

PHILHARMONIC SOCIETY'S



ORANGE COUNTY YOUTH SYMPHONY

& STRING ENSEMBLE

2025 FINALE CONCERT

Monday | May 5, 2025
Renée & Henry Segerstrom Concert Hall

FROM THE MUSIC DIRECTOR



Dear Friends & Supporters of Orange County Youth Symphony,

Thank you for joining us today for our final concert of the season, and for your continued support of both the Orange County Youth Symphony (OCYS) and the Orange County Youth String Ensemble (OCYSE). Your encouragement of these talented young musicians is truly invaluable.

A heartfelt thank-you goes to the parents and families of our musicians for shuttling many of our members to and from our weekly rehearsals.

Our young musicians are still glowing from the memories of our European summer tour, where lasting friendships were formed and unforgettable musical experiences were shared. Highlights of our 2024-25 season included our exciting fall concert, six performances for fifth-grade students, a family concert at Soka Performing Arts Center, and today's concert.

Today, we are thrilled to feature two of our brightest young artists, Candice and Kimberly, winners of this year's concerto competition. Our program today spans beloved repertoire from Sibelius to Tchaikovsky—true staples of the orchestral tradition.

I am deeply grateful to our musicians, their families, our dedicated OCYS staff, and Ms. Lucy Lu for their commitment to our shared artistic vision. Looking ahead, I am excited about new community collaborations and the possibility of another tour in the 2025-26 season.

Once again, thank you for your continued support. It means the world to us!

Musically yours,

JOHANNES M. STOSCH

Music Director & OCYS Conductor | Orange County Youth Symphony

FROM THE VICE PRESIDENT OF EDUCATION AND COMMUNITY ENGAGEMENT



I can't believe that the 2024-25 season with the Orange County Youth Symphony and String Ensemble (OCYS/E) has come to a close. I want to express my sincere gratitude to all the parents, families, and supporters for their unwavering commitment to our talented young musicians. I also want to recognize the music educators who work tirelessly with these students; your guidance and leadership play a pivotal role in their musical development.

We concluded last season with an inspiring summer trip to Europe, where our students performed in world-class concert halls in Vienna and Prague. As an integral part of the Philharmonic Society, OCYS/E had the incredible opportunity this season to meet renowned musicians like Ray Chen, and Concerto winners featured tonight took part in a masterclass with principals from the Vienna Philharmonic this past March.

Being part of OCYS/E also means embracing the idea of being citizen artists, reflecting the Philharmonic Society's commitment to community engagement. Our students extended their impact beyond the concert hall by performing at the Children's Hospital of Orange County (CHOC), captivating young audiences at Pretend City Children's Museum, and sharing their talents with individuals with disabilities. This season, once again, OCYS has also delighted thousands of fifth graders through our Concerts for Fifth Grade, further solidifying its role as both an exceptional youth orchestra and a vital community contributor.

Thank you for being a part of the OCYS/E family and for supporting these unforgettable musical experiences. Your involvement has been instrumental in shaping our young musicians into both accomplished young musicians and community leaders. Enjoy the concert, and let's celebrate the remarkable achievements of OCYS/E!

Warmest regards,

KATHERINE YANG

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



ORANGE COUNTY YOUTH STRING ENSEMBLE

Lucy Lu, conductor

Romanian Folk Dances

- I. Jocul Cu Bătă from Mezöszabad (County Maros-Torda)
- IV. Buciumeana from Bisztra (County Torda-Aranyos)
- V. Poarga Românească from Belényes (County Bihar)
- VI. Mărunțel from Belényes (County Bihar)
- VII. Mărunțel from Nyagra (County Torda-Aranyos)

BARTÓK (1881 - 1945)
(arr. Willner)

Plink, Plank, Plunk!

ANDERSON (1908 - 1975)

Moonlight Flight

BALMAGES (b. 1975)

Signs of Life II

- I. Allegro

PECK (1945 - 2009)

ORANGE COUNTY YOUTH SYMPHONY

Johannes Müller Stosch, music director/conductor

Finlandia, Op. 26

SIBELIUS (1865 - 1957)

Mother Goose Suite

- V. Le jardin féerique

RAVEL (1875 - 1937)

Flute Concerto

- I. Allegro

IBERT (1890 - 1962)

Kimberly Tsou, flute

INTERMISSION

Symphonie Espagnole, Op. 21

- I. Allegro non troppo

LALO (1823 - 1892)

Candice Lee, violin

Symphony No. 5 in E minor, Op. 64

- IV. Finale

TCHAIKOVSKY (1840 - 1893)

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ABOUT THE PROGRAM

ORANGE COUNTY YOUTH STRING ENSEMBLE PROGRAM NOTES

BARTÓK (ARR. WILLNER): ROMANIAN FOLK DANCES

In the late nineteenth century, Hungarian style music had been used with great success by major composers such as Brahms and Liszt as coloration or substance in many of their most famous works. For Liszt, who was born in Hungary but spent most of his life outside of his homeland, the inclusion of Hungarian inflections...sometimes called gypsy style...could be considered “natural.” Among his most stunning works in this genre are the nineteen Hungarian Rhapsodies, so popular they covered the world in various iterations (especially the Second Rhapsody) appearing even in cartoons such as *Convict Concerto* played by Woody Woodpecker and “Rhapsody Rabbit”, by Bugs Bunny. The Rhapsodies’ popularity has been unquenchable on almost any level. Brahms’ Hungarian Dances paid tribute to the Hungarian style in 21 dances. He first became interested in the sound after hearing Hungarian gypsy music in Hamburg, and on his tours with the Hungarian violinist Eduard Remenyi. But, something was wrong: and Bartók and Kodály discovered it.

This so-called “Hungarian style” stemmed quite narrowly from gypsies (Roma) and was thoroughly romanticized. In fact, the style was not representative of authentic Hungarian folk music. This subject, sometimes known as “the problem of Hungarian music” was addressed by many writers and eventually clarified by the extensive work of Bela Bartók and Zoltan Kodály. A fine study titled *Redefining Hungarian Music from Liszt to Bartók* by Lynn M. Hooker traces their investigations.

Traveling throughout the most remote regions of Hungary, Bartók and Kodály transcribed, saved, recorded on an “Edison” phonograph, and classified thousands of folk tunes which provided tunes, rhythms, harmonies, and ideas for their compositions (Bartók’s opera *Duke Bluebeard’s Castle*, for example) as well as scholarly monographs and a gigantic set of twelve volumes containing their research. The intent was to provide examples of, foundation for, and a renaissance of authentic Hungarian music.

This quest led both men into Transylvania, now a part of Romania, but which had been part of Hungary for many years until added permanently to Romania in 1920. Thus, we find the legitimacy of *Romanian Folk Dances* as a source for Hungarian folk style. “Bartók was particularly drawn to Romanian folk traditions because he felt that these had been more isolated from outside influences and were therefore more authentic.” (Stephen Strugnell) Bartók noted “I have collected Hungarian, as well as Slovak and Romanian folk music and used them as models.”

— Marianne Williams Tobias

ANDERSON: PLINK, PLANK, PLUNK!

Composed for string orchestra, *Plank, Plank, Plunk!* was completed on June 12, 1951. It is 3 minutes and 20 seconds long...Its first known public performance was on November 11, 1951, with the composer conducting the Kansas City (Missouri) Philharmonic Orchestra.

From Anderson: “Although I started my career as an organist, later on I played mainly Bass in orchestras. For everyone writing orchestras pieces, playing a string instrument is an excellent experience, since one acquires a valuable technical knowledge of the most important part of the orchestra. As a bass player I got first hand knowledge of the resources of a string orchestra and became particularly

interested in the use of the Pizzicato, which is very often neglected by composers. As an example of how one can use the Pizzicato I wrote a little piece with the title *Plink, Plank, Plunk!* The string players have to lay down their bows and from the beginning to the end of the piece, pluck the strings of their instruments.”

BALMAGES: MOONLIGHT FLIGHT

The calm, peaceful forest is illuminated only by the soft glow of a full moon and the few stars courageous enough to poke through the cloud cover. A creature has been waiting patiently for this moment to take flight under the cover of darkness. *Moonlight Flight*, by Brian Balmages, is a breathtaking experience that follows this creature gliding through the skies, sitting still with a watchful eye, or fleeing the sunrise until it is at rest, patiently waiting to take flight once again when darkness returns.

PECK: SIGNS OF LIFE II, I. ALLEGRO

Signs of Life premiered in Milwaukee to mixed reviews. One critic called it “elevator music”. In spite of these reviews, however, it was soon being performed widely in the US, then in Europe and Africa. In 1995, Peck added a short opening Allegro first movement which had first appeared as an independent work called *Don’t Tread On Me*, a string quartet performed at a music festival in New Hampshire that same year. The complete three movement work, *Signs of Life II*, was premiered by the Boston Symphony in 1996.

— Beryl McHenry

ORANGE COUNTY YOUTH SYMPHONY PROGRAM NOTES

SIBELIUS: FINLANDIA, OP. 26

Sibelius wrote *Finlandia* in 1899 to promote Finnish identity and arouse the Finns to detach themselves from the Russian Empire. The Czars had ruled Finland as a duchy for a hundred years—it was part of Sweden before that—and by the end of the 19th century most Finns wanted a country of their own. This would not actually happen until the end of World War I and the Russian Revolution.

Finlandia is one of the composer’s most familiar works. The hymn-like middle section has acquired words both religious and patriotic in several languages which are frequently performed by choruses around the world. “Dear land of home, our hearts to thee are holden” is an English version. Although it began as a piece of Finnish patriotism it has been adopted by many other nationalities and adapted for various purposes. After all, music is not inherently nationalistic or religious, or happy or stately or scary for that matter. Music acquires meaning through traditions, context, usage, or text.

Although already in his mid-30s, Sibelius had written only a few pieces for orchestra, and here the composer is still finding his voice. *Finlandia* proceeds quite simply. The work opens with a slow introduction of growling bass instruments stating a heavily laden theme. Sibelius certainly owes a debt to Tchaikovsky in his orchestration here. The theme is repeated at a quicker tempo introducing rousing music, a call to arms to the Finnish people perhaps. After the music reaches a loud climax, we hear the hymn theme everyone recognizes but very softly and beautifully by the woodwinds. It is repeated again but still at only a moderate volume in the strings, although underneath the timpani and bass drum rumble, perhaps the voices of the Finns stirring for a fight. The call to arms returns, but we never really get a full brash and triumphant

version of the hymn, only the opening phrase loudly in the brass as a closing cadence.

— David Gilbert

RAVEL: MOTHER GOOSE SUITE, V. LE JARDIN FÉRIQUE

The phenomenal success of Ravel's "greatest hits" (especially the almost notorious *Boléro*) may blind us to the subtleties of his most enchanting works. There are in fact several "versions" of his *Mother Goose*, and some clarification may be called for. The music began life in 1908 with the creation of a single movement for piano duet, *Sleeping Beauty's Pavane*. (Ravel's famous *Pavane for a Dead Princess* had been written nine years earlier, in 1899.) Four more duets were composed in 1910, and the Suite (now named *Mother Goose* and given a fascinating subtitle which translates literally as "Five Infantile [or Childish] Pieces") was premiered in Paris almost immediately thereafter. It was only after a request for a ballet score that the composer orchestrated the originals and expanded the work, adding a prelude, several connecting sections, and one entirely new episode, as well as revising the sequence of the five original scenes. These performances present the music in the composer's original, pre-ballet sequence.

As with most of Ravel's orchestrations of his piano scores, there is no trace of the original sound world. The refinement of the textures which Ravel utilizes to recreate this music in orchestral terms is an endless source of wonderment.

— Dennis Bade

IBERT: FLUTE CONCERTO, I. ALLEGRO

This composer's music, which encompasses all genres, remains largely unknown to most listeners, with a few exceptions: Jacques Ibert's (1890-1962) evocative and lushly scored *Escales* ("Ports of Call") recalls the Impressionism of Debussy; his entertaining and downright loony *Divertissement* is a wacky suite of incidental music for a play, *The Italian Straw Hat*. The fact is, however, that there is a great deal of music to be "discovered" in the catalog of this Frenchman. (He even wrote music for the 1948 Orson Welles film version of *Macbeth*.)

When this Flute Concerto—written for French master, Marcel Moyse, in 1934—was first played by the Los Angeles Philharmonic, in 1949, Halsey Stevens included Ibert in a group of "composers who may be considered peripheral—whose work, for one reason or another, is not circumscribed by the more or less arbitrary boundaries of major musical trends...What distinguishes these composers is that they have been touched lightly if at all by the musical events that have gone on about them; that any use they may make of the technical innovations of their colleagues is superficial; and that their own exploration of tonal resources beyond those they have inherited is slight." It might be worth revealing that the list of "peripheral" composers also included Rachmaninoff!

Far from being superficial, or even lightweight, Ibert's Flute Concerto is densely textured (despite the reduced orchestra) and thematically and harmonically intricate. The solo part is supremely demanding throughout, whether in the rapid passagework of the outer movements or in the sustained lyrical interludes in the evocative middle movement.

— Dennis Bade

LALO: SYMPHONIE ESPAGNOLE, OP. 21,

I. ALLEGRO NON TROPPO

The latter part of the 19th century in France saw the blossoming of instrumental music. Until that time, a French composer's worth was tested by the yardstick of opera. During the 1870s, following the death of Hector Berlioz in 1869, the defeat of France by Prussia in 1870, and the insurrection of the Paris Commune, musical activities were temporarily suspended. In the aftermath of the war, instrumental organizations had less difficulty resuming their activities than did the established opera companies.

Enter Édouard Lalo, who for nearly three decades had been waiting in the wings of the deserted theater of chamber music as both a violinist/violist and a composer. Lalo's fame as a composer began to grow during the 1870s as a consequence of several unexpected factors that, happily for him, converged at the same time: the support of the newly formed Société National, support from private individuals, and, perhaps most importantly the support of the great Spanish violinist Pablo de Sarasate, for whom the violin concerto was written, and who performed it in February of 1875. (Sarasate had given the premiere of Lalo's Violin Concerto in F the year before.)

The concerto is a hybrid structure—part symphony, mostly concerto, and part German Romanze, especially in its lyrical sense. Spanish-type idioms permeate the melodic writing as one would expect, given the title. (Lalo was of Spanish descent.)

The first movement immediately unearths its Spanish roots with a gypsy/flamenco melodic gesture stated in the violin after a brief orchestral introduction. Both the orchestra and violin introduce a pattern of alternating rhythms of two and three that will dominate the melodies of each movement. The second theme is lighter and gives some contrast to the pathos of the first theme.

— Steve Lacoste

TCHAIKOVSKY: SYMPHONY NO. 5 IN E MINOR, OP. 64,

IV. FINALE

Peter Ilyich Tchaikovsky composed his Symphony No. 5 during the summer of 1885. During this period, Tchaikovsky also worked on a "Fantasy-Overture," based upon William Shakespeare's *Hamlet*. Tchaikovsky completed his Fifth Symphony on August 26. He put the finishing touches on the *Hamlet* "Fantasy-Overture" on October 19. Tchaikovsky conducted the premiere of his Symphony No. 5 in St. Petersburg on November 17, 1888.

By Tchaikovsky's own admission, both the Fourth and his final Symphony, the Sixth, feature programmatic elements. Tchaikovsky insisted that his Fifth Symphony did not contain a program. However, the progression of the Symphony No. 5—with its presentation, frequent reappearance, and dramatic metamorphosis of a central leitmotif—certainly seems to hint at some extra-musical significance. And among Tchaikovsky's sketches for the Fifth are words from the composer suggesting the Symphony depicts a confrontation with Fate.

If it is true that Tchaikovsky's Symphony No. 5 portrays a struggle with Fate, the outcome seems far more positive than that depicted in the Fourth and Sixth Symphonies. But such considerations are secondary to the glorious music of this gripping and unforgettable symphonic journey.

ARTISTS AND PERSONNEL

The Finale opens with a slow-tempo introduction (Andante maestoso), with the central leitmotif transformed to the major key. After a protracted struggle and dramatic pause, the leitmotif returns for the last time—now cast as a triumphal march (Moderato assai e molto maestoso).

— Ken Meltzer

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 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



Johannes Müller Stosch is a passionate educator, mentor, and conductor, dedicated to shaping the next generation of orchestral musicians. As Music Director and Conductor of the Orange County Youth Symphony (OCYS), he leads one of California's premier youth orchestras, inspiring young musicians through exceptional training and transformative performance experiences. Since his appointment in 2019, he has expanded OCYS's artistic vision, fostering excellence in symphonic repertoire, collaboration, and community engagement. In 2024, OCYS embarked on a landmark international tour, performing in Germany, Austria, and the Czech Republic, showcasing the orchestra's talent on the global stage.

Beyond his work with OCYS, Maestro Stosch serves as Director of Orchestral Activities at the Bob Cole Conservatory of Music (California State University, Long Beach), where he has built

one of Southern California's most distinguished university orchestral programs. His leadership has enabled the Bob Cole Conservatory Symphony to tour internationally, performing in sold-out venues across Germany, the Czech Republic, and South Korea. Committed to music education at all levels, he cultivates an environment where young musicians thrive—whether they are preparing for professional careers or developing a lifelong appreciation for orchestral music.

Stosch also brings his expertise to the professional realm as Music Director and Conductor of the Holland Symphony Orchestra (Michigan), where he has led the ensemble to record growth in audience engagement, artistic excellence, and education initiatives over nearly two decades. His conducting extends across professional, university, and youth orchestras, shaping musicians at every stage of their development.

A sought-after guest conductor and clinician, Stosch regularly appears with orchestras worldwide, bringing his educational approach to masterclasses, workshops, and festival performances. His recent engagements include appearances at Mahidol University (Thailand), Kunming Philharmonic (China), Long Beach Symphony, Peninsula Symphony, Eastman School of Music, Cincinnati College-Conservatory of Music, UBC Symphony (Canada), and the University of Oregon. He has also worked with the Cincinnati Symphony Orchestra, the Brockport Symphony (NY), and has held leadership roles at the Opera Theatre Festival in Lucca, Italy, and the Museumsinsel-Operafestival in Berlin, Germany.

A dedicated mentor to young musicians, Stosch's approach blends technical mastery, expressive artistry, and a deep understanding of orchestral collaboration. Under his guidance, students and young artists develop the skills and confidence to succeed in conservatory, collegiate, and professional settings. His experience as an opera conductor, including productions at Cincinnati's renowned College-Conservatory of Music (CCM), further enhances his ability to shape versatile, expressive musicians.

Stosch holds a Doctor of Musical Arts (DMA) in Orchestral Conducting from the Eastman School of Music (studying with Neil Varon), two Master of Music degrees from CCM (Conducting with Mark Gibson, Organ with Roberta Gary), and a Bachelor's degree from the Schwob School of Music. His performances and commercial recordings have been featured on national public radio, reinforcing his impact as a conductor, educator, and advocate for young musicians.

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 Country 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.

KIMBERLY TSOU, FLUTE

CONCERTO COMPETITION WINNER



Flutist Kimberly Tsou is currently a Jean-Yves Thibaudet Scholar at the Colburn Academy, where she studies with renowned flutist Jim Walker. Prior to her studies at Colburn, she trained with Lori Richardson and Hsiao Pei Ma, and has participated in master classes

with leading artists including Günter Federsel of the Vienna Philharmonic, Demarre McGill, Emi Ferguson, and Jean-Yves Thibaudet.

A passionate soloist and chamber musician, Kimberly is the Grand Prize winner of the 2025 Pasadena Showcase House Instrumental Competition, a two-time first-prize winner of the MTAC Concerto Competition, and a winner of the 2024 Young Artist Guild. She has performed as a soloist with multiple orchestras, including the Mozart G major and C.P.E. Bach D minor concertos with the Pacific Academy Foundation Orchestra, and has been featured in interdisciplinary chamber concerts at Colburn. In May 2025, she will compete in the final round of the Fischhoff National Chamber Music Competition.

Kimberly currently serves as principal flute of both the Orange County Youth Symphony and the Pacific Academy Foundation Orchestra. Her musical development has been enriched through summer studies at the Northern California Flute Camp and OPUS Chamber Music Camp, as well as extensive community engagement as a coach and mentor for younger ensembles.



CANDICE LEE, VIOLIN

CONCERTO COMPETITION WINNER

Candice began her journey with the Orange County Youth Symphony (OCYS) as an assistant principal violinist and has proudly served as concertmaster for the past two seasons. She started playing the violin at the age of nine in Taiwan and within a few months, joined her first youth orchestra, the Taipei Century Symphony Orchestra. Candice moved to California in the 9th grade and continued practicing violin on her own without private instruction for her first years of high school. During these years she joined OCYS and has since then not only served as a leader in the violin section but actively participates in music education and community engagement events.

This 2024-2025 season, she emerged as the winner of the OCYS annual Concerto Competition and will be performing the concerto with the orchestra in May 2025. Candice is now in her senior year of high school studying under Dr. James Stern, professor of violin at the University of Maryland College Park, and she has goals of pursuing higher education in violin performance. Aside from playing the violin, Candice loves to read and spend time with family and friends.

ORCHESTRA ROSTER

ORANGE COUNTY YOUTH SYMPHONY | Johannes Müller Stosch, conductor

First Violin

Candice Lee, *concertmaster*
Tiffany Oh,
assistant concertmaster
Sol Hwang
Cadence Park
Claudia Cheng
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
James Koo
Justice Cheng
Morgan Tien

Double Bass

Claire Remland, *co-principal*
Joshua Calen, *co-principal*
Sophia Lin
Sam Yamarik
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

French Horn

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

Trumpet

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

Trombone

Gavin Bond
Maxwell Murase
Ariston De Leon

Tuba

TBD

Harp/Piano

Leenah Yoon

Percussion

Jonathan Yu
Carlos Pineda IV
Matthew Mirzapour Hesar

ORANGE COUNTY YOUTH STRING ENSEMBLE | Lucy Lu, conductor

First Violin

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

Second Violin

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

Viola

Kayden Ishii, *principal*
Kiyone Tsuchida
Chelsey Yu
Edward Ma
Shibo (Tiger) Zhu
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
Jamie Chang
Jenny Cao
Stephany Chow
Inara Yang

Double Bass

Lumar Goss, *principal*
Tracy Beaton
Hanna Saeidi
Kenya Rosales

ORANGE COUNTY YOUTH SYMPHONY & STRING ENSEMBLE SENIOR CLASS

We are thrilled to share our Orange County Youth Symphony and String Ensemble graduating seniors. Their dedication and passion are inspiring to us all, and we thank them for their commitment to music. As they embark on this new chapter of their lives, we extend our heartfelt congratulations and best wishes for their future endeavors.

Ceren Altintas - *University of California, San Diego*

Grace An - *University of Detroit Mercy*

Gavin Bond - *Saddleback College*

Joshua Calen - *University of California, Berkeley*

Chihyu (Joyce) Chang - *Irvine Valley College*

Tyler Chang - *University of the Pacific*

Ariana Chen - *University of California, Berkeley*

Justice Cheng - *University of California, Los Angeles*

Sam Chirco - *Chapman University*

Grace (Yeeun) Chung - *Stanford University*

Teadora (Tea) Grimberg - *University of California, Davis*

Connor Ho - *California State University, Long Beach*

Sophia Huang - *University of Michigan*

Kayden Ishii - *California State University, Long Beach*

Ellis Le - *California State University, Long Beach*

Candice Lee - *University of California, Los Angeles*

Samuel Lee - *University of Southern California*

Emma Lee - *University of Oregon*

Michael Lei - *University of California, Berkeley*

Isaac Lin - *Tufts University*

Kaitlyn Liu - *University of California, Davis*

Maxwell Murase - *California State Polytechnic University, Pomona*

Thalia Nguyen-Khoa - *Vanderbilt University*

Carlos Pineda IV - *University of California, Riverside*

Claire Remland - *California State University, Long Beach*

Francis Samson - *Duke University*

Charles Taylor - *California State University, Fullerton*

Morgan Tien - *University of Michigan*

Kimberly Tsou - *Colburn Academy*

2025 DISTINGUISHED EDUCATOR AWARD - DEAN MCELROY

The Distinguished Educator Award was established in 2013 to honor those educators who go above and beyond the call of duty for their students and for our community. This year we are excited to honor Dean McElroy, music director at San Juan Hills High School, with this award.



Dean McElroy is a graduate of Irvine Valley College and California State University, Fullerton. He began his teaching career in 1997 as the band director at Aliso Niguel High School. In 2007, he was given the opportunity to be part of a planning team for a new high school in Capistrano Unified School District, San Juan Hills High School. There, he was able to impart his vision of bringing a conservatory style education to all students through the visual and performing arts. Along with typical bands and orchestras offered by many schools, San Juan Hills has put a strong emphasis on full orchestras (which all students participate in) and musicals. They perform two musicals every year, have received several top orchestra awards for musicals, including *Les Miserables*, *Cinderella*, and *Crazy for You*. He received an Outstanding Educator Award from the Orange County Music and Arts Administrators. He's pleased to be recognized by the Philharmonic Society of Orange County and Orange County Youth Symphony for this award. He has collaborated with

Philharmonic Society through the High School Orchestra Festival, Tix For Teens, Concerts for 2nd Graders, and an incredible clinic with Jay Friedman, principal trombone of the Chicago Symphony. They youth ensembles are also dear to his heart as his children Melissa and Timothy participated in OCYS. He's grateful for the incredible instruction, world-class literature, and performance opportunities in the finest venues in OC and Europe!

Past Recipients

2013: Steve Acciani

2014: Jim Thomas

2015: Cathy Olinger

2017: Jim Kollias

2018: Moni Simeonov

2019: Danielle Culhane

2023: Joslynne Blasdel, Brad Harris, and Scott Domingues

2024: Jackson Lai

THANK YOU MIDDLE AND HIGH SCHOOL MUSIC DIRECTORS

We extend our deepest gratitude to these schools' music directors for their unwavering support and dedication in nurturing the musical talents of our OCYS/E members. Their commitment to music education, countless hours of rehearsals, and performances have created a nurturing environment that fosters creativity, discipline, and teamwork, enabling their students to reach new heights of musical excellence.

SCHOOLS REPRESENTED IN ORANGE COUNTY YOUTH SYMPHONY AND ORANGE COUNTY YOUTH STRING ENSEMBLE

Aliso Niguel High School
Arnold O. Beckman High School
Beacon Park School
Bolsa Grande High School
Cadence Park School
California Connections Academy
Canyon High School
Capistrano Valley High School
Cerritos High School
Chapman University
Crean Lutheran High School
Eastwood Elementary School
Esperanza High School
Fountain Valley High School
Fred Newhart Middle School
Fullerton Union High School
Fulton Middle School
Great Oak High School
Heritage Oak Private School
Huntington Beach High School
Irvine High School
Irvine Valley College
Jeffrey Trail Middle School
Las Flores Middle school
Legacy Magnet Academy
Loara High School
Los Alamitos High School

Millikan High School
Northwood High School
Oak Crest STEM Academy
Orange County School of Arts
Orchard Hills School
Palm Desert High School
Pioneer Middle School
Portola High School
Rancho San Joaquin Middle School
Riverside STEM High School
Sage Hill High School
San Juan Hills High School
Sierra Vista Middle School
Sky Mountain/Colburn Academy
St. Margaret's Episcopal School
Sunny Hills High School
Tesoro High School
The Pegasus School
Troy High School
University of California, Irvine
University High School
Valencia High School
Villa Park High School
Vista Verde High School
Woodbridge High School
Yorba Linda High School

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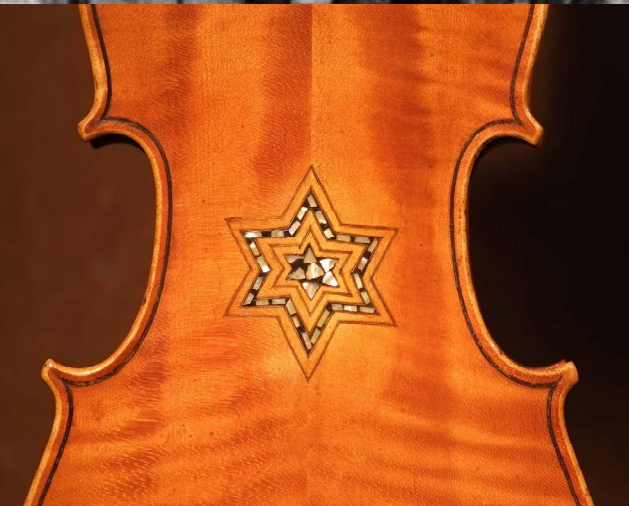
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ORANGE COUNTY YOUTH SYMPHONY & STRINGS ENSEMBLE

Johannes Müller Stosch, Music Director & OCYS Conductor

Lucy Lu, OCYSE Conductor & OCYS Strings Coach

Danielle Culhane, Operations & Personnel Manager



VIOLINS OF HOPE

**ON DISPLAY IN ORANGE COUNTY FROM
May 31 - June 10, 2025**

The Philharmonic Society of Orange County is honored to present Violins of Hope in Orange County. Violins of Hope is a project consisting of concerts, education and community engagements based on a collection of over 60 string instruments owned by Jewish musicians before and during the Holocaust. All instruments have a common denominator: they are symbols of hope and a way to say, "Remember me, remember us. Life is good, celebrate it for those who perished, for those who survived. For all people."

Father and son luthiers, Amnon and Avshalom Weinstein, own this collection and have restored many of the instruments, some being played by esteemed musicians around the world. Each instrument tells a story, and serves as a symbol of hope and remembrance.

We hope that you can join us for one or more of these events.

Each violin in the Violins of Hope collection has a unique and meaningful story. Read about them:
philharmonicsociety.org/violinsofhope

Schedule of Events

Includes family programs, author and panel discussions, and concerts with Violins of Hope instruments featuring Pinchas Zukerman, Amanda Forsyth, and Shai Wosner.

Support Violins of Hope

If you would like to support this project, please consider making a donation or sponsoring a violin. For sponsorship opportunities, please contact Halim Kim at halim@philharmonicsociety.org or (949) 553-2422, ext. 233.

For more information on the Violins of Hope project and exhibition in Orange County

philharmonicsociety.org/violinsofhope

