

**YOUTH ORCHESTRA OF THE AMERICAS**

and

The Châteaueville Foundation  
Theatre House at Castleton Farms  
Rappahannock County, Virginia

**Castleton Residency for Young Artists**

presents

Benjamin Britten

*The Rape of Lucretia, Op. 37*

Chamber Opera in Two Acts

Libretto by Ronald Duncan  
after *Le viol de Lucreèce* by André Obey

**Lorin Maazel**

**Artistic Director & Conductor**



April 13, 14 and 15, 2007

This Youth Orchestra of the Americas program  
was supported by a grant from the National Endowment of the Arts.



## *The Rape of Lucretia, Op. 37*

Stage Director: William Kerley  
Set & Costume Design: Nicholas Vaughan  
Lighting Design: Rie Ono

### **Cast**

Male Chorus	Vale Rideout	tenor
Female Chorus	Arianna Zukerman	soprano
Tarquinius	Matthew Worth	baritone
Junius	Paul LaRosa	baritone
Collatinus	Allen Boxer	bass-baritone
Lucretia	Tamara Mumford	mezzo-soprano
Bianca	Alison Tupay	mezzo-soprano
Lucia	Marnie Breckenridge	soprano

### **Youth Orchestra of the Americas**

Mary-Elizabeth Brown	violin I	Canada
Ana Drobac	violin II	Canada
Felipe Sebastián Marín	viola	Chile
Reenat Pinchas	cello	USA
Karl Fenner	double bass	USA
Bianca Garcia	flute, alto flute, piccolo	USA
Elizabeth Koch	oboe, English horn	USA
Brian Viliunas	clarinet, bass clarinet	USA
Sofia Haydée Almanza S.	bassoon	Panamá
Erik Finley	French horn	USA
Pedro Javier Fernández S.	percussion	Panamá
Earecka Tregenza	harp	USA

Justina Lee, piano, alumna of Metropolitan Opera's Lindemann Young Artist Program



### **PERFORMANCES**

Full Dress Rehearsal / Community Outreach Performance  
Friday, April 13, 2007 ~ 7:00 to 9:15 pm

Premiere  
Saturday, April 14, 2007 ~ 7:00 to 9:15 pm

2<sup>nd</sup> Performance  
Sunday, April 15, 2007 ~ 4:00 to 6:15 pm

The Full Dress Rehearsal / Community Outreach Performance was supported by YOA grants from **The Morris and Gwendolyn Cafritz Foundation** and **The McGraw-Hill Companies**.

YOA applauds The Châteauville Foundation's Executive Director, Douglas Beck, and Project Coordinator, Ronit Schlam, who worked tirelessly on every detail, including the loan of a bass clarinet from Peabody Conservatory musician, Ariana, to YOA musician Brian Viliunas.

## YOA at CASTLETON FARMS, VIRGINIA ~ April 5-16, 2007



On April 5, 2007, 12 YOA musicians from Canada, Chile, Panamá and the United States arrived at Castleton Farms in the Virginia countryside to rehearse and perform a new production of Benjamin Britten's chamber opera *The Rape of Lucretia*. This program formally launched the first Castleton Residency for Young Artists, an annual program created by Dietlinde and Lorin Maazel and The Chateauville Foundation.

We owe this extraordinary opportunity to the enthusiasm and perseverance of YOA Board member, Rolf Meijer-Werner. Rolf has, over the years, been a very special patron of rising Venezuelan talent Gabriela Montero. Rolf was able to arrange an audition for Gabriela with Lorin Maazel who was so impressed with her playing that he invited her to make her New York Philharmonic debut as well as play a series of concerts with the orchestra. The Maazels invited Rolf and Geny Meijer-Werner and Gabriela Montero to the first chamber opera production (Britten's *The Turn of the Screw*) at Castleton Farms one year ago. Rolf continued to praise YOA and educate Maestro Maazel about our programs, quality of musicians and mission, and this led to a formal invitation for YOA musicians to perform *The Rape of Lucretia*.

For the vocal soloists and other stage roles, participating young artists were chosen through auditions with Maestro Maazel and evaluations by The Chateauville Foundation staff and mentors in the applicable fields (stage direction, design, conducting). The young singers included advanced (graduate-level) music students and young professionals from leading conservatories (Juilliard, Curtis, Peabody) and young artist programs such as the Metropolitan Opera's Lindemann Young Artist Development Program. The assistant/rehearsal conductors hailed from Peabody Conservatory and Peabody Opera Program.

The Castleton Residency for Young Artists is a four to five-week program where master artists mentor emerging young artists who will carry the performing arts forward into the next generation. The program's centerpiece is a new, fully staged chamber opera production under the artistic leadership of **Lorin Maazel**, Music Director of the New York Philharmonic and preeminent American conductor of our time. The Residency brings together up to 50 young artists ~ singers, instrumentalists, conductors, stage directors, set-lighting-costume-designers, music and movement coaches, and stage managers ~ to create a production reaching the highest professional standards. The Residency's goal is to foster the careers of young singers and instrumentalists, as well as to offer educational programs that bring music into the lives of young children. It is without a doubt that the overriding spirit of this extraordinary artistic enterprise comes from the passionate involvement and genius of Dietlinde and Lorin Maazel.

The entire resident company is welcomed as guests of the Maazels, lodging in various guest houses and cottages on their 500-acre estate ~ Castleton Farms ~ located in the bucolic rolling hills, vineyards and horse country of Virginia near Shenandoah National Park.

YOA musician/staff guest house (at right) with a few golf buggies used for shuttling back and forth to rehearsals, meals and various recreation on the Castleton grounds.



Rehearsals and performances take place in Theatre House, an intimate (150-seat) state-of-the-art theater/recital hall. Adjacent to the theater space is the Great Room where residents take meals together and relax in a cozy seating area and by the warmth of a stone fireplace. Pictured at left in the Great Room are Mary-Elizabeth Brown (violin), Ana Drobac (violin) and Katarina Weir (YOA staff).

During leisure time, the program (and setting) encourages interaction among all participants including Dietlinde and Lorin Maazel and master faculty members. Little by little, both formal and informal

flourishes of mentoring, exploring, relaxing, joking, Easter egg hunting, story telling, and even getting hooked on the television drama *Grey's Anatomy* would take form.



The Maazels have created a fairy tale atmosphere on the Castleton Farms campus by bringing a host of unusual animals to live there ~ emus, llamas, a zebra, a zonkey (the zebra's offspring with a donkey), and a camel named Omar ~ in addition to the more expected farm animals (pigs, cows, Farmer Brown kinds of animals). At left, YOA definitely developed a special attachment to Omar...

Castleton Farms is also endowed with tennis courts, swimming pools and an exquisite private spa. YOA musicians took advantage of a tennis court just over the hill from their "residence" even in inclement weather. Elizabeth Koch (oboe), Erik Finley (French horn) and Bianca Garcia (flute) pictured (at right).



## REHEARSALS

Rehearsals for the vocal soloists, cover cast, stage director, set & costume designers, lighting designer, stage managers and various apprentices began on March 19, 2007. For YOA musicians, rehearsals started on Friday, April 6<sup>th</sup> with JoAnn Kulecza (Music Director, Peabody Opera Program) in preparation for Maestro Maazel's leadership the following week.

Easter Sunday, April 8, was a relaxing morning off for the musicians, with a visit from the YOA Easter Bunny (Katarina Weir). Chocolate delights were generously provided by Kendall and Gam Rose and the musicians were ever so grateful for their thoughtfulness. Some of the musicians visited the nearby historic town of Culpeper (scene of Civil War battles, antebellum neighborhoods, Victorian mansions, and a 1950s style drive-in diner), while others stayed at the farm to relax. After a late afternoon rehearsal, the Castleton Farms staff put together an Easter egg hunt on the grounds surrounding the theatre, followed by a sumptuous Easter dinner in the Great Room.

With the arrival of Maestro Maazel late on Sunday after conducting Beethoven's *Symphony No. 9* in Rome, Monday morning April 9<sup>th</sup> was the beginning of an intense week of rehearsals. Monday was also the first combined rehearsal with YOA musicians and resident singers, led by Kenneth Lam (Assistant Conductor, Peabody Opera Program, Peabody Singers and Peabody-Hopkins Chorus, and Director of Johns Hopkins Medical Institutions Chorus), with Maestro Maazel watching and making notes.

YOA rehearsals with Maestro Maazel began on Monday afternoon and continued throughout the week. We are very proud of Mary-Elizabeth Brown who took a fantastic leadership role in rehearsals, calling on her training from Leon Spierer, violin coach during YOA's 2006 European Tour, and also from discussions with Maestro Maazel on instrument-specific problems and solutions. All of the musicians remarked that *The Rape of Lucretia* was indeed a very difficult piece to play, and with so few instruments responsible for both solo recitatives as well as bold orchestral sound, this was a great (and somewhat frightening) challenge for these young musicians. We learned that the professional music faculty and coaching during YOA International Tours is a great asset to YOA musicians, and an aspect we may try to better integrate into smaller YOA Camerata programs in the future.

[Mary-Elizabeth Brown has written more comprehensive remarks at the end of this report.]

At right, YOA musicians during a rehearsal break in the pit, (foreground) Brian Viliunas (clarinet, USA, currently on a Fulbright Scholarship in Norway) and Sofia Almanza (bassoon, Panamá, currently studying in Mantua, Italy) and (background, l. to r.) Pedro Fernández (percussion, Panamá, currently studying in Massachusetts) and Erik Finley (French horn, USA, currently studying/performing in Texas).



## **BENEFIT CONCERT for Robey Family ~ April 11, 2007 at 7:30 pm**

In addition to Betty Hitt (Castleton Farms Manager), Janet and Terry Robey (Hospitality Director and Technical Director, respectively) are amazing members of the Castleton Farms full-time staff and could not be more welcoming, helpful and resourceful. In a very sad twist of fate, the Robey's house burnt down completely to the ground just before YOA musicians arrived, and the Robey's lost all their possessions in the world. In a wonderful spirit of camaraderie, the resident artists and YOA musicians put together and performed a special benefit concert held at nearby Sperryville School House on April 11th.



The concert began with beautiful vocal performances by the young singers, then YOA musicians played Mozart's *Quintet KV. 581*, followed by a surprise piano performance by Maestro Maazel of Gershwin's *Rhapsody in Blue*. The finale was poignant and emotional as all artists and musicians sang *Amazing Grace* together on stage and then presented a new little puppy to the Robey young girls, as theirs had died in the fire. The concert raised \$4,060 for the Robey family.

Pictured above from left: Mary-Elizabeth Brown, violin (Ontario, Canada), Ana Drobac, violin (Montréal, Canada), Brian Viliunas, clarinet (Wisconsin, USA), Felipe Marin Torres, viola (Santiago, Chile) and Reenat Pinchas, cello (New York, USA).

## **BOOZ ALLEN HAMILTON ~ April 12, 2007**

A 3-man team led by Jimmy Samartzis observed a rehearsal, shared lunch and interviewed YOA musicians and Maestro Maazel as part of a YOA strategic planning, marketing, and fund raising consultancy project.

## **FULL DRESS REHEARSAL ~ April 13, 2007 at 7:00 pm**

After a rigorous week of rehearsal and fine-tuning, a full "dress rehearsal" performance was staged for local student groups, including participants in Starfish Mentoring Program and foreign exchange students and their host families in the Aspect Foundation's International Foreign Exchange Program.

Special YOA guests in the audience included Igor Leschishin, principal oboe of Washington National Opera Orchestra and 2006 YOA faculty member, and family members and friends of YOA musicians Karl Fenner and Elizabeth Koch.

YOA is appreciative of the generous grants from The Morris and Gwendolyn Cafritz Foundation and The McGraw-Hill Companies to support this community outreach program.



## **PRESS**

On Saturday morning April 14, Reenat Pinchas and Brian Viliunas were interviewed by NY1, a New York City TV-cable news station that airs a one-hour special before the first New York Philharmonic summer concert in Central Park. NY1 is planning to incorporate reportage from *The Rape of Lucretia* into their 2007 special broadcast.

Before the Sunday afternoon April 15 performance, our three Latin American musicians ~ Sofia Almanza (Panamá), Felipe Marin Torres (Chile) and Pedro Fernández (Panamá) were interviewed by CNN International, for a program to be aired on CNN Español in the near future.

## PREMIERE PERFORMANCE ~ April 14, 2007 at 7:00 pm

The “Premiere” performance on Saturday evening was filled “beyond” capacity with friends of The Châteaueville Foundation and YOA fans negotiating every seat in sight.



Tarquinius, Collatinus and Junius (rear) and Male Chorus (corner)



Lucretia embroidering at home

To quote Charles Downey from his *ionarts* review:

“The news of the virtuous Roman wife’s rape by her Etruscan overlord inflamed the rebellious spirit of the Romans, and according to Livy (in *Ab urbe condita*) led to the overthrow of the Etruscans. In the opera, that story is told by a male and female narrator, who relate its tragedy to the redemption of Jesus Christ. Last year, for *The Turn of the Screw*, members of the New York Philharmonic recommended worthy students from Juilliard to Maazel. This year the program draws upon members of Youth Orchestra of the Americas for its orchestral musicians. They are all talented young players, who can now list an opera under Lorin Maazel on their resumé. The plaintive and low sounds of the alto flute (Bianca Garcia) and English horn (Elizabeth Koch) were especially moving on Saturday night, as were the all-important colors of the much-used harp (Earecka Tregenza)... The vocal cast was uniformly excellent, with stand-out performances from lovely mezzo-soprano Tamara Mumford as Lucretia (above right photo) and baritones Paul LaRosa (Junius) and Matthew Worth (Tarquinius). Vale Rideout was full-voiced and dramatically convincing as the Male Chorus, and Arianna Zukerman embodied the sympathetic anger of the opera’s women as the Female Chorus... William Kerley’s elegant and minimalist production cast the roles of male and female chorus as fervent Christians who appeared to be writing a book together about this episode in Roman history... The best part of the staging was in the second act, which began with cast members shining flashlights insidiously over the audience. The singers then delivered the chorus of angry Romans while standing in the aisles along either side of the audience, even pounding loudly on the screens from the side stairways.”

The evening finished with a standing ovation followed by an animated Cast Party in the Great Room where the musicians were able to meet members of YOA Board and YOA devotees ~ Board members included Rolf Meijer-Werner, Hilda and Arturo Brillembourg, Donna Lauderdale (with husband Larry), Mark Churchill, Cecilia and Guillermo Schultz, Michael Brewer, Giselle Thébèrge (with husband John), and Michael Olding, as well as Rolf’s niece Kerstin Hsu, Ambassador of Chile and Mrs. Mariano Fernández, Mary Mochary and two house guests from Vienna, Austria, John Claringbould from Mars Inc. and family, Elizabeth Lodal, David Arben (former concertmaster of The Philadelphia Orchestra) and his niece Sonya Waldow and her husband Howard who were accompanied by YOA film director Andres Faucher, Elisabeth Brillembourg (designer of YOA silk shawls & pocket scarves for 2006 European Tour) and Gabriel Goni who flew in from Costa Rica to be with YOA.

A warm and heartfelt thanks to Giselle Thébèrge & John Jeppson for graciously helping YOA to host Ambassador and Mrs. Fernández, to Michael Brewer for driving a less glamorous but quite influential car-load-full, and to Hilda & Arturo Brillembourg for generously underwriting Saturday evening’s Cast Party.

## **LEGACY – Rough-cut Viewing at YOA Guest House at Castleton Farms**

After Sunday brunch in the Great Room, a group of YOA Board members, musicians and others, including Tarquinius' (the bad guy who is really a very nice guy) parents, gathered at YOA's Castleton Farms guest residence to view a "rough-cut" of YOA's new documentary film, *Legacy*. It was an emotional and enlightening two hours. Hilda Brillembourg gave the audience a background of YOA's documentary film history ~ *Symphony*, *Discovery*, and now *Legacy* ~ films produced by her and directed by her son, Andres Faucher. *Legacy* documents a series of poignant stories of nine YOA musicians' lives in depth. The film also intertwines the lives of two violinists ~ a little Venezuelan boy whose parents' livelihood is a coconut drink shack on Isla de Margarita, and David Arben, child-Holocaust survivor and former concertmaster of The Philadelphia Orchestra.

Our eyes were filled with tears, and our hearts with joy and laughter. Our tears were of struggle, injustice, misunderstanding and uncertainty, but also of happiness, courage, perseverance and love. Our laughter was of the unexpected, unscripted, unsolicited and underestimated candor and exquisite insights into the life changing powers of music and YOA. The nine YOA musicians featured in *Legacy* are Mateus de Castro Machado, violin (Brazil), Francisco Velázquez Salinas, violin (México), Jhoanna Leticia Sierralta, viola (Venezuela), Emilio Vicente Argentó, viola (Argentina), Yaitza Lopez Valle, cello (Puerto Rico), Paule-Marjolaine Bodson-Clermont, flute (Canada), Guillermo Alberto Marín, clarinet (Colombia), Marcial Flores, trombone (Costa Rica), and Jonathan Maxfield McCormick, tuba (USA).

Following the young boy from Isla de Margarita captures the extraordinary music and youth orchestra movement in Venezuela, so carefully cultivated and nurtured over 40 years by YOA Executive Committee member, José Antonio Abreu. Following the tragically beautiful, life-giving, live-saving music career of David Arben illustrates the amazing transformations of lives through the power of music ~ the essence of YOA and its mission.

*Legacy* contains an overwhelming amount of visual and narrative material. It will be a noble feat for film director Andres Faucher to achieve "the sum is greater than the parts" ~ for the parts are extraordinary, and there are myriad paths to choose in telling this rich and complex YOA story. *Legacy* has the potential of a *Schindler's List*, a *Life is Beautiful*. We await the final version with much anticipation.

## **FINAL PERFORMANCE ~ April 15, 2007 at 4:00 pm**

Sunday's performance of *The Rape of Lucretia* was a triumph! The young singers performed with a newly found confidence and the YOA musicians were surer than ever of their parts. The greatest challenge in performing opera is the flexibility and tension between what happens on stage and how the conductor and musicians react in the orchestra pit. According to the YOA musicians, Lorin Maazel had much higher expectations than they ever encountered in their young careers, and each and every musician's talent was dramatically exposed through the many solo recitatives in the music score. At the end of Sunday's performance, the highest degree of artistic excellence was achieved by everyone and Maestro Maazel was beaming with happiness.



Family members and friends of YOA musicians Pedro Fernández, Reenat Pinchas, Elizabeth Koch and Earecka Tregenza attended this performance. As with the Saturday evening premiere, YOA musicians, the young singers and the Maazels mingled with audience members during Intermission and Post-performance receptions in the Great Room adjacent to the theater (Maestro and Bianca Garcia above). That evening, the Maazels, young singers, YOA musicians, production artists and staff enjoyed their last dinner together, dragging it out until almost midnight. Of course, YOA musicians made a late night good-bye visit to Omar the camel, making their way on the golf buggies from the Theatre House to the YOA guest residence.

## **DEPARTURE ~ April 16, 2007 ~ 6:00 am**

Early morning bus ride to Reagan National Airport for destinations home. Special thanks to Eloy Paredes for transporting Karl Fenner and double-bass, and for thoughtfully looking after Felipe Marín and Brian Viliunas who departed on later flights.



YOA musicians in the Theatre House orchestra pit. Photo Credit: Giuseppe Di Liberto

### **YOA Musician comments on 2007 Castleton Farms Residency**

“I profoundly believe that this experience has been an unbelievable highlight of my life as a musician. To be seated there, being directed by this great Maestro and making music with my fellow musicians was truly marvelous and special. I am very thankful to everyone who makes it possible for dreams like these to come true and, more importantly, accompany us for the rest of our lives. Thank you very much.”

*Felipe Marín Torres, viola, Santiago, Chile*

“Loved everything from Omar (the camel) to the opera, and hope to be back asap!”

*Bianca Garcia, flute, New Hampshire, USA*

“It was a great musical and human experience for me. For Maestro Maazel I would like to thank him for this wonderful opportunity to play under him, as you do not have that opportunity very often as a young player, and for having us on the farm where we felt part of the family.”

*Ana Drobac, violin, Montréal, Canada*

“I definitely thank YOA and the Châteauville Foundation for the opportunity that both have given me to participate in such a great residency, it was awesome to be part of this experience that I will treasure forever. Thanks to Maestro Maazel and all the staff for being patient with us during the rehearsals and our time there.”

*Pedro Fernández, percussion, Panamá*

“I am grateful to have had the experience playing with such talented musicians and working with such a legendary conductor. It was an opportunity not to be missed! Many heartfelt thanks to YOA for the opportunity.”

*Earecka Tregenza, harp, Maryland, USA*

## THE CHÂTEAUVILLE FOUNDATION RESIDENCY

For me, YOA's recent residency as a part of the ChâteaUVille Foundation's production of Britten's *The Rape of Lucretia* was an incredible and life changing experience in many ways. Besides the obvious opportunity to play under Lorin Maazel, the program presented a wonderful avenue to develop musically, personally and as a leader.

The small size of the ensemble and the fact that the orchestral score for the opera is essentially written for 12 soloists meant that *The Rape of Lucretia* presented us all with challenges, both musical and technical. I found it very rewarding to work at such a high musical level, and to see the progress we made as an ensemble over the course of our time together. I am sure we all learned a lot about the intricacies of playing opera, and also about the vast differences between small ensemble work and playing with a large symphony such as YOA's summer incarnation. On a compositional and musical level, Britten's opera is an exquisite masterpiece, and I found it both stimulating and enjoyable to negotiate the technical challenges whilst finding ways and means to interpret the finer musical and dramatic details of the score. Having such an incredible conductor to guide us through the process made it the experience of a lifetime.

On a personal level, the residency presented a wonderful opportunity to see other YOA members again, get to know new musicians and to connect with young professionals in the business. While I love my current post as the Associate Concertmaster of a regional Canadian orchestra, it was refreshing and energizing to work with other young people again. Along the same lines, it also presented us with the chance to network with other emerging artists - an opportunity that will no doubt serve each of us well in the future. For the quintet who played as a part of the Robey Family's benefit concert, it was a wonderful experience to be able rally with other young artists to "give back." I think we all came away feeling renewed, having made a difference in an otherwise horrible situation.

As a young concertmaster, the residency was an invaluable experience, both because of the repertoire involved and because of the opportunity to play under Maestro Maazel. There is no question that this opera is very difficult in many ways, and it was a good experience for me to have to exercise my leadership, both in terms of being motivational and also making sure that we were performing at the highest level possible. Unlike this summer's European tour, we didn't have the same coaching staff to guide us through the rehearsal process and provide insight into the instrument-specific details that a rehearsal conductor might not have time to address. I found myself providing more input in rehearsals than I had before, having much closer contact with the conductors involved, and analyzing problems and finding solutions in new ways. The training I received from Mr. Spierer during the 2006 YOA summer tour served me very well, as did the many conversations I had with Maestro Maazel. I feel as though I am a much better young concertmaster now than I was 2 weeks ago. In fact, I arrived back in London (Ontario) to sit concertmaster for several concerts, and received rave reviews from guest conductors and critics alike. I have no doubt that the ChâteaUVille residency immediately preceding these concerts had a great deal to do with that praise.

On the part of YOA's involvement in the residency, the logistics and planning were handled very well after the change of administrative personnel earlier this spring. There are bound to be glitches and mishaps when there are this many people involved, but they were all dealt with beautifully. All in all, the recent improvement in communication and organization is remarkable!

While I understand the past administration had the final say in the choice of talent for this residency, I think the choice of musicians is an issue that should be addressed with respect to future residencies and projects. Firstly, one third of the orchestra was new to YOA. I would certainly understand asking new musicians to participate in projects if suitable players known to the organization were unavailable; however, I was made aware by my colleagues that there were principal players from this past summer's tour who were available and not even contacted about participating in the project. Also along the same lines, I think that there could have been some more regard for various players' strengths and weakness in the process of choosing musicians for this project. While I understand and strongly believe in the importance of the educational aspect of YOA's mission as well as the need to have an equal distribution of nationalities represented, I think there could have been wiser choices made in some cases. Though it is very important to push the limits of each player and for each of us to be challenged and put in situations that require us to rise to new

heights, it is in no-one's best interest for a player to be in over his/her head. Perhaps the question of personnel is one that could be discussed further in June.

With regards to the Chateauville Foundation, we were all wonderfully taken care of and treated with the utmost respect and professionalism at all times. It was a pleasure to work in a place where almost all external concerns and obligations were dealt with for us - I am confident that I can speak on behalf of all the musicians when I say that the fact that we were so well taken care of meant that we could focus all of our energies on the task at hand. The quality of the staff, production crew and administration was second to none, making it a fantastic experience.

Perhaps one troubling factor for the orchestra was the fact that we spent the first 2 days with a rehearsal conductor who had been in very limited contact with the cast, then spent 2 days with Maazel's assistant who proceeded to change many interpretative nuances, details, cues etc. Many in the orchestra felt as though progress would have been quicker had Maazel's assistant conducted all of the pre-Sitzprobe rehearsals. With a profession opera orchestra, I doubt such factors would be so disarming, but given the youth of this ensemble and the condensed time frame, it would have been very helpful to have had a consistent rehearsal conductor.

All in all it, the Chateauville residency was a great success and an amazing educational and professional experience for all involved. It is a time I will not soon forget, and am proud and grateful to have participated. I truly hope that YOA can continue a relationship with the Maazels and their foundation!

Mary-Elizabeth Brown  
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#### **ENDNOTE ~**

It was a most extraordinary 10-day residency, and we are grateful to the National Endowment of the Arts, The Morris and Gwendolyn Cafritz Foundation and The McGraw-Hill Companies for making it possible.

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#### **YOUTH ORCHESTRA OF THE AMERICAS**

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