

#	Level	Composer	Title	Description
3		Florence Price/arr. Thomas Taylor Dickey	Adoration	Composed in 1951 by African American composer Florence Price, this piece features rich, expressive melodies that help students develop bow control and vibrato. Most parts remain in first position, with a brief section in the bass line requiring shifting, making it an excellent introduction to this technique.
3		Yukiko Nishimura	Ancient Flower	This piece provides students with a valuable opportunity to explore expressive playing through its harmonies, suspensions, and dynamic contrasts. The flowing eighth-note passages promote precise bow control and articulation, guiding students toward intentional phrasing. As a work by a Japanese composer, it highlights a unique and often underrepresented musical perspective.
		Soon Hee Newbold	North Star to Freedom	This piece invites students to explore the history of the Underground Railroad while immersing them in traditional spirituals through the cello and bass parts. The dotted rhythms and grace notes strengthen rhythmic precision and encourage the ensemble to stay together, while the long, flowing melodies promote phrasing, bow control, and vibrato development.
3		Chiquinha Gonzaga/arr. Deborah Baker Monday	O Abre Alas	This piece introduces students to traditional Brazilian marching rhythms often found in choro, a lively and expressive instrumental style. Most parts remain in first position, with brief passages requiring third position for violinists and second position for bassists. As a work by a Brazilian composer, it highlights an underrepresented musical voice while immersing students in a distinct and vibrant genre.
4		Jordan Jinosko	Three Sketches of Unblemished Earth	This piece invites students to explore composition inspired by the imagery of the natural world. Frequent tempo and time signature changes challenge their ensemble skills, while featured violin and cello parts offer accomplished students an opportunity to shine. Techniques such as staggered bowing, sul ponticello, and sul tasto further expand their technical abilities and musical expression. Composed by Jordan, a multiracial, transgender woman, this work also provides an opportunity to engage with diverse perspectives in contemporary music.

#	Level	Composer	Title	Description
4		Samuel Coleridge- Taylor/ arr. Robert Debbaud	Melody (from Three Short Pieces)	Composed by Black British composer Samuel Coleridge-Taylor, this piece features sweet and expressive melodies that allow students to explore phrasing through "hairpin" crescendos and decrescendos while strengthening their ensemble skills. Cellists and bassists refine their shifting technique in second and half position, respectively, while violinists develop precision in using the fourth finger.
4		Soon Hee Newbold	Warrior Legacy	Inspired by the resilience of New England pioneers, Soon Hee Newbold's piece challenges students with accents, triplet rhythms, and transitions between 4/4 and 12/8 time signatures. The prevalence of syncopated rhythms introduces a new level of complexity in reading and ensemble playing, while section principals have the opportunity to showcase their skills through featured solos.
4		Florence Price/arr. Dana Perna	The Old Boatman	A beautiful composition by African American composer Florence Price, The Old Boatman is a mature work that requires a deep understanding of musicality and lyrical phrasing. This piece challenges students' shifting abilities, attention to accidentals, and adaptability to key changes from G to A major. The principal violin and cello parts are featured in impressive, expressive solos.
5		Brent D. Smith	Master of Disguise	This piece serves as a tribute to Hugh O'Flaherty, whose heroic efforts significantly contributed to saving the lives of Jews and Allied prisoners during World War II. Composed as a traditional jazz-style waltz, it offers students the chance to explore swing rhythms. The inclusion of drum set and piano parts creates a dynamic ensemble experience, helping students develop their sense of rhythm and unity of sound.
5		Jordan Jinosko	Freyja's Chariot	This piece, inspired by Freyja, the powerful Norse goddess and Viking warrior, is an engaging addition to any concert program, blending the string orchestra with the band. Students have the opportunity to work on time signature transitions between multiple simple and compound time signatures, while also being challenged with syncopated rhythms and advanced techniques. Every section is highlighted in this piece, with special focus on the percussionists and saxophone.

#	Level	Composer	Title	Description
5		Soon Hee Newbold	Alpha and Omega	Written by Soon Hee Newbold, this symphony orchestra piece is an excellent way to showcase both the orchestra and band programs. With dynamic melodic lines for every instrument, it provides students the opportunity to experiment with conveying dynamics, articulation, and driving rhythmic patterns. The piece also offers opportunities for soloists and the percussion section to display their skills, making it an exciting addition to any performance.
5		Samuel Coleridge-Taylor/arr. Deborah Baker Monday	Danse Negre from African Suite, Op. 35, No. 4	This piece offers students a wonderful opportunity to explore African American folk music and the composers and musicians who contributed to the art form, often without receiving the recognition they deserved. The students are technically challenged by advanced shifting, chromatic runs, and the use of spiccato and marcato articulations, providing a rewarding experience in both musicality and technique.

Concert 1: Celebrating Women in Music (Level 3)

A Themed Concert with Guest Artist Kiana June Weber

Our Celebrating Women in Music themed concert highlights the remarkable contributions of female composers, showcasing a diverse range of musical styles and influences. From the expressive lyricism of Florence Price to the energizing rhythms of Chiquinha Gonzaga, we celebrate the powerful voices of women in music. We are also honored to feature Kiana June Weber, an acclaimed violinist known for her dynamic performances of Celtic and folk music.

Program:

Florence Price – Adoration (arr. for string orchestra)

Yukiko Nishimura – Ancient Flower

Soon Hee Newbold – Celtic Roots (Featuring Guest Violinist Kiana June Weber)

Chiquinha Gonzaga – O Abre Alas

Concert 2: Spring Showcase (Level 4)

Our Spring Showcase presents a compelling mix of classical and contemporary works, highlighting both historical and modern voices in orchestral music. We are proud to feature the world premiere of Wishes on the Horizon, composed by student, Jenny Smith, and Three Sketches of Unblemished Earth, a work by Jordan Jinosko. Students had the opportunity to engage with Jinosko, gaining insight into her creative process and compositional approach.

Program:

Johann Stamitz / arr. Elizabeth Green – Sinfonia in D

Gabriel Faure/arr. Clark - Pavanne Opus 50

Jenny Smith – Wishes on the Horizon (World Premiere)

Jordan Jinosko – Three Sketches of Unblemished Earth

Concert 3: Masterworks and Student Solo Showcase (Level 5)

Our Masterworks and Student Solo Showcase concert features a powerful selection of orchestral works, blending high-energy brilliance with beautiful lyricism. We are honored to feature student bassist, Peter Norton, as the bass soloist in Dittersdorf's Bass Concerto No. 1 in E-flat Major. We are very proud of all his achievements!

Program:

Gioachino Rossini / arr. Andrew H. Dabczynski – *L'Italiana in Algeri* Overture

Carl Ditters von Dittersdorf – Bass Concerto No. 1 in E-flat Major (Featuring Bassist Peter Norton)

Samuel Barber – Adagio for Strings

Samuel Coleridge-Taylor / arr. Deborah Baker Monday – *Danse Nègre* from African Suite, Op. 35, No. 4

Grace Miller

1) Diverse Repertoire Selection

As an orchestra educator, I will program works by composers from diverse racial, ethnic, and gender backgrounds to ensure that all students engage with music that resonates with them. By including composers such as Florence Price, Samuel Coleridge-Taylor, Soon Hee Newbold, and Jordan Jinosko, I aim to expose students to a wide range of cultural influences and musical styles. When students see themselves reflected in the repertoire, it inspires a sense of belonging and makes the orchestra room a safe and welcoming space.

2) Inviting Guest Artists from Underrepresented Backgrounds

Whenever possible, I will invite diverse guest artists to work with the ensemble, providing students with role models from a variety of backgrounds. Musicians such as composer Jordan Jinosko, violinist Kiana June Weber, and multi-instrumentalist Rodney Page are just a few examples of artists who have worked with high school ensembles and bring unique perspectives. By introducing students to professionals with diverse racial, ethnic, gender, and musical backgrounds, I hope to reinforce the idea that music is for everyone and that all individuals, regardless of their identity, have a place in the orchestra.

3) Collaboration With Other School Subject Matter

I will collaborate with other departments, such as history and visual arts, to create interdisciplinary projects that deepen students' understanding of the cultural significance of the music we perform. For example, partnering with the history department when performing Soon Hee Newbold's North Star to Freedom could provide historical context on the Underground Railroad, enriching students' connection to the piece. Similarly, working with the visual arts department to create artwork inspired by Yukiko Nishimura's Ancient Flower and displaying it at the concert could encourage students to express their musical interpretations through visual art. These connections will enhance students' engagement and emotional connection with the repertoire.

4) Student-Led Exploration and Reflection

I will encourage students to research and present on composers, musicians, and musical traditions that resonate with their interests and identities. Through small class presentations, collaborative projects, and student-curated repertoire suggestions, I aim to motivate students to take ownership of their music education. By allowing them to explore and share music that they identify with, I hope to create a learning environment where they feel seen, heard, and able to express themselves.