

Hip, hip, YPCA!

A development track for emerging classical music artists helps shape careers and relationships at APAP|NYC 2011.

BY ALICIA ANSTEAD

THE YOUNG PERFORMERS CAREER ADVANCEMENT program—or YPCA—is one of the shining stars of the Arts Presenters conference each year. And it helps build the careers of shining stars, too. Indeed, former YPCA participants from the Parker Quartet won a 2011 Grammy Award for Best Chamber Music Performance for its Naxos recording of György Ligeti’s complete string quartets.

After a one-year hiatus, YPCA returned to the conference this year with four soloists and one chamber group. With Angela Beeching as their guide, the YPCA group began the conference with an open-space meeting

directed at the question: As we look out into the future, what do classical, new and contemporary music have to contribute to the culture and vitality of our communities, our lives? The question was one that echoed throughout the conference—during discussions of career trajectories, during mentoring sessions (each participant was paired with a mentor), during networking workshops and master classes on speaking publicly, crafting mission statements, working with artist managers and researching funding.

“It’s an incredible hub of people from all areas and expertise,” says Beeching, who coordinates the program. “We can bring them all to our YPCA artists during the conference. For artists, it’s about taking charge of their careers. They can’t rely on artists’ managers for everything. So they have to ask: What do I want to do? And what’s my role in this ecosystem? We want them to see themselves as partners with arts presenters, managers and media, as part of ‘the circle of life’ as opposed to ‘I’m the artist, and everyone else is on the business side.’ It’s wonderful for the artists to see presenters as an ally.”

Inside Arts asked this year’s YPCA artists to talk about the take-away from the program. Since each artist also performed at APAP|NYC 2011, we also asked them to share their program from performances at Weill Recital Hall—just in case you missed this extraordinary encounter with emerging artists in our midst.



Bella Hristova VIOLIN

I enjoyed getting to hear different opinions from all the guest speakers we had and hear from a fresh perspective what they find unique about me. One of those guest speakers inspired me to change my program and perform a traditional Bulgarian dance instead of one of the pieces I had prepared. YPCA made me realize I should program more Bulgarian music and get people acquainted with it. It is a part of my heritage and there are some great hidden gems that nobody has heard before. YPCA is a great program and besides getting to know seasoned industry professionals, we get to know peers who are our age and on the same path as us.

PROGRAM

Ludwig van Beethoven—Sonata No. 1 in D Major—
first movement

Bela Bartok—Fuga from Sonata for Solo Violin

Joseph Achron—*Hebrew Melody*

Parashkev Hadjiev—*Rachenitsa*



Pius Cheung MARIMBA

YPCA inspired me to think about my position as an artist in the context of today's world and to continually pursue projects that are not only beneficial to my own musical development but also are reflections of the world we are in.

PROGRAM

Pius Cheung—Etude in C minor

J.S. Bach—*Aria Variata*

Andrew Thomas—*Merlin, "Time's Way"*

Nikolai Rimsky-Korsakov—*Flight of the Bumblebee* (arr. Cheung)



Joshua Roman CELLO

I discovered that while there are many varied challenges for anyone pursuing a career in music, I can confirm this, indeed, is the life I love. I believe finding that right balance that keeps artistic integrity at the center is key, and now that I have a better grasp of the other many sides of a career, I am not as overwhelmed by the prospect of taking the steps necessary to carve my own path. I have many seemingly different ambitions and projects. YPCA gave me a chance to look at things from many different perspectives, and I began to see a cohesive picture of myself and my place in the world as an ambassador through classical music.

PROGRAM

J.S. Bach—*Sarabande* from Suite no. 1 in G Major for Unaccompanied Violoncello

Dan Visconti—*endless skyway* from *Americana*, Sonata for Cello and Piano

Robert Schumann—Adagio and Allegro



Kaila Potts VIOLA

Navigating a solo career as a classical musician, especially as a violist, can sometimes be an intimidating and frightening undertaking. Between practicing, pursuing degrees, and working professionally, it is easy to forget that you have a voice concerning the direction your path will take. Attending YPCA gave me the opportunity to reconnect to that oft-silenced inner voice. I've always been interested in intimate performance, creating multiple entries into the musical literature and breaking down barriers between audience and artist. Previous to YPCA, I'd started a concert series from my home which brings the community inside to witness live chamber music readings, interacting with the performers and gaining insight into the process of musical creation while enjoying food and drink; picture a salon concert of sorts. I left New York feeling like a completely new person with a rekindled passion bubbling underneath my skin. Everything in life is what *you* make of it, and YPCA gives you the tools to begin to direct your energy constructively.

PROGRAM

Ernst Bloch—Suite for Viola and Piano, 2nd and 4th movements with Jeanette Yaryan

Scott Slapin—*Elegy-Caprice for Margi Ramsey's Memorial*



LINCOLN TRIO

Marta Aznavorian PIANIST

I gained the insight to put together concepts of what is needed for a project, the tools in which to formulate a plan for the project, and the confidence to put the plan into action.

Desirée Ruhstrat VIOLIN

I found everything helpful. Each session was a piece of the total puzzle. The Future of Social Media, Commissioning/ Networking/Artist management were of most interest to me because I handle most of the “business end” of our trio. The class with Eric Booth proved to be incredibly inspiring because I learned a completely different thought process for choosing how and what to say to communicate with an audience.

David Cunliffe CELLO

I gained a real understanding of how the classical music business works. I have confidence that we are doing some of the right things! 🎻

PROGRAM

Ludwig van Beethoven—*Ghost Trio*, first movement

Ernst Bloch—*Three Nocturnes*, second movement

Jennifer Higdon—*Fiery Red*

Paul Schoenfield—*Café Music*, first movement

