Northview High School
Chamber Orchestra

Georgia Music Educators Association In-Service Conference
Classic Center — Athens, Georgia
Thursday, January 26, 2017
Northview High School opened in 2002 to serve students residing in northeast Fulton County, just outside of Atlanta, Georgia. We are continually recognized as one of the highest academic performing schools in the State. With an extensive offering of Advanced Placement classes as well as a full complement of career tech and fine arts courses, we are proud of what we offer to students of all levels. Whether gifted, ELL, or academically challenged, our high expectations and supportive environment provide an educational experience that has become a benchmark of excellence. Participation in student activities is an important aspect of our school culture where the mission is “To instill excellence in academics, arts, and athletics.”

Congratulations once again to the Northview Chamber Orchestra under the direction of Mr. Tim Aucoin!

Brian P Downey
Principal

January 28, 2017

Greetings GMEA In-Service Conference Participants:

You are in for such a treat! We are so proud of the Northview High School Orchestra – hard work has led them to this distinguished venue and the opportunity to spotlight their talents. Like many, we view an invitation to perform at the GMEA In-Service Conference to be an honor reserved for only the finest student ensembles and, thus, are thrilled to be here celebrating this memorable event with them. This is our fourth performance at the GMEA In-Service Conference, the first being in 2004 and then again in 2008 and 2013 - a fact that attests to the dedication and commitment that Fulton County and the State of Georgia have to music programs in the public schools.

On behalf of the entire faculty, we extend appreciation to our orchestra students and parents. Under the leadership of Department Chair Tim Aucoin, Northview provides a full complement of orchestra, band, choral, and general music classes along with comprehensive drama and visual arts programs. Like the many other loyal teachers in the audience today, Mr. Aucoin brings a level of commitment and professionalism that is truly a testament to the field of music and the richness that it adds to our lives.

Over eighty student activities, performing ensembles and service organizations and a full athletic program support the Titans’ mission to instill excellence in academics, arts, and athletics. The diverse student population of Northview consistently meets and exceeds the high expectations of a faculty that is among the finest in the nation. Supported by active parent volunteers and a community that values education, Northview High School has established programs and traditions that will benefit the students of Northeast Fulton for many years.
Northview High School Chamber Orchestra

Founded Fall 2002 in Johns Creek, Georgia

Timothy J. Aucoin – Director

The Northview High School Chamber Orchestra, under the direction of Tim Aucoin, hails from Johns Creek, Georgia. For fourteen years, the members of the ensemble have been etching out a reputation in the Atlanta metro string community. In addition to its regularly scheduled concert performances, the ensemble has been a featured performer at the Georgia Music Educators Association Conference in Savannah, Georgia in 2004, 2008, and 2013. In December of 2010, they were the featured performers for the opening session of the National School Board Association Conference. The group made its Midwest Clinic debut in 2004, returning again in 2010 and 2015. The program includes four string orchestras, a symphonic orchestra, and several small ensembles which provide music for events throughout the year. We also offer AP Music Theory to support the entire music program.

Northview High School’s Chamber Orchestra includes students who participate in the Atlanta Symphony Youth Orchestra, The Emory Youth Symphony Orchestra, and the Metropolitan Youth Symphony Orchestra. Northview Orchestra students are well-represented in the Georgia All-State Orchestra and the Georgia Governor’s Honors Program. Northview Orchestras consistently receive superior ratings at the Georgia Music Educators Association Large Group Performance Evaluations.

The Fine Arts Department at Northview High School is very dynamic and includes 4 Concert Bands, a Marching Band, 2 Jazz Ensembles, 2 Choral Ensembles, an A cappella Vocal Ensemble, a complete sequence of Drama activities including Technical Theater, and a Visual Arts Department that includes 2-D (sequence of drawing, painting, photography), 3-D (sequence of sculpture, ceramics, jewelry), and AP 3-D and 2-D. We are very proud of our outstanding Fine Arts Department which is supported by the Northview High School Fine Arts Association - an umbrella parent organization.

We are honored to have received the invitation to perform at the GMEA In-Service Conference and thank you for your attendance at our performance this evening.

Georgia Music Educators Association In-Service Conference

Thursday, January 26, 2017 Athens, Georgia
Northview High School Chamber Orchestra

**Violin I**
- Judy Li # %
- Sarah Yang # %
- Martin Lai
- Julia Lu # @ %
- Randy Kang
- Varun Viswanath &
- Jefferson Zhan #
- Mehal Churiwal #
- Jared Hung
- Richa Sehgal

**Violin II**
- Richard Lee #
- Sylvia Tang # @
- Ashley Kim #
- Annabel Shue #
- Sil Savla #
- John Kim
- Ashley Yin
- Jeffrey Yu #
- Divya Ragunathan
- Michelle Pang

**Viola**
- Jason Chang # &
- Irene Zhou # @ &
- Raymond Zhu # @ * %
- Susan Yi #
- Sharon Kim #
- Sriya Karra
- Yunjia Lin
- Susmitha Cinthala
- Haji Kim

**Cello**
- Leonardo Tang # @ * %
- Alex Lin #
- Rayen Kang # % @ *
- Jennifer Ahn #
- Sarah Jang #

**Bass**
- Matthew Jung # @
- Vincent Claussen *
- Rupkatha Banerjee
- Chance Gilbreth
- Rohan Menon

# Georgia All-State Orchestra
% Governor’s Honors Program
@ Atlanta Symphony Youth Orchestra
* Emory Youth Symphony Orchestra
& Metropolitan Youth Symphony Orchestra
Northview High School Chamber Orchestra
Timothy J. Aucoin, Conductor

Overture for Strings  
Paul Whear

Edge of Darkness  
Joseph Aucoin, Aaron Hui, & Kevin Chen  
Amos Liu, Conductor

Cyclic Reflection  
Irene Zhou

Serenade for String Orchestra, III. Dance  
Samuel Barber

Elegy for the Crescent City  
Tim Aucoin  
Judy Li, Violin Soloist / Leonardo Tang, Cello Soloist

Concerto Grosso for String Orchestra with Piano Obligato  
Ernest Bloch  
Judy Li, Piano

Love Is A Many Splendored Thing  
S. Fain & P.F. Webster, adapted by Tim Aucoin  
Featuring Joe Gransden, Vocal/Trumpet - John David, Drums  
Matthew Jung, Piano
Program Notes

Overture for Strings
Paul Whear
This Overture, written in 1994, provides a wonderful pallet from which musicians may demonstrate their range of technical skills as well as lyrical playing. The composition weaves its way from beginning to end utilizing various moods, tempos, and key signatures to grant the listener a preview of the performance to come. It is in Sonata Rondo Form with three main themes and the development of these themes. The introduction (and its return) shows the contrast of material that will become a significant element throughout the composition.

Edge of Darkness
Joseph Aucoin, Kevin Chen, & Aaron Hui
This selection grew out of a collaboration of cello buddies who had performed together for six years. As part of their class chamber ensemble unit, they chose to compose their own piece rather than play one already written. The result was a tour de force of seriousness and great excitement juxtaposed in a whimsical fashion. The piece, originally composed for cello trio, has been adapted for string orchestra.

Cyclic Reflection
Irene Zhou
The piece Cyclic Reflection was inspired by the movements of falling autumn leaves. It is meant to evoke the feeling of a fulfilling journey, and explores the philosophical balance between individualism and collectivism; the piece consists both of long solo or solo stretches, and sections which contain a complete absence of a distinct melody line, abandoning the traditional idea of a single instrument monopolizing the melody to create music in which every instrument is completely reliant on every other instrument to build the melodic structure. This is achieved through a cyclic effect based off of the whirling appearance of autumn leaves in a gust of wind – variations on a melodic tune reflected back and forth between sections. Originally written for a chamber group consisting of one violin, two violas, and one piano, Cyclic Reflection was composed partly with the motive of exposing the melodic potential for the viola middle range; this orchestral arrangement has sacrificed this characteristic, but captures the original meaningful integrity of the piece's structure.

Serenade for String Orchestra, III. Dance
Samuel Barber
This setting for strings is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and was published in “The Petri Collection of Ancient Music of Ireland” in 1885. It is popular among the Irish diaspora and is very well known throughout the world. The song “Danny Boy” uses the tune, with a set of lyrics written in the early 20th century. The original setting of the ‘Irish Tune’ was an a cappella version for mixed voices, which was much admired by Edward Grieg - with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger’s knowledge of instrumental voicings lends a richness to the sound that with the beauty of the blended, interwoven melodies, has been adored for generations.
Elegy for the Crescent City

Tim Aucoin

New Orleans – whether you call it the “Crescent City,” “The Big Easy,” “Mardi Gras City,” or “The City that Care Forgot,” is a city that has seen its share of good times and bad. From the shining beacon of the South in the 1950s and 1960s to its economic decline beginning with the oil crunch of the 1970s, this city has been home to uniquely proud citizens that would just as soon lose an arm as to leave the city.

In 2005, Hurricane “Katrina” delivered a devastating blow that brought the city and Gulf Coast region to its knees. I have no doubt that New Orleans will return but will probably be a very different place. The joy of a family outing in City Park, standing on St. Charles Avenue for an evening Mardi Gras Parade, a ride on the uptown streetcar, a meal at one of the finest restaurants in the world, or hearing some of the finest and most unique musical offerings on the planet will return, but these things will be different. My hope is that the devastation will create opportunity to see new institutions develop and old ones reborn with new life and integrity.

The beginning of this composition reflects the tension and uncertainty of the city’s direction prior to the destruction caused by Hurricane Katrina. There is an appropriately brief segment of ferocity that represents the onset and passage of the storm. After the storm, there is a small, quiet passage reflecting the emotion of the people who weathered the storm and lived to tell about it. Glimpses of hope of what could be... can be heard that eventually give way to a new uncertainty in the city, this time brought about by a catastrophic natural event. Purposely, the trepidation of the melodic content is not really different between the human inspired tragedy and that caused by Mother Nature.

It is my hope that the great people of New Orleans and South Louisiana will triumph over this devastating blow. How could they not? The culture is important to them and the rest of the world. However, it is also my hope that the perennial human disaster of misplaced priorities and governmental incompetence will cease and allow the brightest and the best to once again make New Orleans a shining beacon of the South.

Concerto Grosso for String Orchestra with Piano Obligato

Ernest Bloch

I. Prelude

The Concerto Grosso was composed shortly before Bloch's departure from the Cleveland Institute of Music — which he founded. Some of his students were skeptical that such a work could still be written when Bloch told them that one could still write “alive and original music” with the means that had existed for so long. As proof, he wrote the Prelude of the Concerto Grosso which he noted was played with enthusiasm by his CIM student orchestra. Bloch is said to have shouted, “What do you think now?... It has just old fashioned notes!”

Love Is A Many Splendored Thing

S. Fain & P.F. Webster, ad. by Tim Aucoin

This lovely tune won the Academy Award for the Best Original Song of the Year in 1955 from the movie of the same name. Tonight it will be performed by the inimitable Joe Gransden in a relaxed bossa nova style. The orchestra will accompany Joe with beautiful, lush harmonies inspired by a recording of the late, great musician and entertainer Don Discenza.
Amos Liu, studied viola under Manuel Diaz and received his Bachelor in Music Education at Columbus State University. Prior to graduating from Columbus State University in the spring of 2001, he served as an assistant director of the strings program at the LaGrange Academy, in LaGrange, GA. He received his Masters in Music Education from Boston University in 2011. Additionally, he served as an adjudicator for Large Group Performance Evaluations, Solo and Ensemble Evaluations, and guest clinician at District Honor Orchestra events. Amos Liu has been the orchestra teacher at River Trail Middle School since its opening in 2001. River Trail Middle School has an enrollment of over 300 students. Students in the program participate in community music ensembles including the Fulton County Youth Orchestra, Metropolitan Youth Symphony Orchestra, Buckhead Youth Orchestra, Emory Youth Orchestra, and the Atlanta Symphony Youth Orchestra. The River Trail Middle School Chamber Orchestra has performed at state-wide and national events including: performances at the Georgia Music Educators Association In-Service Conference in 2008 and 2014, the Georgia Governor's Mansion 2008 and 2014, the National Middle School Association Convention in 2003, the American String Teachers Association National Orchestra Festival in 2006, and at Carnegie Hall in 2012.

John David, Director of Jazz and Percussion Studies at Berry College in Rome, GA. Newly appointed to this position in Fall 2013, Mr. David is the director of the Berry Jazz Ensemble, Jazz Combo, Percussion Ensemble and Viking Drumline. He also teaches studio percussion, courses in music education and supervises student teachers. Under his direction the Berry College Jazz Ensemble was a featured performing group at the 2015 Georgia Music Educators Conference in Savannah, GA. Renowned as a drumset artist, John has performed throughout the United States and Europe in a variety of jazz and commercial settings. Currently residing in Atlanta, he is one of the most sought-after drummers in the Southeast. John has performed on over twenty studio recordings and has twice received international awards from Downbeat Magazine. Some notable artists he has toured with include: Arturo Sandoval, Bruce Hornsby, and the Jaco Pastorius Big Band. He holds degrees from the University of Miami, University of Georgia and Columbus State University.
Joe Gransden. At 42 Years old, Joe Gransden has already performed worldwide and released eight CDs under his own name. Renowned first for the hard bop approach of his trumpet, Gransden's singing voice has been compared to that of Chet Baker and Frank Sinatra... "When I first heard Joe nine years ago, I immediately thought of Chet," says Jazziz magazine critic James Rozzi, "...but lately his voice has taken on its own style with a deeper resonance. His trumpet has always alternated lyricism with an aggressive, angular approach. He has the ability to cover the gamut of emotions." Joe is from just north of Manhattan, New York. Coming from a family full of musicians, Joe’s introduction to music came early on through his father, a gifted singer and pianist. His grandfather was a trumpeter of merit, playing professionally his whole life throughout New York. On his mother’s side of the family was the piano virtuoso Carmen Cavallero. "Music has been a part of my life as far back as I can remember," says the unassuming Joe Gransden. "I can remember practicing with my father, and eventually him taking me along to sit in at jam sessions. Early on I developed a respect for individuals like my father whose lives revolved around music. While still in high school, I knew that music was the life I would choose." Not long after high school, Joe was on the road as a sideman with the big bands of Tommy Dorsey and Glenn Miller. A number of A.F.M. contracted sideman gigs include Barry White, The Moody Blues, Kenny Rogers, The Temptations, Aretha Franklin, The Whispers, etc. Eventually moving to New York City, he performed with numerous groups, including sub work with Toshiko Akiyoshi and Chico O’Farrill at the famous Birdland Jazz Club. Meanwhile, Joe formed his own group, which performed in Brooklyn each week and included the venerable guitarist Joe Cohn and ex-Betty Carter bassist, Matt Hughes. "Having my own group and being fortunate enough to travel, play, and record has been a dream come true," says Joe. "Exploring the music with a steady group of good friends has enabled me to grow continually." Joe Gransden’s growing legion of fans around the country have obviously taken note. In Atlanta, where Joe plays steadily 5-6 nights a week in as many venues, his loyal following includes an array of people from blue-collar workers to upper crust businessmen and businesswomen who all share a love of good music. Like many developing jazzmen, Gransden’s early influences, which include Kenny Dorham and Miles Davis, were easily recognizable in his playing throughout his formative years. "Emulating the jazz greats is always the very first step," says the historically-rooted Gransden. "But obviously, in order to be true to myself—who I am, what I believe in, my family background—I need to have a sound that’s my own. It’s taken me until recently to hone in on that voice and explore its potential. One of the truly enjoyable things about my career has been finding that my audience appreciates my individual talents." A widening schedule has found Joe performing the 1st and 3rd Mondays of every month at Café 290 in Atlanta w/his 16 Piece Big Band, The Jazz Corner in Hilton Head, South Carolina, The Ritz-Carlton at Reynolds Plantation W/Michael Fiensite, The Museum of Art and Design in midtown Manhattan, Spivey Hall in Atlanta, Ga and Tehema Golf Club in Carmel, California (where Joe regularly plays events for Clint Eastwood). Joe also just released his brand new cd “Close To My Heart" produced by Saxophone great Kenny G. The cd is a collection of smooth jazz covers and originals written by Joe and Kenny. Joe has been performing w/Kenny G and his band around the country for the past year or so. His brand new project entitled “Live At Cafe 290, It’s A Beautiful Thing” features Joe singing and playing w/his 16 piece Big Band! The CD and LP have been getting great reviews and lots of airplay around the country. Pick your copy up today on Joe’s website, ITUNES, CDBABY etc....

Timothy J. Aucoin ...music educator and bassist, is a native of New Orleans but now resides in Atlanta, GA. He has performed internationally with many diverse acts such as jazz vocalist - Nnenna Freelon, the Glenn Miller Orchestra, the Mamas and the Papas, Allen Toussaint, Pete Fountain, Luther Kent and Trickbag, the Georgia Symphony Jazz orchestra, and the Fox & Atlanta Lyric Theater Orchestras. As a leader, Mr. Aucoin has released “Swing First, Think Later,” and he continues to be active in the Atlanta jazz and commercial music community. He is a past director of the Atlanta All-Star Grammy Jazz Band and he has served as the President of the Georgia Association of Jazz Educators. Ensembles under his direction have performed at the International Association of Jazz Educators and Jazz Education Network Conferences. While Performing Arts Department Chair and Orchestra Director, North Springs High School was named a “National Grammy Signature School.” He holds both B.M.E. and M.M. (Jazz Studies) degrees from Loyola University in New Orleans. In addition, he holds an Ed. S. with a concentration in music from Georgia State University. He has served as adjunct faculty at Loyola University of New Orleans, Georgia State University, and the University of North Georgia. Since its opening, Mr. Aucoin has served as the director of orchestras at Northview High School and is the Chairman of their Fine Arts Department. Tim has been married to the ever-patient Mary Stella for 26 years and has four awesome children; Genevieve, Joseph, Anna Terese, and Timmy.
A few words about our chamber ensemble component...

I am a strong believer in student participation in chamber music. The reasons are few, but significant. 1) Students who participate in small ensembles learn independence—they choose their own music and prepare their own performance. 2) They learn teamwork. 3) They learn how to diagnose and overcome problems. 4) They learn they “DON’T NEED” me to make music. 5) They learn to love music and take ownership in their music making.

We do ensemble units twice a year — after the fall concert, and after LGPE. Each unit lasts approximately four weeks. Our weekly schedule consists of Monday, Wednesday, and Friday rehearsal with the large group, and Tuesday and Thursday for small groups. We do all rehearsals during class time. Regarding space requirements, some ensembles rehearse in the orchestra room — some in the surrounding halls. Thankfully, we have a supportive administration who enjoys seeing the kids out and about and making music. They especially love it when giving tours to prospective students and parents.

At the end of the unit, each ensemble performs in a class recital. The observing students evaluate each other based on a rubric and, in the process, discover valuable performance standards and performance nuances.

But wait…that’s not all! Even though these units take two rehearsal sessions each week, the end result belies the missed rehearsals. The quality of the large ensemble benefits immeasurably from the confidence and independence the students receive from their participation in the small ensembles. I think it is worth the effort!

Two of our performance selections today were originally composed by students for our chamber ensemble unit in Spring 2016 — “Edge of Darkness,” and “Cyclic Reflection.” Good Stuff!!!
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