exciting thing that I had ever done. I never really thought about how difficult the challenge was that I was taking on. I didn't realize that until I was older. That was just such an exciting experience to have. It was unbelievable, to play with such a big group. To play such a great piece that a lot of other people never get a chance to perform.

**You seem to be fearless, but I think the gutsiest thing I read about you doing was singing at Amateur Night at the Apollo Theatre in Harlem. And you didn't get booed off the stage! What was that like?**

That was the scariest thing I've ever done and probably one of the most fun things I've ever done. I'm so glad that I did that, and it's such a good story to tell. I think it's such a compliment to be considered fearless but that's kind of how I feel most of the time. Like I said before, the kind of confidence I've (derived) from being in performances since before I can remember has led me to be a generally more confident person. I like to challenge myself to do fun things and the Apollo was one of them. I was nervous, but I knew that I could sing, so I just thought, well, I'll just go do it - we'll see what happens.

For more about these alumni and continued interviews please go online at [syso.org](http://syso.org) and click on Score Summer 2011 Extras.

# SYSO Alumni Survey Report

(From the Executive Summary of "Nurturing a Lifelong Love of Classical Music: Seattle Youth Symphony Orchestras Alumni Survey Results", prepared by Anne Basham, M.F.A. and Mary Murray, M.A., MEMconsultants.)

Between November 2010 and February 2011, SYSO alumni were asked to complete a survey to help SYSO improve the quality of educational activities, understand the long-term impact of youth arts programming and reconnect with alumni. The survey consisted of 26 questions addressing the program experiences, program impact, current instrument playing and classical music engagement and support. Three hundred and fifty five alumni responded to the survey, representing a diverse group in terms of age, race, income level, education and stage of life. SYSO alumni from every program offered were represented in survey responses.

## Selected Findings

Overall, alumni who responded to the survey rated their experience with SYSO very highly: 96% of respondents ranked their SYSO experience as Good

or Excellent and 74% are Very Likely to recommend SYSO or a similar organization to family and/or friends. Respondents indicate that SYSO fostered a lifelong love of music (75% selected a great deal) and inspired them to continue to pursue music-making (61% selected a great deal). High numbers of alumni continue to play an instrument and have worked in a music related position. Respondents also reported that SYSO improved their music playing skills and knowledge and gave them a sense of belonging to a community of musicians. SYSO alumni are engaged in classical music in much higher numbers than the general public, through attendance and performance at classical music events and classical music listening habits. Among alumni who have children, 96% encourage their children to engage in music in various ways. Alumni report that SYSO impacted their lives beyond music making and participation, by supporting the development of personality traits and habits such as a sense of accomplishment, concentration and self-discipline, and teamwork and collaboration.

*Dan Schmitt*  
SYSO Associate Director  
of Development

# Classifieds

## VIOLIN

Violin for SALE: 1928 Ernst Heinrich Roth; full size Stradivarius model; in good condition, recently appraised for \$7000 and reconditioned including varnish touch up, new bridge, tailpiece, pegs, chinrest, and Evah Pirazzi strings; it did not need any repairs. Asking price is \$5800, which includes two Roth bows and case. Email: catrinx2007@aol.com; or (206) 463-6445.

To place a **classified ad** in the Fall 2011 edition of *The Score* call (206)362-2300 or e-mail [info@syso.org](mailto:info@syso.org)

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To submit ideas for *The Score* please contact Dan Schmitt at [Schmitt@syso.org](mailto:Schmitt@syso.org)

## Upcoming Events

**Thursday, July 28, 11:00am at the Overlake School, Redmond**  
Marrowsstone-in-the-City Chamber Music Concert

**Thursday, July 28, 7:30pm at the WWU Performing Arts Center, Bellingham**

Marrowsstone Faculty Chamber Music Concert  
Cynthia Folio: Zephyr, Zenith, Zawa!  
Verne Reynolds: Etudes  
Bach: Double Concerto for Oboe and Violin  
Brahms: Sextet No. 2 in G Major, Op. 36

**Friday, July 29, 7:00pm at the Overlake School, Redmond**  
Marrowsstone-in-the-City Orchestra performance

**Saturday, July 30, 7:30pm at the WWU Performing Arts Center, Bellingham**

Marrowsstone Chamber Orchestra Concert  
Bach: Brandenburg Concerto No. 2 in F Major  
Brahms: Serenade in D Major, Op. 11

**Sunday, July 31, 3:00pm at the WWU Performing Arts Center, Bellingham**

Marrowsstone Festival Orchestras Concert  
Niels Gade: Echoes of Ossian, Op. 1  
Glazunov: Selections from "The Seasons"  
Rimsky-Korsakov: Scheherazade

**Thursday, August 4, 11:00 am at ShorecrestHigh School, Shoreline**  
Marrowsstone-in-the-City Chamber Music Concert

**Thursday, August 4, 7:30pm at the WWU Performing Arts Center, Bellingham**

Marrowsstone Faculty Chamber Music Concert  
Zelenka: Sonata No. 5  
Brahms: Trio for Clarinet, Cello and Piano  
Tchaikovsky: Souvenir de Florence

**Friday, August 5, 7:00pm at ShorecrestHigh School, Shoreline**  
Marrowsstone-in-the-City Orchestra performance

**Saturday, August 6, 7:30pm at the WWU Performing Arts Center, Bellingham**

Marrowsstone Chamber Orchestra Concert  
Dvorak: Silent Woods for Cello and Orchestra and  
Rondo in G Major for Cello and Orchestra  
Beethoven: Symphony No. 4

**Sunday, August 7, 3:00pm at the WWU Performing Arts Center, Bellingham**

Marrowsstone Festival Orchestras Concert  
Brahms: Academic Festival Overture  
Britten: Gloriana  
Mahler: Symphony No. 1 in D Major

**Sunday, November 20, 3:00pm, Benaroya Hall**  
Seattle Youth Symphony Orchestras Concert