

PHILHARMONIC SOCIETY'S



ORANGE COUNTY YOUTH SYMPHONY

& STRING ENSEMBLE

2024 FALL CONCERT

SUNDAY | NOVEMBER 24, 2024
Soka Performing Arts Center

FROM THE MUSIC DIRECTOR



Dear Friends & Supporters of Orange County Youth Symphony,

Thank you for joining us for our fall concert at Soka Performing Arts Center! After our fantastic summer tour in Europe, we're now presenting a program of many different styles and challenges. We are also excited to collaborate with Dr. Moni Simeonov on Ravel's *Tzigane*. The Waltz and Polka by Johann Strauss are in anticipation of the spring concert by the Vienna Philharmonic.

Each fall semester many new students join OCYS and many of our experienced student musicians depart for college. We enjoy building a new orchestra and listening to each other for nuance and ensemble building. The repertoire was chosen to expose some of these challenges and grow in listening skills and musical understanding.

We look forward to our upcoming events which include six performances of Concerts for Fifth Grade, a family concert and our final spring concert at Renée and Henry Segerstrom Concert Hall. Thank you for joining us today and for supporting the growth of the orchestra.

Musically yours,

JOHANNES M. STOSCH

Music Director & OCYS Conductor | Orange County Youth Symphony

FROM THE VICE PRESIDENT OF EDUCATION AND COMMUNITY ENGAGEMENT



As we begin another exciting season with the Orange County Youth Symphony and String Ensemble (OCYS/E), I want to express my sincere gratitude to all the parents, families, and supporters for your commitment to our talented young musicians. Your involvement is crucial to their passion and growth, and we truly appreciate everything you do.

I'm excited to share that OCYS/E has grown in both size and artistry this year, showcasing remarkable talent and increased engagement within the community. Our students have had the opportunity to share their musical gifts at Children's Hospital of Orange County (CHOC), perform for young audiences at Pretend City Children's Museum, and bring musical joy to individuals with disabilities. They will also delight fifth graders again in early 2025 with our Concerts for Fifth Grade! These engagements reflect the spirit of OCYS/E—not only as an extraordinary youth orchestra but as a vital contributor to the community at large.

Thank you for being part of the OCYS/E family and for supporting all our unforgettable musical experiences. Your involvement paves the way for our young musicians' growth as artists and community leaders. Enjoy the concert, and let's celebrate OCYS/E's incredible accomplishments together!

Warmest regards,

KATHERINE YANG

Vice President of Education and Community Engagement | Philharmonic Society of Orange County

ORANGE COUNTY YOUTH STRING ENSEMBLE

Lucy Lu, conductor

St Paul's Suite in C major

- I. Jig
- II. Ostinato
- III. Intermezzo
- IV. Finale (The Dargason)

HOLST (1874 - 1934)

Simple Symphony, Op. 4

- I. Boisterous Bourrée
- II. Playful Pizzicato
- IV. Frolicsome Finale

BRITTEN (1913 - 1976)

INTERMISSION

ORANGE COUNTY YOUTH SYMPHONY

Johannes Müller Stosch, music director/conductor

Overture to Prince Igor

BORODIN (1833 - 1887)

Symphony No. 7 in A major, Op. 92

- II. Allegretto

BEETHOVEN (1770 - 1827)

On the Beautiful Blue Danube, Op. 314

J. STRAUSS (1825 - 1899)

Tzigane, Rapsodie de Concert

RAVEL (1875 - 1937)

Moni Simeonov, violin

Love theme from Cinema Paradiso

MORRICONE (1928 - 2020)

Moni Simeonov, violin

Pavane for a Dead Princess

RAVEL (1875 - 1937)

American in Paris Suite

GERSHWIN (1898 - 1937)
(arr. Whitney)

FOLLOW US

ocyouthsymphony.com

[@ocyouthsymphony](https://www.instagram.com/ocyouthsymphony)

[#ocyouthsymphony](https://www.facebook.com/ocyouthsymphony)

ABOUT THE PROGRAM

ORANGE COUNTY YOUTH STRING ENSEMBLE PROGRAM NOTES

HOLST: ST PAUL'S SUITE IN C MAJOR

Best known for his extraordinary orchestral suite *The Planets*, British composer Gustav Holst composed an impressive opus of high-quality works ranging from choral pieces to suites for military band. His Romantic writing style drew on many influences, but his later music increasingly gravitated to folk song. His life's work, however, was teaching music whereas composing occurred in his spare time. One of his longest held posts was at the St. Paul's School for Girls in Hammersmith, England and his utterly charming *St. Paul's Suite* was written between 1912 and 1913 for his student orchestra there. Immediately, we hear Holst's love of British folk song.

The first movement begins with a robust "Jig" in alternating 6/8 and 9/8 time. Holst then introduces a contrasting theme, then skillfully develops and blends the two. The "Ostinato," marked presto, opens with a figure played by the second violins which continues throughout the movement. Then a solo viola introduces a principal theme. In the "Intermezzo" a solo violin introduces the theme over pizzicato chords, and the solo viola joins the violin in a duet. After an animated section, the original melody is again heard, now performed by a quartet of soloists. Finally, the folksong "Dargason" is introduced very softly, and the cellos enter playing the beautiful "Greensleeves." The two folksongs are played together to end the suite.

— Max Derrickson

BRITTEN: SIMPLE SYMPHONY, OP. 4

In some ways, Benjamin Britten's childhood was almost a model for British middle-class country boys, with his keen interest in cricket and steady progress through the local school. But musical precocity was another side of his persona, and by age 14 he had amassed a catalog of 100 opus numbers, mostly songs and solo piano pieces.

In 1934, during his last year at the Royal College of Music, Britten raided that stock of early music for the themes of his *Simple Symphony*. "This 'Simple Symphony' is entirely based on material from works which the composer wrote between the ages of nine and twelve," he noted in the published score. "Although the development of these themes is in many places quite new, there are large stretches of the work which are taken bodily from the early pieces—save for the re-scoring for strings."

In form, the symphony's four movements approximate classical shapes and key relationships, though in miniature—sonata form movements first and last, framing a scherzo and a slow movement. The titles—"Boisterous Bourrée," "Playful Pizzicato," "Sentimental Saraband," and "Frolicsome Finale"—indicate both humor and a certain neo-classical inclination.

The first movement dances vigorously. Though its thematic disposition and harmonic structure sustain the dialectics of classical sonata form, the linear integrity and motivic interplay suggest neo-baroque contrapuntal textures.

The second movement is a delightful dazzler, plucked throughout and played as fast as possible. In form it is a classical scherzo with a clearly defined trio section, but in spirit it too is a baroque dance, a nimble jig that takes on stomping accents in the slower trio.

"Frolicsome" the finale may be, but with the disciplined athleticism

of a professional sports team. Harmony and meter are subjected to sudden jolts throughout, in a movement of constantly varied textures and dynamics, brought to an emphatic close.

— John Henken

ORANGE COUNTY YOUTH SYMPHONY PROGRAM NOTES

BORODIN: OVERTURE TO PRINCE IGOR

Little could he have known what life had in store for him when, at age 25, with a medical degree in hand, Alexander Borodin went to Heidelberg to do research in chemistry. While there, the world of music opened up to him, and he became as immersed in it as he was in science. Wagner operas, and the works of Mendelssohn, Chopin, and Schumann—many introduced to him by a young pianist who was to become his wife—were the volatile elements which produced a passion that became the source of new-found joy. Unfortunately, considering his full-time occupation as a very successful chemist, music—or rather, finding time for it—also became a source of frustration. After leaving Heidelberg and traveling throughout Europe, Borodin returned to Mother Russia where, along with the other members of the "Mighty Five" (Balakirev, Cui, Mussorgsky, and Rimsky-Korsakov), he began to research his country's folk music and then to use it as a basis for his compositions. Obviously, Borodin was a man of determination and energy, for in his second occupation he was able to be extremely productive, writing a variety of works including symphonies, chamber music, songs, piano pieces, and the opera *Prince Igor*.

Crucial to the story of Borodin and to virtually all the music he wrote was that opera. He planned it as early as 1869, but ironically, although he worked on it at various times throughout his life, it remained unfinished at his death in 1887. The setting of the opera is Russia in the 12th century, and the story deals with the battles of the Prince and the Polovtsi. The opera was completed by Rimsky-Korsakov (who also completed and/or reworked many of Mussorgsky's pieces) and Alexander Glazunov. Part of the finishing-up work had to do with the Overture, which, oddly enough, was one of the last parts Borodin undertook to write. According to an account of the situation, the composer had played the Overture—which he based on various themes from the opera—at the piano for friends but had not yet written it down. Glazunov's reconstruction of it was accomplished by his referring to the particular sections of the opera that corresponded to Borodin's outline and consulting sketches found in the composer's effects.

— Orrin Howard

BEETHOVEN: SYMPHONY NO. 7 IN A MAJOR, OP. 92, II. ALLEGRETTO

The Seventh Symphony's premiere concert was performed to benefit the soldiers wounded a few months earlier in the battle of Hanau. It was one of Beethoven's most successful concerts. Viennese audiences, miserable from Napoleon's 1805 and 1809 occupations of Vienna and hopefully awaiting a victory over him, embraced the symphony's energy and beauty. The celebratory symphony, dedicated to both Count Moritz von Fries and Russian Empress Elisabeth Aleksiev, was performed three times in 10 weeks following its premiere. The second movement of the Seventh often is performed separately from the complete symphony, and might have been one of Beethoven's most popular compositions. In spite of the symphony's popularity, Beethoven was not the most performed nor most published composer of the time, and he competed for prestige with emerging composer Rossini.

— Christopher H. Gibbs

J. STRAUSS: ON THE BEAUTIFUL BLUE DANUBE, OP. 314

On the Beautiful Blue Danube almost sank beneath the waves at its launching. Johann Herbeck, director of the Vienna Men's Chorus, asked Strauss if he could provide a new piece for his ensemble, and Strauss responded with a melody inspired by a line from a poem of Karl Isidor Beck: "On the Danube, on the beautiful, blue Danube." Herbeck assigned Josef Weyl, a police clerk who sang in the chorus and a poet-manqué, to concoct some verses to fit Strauss' exquisite melody. "Vienna, be gay! And what for, pray? The light of the arc! Here it's still dark!" was the best that Weyl could do. (Hans Fantel suggested that this doggerel may have been prompted by the carbon-electrode lights just beginning to sprout on Vienna's street corners.)

The press notices of this new number's premiere on February 15, 1867, were not unkind, but Strauss judged the whole thing a marginal fiasco, and tucked *The Blue Danube* into his desk. Later that year, he was invited to take part in the International Exhibition in Paris that Napoleon III was staging in honor of himself. His music proved so successful in the French capital that he dusted off *On the Beautiful Blue Danube* and displayed it to the delirious Parisians. Within weeks, demand for the work spread, and *On the Beautiful Blue Danube* has since come to be regarded as the quintessential expression of the Viennese waltz.

— Dr. Richard E. Rodda

RAVEL: TZIGANE, RAPSODIE DE CONCERT

Several foreign lands received the brushstrokes of Ravel's pictorialism and Gallic wit: Spain—*Rapsodie espagnole*; Vienna—*La valse*; and Hungary—*Tzigane*. The latter work, written in 1924 and dedicated to the violinist Jelly d'Arányi, who gave its first performances, was described by the composer as "a virtuoso piece in the style of a Hungarian Rhapsody." Clearly, Ravel's simple description is adequate for the musical situation.

The Frenchman's *Tzigane* is all fiery temperament, from the extended solo cadenza with which the piece opens to the breathless closing. And if this performer doesn't make his violin cry, he makes it dazzle by using nearly every technical trick in the book.

— John Henken

MORRICONE: LOVE THEME FROM CINEMA PARADISO

Ennio Morricone's Love Theme from *Cinema Paradiso* is a poignant and nostalgic melody that captures the emotional core of Giuseppe Tornatore's 1988 film. The piece reflects themes of love, memory, and the passage of time, evoking a deep sense of longing and bittersweet reflection. Known for its lyrical beauty and simple elegance, the theme is one of Morricone's most beloved works, underscoring the profound connection between the film's characters and their shared memories of cinema. The music, much like the film, serves as a tribute to the power of art and love in shaping our lives.

RAVEL: PAVANE FOR A DEAD PRINCESS

The immensely popular *Pavane pour une infante défunte* (*Pavane for a Dead Princess*) was written for solo piano in 1899, with the composer's own delicately-scored orchestration dating from 1910. The first performance of the latter was in 1911, under the baton of composer-conductor Alfredo Casella.

Much has been made of the work's curious title—by those who have

never consulted Ravel's own words on the subject: "Do not attach any importance to the title. I chose it only for its euphonious qualities [making the un-euphonious English translation, "Pavane for a Dead Princess," particularly inapt]. Do not dramatize it. It is not a funeral lament for a dead child, but rather an evocation of the pavane [a stately, 16th-century Spanish court dance] which could have been danced by such a little princess as painted by Velázquez."

— Herbert Glass

GERSHWIN (arr. Whitney): AMERICAN IN PARIS SUITE

George Gershwin, a powerhouse popular composer of show tunes, rags, and patriotic anthems, did a swan dive into the classical music deep end with his experimental composition *Rhapsody in Blue*. In the audience for that performance in 1924 was New York Symphony (later Philharmonic) conductor Walter Damrosch, who was overwhelmed by the performance and later commissioned Gershwin to write two works for orchestra. Gershwin was eager to do it, but according to his own recollections, he ran out and got "four or five books on musical structure" to be sure he knew what was expected.

The second of these commissions, *An American in Paris*, was an immediate gangbusters success when it premiered in 1928. Gershwin described it as a "rhapsodic ballet" and explained his intention to "portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises (Gershwin brought home real Parisian taxi horns for its performance), and absorbs the French atmosphere." It spawned a beloved film in 1951 that won the Oscar for best picture, which later spawned a blockbuster Broadway musical. *An American in Paris* continues to be a toe-tapping staple of 20th Century American symphonic music.

— Susan Swinburne

ORANGE COUNTY YOUTH SYMPHONY & STRING ENSEMBLE

Founded in 1970, the Orange County Youth Symphony (OCYS) and String Ensemble (OCYSE) is one of Southern California's finest youth symphony programs. The diverse roster represents student musicians from nearly 60 middle school, high school, and college programs from San Clemente to Fullerton and beyond.

In its 50+ year history, OCYS has traveled the world representing Orange County's best young adult musicians presenting performances in Austria, China, Germany, Hong Kong, Italy, Japan, Spain, Switzerland, the United Kingdom, the United Nations, and New York. It has appeared and participated in many prestigious performances and projects, including U.S. and West Coast premieres by composers such as Mark-Anthony Turnage and Kurt Schwetsik and a season-long project with Beethoven's Symphony No. 9 culminating in a documentary entitled *Beethoven's Ninth: Journey to Joy* that was selected by PBS SoCal for multiple broadcasts. Most recently, the orchestra was presented in a side-by-side concert with the Royal Philharmonic Orchestra, performing for a nearly sold-out audience.

Additional highlights of past seasons include masterclasses with Ray Chen, Midori, Hilary Hahn, and Sheku Kanneh-Mason, as well as a mini residency by the Kronos Quartet. An annual tradition, OCYS serves as the featured orchestra for the Philharmonic Society's acclaimed Concerts for Fifth Grade at the Renée

ARTISTS AND PERSONNEL

and Henry Segerstrom Concert Hall. This concert series has provided music education for nearly a million students for more than thirty years. Additionally, OCYS and OCYSE appear in their own performances in prestigious venues across Orange County.



JOHANNES MÜLLER STOSCH, MUSIC DIRECTOR/OCYS CONDUCTOR

Currently, Johannes Müller Stosch serves as Director of Orchestral Activities at the Bob Cole Conservatory of Music at California State University, Long Beach, as well as Music Director and Conductor of Holland Symphony Orchestra in Michigan. He has also held conducting positions with the Cincinnati Symphony Orchestra, the Brockport Symphony in New York, Tri State Players in Ohio, and served repeatedly on the conducting and coaching staff at the Opera Theatre Festival in Lucca, Italy.

Müller Stosch keeps an active guest-conducting schedule both internationally and nationally, with recent engagements including concerts with Long Beach Symphony, Kunming Philharmonic in China, University Symphonies in Vancouver, Canada, and at the University of Oregon in Eugene. In 2009, he was a featured guest conductor with the Busan Sinfoniietta in Korea in a concert that was broadcast on national TV (KBS).

An avid operatic conductor, he previously served as Music Director of the Museumsinsel-Operafestival in Berlin, Germany; has frequently guest conducted new opera productions at Cincinnati's famous College-Conservatory of Music; and worked repeatedly as visiting opera conductor at the Opera Theater at Webster University in St. Louis, Missouri. Aside from his passion for conducting, Müller Stosch has a special interest in performance practice and early music. In Germany, he worked with Hannover's L'Arco, Bremer Ratsmusik, and Concerto Brandenburg. He also frequently appears on organ and harpsichord with the Pacific Symphony. Concert tours as a soloist and collaborative artist have taken him throughout the U.S., Germany, Italy, Chile, and Japan. Müller Stosch has several commercial recordings to his credit all of which have been played on public radio. Maestro Müller Stosch received his Doctorate of Musical Arts in Conducting from the Eastman School of Music. After winning the coveted Strader Organ Competition in Cincinnati, Ohio, he received two Master of Music degrees in organ performance and orchestral conducting from the Cincinnati College-Conservatory of Music.



LUCY LU, CONDUCTOR ORANGE COUNTY YOUTH STRING ENSEMBLE

Lucy Lu is an active teacher, soloist, chamber and orchestral musician. Ms. Lu's performances have taken her to numerous cities across the United States, China, and Europe, where she has played in some of the most prestigious concert halls. She served as Concertmaster of the Bellflower Symphony, Orchestra Collective of Orange County and is currently the 1st violinist of Plaza String Quartet. Ms. Lu has performed with the Nie'Er Symphony Orchestra in China, Four Seasons Youth Orchestra, LA Chamber Choir, and Celestial

Opera Company as a violin soloist and has performed at places such as the Dorothy Chandler Pavilion, Cerritos Performing Art Center, Irvine Barclay Theatre, Musco Center of the Arts, and Carpenter Performing Arts Center in the Los Angeles area. Ms. Lu also performs with the Dana Point Symphony Orchestra, Millennium Choir and Orchestra, Corona Symphony, La Mirada Symphony and Rio Honda Symphony Orchestra.

Ms. Lu founded Violinbaby Music Studio where she trains young violinists, many of whom are accepted into renowned music organizations such as The Colburn School, Seattle Youth Symphony, Pasadena Youth Symphony Orchestra and Claremont Youth Symphony Orchestra. Her students have placed at many international violin competitions, such as the MAP International Music Competition where she was awarded the Honorable Instructor of the MAP-IMC 2022.

Ms. Lu also coaches youth orchestras such as Orange County Youth Symphony, CSUN Youth Philharmonic, Arcadia High School Symphony Orchestra, Four Seasons Youth Orchestra and South Coast Youth Symphony Orchestra. Ms. Lu received her Master's degree in violin performance from the Bob Cole Conservatory at California State University, Long Beach where she studied with Professor Linda Rose, Katia Popov and Moni Simeonov.



MONI SIMEONOV, VIOLIN

A native of Bulgaria, Moni Simeonov began playing the violin at age 5, and ten years later, came to the United States on a full scholarship to the Idyllwild Arts Academy in California. He earned his DMA at USC's Thornton School of Music where he studied with Midori. An active member of the IRIS Orchestra, Mr. Simeonov also performs with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra and Opera, Ensemble San Francisco, and until recently, served as the Concertmaster for the Sacramento Philharmonic. He has also served as a guest concertmaster with Reno Philharmonic and the Pacific Symphony. His doctoral studies included minor fields in Viola Performance, Schenkerian Analysis, Japanese Language, as well as an emphasis on the interpretation of Balkan folk music. On tour and in Los Angeles, Mr. Simeonov dedicates considerable time and energy to community engagement work and to musical activities and presentations for young people. Moni has performed and coached alongside Midori for her Orchestra Residencies Program American and International tours. Until 2014, he served as a director for the program. Outreach activities have taken him to places as diverse as homeless shelters in Los Angeles and at-risk centers in Tennessee, to Syrian refugee camps in Lebanon, and hospitals for the terminally ill in Sri Lanka.

Moni's first CD recording was a result of his winning the Idyllwild Arts Academy Concerto Competition. Upon graduation from Idyllwild, he was named Most Outstanding Musician of his class. He continued his education at the Eastman School of Music, where he studied with Zvi Zeitlin on full scholarship, earned first prize at the school's concerto competition, and was awarded a Performer's Certificate. While at Eastman, Moni regularly performed on the school's Antonio Stradivari of 1714. He also served as concertmaster for the Eastman Symphony, Philharmonia, and Opera Orchestras. Having earned his Artist Diploma from Yale University studying under Ani Kavafian,

Moni completed his master's in music there as well. He was the concertmaster for the Yale Opera, and Philharmonia Orchestras, as well as the New Music Ensemble. Following Yale, he earned his Graduate Certificate Degree from USC's Thornton School of Music, where he studied with Midori and received the Outstanding Student Award.

Mr. Simeonov has attended several performance festivals, including Tanglewood, the Music Academy of the West, Pacific Music Festival, the New York String Orchestra Seminar, and the Oregon Bach Festival.

In the summers, Moni serves as a violin teacher at the Interlochen Summer Festival, the Singapore Violin Festival, and the Atlantic Music Festival. In 2021, he created Bulgaria's first chamber music festival "Quartet Intensive" in Sofia.

Mr. Simeonov has concertized and taught around the United States, South America, Europe, Asia, and the Middle East. His recordings have been archived by PBS, NPR, KUSC, Bulgarian National Radio and TV, as well as Japanese Broadcasting Company—NHK. Upcoming tour destinations include Japan, England, China, Singapore, and Lebanon.

Past chamber music collaborations have involved members of the Berlin Philharmonic, Chamber Music Society of Lincoln Center, and the Tokyo and Ying String Quartets, as well as Jerome Lowenthal, Giora Schmidt, Joseph Silverstein, Zvi Zeitlin and Midori.

Moni served as Adjunct Instructor of Violin and Chamber Music at USC's Thornton School of Music until 2014. That year, he was appointed Director of String Studies and Violin Professor with the Bob Cole Conservatory of Music at California State University, Long Beach. Moni is also the Edelman Chair of Chamber Music with the Colburn School of Music and the creator of zenviolin.com.



DANIELLE CULHANE, OPERATIONS AND PERSONNEL MANAGER

Danielle Culhane received her Bachelor of Music and M.A. in Education from Vanguard University. She currently is the director of band and orchestra at Paramount Park Middle School, Paramount and has been

the Operations and Personnel Manager for the Orange County Youth Symphony for more than ten years. Danielle has traveled throughout Europe with OCYS as a manager, performer, and passionate music educator who instills the knowledge and value of music for every student. She has been recognized as Teacher of the Year 2017-2018 for her school site as well as for the Paramount Unified School District.

Ms. Culhane believes music education provides an opportunity for students to develop an appreciation for music and encourages the skills and discipline necessary for achieving musical success throughout a lifetime of experiences. Students learn the importance of a cooperative team effort while working with fellow members to accomplish the shared goals.



Check out our new merch!

More information at the OCYS table in the lobby



ORCHESTRA ROSTER

ORANGE COUNTY YOUTH SYMPHONY | Johannes Müller Stosch, conductor

First Violin

Candice Lee, *concertmaster*
Sihyun (Noelle) Kim,
assistant concertmaster
Tiffany Oh
Sol Hwang
Cadence Park
Claudia Cheng
Nagyung (Anna) Cho
Kayden Ishii
Taeyoon (Tina) Kim
Yu Tung (Melo) Hung
Evangeline
Apostolopoulos
Yi-Noung (Isabelle) Lin
Tang-An (Daniel) Wang
Thalia Nguyen-Khoa

Second Violin

Allison Oh, *principal*
Eric Kim
Ariana Chen
Ella Yang
Connor Ho
Caiden Lee
Allison Yun
Shaylin Bau
Katelyn Chang
Ariel Chan
Isaac Lin
Aileen Yang

Rassul (Xiang) Li
Alicia Wu

Viola

Yeeun (Grace) Chung,
principal
Grace An
Grace Hsia
Shuoqi (Viney) Huang
Yesung (Peter) Jang
Linjie (Lucy) Zhao
Yueran (Olivia) Guo
Leona Lee
Megan Song
Sara Ning
Cynthia Ouyang
Joel Lee

Cello

Joey Zhou, *principal*
Joyce (Chihyu) Chang
Suah Jin
Emily Shen
Aidan Chien
Ethan Choi
Diana Wu
Jamie Chen
Elise Chang
Sophia Huang
Tyler Chang
Alvina Lin

James Koo
Justice Cheng
Morgan Tien

Double Bass

Joshua Calen, *principal*
Claire Remland
Sophia Lin
Sam Yamarik
Lumar Goss
Alice Furuyama
Jennah DiMartino

Flute

Kimberly Tsou, *principal*
Michael Lei
Ceren Altintas

Oboe

Zhiyuan Zhu, *principal*
Teadora Grimberg
Henry Lin

Bassoon

Kaitlyn Liu, *principal*
Megan Liu

Clarinet

Doyoon Lee, *principal*
Samuel Lee
Charles Taylor

Saxophone

Sebastian Cruz
Wun Chahn Shin
Aiden Yokoyama

French Horn

Francis Samson, *principal*
Julien Zysman
Emma Trufas
Julian Macy

Trumpet

Aidan Garcia, *principal*
Minhoo (Colin) Kwak
Sam Chirco

Trombone

Gavin Bond, *principal*
Maxwell Murase
Ariston De Leon

Tuba

Sam Gonzales

Harp/Piano

Leenah Yoon

Percussion

Jonathan Yu
Carlos Pineda IV
Matthew Mirzapour Hesar

ORANGE COUNTY YOUTH STRING ENSEMBLE | Lucy Lu, conductor

First Violin

Peter Chen, *concertmaster*
Nicole Zheng,
assistant concertmaster
Jack Yang
Ethan Lou
Tristen Lee
Duy Dang
Samuel Wei
Kai Leng
Saoirse Murray
Brian Chen
Audrey Lau
Kayli Wu
Amelia Zheng
Brandon Ho

Second Violin

Ellis Le, *principal*
Leah Vu
Erin Kang
Samuel Huang
Emma Lee
Kevin Li
Andrew Hsia
Claire Claypool
Nina Xu
Benjamin Kang
Sharlene Lau
Claire Kim
Joyce Yang
Grace Yang
Aanya Mansukhani

Viola

Kayden Ishii, *principal*
Kiyone Tsuchida
Chelsey Yu
Edward Ma
Samantha Yee
Ian Rei Ishii
Ean Lin
Ellie Shueh
Taryn Tien

Cello

Grace Zhu, *principal*
Seowoo (Lia) Kim
Jake Xia
Benjamin Oh
Beckett Cheng
Sean Chung

Julian Lai
Rachna Rathore
Kenji Kothari
Annie Lee
Clarissa Lin
Aivy Frazier
Felicia Lee
Amber Lin
Yuxin Lin
Jamie Chang
Jenny Cao
Stephany Chow
Inara Yang

Double Bass

Lumar Goss, *principal*
Tracy Beaton
Kenya Rosales

**PHILHARMONIC SOCIETY
BOARD OF DIRECTORS**

OFFICERS

Elaine Neuss*, Chair / CEO
John Flemming*, Deputy Board Chair
Donna L. Kendall*, Vice Chair
Stephen Amendt*, Secretary / Treasurer

BOARD OF DIRECTORS

Kathy Barrett
John W. Benecke, Special Events Chair
Lauren Claus*, President, The Committees
Hung Fan, Laguna Beach Music Festival Chair
Jean Felder, Artistic and Marketing Chair
John Flemming*, Nominating and Governance Chair
Margaret M. Gates*, Development Chair
Kari Kerr
Mirella Reznic
June Shillman
Douglas H. Smith*, Member at Large
Steven M. Sorenson, MD
Sandi Wright-Cordes, OCYS/E Chair

PRESIDENT & ARTISTIC DIRECTOR

Tommy Phillips

IN MEMORIAM

Sabra Bordas
Douglas T. Burch, Jr.
Jane Grier

*Executive Committee

**PHILHARMONIC SOCIETY
ADMINISTRATIVE STAFF**

PRESIDENT AND ARTISTIC DIRECTOR

Tommy Phillips

MARKETING AND PUBLIC RELATIONS

Jean Hsu, Chief Operating Officer / Vice President of Communications
Marie Songco-Torres, Senior Marketing & Public Relations Manager
Adaora Onyebeke, Marketing & Public Relations Associate

DEVELOPMENT

Halim Kim, Senior Director of Development
Paige Frank, Patron Stewardship Manager / Board Liaison
Nicole Gonzales, Special Events Manager
Zach Edwards, Development Coordinator

ARTISTIC OPERATIONS

Emily Persinko, Artistic Operations Manager
Hana Kurihara, Concert Production Coordinator
Kathy Smith, Piano Technician

EDUCATION

Katherine Yang, Vice President of Education & Community Engagement
Courtney McKinnon, Manager of Volunteer and Education Services
Jennifer Niedringhaus, Education & Engagement Operations Manager
Chloe Hopper, Education Associate & OCYS Coordinator
Penny Arroyo, Huntington Harbour Office Manager
& Finance Coordinator

FINANCE

Roan Alombro, Vice President of Finance
Fay Hu, Finance and HR Associate

PATRON SERVICES

Jonathan Mariott, Director of Patron Services
Angelica Nicolas, Marketing and Patron Services Manager
Randy Polevoi, Musical Concierge



NOVEMBER

- 10 Philharmonia Baroque Orchestra
- 23 Conrad Tao & Friends
Rhapsody in Blue at 100!
- 24 Orange County Youth
Symphony & String Ensemble

DECEMBER

- 12 Holidays with Canadian Brass
- 18 Voctave: *It Feels Like Christmas*
- 18-23 Huntington Harbour Cruise of Lights®

JANUARY

- 21 Itzhak Perlman: *In the Fiddler's House*
- 28 Emanuel Ax & Anthony McGill

FEBRUARY

- 1 Danish String Quartet
- 11 Kodo: *Warabe*
- 14-16 Laguna Beach Music Festival
with Caroline Shaw
- 16 Orange County Youth String Ensemble
- 20 London Symphony Orchestra

MARCH

- 9 Vienna Philharmonic
Beethoven & R. Strauss
- 9 Special Event: Philharmonic Ball
- 11 Vienna Philharmonic
From the New World
- 22 Tetzlaff Quartet
- 26 Israel Philharmonic Orchestra
- 31 12th Annual Invitational High
School Orchestra Festival

APRIL

- 4 Chineke! Orchestra
- 6 Randall Goosby
- 25 Alina Ibragimova & Cédric Tiberghien

MAY

- 4 Mutter-Bronfman-Ferrández Trio
- 5 Orange County Youth Symphony
& String Ensemble Finale
- 30 Los Angeles Philharmonic
- 31 Violins of Hope (through June 10)