

Winter Program

2024/25 Season



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History

With more than 75 years of history, Houston Youth Symphony (HYS) is the recipient of national acclaim, including the 2024 American Prize Honored Artist for sustained excellence. Under the leadership of Artistic Director Dr. Michael Webster, this season 415 musicians between the ages of 7 and 19 come from across the greater Houston area to perform in one of five HYS orchestras. In addition to the core orchestra program, HYS offers advanced musicians a chamber music training program and an annual concerto competition.

In the community, HYS provides free private music lessons for talented youth through the Melody Program. In January 2015, HYS launched the Coda Music Program, an after-school effort modeled after El Sistema that brings graduated, intensive string instruction to four elementary schools in Houston's Near Northside neighborhood and four elementary schools in Fort Bend. The program uses classical music and group instruction to build community and social transformation.

To learn more about HYS programs, concerts, and opportunities to support the work of Houston Youth Symphony, please visit HoustonYouthSymphony.org.

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A Note from the Executive Director

Today, I want to recognize two groups of HYS supporters who are fundamental to our success. First, I welcome music educators as our honored guests at today's concerts. These individuals are band directors, orchestra directors, and private lesson teachers. They are our teaching artists and conducting staff. Some of them are even alums of HYS who continue to support us as educators.

Second, I want to celebrate and thank the parents and guardians who support each of the young musicians on stage today. Where would HYS be without you and your dedication as you bring your child to lessons, rehearsals, and concerts? How would we perform monumental pieces like Stravinsky's *Rite of Spring* if not for your commitment to HYS?

Sometimes, the music educator and parent are one in the same. We have several of those with us today including our String Orchestra Conductor, Angela Peugnet. This rich ecosystem of supporters is why HYS continues to be the leader in youth music education in not only Houston, but the nation. THANK you!

Sincerely,



Amy Chung

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*We wish to thank our
generous supporters.*

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2024/25 Season Winter Concert I

February 9, 2025, 11:30 a.m.
Stude Concert Hall, Rice University's
Shepherd School of Music

Debut String Orchestra

Jackson Guillén, Conductor

A Festival Rondo (2016)

Richard Meyer (b. 1957)

"Nimrod"

Edward Elgar (1857–1934)

from *Enigma Variations* (1899)

arr. Mitchell Bender

Everything (2020)

Larry Clark (b. 1963)

Amapola (1920)

José María Lacalle García (1859–1937)

arr. Robert Longfield

Pause

String Orchestra

Angela Peugnet, Conductor

City Awakens, City Sleeps (1920)

David Bobrowitz (b. 1945)

Mulholland Elegy (1920)

Doug Spata (b. 1975)

Six or Seven Dances (2024) *

Libby Larsen (b. 1950)

I. Fanfare with Glissandi

II. Step Dance 1

III. Slip Jig

IV. Slow Dance at Star Rise

VI. Slow Dance at Moon Set

VII. Step Dance 2

* *Six or Seven Dances* was commissioned by Michael Isadore and the Consortium for the Advancement of String Orchestra Repertoire, of which Houston Youth Symphony is a member.

Pause

Sinfonia

Brad Smith, Conductor

"Procession of the Nobles"

Nikolai Rimsky-Korsakov (1844–1908)

from *Mlada* (1890)

arr. Merle J. Isaac

Sea Songs (1924/1942)

Ralph Vaughan Williams (1872–1958)

"Intermezzo Sinfonico"

Pietro Mascagni (1863–1945)

from *Cavalleria Rusticana* (1890)

ed. Carl Simpson

"Danse Bacchanale"

Camille Saint-Saëns (1835–1921)

from *Samson et Dalila* (1877)

arr. Sandra Dackow

Photography and video recording strictly prohibited.

Please silence all phones and electronic devices

A ten-minute pause takes place between each orchestra.

Winter Concert I ***Program Notes***

Debut String Orchestra

A Festival Rondo

Richard Meyer (b. 1957)

Conceived as a piece that would combine elementary, middle, and high school string orchestras in one performance, *A Festival Rondo* blends beautiful melodic lines with exciting rhythms and festive vibes. Written in 2016, the piece came to light with the purpose of celebrating the 150th anniversary of the Freeport, Illinois Orchestra Program.

As the title suggests, the piece is structured in rondo form (A B A C A D A) with the A theme played by different sections of the orchestra every time it appears. For the B, C, and D sections, Meyer creates melodic lines appropriate for different orchestra levels with the B section dedicated to elementary orchestras, the C section to middle school orchestras, and the D section to high school orchestra levels.

“Nimrod” from Enigma Variations

Edward Elgar (1857–1934),
arr. Bender

The ninth variation from *Enigma Variations* by British composer Edward Elgar, “Nimrod” stands as the most famous variation of the entire piece, often performed on its own. As each of the variations is named using the nicknames of close friends, Elgar decided to name this particular variation after his close friend August Jaeger—a publisher who, under the nickname “Nimrod” (the fierce hunter from the Old Testament), helped, supported, and encouraged Elgar during one of his most difficult moments. Due to the beauty and nostalgic character of Nimrod’s melodies and harmonies, in addition to its slow tempo, the piece is often performed for special events such as memorial services, Remembrance Sunday in England, and 9/11 tributes in the United States.

Everything

Larry Clark (b. 1963)

With a title inspired by the phrase “Family is Everything,” this piece was commissioned by the Lone Star Music Association and dedicated to Mrs. Karen Kraft and the students of the Lone Star High School Orchestra. Using ideas from the students, Clark crafted a piece that embraces

emotions closely related to family relationships. In the composers' own words: "I wanted the piece to sound sentimental, loving, joyous and even sad and melancholic."

The piece begins with a harp playing the theme, followed by a solo violin representing the head of the household. A solo string quartet then emulates the unification of the family. In the middle section, Clark introduces a more joyous theme using triplets. After a melancholic minor section led by the cellos, the piece closes with the joyous material from the middle section.

Amapola

José María Lacalle García (1859–1937)
arr. Longfield

Amapola (translated: flower, "poppy") is a love song written in 1920 by Spanish composer Jose Lacalle. Although the composer wrote lyrics, the song was initially conceived to be played instrumentally. The song lyrics have also been translated into English and French. *Amapola* is one of the composer's best-known songs, recorded by several orchestras and bands. The song is also a favorite for opera singers and several arrangements exist for solo instruments, chamber groups, and orchestras.

Notes by Jackson Guillén

String Orchestra

City Awakens, City Sleeps

David Bobrowitz (b. 1945), ed. J. Cameron Law

David Bobrowitz has spent his life around New York City (Brooklyn and Great Neck) and started composing at age 15. This work, published in 2017, is a musical journey of a day in the Big Apple, starting and ending with sleep.

Mulholland Elegy

Doug Spata (b. 1975)

Mulholland Drive is a 20-mile twisting road through the Hollywood Hills of Los Angeles. It has been memorialized in movies and music. This composition plays like a soundtrack to a film noir mystery set in the world of 1940's hard-boiled detectives and the Art Deco mansions that line this road. To get a feel for where this work takes us, the QR code here will show you a Dash Cam Tours video of a nighttime trip along Mulholland Drive.



*Please wait until after the concert to watch the video.

Six or Seven Dances

Libby Larsen (b. 1989)

HYS is a member of the Consortium for the Advancement of String Orchestra Repertoire that helped to commission this work alongside Mr. Michael Isadore. The program notes below are in the composer's own words—

I. Fanfare with Glissandi

Fast and bright, *Fanfare with Glissandi* befits its title – a string fanfare with harp flourishes. Using two contrasting musical ideas—repeated block chords in the strings and multiple-octave glissandi in the harp—the piece evokes a sudden, grand entrance, and is an invitation for the audience to come to the performance and bring their imaginations with them.

II. Step Dance 1

Step Dances are a part of cultures around the world. *Step Dance 1* is inspired by the American Stepping tradition, which is thought to have originated in the early 1900's by African American College students. The music of stepping (step dancing) is rhythm, pure and powerful rhythm, made with the body as the "instrument" and the

person (inhabiting that body) as the performer who collaborates with it, by playing it like a percussionist plays a drum set. Layers of complex rhythms are made from body slaps, footsteps, clapping, snapping, tapping, face music, and spoken word. Music is the result. Performed solo or in groups, step dancing is a message, a pure and powerful rhythmic message.



*The composer includes this web address—a history of the step dance—in her program notes for *Step Dance 1*. Remember not to watch videos during a performance.

III. Slip Jig

Slip Jig—an Irish stepdance—is an ode to the Irish dance, particularly the Irish jig. Of several types of jigs, including single jigs, double jigs, slip jigs and slides—the slip jig is characterized by a 9/8 time signature, with accents on five of the nine beats (1–2–3, 4–5–6, 7–8–9). Anyone who has watched or danced a slip jig has experienced its graceful, light, skipping and hopping steps and its lilting spirit.

IV. Slow Dance at Star Rise

At the end day, standing still,

in dusk's twilight, the sun just below the horizon, the sky neither totally dark nor completely lit, time floats, unmeasured. Stars that are with us in daylight, unseen, now are seen. Stars that are unseen as the Earth moves through its daily rotation, rise in the East and shine brightly as the Earth rotates to the twilight of dawn. Time floats, stars rise, the dance floats on time in twilight.

VI. Slow Dance at Moon Set

At day's beginning, standing still, in dawn's twilight, the sun just below the horizon, the sky neither totally dark nor completely lit, time floats, unmeasured, lit with moonlight. With us all the sun-measured day, unseen during most days, the moon's time to shine is twilight to twilight, phase to phase: new moon, waxing crescent, first quarter, waxing gibbous, third quarter, waning crescent moon, unmeasured, setting in twilight.

VII. Step Dance 2

Step Dance 1: Redux – reinterpretation and recapitulation. *Step Dance 2* is a statement of the energy and power in Ensemble State-of-Being = together, performing in real time.

Notes by Angela Peugnet

Sinfonia

"Procession of the Nobles"

from *Mlada*

Nicolai Rimsky-Korsakov (1844–1908)
arr. Isaac

Rimsky-Korsakov's *Mlada*, first produced in 1892 as an operaballet, has not sustained the test of time in classical repertoire, but we are left with one portion of very familiar music: the "Procession of the Nobles." This is from the introduction to Act II, where the music begins with a rousing brass fanfare, soon followed by the processional music. This steady and noble tune for strings appears several times in different forms but always retaining its stately nature. This music is full of drama that features the strength and regal nature of the brass.

Sea Songs

Ralph Vaughan Williams (1872–1958)

Written for a British military band in 1924, this march showcases the composer's love for the folk song heritage of his native land. This included English sailing songs, of which he used three in this work: "Princess Royal," "Admiral Benbow," and "Portsmouth." They are presented in this order, with the first two contained in the Allegro beginning section, and "Portsmouth" comprising the Trio, where, in

traditional form, the key changes, and the music becomes more lyrical, even reflective, before a repeat of the first tune brings us to a rousing close.

“Intermezzo Sinfonico”

from *Cavalleria Rusticana*

Pietro Mascagni (1863–1945)

ed. Simpson

This beautiful orchestral interlude is taken from a hymn tune in Pietro Mascagni’s opera, *Cavalleria Rusticana*, first heard from inside a church in a small village where the opera is set. But when expanded into its full orchestration, the curtain is open with the audience looking upon only an empty village square. Even without text, the beautiful melody brings focus to intense feelings of love and betrayal and foreshadows impending tragedy and death.

“Danse Bacchanale”

from *Samson et Dalila*

Camille Saint-Saëns (1835–1921)

arr. Dackow

Camille Saint-Saëns’ grand opera *Samson et Dalila* comprises three acts and four scenes. The French libretto by Ferdinand Lemaire, based on the biblical tale of Samson and Delilah, presents Samson as an inspiring leader and Delilah as a manipulative, merciless

avenger. The pivotal “Danse Bacchanale” (Act 3, scene 2) is often performed separately. Saint-Saëns creates an exotic-sounding piece by employing a scale with a lowered second and raised third degree, creating an augmented interval common in Middle Eastern folk music. In the opening measures, the rhapsodic oboe solo further evokes the Middle East with the sounds of a muezzin’s call to prayer. Subsequently, when the dance begins, a more savage and wild atmosphere develops. A brief interlude reprises Delilah’s ode to spring from Act 1, but the piece resumes an unrelenting rhythm, building tension to the ultimate, destructive, and fatal culmination of the opera. As the music reaches its climax, the orchestra hurdles headlong to the thrilling finish.

Notes by Brad Smith

**Debut String
Orchestra
Musicians****Violin I**

Celeste Molina
concertmaster

Carolina Laronga
assistant concertmaster

Yuxuan Li

Lorenzo Rubio

Ning Yang

Lonny Sui

Navaneeth Sreenivasan

Joanna Wu

Daniel Q. Lu

Sidhi Suresh

Emma Koo

Bala Keha

Connor Chang

Nana Barning

Henry McLeod

Brighu Tejas Gautam

Violin II

Emma Dang
principal

Eben Lee
assistant principal

Mercedes Lundberg

Rene Enrique Vasquez
Monjaras

Catalina Bonnet

Alexis J. Lu

Nicolas Ocampo

Yeva Cherry

Kiran Tran

Vrishni Krishnan

Shalin Tran

Annabelle Li

Enya Zhao

Joshua Lee

Viola

Connor Chen
principal

Madison Ramsborg
assistant principal

D'ionee Harris

Chloe Lam

Ariana Correa

Emma Burgess

Muhammad Asmir Khan

Maria Lopez

Tahani Meraz

Lillian G. Diaz

Ellie Josephine

Avellaneda

Cello

Joshua Smith
principal

Cedric Wijatno
assistant principal

Naomi Berth

Andrew Chen

Clara Hong

Timothy Lee

Eshaan Shenava

Ava Zhou

Elijah Trejo

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Lena Frances Wills

Diana Cabrera

Bass

Laura Rinehart
principal

Eduardo Caleb Arriaga
assistant principal

Christian J. Chen

Harp

Titus Lu

Orchestra Liaison

Guadalupe Cantu

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concertmaster

Enora Trahan
assistant concertmaster

Eleni Christina Diehl

Edison Barton

Benjamin Suljic

Andrew Huang

Joseph Mani

Noelle Hsuan

Arianna Sackett

Sohan Kamsala

Claire Shim

Bella Ragsdale

Joseph Hu

Bennett McLeod

Luke Trahan

Violin II

Ethan Wu
principal

Vishakha Rao
assistant principal

Ava D'Souza

Luna Choe

Theia Doescher

Julia Hayoon Vuu

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Neil Shaw

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Aiden Wang

Harp

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assistant concertmaster

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Annie Newton

Ivan Shen

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Nikki Achivida

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2024/25 Season Winter Concert II

February 9, 2025, 3:30 p.m.
Stude Concert Hall, Rice University's
Shepherd School of Music

Philharmonia

Matthew Porter, Guest Conductor

Loco-Motion (2011, rev. 2013)

Stella Sung (b. 1959)

Seven O'Clock Shout (2020)

Valerie Coleman (b. 1970)

La Procesión del Roció, Op. 9 (1912)

Joaquín Turina (1882–1949)

I. Triana en fête

II. La Procesión

Pause

Symphony

Michael Webster, Conductor

Le Sacre du printemps (1913)

Igor Stravinsky (1882–1971)

Part I: L'Adoration de la Terre

1. Introduction –
2. The Augurs of Spring
(Dances of the Young Girls) –
3. Ritual of Abduction –
4. Spring Rounds –
5. Ritual of the Rival Tribes –
6. Procession of the Sage –
7. The Sage –
8. Dance of the Earth

Part II: Le Sacrifice

1. Introduction –
2. Mystic Circles of the
Young Girls –
3. Glorification of the
Chosen One –
4. Evocation of the Ancestors –
5. Ritual Action of the Ancestors –
6. Sacrificial Dance

Photography and video recording strictly prohibited.

Please silence all phones and electronic devices.

A ten-minute pause takes place between each orchestra.

Seven O'Clock Shout is presented under license from Coleman Page, LLC

Winter Concert II

Program Notes

Philharmonia

Loco-Motion

Stella Sung (b. 1959)

Dr. Stella Sung holds degrees in piano performance and composition and has received many awards, fellowships, and grants. Her compositions have been performed worldwide including notable performances by Yo-Yo Ma, the Houston Symphony, the German Ministry of Culture, the Hong Kong Philharmonic, and the Dayton Performing Arts Alliance, where she served as composer in residence for three years. Active in Florida, Dr. Sung is the director of the Center for Research and Education in Arts, Technology, and Entertainment (CREATE) at the University of Central Florida.

Loco-Motion was commissioned by the Florida Symphony Youth Orchestra in 2011. According to Dr. Sung, “Loco-Motion was inspired by the idea of a high-speed train and how the view of the outside world rapidly changes as the train speeds towards its destination point. The music constantly shifts

in small increments and ‘chunks,’ and the quickly changing rhythms and meters continually provide movement and motion.”

Seven O’Clock Shout

Valerie Coleman (b. 1970)

During the recent pandemic, the Philadelphia Orchestra commissioned Valerie Coleman to compose a work for a virtual premiere. The title refers to the phenomena that happened during lockdown, when every night at 7PM, folks would shout, cheer, and ring bells and noisemakers to celebrate the shift changes of our essential workers. This trend was made popular in New York City, where Ms. Coleman spent many years of her life, and you may still remember the images and videos broadcast on the nightly news. Ms. Coleman wanted to musically document this phenomenon and the triumph of the human spirit during this difficult time. Ms. Coleman speaks in detail on the creation of *Seven O’Clock Shout* on her website.

Seven O’Clock Shout is an anthem inspired by the tireless frontline workers during the Covid-19 pandemic, and the heartwarming ritual of evening serenades that brings people together amidst isolation to

celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon humankind, and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation.

When a composer has the rare opportunity to create for musicians they have gotten to know, the act of composing becomes an embrace tailored to the personality and capabilities of the musicians with elements of both challenge and appreciation. One such moment is dedicated to humanity and grace, as a clarinet solo written for Ricardo Morales, followed by a flute solo with both Jeffrey Khaner and Patrick Williams in mind, provide a transition into a new upbeat segment. Later, to continue tradition from the first commission the composer received from the orchestra, a piccolo solo dedicated to Erica Peel dances with joy.

It was suggested that a short work for a debut by multi-track recording could account for the ensemble performing together as if they were in the same room. One of the devices used to address this is the usage of *Ostinato*, which is a rhythmic motif that repeats itself to generate forward motion and, in this case, groove. The *ostinato* patterns here are laid down by the bass section, allowing the English horn and strings to float over it, gradually building up to that moment at 7pm, when cheers, claps, clanging of pots and pans, and shouts ring through the air of cities around the world! The trumpets drive an infectious rhythm, layered with a traditional *Son clave* rhythm, while solo trombone boldly rings out an anthem within a traditional African call and response style. The entire orchestra 'shouts' back in response and the entire ensemble rallies into an anthem that embodies the struggles and triumph of humanity. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.

La Procesión del Rocío

Joaquín Turina (1882-1949)

Today, Joaquín Turina has a reputation of being an important and influential Spanish composer of the early 20th century. Born in Seville to a painter, Turina's parents wanted him to study medicine, but he abandoned medical school to pursue music. Classical music was not popular in Spain, so life as a composer was difficult and centered around entertainment. In 1905, Turina left Spain for Paris to pursue music as an art form where he became a pupil of Vincent D'Indy.

La Procesión del Rocío is Turina's first orchestral work, and it represents his study in Paris. When I first learned of this piece many years ago, I was captured by the distinctly "Spanish" melodies and character but was puzzled by how the music was structured. Only later, after exposure to French composers of this time, did I learn about the impressionistic techniques. In the impressionistic tradition, the orchestral instruments are used for their unique color, and the melodic structure of a phrase may be dispersed between multiple sections of the orchestra, diminishing the importance of a single melodic instrument or section. The effect is similar to French painters who use blotches of

color instead of sharp lines to create a scenic image. Claude Debussy described *La Procesión* to be "organized like a fresco—the contrasts of light and shadow make the work immediately accessible to the hearer in spite of its scope and grandeur." The French Impressionistic style is challenging for young musicians because it is a radical change from the melody vs. accompaniment writing that is the foundation of music and the most prominent style that they have learned at this point in their musical experience.

La Procesión del Rocío is a descriptive work in two parts about the Procession of the Dew, a Catholic procession and festival held in Turina's hometown of Seville during June. Part one is a grand celebration of the Virgin Mary in the square with dances and firecrackers. The flute and drum announce the beginning of the second part, the Procession. Religious hymns interrupt the celebration, and the two themes merge at the end with joyful bells while the trumpets proclaim the Spanish national anthem. The final solo trumpet signifies the end of the evening activities. *La Procesión del Rocío* was premiered in Madrid in 1913, the same year *The Rite of Spring* premiered in Paris.

Symphony

Le Sacre du printemps

Igor Stravinsky (1882–1971)

Coincidence and relationships affect eternity, in music no more dramatically than with *The Rite of Spring*. Its genesis began in the small Russian city of Perm, tucked in the foothills of the Ural Mountains, 1,000 miles from St. Petersburg. There, Sergei Diaghilev's stepmother's sister married a nephew of Tchaikovsky, and he became "Dyadya (Uncle)" Piotr to young Sergei. When Diaghilev (1872–1929) founded Ballets Russes in Paris in 1909, he brought his love of Russian ballet, Tchaikovsky in particular, to the first season, known now as *Saison Russe*. One of the highlights of that season was "Polovtsian Dances" from Borodin's opera *Prince Igor*, with stage design and costumes by painter, anthropologist and archeologist Nikolai (Nicholas) Roerich, who did the same for *The Rite of Spring* four years later. Diaghilev's innovation at *Ballets Russes* was to synthesize dance, music, and visual arts with set decorations and costumes into a single performance.

Another important coincidence leading to *The Rite of Spring* was that Diaghilev hired Stravinsky to compose music for *The Firebird*

(1910) only after composers Nikolai Tchernepnin and Anatoly Lyadov had bowed out of the project. The astounding success of *The Firebird* spurred Diaghilev to re-hire Stravinsky for *The Rite*, which was originally intended to be part of the 1911 season. But Stravinsky became fascinated with writing about the story of a puppet, became immersed in writing *Petrushka*, and took a year off from *The Rite* project. It became such a massive undertaking that it couldn't be ready for 1912. No worries! Diaghilev hired Ravel to write *Daphnis et Chloë* for that season!

Despite contradictory statements by Stravinsky at various times in his life, it seems clear that the concept of *The Rite of Spring* preceded the writing of the music. As early as May 1910, before rehearsals of *The Firebird* had begun, Stravinsky sought the help of Roerich, the leading expert on the folk art and ancient ritual of Russia, whose ideas became a catalyst for what would become *The Rite of Spring*. Together they decided on a title, "The Great Sacrifice," corresponding with a "dream" or "vision" of Stravinsky's: "I saw in imagination a solemn pagan rite. Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." It is no coincidence that Roerich's 1911

painting, *The Forefathers*, depicts a shepherd bewitching large bears with his *dudka*, the same pipe that Stravinsky imitates in the introduction to *The Rite*.

Reactions to *The Rite* were widely varied. For example, Claude Debussy, upon hearing the four-hand piano version on June 2, 1912, declared, "It haunts me like a good nightmare, and I try in vain to retrieve the terrifying impression. For this reason, I look forward to its production like a glut-tonous child to whom sweets have been promised." In performances after the premiere, it was hated in Vienna and loved in London.

It is hard to judge how much of the negative reaction was caused by the choreography, the costuming, or the music. The choreography by Vaslav Nijinsky (1889–1950), who had danced the lead role in *Petrushka*, was not graceful, as expected, rather consisting of a lot of foot stomping and angular body positions. The costumes covered the dancers from neck to ankle. The music was based to some degree on Russian folksong including hummable melodies, often repeated several times. But they were harmonized in polytonality – two keys simultaneously, such as the famous "Augurs" chord. (See Part I, section 2 below.) This chord was insistently repeated with

unpredictable accents – E major juxtaposed against E-flat dominant, creating strident dissonance. Many passages that were not based on folksong had fast rhythms in unpredictable groups of two or three notes that bolted by before the listeners' ears could catch up. The huge orchestra had five of each woodwind (including two piccolos, two English horns, E-flat clarinet, two bass clarinets and two contrabassoons), eight independent horn parts, five trumpets, two tubas, and two sets of timpani. The percussion section was not particularly large but was at times earthshakingly loud. The opening bassoon solo was so high that people didn't recognize what instrument it was.

At the premiere, on May 29, 1913 at the new *Théâtre des Champs-Élysées*, opinions were certainly divided. To ensure its success, Diaghilev had "papered" the house with comp tickets for his supporters, who ended up in an ambulatory near the detractors. Diaghilev had hired a Polish/British dancer, Marie Rambert (1888–1982), as Nijinsky's assistant for teaching the dancers his complicated choreography and unfathomable rhythms. She painstakingly notated all of Nijinsky's steps, lived a very long life, and became a conduit for reconstructions of the original choreography, used most notably

for the Joffrey Ballet in 1987 after her death. Scan the QR code below to watch a recording of that historic performance.



*Please wait until after the concert to watch the video.

Her recollection of the premiere was that the arguments became so loud that the dancers couldn't hear the orchestra and had to rely upon Nijinsky shouting their counts from the wings. Diaghilev went to the noisy gallery, imploring for calm, while Pierre Monteux, the conductor, was somehow able to ignore the commotion, fix his gaze on the score, and render Stravinsky's tempos without once glimpsing the dancers. To Stravinsky, Monteux was the hero: "The image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and nerveless as a crocodile." Diaghilev loved, and perhaps anticipated, the scandal for its publicity value.

Another welcome and valuable source of detail about the genesis of *The Rite* came in the form of Stravinsky's sketchbook, dated 1911–1913. Diaghilev received it from Stravinsky in 1920 after which it was owned by Boris Kochno. In 1961, the

well-known collector André Meyer acquired it and made it available for publication in 1969. The sketchbook tells us several things.

1. Stravinsky composed at the piano and sketched his ideas like a pianist. In fact, he published a version for four-hand piano (probably almost identical to the one that brought Debussy to rapture) long before the orchestra score.
2. A large majority of Stravinsky's sketches took their final form without revision.
3. The order of events remained fluid until very close to the premiere. In his analysis of *The Rite*, Pieter van den Toom writes that the work lacks a specific plot or narrative and should be considered as a succession of choreographed episodes.
4. Stravinsky composed with choreographic action in mind, but *The Rite* exists independent of choreographic action, explaining why it has become so popular in a concert setting such as this afternoon.

Here are the choreographed episodes to which van den Toom refers:

Part I: The Adoration of the Earth

1. Introduction: Before the curtain rises, we hear a swarm of spring pipes.

2. The Augurs of Spring (Dances of the Young Girls): The celebration of spring begins; an old woman foretells the future.
3. Ritual of Abduction: Young girls arrive and begin the "Dance of Abduction."
4. Spring Rounds: The young girls dance the Khorovad, an ancient circle dance.
5. Ritual of the Rival Tribes: Two groups of dancers oppose each other.
6. Procession of the Sage: A holy procession leads to the entry of the wise elders, headed by a Sage.
7. The Sage: The Sage brings the games to a pause and blesses the earth.
8. Dance of the Earth: The people break into a passionate dance, sanctifying and becoming one with the earth.

Part II: The Sacrifice

1. Introduction: Nighttime
2. Mystic Circles of the Young Girls: The young girls engage in mysterious games, walking in circles.
3. Glorification of the Chosen One:

One of the young girls is selected by fate, being twice caught in the perpetual circle, and is honored as "The Chosen One" with a forceful dance.

4. Evocation of the Ancestors: In a brief dance, the young girls invoke the ancestors.
5. Ritual Action of the Ancestors: The Chosen One is entrusted to the care of the old wise men.
6. Sacrificial Dance: The Chosen One dances to death in the presence of the old men.

When it was first performed, *The Rite of Spring* was considered nearly impossible to play. For many years, professional orchestras approached it with trepidation. That a youth orchestra can attempt it is testament to the success of music education, each generation of instrumentalists reaching a level higher than the previous. HYS thanks all of the amazing teachers who helped these teenagers reach this extraordinary level of achievement.

Notes by Michael Webster

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Guest Conductor Biography

Matthew Porter,
Philharmonia Guest Conductor



Matthew Porter is a highly accomplished and passionate music educator, currently serving as Director of Orchestras at Tompkins High School in Katy, Texas. With a deep commitment to nurturing talent and fostering a love for orchestral music, Mr. Porter has made a lasting impact on his students and the broader music education community.

A native of Abilene, Texas, Mr. Porter studied bass and cello under the mentorship of Madelyn Mitchell, Carolyn Rhoads, and Wanda Cooper. He earned his cum laude degree in Music Education from Texas Tech University, with a focus on orchestral conducting. Mr. Porter began his career in Katy ISD, first at Beck Junior High and Memorial Parkway Junior High, before moving to Beckendorff Junior High in 2007. Under his leadership, the orchestra program was

transformed from 58 to over 250 students, earning finalist positions in the Texas Honor Orchestra competition for eight consecutive years, and garnering invitations to perform at the Midwest Clinic (2011) and the TMEA Convention (2012).

In 2013, Mr. Porter was appointed to open Tompkins High School, where he has built one of the district's most successful orchestra programs. The Tompkins orchestras have earned multiple TMEA Honor Orchestra titles, a testament to Mr. Porter's dedication to excellence, collaborative teamwork and artistic growth.

Mr. Porter is a founding director of the Katy Youth Orchestra and the Katy ISD Junior High Summer Orchestra Camp, which he co-founded with his wife, Bryanna. A respected clinician, adjudicator, and guest conductor, he also regularly shares his expertise at music festivals and events.

Among numerous accolades, Mr. Porter received the Houston Symphony's 2014 Spec's Award for Excellence in Music Education. Through his unwavering commitment to musical excellence, Matthew Porter continues to inspire, mentor, and empower young musicians, shaping their artistic journeys and fostering a lifelong appreciation for the beauty and power of orchestral music.

**Philharmonia
Musicians****Violin I**

Piet Hein Athmer

concertmaster

Samuel Castro

assistant concertmaster

Olivia Koo

Renee Qiu

Maya Ikegami

Michelle Li

Iliana Trahan

Sheryl Sun

Saanvi Doddaballapur

Ashley Liu

Vivian Stone

Claira Yang

Isabella Lawrence

Katherine Guo

David Cui

Joseph Olufemi Davis

Violin II

Sophie Xu

principal

Josie Pink

assistant principal

Evelyn Kao

Ethan Suh

Carissa Kuo

Ana Cristina Franco

Natalie Min

Maple MacGloin

Julia Xu

Mason Matthews

Sophia Franco

Vu Le

S. Emily Liu

Jennesy Morones

Scotty Ragsdale †

Max Bosen Xiao

Viola

Ella Ngu

principal

Rohan Battula

assistant principal

Aidan Huynh

Isabelle Xue

Jade Nicole Phan

Evan Lee

Riley Chang

Nathan Daniel Moreno †

Cello

James Aidan Tabanao

principal

Andy Wu

assistant principal

Shaopan Gao

Rithik Ullas

Caleb Lewis

Brady Hoang

Joshua Segreaves

Samuel Koh

Seuncheon Sunny Seok

Rush Matthews

Andhra Yalamanchili

Keen Zhou

Bass

Ryder J. McBride

principal

Bhagat Kundoor

assistant principal

Alexander Dean

Zoey Hernandez

Ray Robison

Abraham Melesio Zepeta †

Flute

Jaira Bandela ‡

Renee Darling *

Casandra Davies ^

Misato Koiwa

Piccolo

Renee Darling

Jaira Bandela

Casandra Davies

Oboe

Nathan M. Gonzalez ^

Zen Smith ‡

Hannah Stevens *

English Horn

Zen Smith

Hannah Stevens

Clarinet

Yicheng He ‡

Rexford Pan *

Julie Pao

Haobo Shi ^

Bass Clarinet

Julie Pao

BassoonDaniel Alvarez \wedge *

Klaus Lemke

Krish Varun ‡

Horn

Jonathan Castillo

Joshua Grush ‡ *

Niyah Johnson

Athri Karunamurthy

Eton Rosales \wedge **Trumpet**

Jacob Cook

Kai Mahone

Diego Palacios ‡

Trevor A. Seeley \wedge ***Trombone**

Liza Anino

Matthew Frederick \wedge *

Kyle Freeman †

Ian Ng ‡

Bass Trombone

Daniel Lopez

TubaAustin Falck ‡ \wedge *

Jordan Smith

Harp

Shangqing Li

Eva Laxmi Das Rami

TimpaniJuno Bitancor \wedge

Joshua A. Colomine

Puentes *

Annie Newton ‡

Percussion

Juno Bitancor

Joshua A. Colomine

Puentes

Annie Newton

Ivan Shen

Edwin Wang

Orchestra Liaison

Annie Sun

String musicians are listed in chair order. Wind and Percussion musicians are listed alphabetically.

‡ Principal Sung

\wedge Principal Coleman

* Principal Turina

† Musician not playing this concert



Symphony Musicians

Violin I

Henry Xu
concertmaster
Jeesoo Kim
assistant concertmaster
Efran Zhao
Arjun R. Chandupatla
Christina Yum
Joyce Tan
Benjamin Zhou
Coby Vu
Claire Loggenberg
Maureen Min †
Sofia Concha Pinto
Amanda Li
Maille Craig
Ava Zhang
Tony Luong
Sadie McLeod

Violin II

Khanh Le
principal
McKenna Petersen
assistant principal
Lawrence Feng
Chase Lu
Grace Maxian
Tiffany Liu
Brennan Valdovinos
Theodore Vu
Kevin Hu
Nicole Lee
Elizabeth Yang
Madeleine Marie
Melancon
Daniel Rewa
Huanran Yu
Yuchan Chung

Viola

Brian Rhee
principal
Jordan Palmer
assistant principal
Cynthia Kong
Drayden Johnson
Jaiden Suh
Lilya Aljarrah
Tobias Wheatley
Vanessa Solache
Oghenemarho Akpenyi

Cello

Felix Shen
principal
James Liu
assistant principal
Nathan Russ
Kendall Porter
Reagan Panjaitan
Andrew Yang
Lucy Ebben
Alvin Zhou
Samantha Cui
Abraham Kim
Jacob Jang
Jinlin Li

Bass

Dezhou Gao
principal
Matthew Baumer
assistant principal
Gavin LaPointe
Kevin Chen
Josiah Baiza
Joyce Liang
Madeleine Ray

Flute

Harmony Chao
Caroline A. Chow †

Alto Flute

Rosemary Chen

Piccolo

Yixuan (Vanessa) Chen
Emily Nickl †

Oboe

Malcom Belcher
Caden Cromer
Kaylin McClafferty+
Devin Saljuud †
Evan L. Work †

English Horn

Kaylin McClafferty+
Mina Zhu †

Clarinet

Daniel Bain
Callie Meng †
Oscar Tamez

E-flat Clarinet

Bo Wen

Bass Clarinet

Daniel Bain
Ares Zhou †

Bassoon

Isaac Linerode
Avika Nimmagadda
Kate Wischmann
Leah Wu †

Contrabassoon
Pierce Manning ‡
Avika Nimmagadda

Horn
Jackson Ingram
Connor Powers ‡
Andrew Ryan
Madalyn Shoemate
George Stevens
Claire Womack
Nathan Zavala
Frank Zhang

Trumpet in D
Oliver Lampson

Trumpet in C
Leo Arrabi †
Lillian Duff +
Mauricio Garcia

Luke Meyer +
Evan Salas ‡
Samuel Sheffield †

Trombone
Jorge Gallardo
Liam Mahone
Joey Steber
Alejandro Torres ‡

Bass Trombone
Marc Lu

Tuba
Timothy Cranston ‡
Alan Zhang

Timpani
Noah Baskin
Ty Williams ‡

Percussion
Josh Manuel Lagaac Anino
Noah Baskin
Mario Castro °
Eric Wang
Ares Zhou

Orchestra Liaison
Chi Nguyen

*String musicians are listed
in chair order.
Wind and Percussion
musicians are listed
alphabetically.*

‡ *Principal Stravinsky
+ Moores School of Music
Guest Musician*
° *HYS Orchestra/
Percussion Intern*
† *Musician not playing
this concert*



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Composition Boot Camp
June 16 - 18
Current 5th-8th grade composers

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Piano Arts Workshop
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Current 3rd-8th grade pianists

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Conductor Biographies

Michael Webster,
*Artistic Director and Symphony
Conductor*



2024 has been an eventful year for Michael Webster and the Houston Youth Symphony. In June, he led HYS in front of an enthusiastic audience of 1,000 at the League of American Orchestras Conference at Jones Hall in Houston. On July 4, HYS and Michael Webster were named Honored Artists of The American Prize, “a category of recognition limited to a very few who have proved to be individuals (or organizations) of ‘sustained excellence’ in their chosen area of artistic endeavor.” On August 4, in Dublin, Ireland, the International Clarinet Association awarded him an Honorary Membership for “Lifetime Achievement in Performing, Teaching, and Professional Service.”

A multifaceted musician, Dr. Webster is known as clarinetist, conductor, composer, arranger, and educator. As Artistic Director of HYS since 1997, he led the Symphony at the inauguration of Houston Mayor Lee Brown, at Carnegie Hall, and at the 2002 National Youth Orchestra Festival in Sarasota, Florida, as one of six orchestras selected from applicants nationwide. Rarely featuring an orchestra, NPR’s national radio show “From the Top” invited HYS to perform live on the radio in 2012.

For fourteen of the last sixteen years (2008–2023), HYS was the national winner of the Foundation for Music Education’s Mark of Excellence. HYS is also the only youth orchestra to be in the top two of The American Prize for eleven years in a row, having garnered eight first and three second prizes, including first place in 2023. Dr. Webster has won first or second place in The American Prize for conducting eight times.

Formerly principal clarinetist with the Rochester Philharmonic and acting principal of the San Francisco Symphony, Dr. Webster has appeared as soloist with many orchestras including the Philadelphia Orchestra with Aaron

Copland and the Boston Pops with John Williams. Since winning Young Concert Artists international auditions in 1968, his performances have included: the Chamber Music Society of Lincoln Center; the 92nd Street Y; the Tokyo, Cleveland, Muir, Ying, Enso, Dover, Leontóvych, Artaria and Chester String Quartets; Da Camera, Context, and Musiqá in Houston; and the festivals of Marlboro, Santa Fe, Chamber Music West and Northwest, Norfolk, Victoria, Domaine Forget, Sitka, Maui, Steamboat Springs, Park City, Angel Fire, Orcas Island, Bowdoin, and La Musica di Asolo. He has performed and taught all over the United States and in Canada, Mexico, Central and South America, Europe, Japan, China, New Zealand, and Australia. He has collaborated with musicians including Yo-Yo Ma, Lynn Harrell, Joshua Bell, Rudolf Serkin, and many others.

Dr. Webster served as Assistant Conductor of the Asian Youth Orchestra under Yehudi Menuhin, Music Director of the Wellesley Symphony Orchestra, and director of the Michigan Youth Symphony Orchestra. Recently retired from his professorship at Rice University's Shepherd School of Music, he previously held faculty positions in clarinet and conducting at the

University of Michigan, the New England Conservatory, Boston University, and the Eastman School of Music, where he had earned three degrees as a student of Stanley Hasty.

For many summers he has been clarinet and woodwind coach for the Texas Music Festival at the University of Houston and Orchestra of the Americas, which met in a different country every year until the 2020 pandemic. Countries represented included Mexico, Panama, Dominican Republic, Colombia, Venezuela, Brazil, Chile, Belgium, Estonia, Poland, China, Canada and the U.S. Since 2020, the Orchestra of the Americas has established a strong online presence with OAcademy, where Dr. Webster is the lead clarinet teacher. He has also been a faculty member at the Atlantic Music Festival in Waterville, ME since 2021.

Michael Webster directed chamber music societies in Rochester and Ann Arbor and founded the Webster Trio with his wife, flutist Leone Buyse, in 1988. Webster Trio CDs released by Crystal Records in the U.S. and by the Nami and Camerata labels in Japan feature Webster's trio arrangements, which,

along with his original compositions, are published by Theodore Presser, International Music Company, Schott, and G. Schirmer. Webster also appears on the Arabesque, Beauport, Bridge, Centaur, CRI, and New World labels. Highly regarded as a teacher, he has contributed 85 articles entitled “Teaching Clarinet” to ICA’s *The Clarinet* magazine. Michael Webster is a Buffet artist-clinician, playing Buffet clarinets exclusively.

Michael Isadore
Philharmonia Conductor



An American Prize-winning conductor, Michael Isadore is the Philharmonia Conductor with the Houston Youth Symphony, Associate Conductor with the Houston Civic Symphony and the Director of Orchestras at Dulles High School. Known for being an energetic conductor with authentic, moving performances, Mr. Isadore has become a prominent voice in the Houston area.

Since work with young musicians plays an important part in his career, Mr. Isadore has developed a detailed rehearsal strategy and creative ways to spark and communicate the most advanced musical concepts. Under his direction, the Dulles High School orchestra has performed several times at The Midwest Clinic, made multiple finalist appearances in the Texas Music Educators Association Honor Orchestra competitions

and consistent “commended” and “National” winners in the Mark of Excellence competition. Mr. Isadore has won the American Prize in Conducting, Performance, and American Music with all three organizations. Locally, Mr. Isadore has been recognized with the Manilow Music Award (for music educators) in person by Barry Manilow and the Spec’s Charitable Foundation Award for Excellence in Music Education, presented by the Houston Symphony.

In addition to being a conductor, Mr. Isadore’s versatile career involves performances as an orchestral and chamber musician, concerto soloist, recitalist, lecturer, and teacher. He holds clarinet positions with the Victoria Symphony, the Symphony of Southeast Texas, and has performed professionally with the Houston Symphony, Corpus Christi Symphony, San Antonio Chamber Orchestra, Victoria Bach Festival and the Houston Gilbert and Sullivan Society. As a soloist, Isadore has performed recitals and concertos around Texas.

When not performing, Mr. Isadore remains active as a clinician, adjudicator, martial arts practitioner, knitter, and badminton player.

Brad Smith
Sinfonia Conductor



Brad Smith joined the Houston Youth Symphony artistic staff as conductor of the Sinfonia Orchestra in 2015. He is the Director of Orchestral Activities at Kinder High School for the Performing and Visual Arts in downtown Houston, where he oversees the String program, Symphony, and String Orchestras, coaches chamber ensembles, and teaches conducting courses. Smith has conducted the all-school musical on multiple occasions and worked with the Dance, Theatre, and Visual Arts departments on collaborative projects. Dr. Smith’s students consistently achieve recognition in national concerto and chamber music competitions and earn seats in the TMEA All-State Orchestras. Each year, HSPVA graduates gain admission to top conservatories and music schools across the country.

Before joining the Kinder HSPVA faculty in 2014, Smith taught for eleven years at the University of Pennsylvania, where he was the Music Director of the Penn Symphony Orchestra, Audio Nexus contemporary ensemble, Penn Sinfonia Chamber Orchestra, and Penn Wind Ensemble. He taught music theory, graduate ear training, and conducting courses, as well as seminars on multiple topics. While teaching at Penn, Dr. Smith also conducted the Delaware County Youth Orchestra (DCYO), a group based along the Mainline area of Greater Philadelphia.

Brad Smith has been teaching instrumental music and conducting ensembles of all ages since 1995. He holds degrees in Music Education and Conducting from Stephen F. Austin State University and The University of Texas at Austin.

Angela Peugnet,
String Orchestra Conductor



Mrs. Angela Peugnet has served as the head orchestra director at Fort Settlement MS since the fall of 2006. Under her direction, the Fort Settlement Orchestras have been an invited Midwest Clinic Ensemble, honored many times as Commended and National Winners with the Foundation for Music Education, and have been multi-year finalists in the Texas Honor Orchestra Competition.

Mrs. Peugnet holds a Bachelor of Music with Teacher's Certification from the University of Houston with Membership in the Honors College and holds a Master of Music with a conducting specialization from Colorado State University. Previously, she taught in the Spring Branch Independent School District and was on staff with the University of Houston Moores School of Music's Preparatory and Continuing Studies Department as the Suzuki Strings Program Coordinator. Mrs. Peugnet

has worked with some of the profession's most notable teachers including Dr. Laurie Scott, Mr. William Dick, Mr. Andrzej Grabiec, and Maestros Franz Kraeger, and Wes Kenney.

She is a member of the Texas Music Educators Association, Texas Orchestra Directors Association, American String Teachers Association, Texas Music Adjudicators Association, Suzuki Association of the Americas, Sigma Alpha Iota, and has served as an orchestra committee member for the state UIL String Orchestra Texas Prescribed Music List. She is honored to be a member of Mu Omicron, a peer-nominated honors society of orchestra directors. She has been an invited conductor and clinician with several Houston Area Region Orchestras. In 2019 she was honored with the Music Educator Award by the Houston Symphony and the Spec's Charitable Foundation.

She and her husband, Forrest Peugnet, are proud parents to three girls. When she is not teaching, she performs with the Houston Civic Orchestra, enjoys playing music with her children, backpacking, hiking, camping, reading, archery, and playing board/video games with family and friends.

Jackson Guillén
Debut String Orchestra
Conductor



Honduran violinist and violist Jackson Guillén is the Director of the El Sistema-inspired Houston Youth Symphony Coda Music Program and Conductor of the HYS Debut String Orchestra. Additionally, Dr. Guillén serves as Professor of violin, viola, and orchestra conductor at Lone Star College-Tomball.

Dr. Guillén has performed in venues in the United States, Mexico, Honduras, Colombia, and Chile, and toured several countries of Latin America with the Orchestra of the Americas. He has served as Principal Second Violin of the Gulf Coast Symphony Orchestra, Lubbock Symphony, and the Symphony of Southeast Texas, and for the past three seasons, he has been invited as guest concertmaster of the Shreveport Symphony Orchestra. An avid chamber musician, Jackson completed a two-year Young

Artist Fellowship with Da Camera of Houston. He also performs regularly with professional chamber ensembles in the city. In 2016 he co-founded the Terra Nostra Ensemble, recently appointed Ensemble-in-Residence at Houston Baptist University. This ensemble focuses on promoting and performing music by Latin American and Iberian composers. As an arts entrepreneur, Dr. Guillén plays an important role in the yearly organization of the Encuentro Anual de Cuerdas, a string-focused festival that takes place in Honduras. In 2012, he was accepted as a member of the first generation of the Youth Orchestra of the Americas (now Orchestra

of the Americas) Global Leaders Program, participating in missions in Honduras, El Salvador, and Chicago.

Dr. Guillén has performed as a guest artist at the International Music Festival in Medellin, Colombia; the International Music Festival in Naolinco, Mexico; the Victoria-Bach Festival; the Quartz Mountain Music Festival; the Texas Music Festival; and the Masterworks Festival Orchestra, among others. Most recently, he was selected for the Cleveland Institute of Music's Future of Music Faculty Fellowship which addresses underrepresentation in Music School Faculty.



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Teaching Artists

Winter Concert

Sectional Coaches

Marcos Altamirano

Bass

Carmen Borregales

Clarinet

Josh Bullock

Oboe

Whitney Bullock

Viola

Laura Callon

Violin

Lucinda Chiu

Violin

Raúl Colmenero Martínez

Violin

Matthew Daily*

Bass

Kevin Fink

Bass

Andrés González

Violin

Zelda Gray

Violin

Benjamin Grube

Violin

Luis Gutiérrez Fonseca

Violin

Russell Haehl*

Trumpet

Edward Harper

Cello

Deborah Harvey

Horn

Craig Hauschildt

Percussion

Naomi Hoffmeyer

Harp

Jerry Hou

Strings

David Irish

Brass

Danielle Kim

Flute

Jalayne Mitchell

Cello

Pablo Moreno

Oboe

Emily Moscoso*

Oboe

Danny Nguyen*

Bassoon

Matthew Porter

Cello/Strings

Dana Rath

Cello

Ryan Rongone

Low Brass

Adam Sadberry

Flute/Woodwinds

Peter Savage

Bass

Elton Tai*

Viola

Catherine Urban*

Violin

Robert Walzel, Jr.

Clarinet

Sergein Yap

Viola

Chamber Music

Program Coaches

Carmen Borregales

Whitney Bullock

Zelda Gray

Ruth (Natali) Linares

Melody Program

Teachers

Genesis Aguilar

Matthew Daily*

Mairéad Flory

Bruce Manning*

Omeed Manshouri

Julian Montez

Luis Osorio Betancourt

Luis Ramirez

Rachel Shepard

Catherine Urban*

Mayara Velasquez

Coda Music Program

Jackson Guillén

*Director***Coda Program****Assistants**

Samantha Arizpe

Nora Henschen

Lead Teachers

Omar Escobedo

Luis Gutiérrez Fonseca

Ariya Tai

Assistant Teachers

Julia Carlson

Moises Chirinos

Larysa Horichenko

Christian Ibanez

Natalie Mann

Marcio Martinez

Luis Osorio Betancourt

Brian Sayre

Angelica Velasquez

Interns

Alejandro Castillo*

Ana Jara*

Julian Montez

Coda Volunteer

Ava D'Souza^

*Houston Youth

Symphony alum

^ *Current HYS musician***Parent Volunteers**

Guadalupe Cantu

Thanh Chen

Aba Coleman

Elvia Concha

Amber Danley

Kristen Diaz

Anna Feng

Jennifer Jordan

Jamie Kim

Diana Liang

Xiuping Liu

Elaine Loggenberg

Cindy Lundberg

Li Ma

Vicki Manning

Jaye Mao

Courtney McGrew

Cindy McMurry

Nick McMurry

Teresa Molina

Silvana Molossi

Lucy Ngu

Chi Nguyen

Danette Quaicoe

Kim Robison

Vinitha Shenava

Zhi Shi

Annie Sun

Lydia Tam

Amy Trahan

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Houston Youth Symphony

End-of-Season Performances

Spring Concerts

Sunday, May 4, 2025

2:30 and 7:00 p.m.

University of Houston's
Moore's Opera House

*Featuring the 2025
HYS Concerto Competition
overall winner, flutist Emily Nickl*

\$15 adult/\$10 child

Chamber Music and Concerto Competition Winners Recital

Saturday, May 10, 2025

4:00 p.m.

University of Houston's
Dudley Recital Hall

Free

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