

Winter Program

2025/26 Season



Houston Youth Symphony

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History

With nearly 80 years of history, Houston Youth Symphony (HYS) is the recipient of national acclaim, including the 2025 Mark of Excellence Award and The American Prize “Honored Artist Award for Sustained Excellence” for an unprecedented two consecutive years—2024 and 2025. Under the leadership of Artistic Director Dr. Michael Webster, this season 425 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 musicians an opportunity to participate in a chamber music training program and an annual concerto competition.

In the community, HYS reaches 275 musicians through two programs: the Melody Program and the Coda Music Program. The Melody Program provides free private music lessons for talented youth. In January 2015, HYS launched the Coda Music Program, an after-school program 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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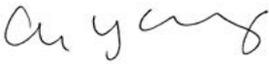


A Note from the Executive Director

I have been thinking about how HYS is a connector: connecting musicians to one another, connecting musicians to the music, and ultimately connecting the music to an audience. I listened to an interview recently with comedian, actress, and singer Ana Gasteyer where she shared that she was a very serious and accomplished violinist as a child. But unlike my ruminations about music being a connecting force, she thought it was a very lonely existence. She talked about the long hours spent in a practice room and how solitary it can be to learn an instrument at a high level. As a former musician myself, I spent my fair share of time alone with my clarinet in a practice room. But I must disagree with Ms. Gasteyer! Of course, learning to play an instrument takes dedication and discipline in a practice room. But there are so many opportunities for connection with others and what better way than in an orchestra with up to 100 other musicians!

When I circulate through our rehearsal rooms or mill around the snack bar during breaks, I witness the connections our musicians make with each other and I smile because without HYS and our community, these connections would never exist. We are proud to share the myriad connections that went into presenting the music you will hear today.

Sincerely,



Amy Chung

We wish to thank our generous supporters.

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Georgia Struthers and Tom Warmath
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Schwob, and Greyson Geisness
Linda and Brian Talbot
Suzanne Thomas
(in honor of Amy Chung)
Salvatore P. Torrissi
Erin Tsai and Daniel Allison
(in honor of Amy Chung)
Sebastian Tume
(in honor of Stefan Matyja)
Kristine G. Wallace
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(in memory of Peter Dempsey)
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(in honor of Bo Wen)
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2025/26 Season Winter Concert I

February 8, 2026, 11:30 a.m.
Stude Concert Hall
Rice University
Shepherd School of Music

Debut String Orchestra

Jackson Guillén, Conductor

Blue-Fire Fiddler (2003)

Soon Hee Newbold (b. 1974)

Compassion (2024)

Rossano Galante (b. 1967)

Peer Gynt Suite No. 1, Op. 46 (1875/88)

Edvard Grieg (1843–1907)
arr. Carrie Lane Gruselle

Tico-Tico (1917)

Zequinha de Abreu (1880–1935)
arr. James Kazik

Pause

String Orchestra

Angela Peugnet, Conductor

Fever Dream (2025)

Kevin Sluder

Bethena, A Concert Waltz (1905)

Scott Joplin (1867–1917)
arr. Clark McAlister

*Choreography, Three Dances for
String Orchestra* (1972)

Norman Dello Joio (1913–2008)

I. Allegro scherzando

II. Adagio, molto sostenuto

III. Allegro animato

Pause

Sinfonia

Matthew Porter, Conductor

The Sea Hawk, Suite for Orchestra
(1940)

Erich Wolfgang Korngold (1897–1957)
arr. Jerry Brubaker

Dusk (2008)

Steven Bryant (b. 1972)

Terminus Approaching (2025)

Rossano Galante (b. 1967)

*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

Blue-Fire Fiddler

Soon Hee Newbold (b. 1974)

Combining folk and fiddle melodic lines with contemporary influences, *Blue-Fire Fiddler* is a high-energy composition for string orchestra that features strong rhythmic drive, constant interaction across the ensemble, and lively melodic lines that keep the audience tapping their feet. Although rhythmically and technically energetic, Newbold's writing is highly accessible for young intermediate musicians. Additionally, the piece highlights all sections of the orchestra, allowing every player to have an important role. The introductory theme uses displaced accents to create a sense of barn dances; later, the second theme presents a more expressive melodic line in a softer dynamic, suggesting a joyful folk celebration.

Compassion

Rossano Galante (b. 1967)

Composed in memory of Bryan T. Doll Jr., a fourteen-year-old boy whose passing brought attention to the emotional consequences of bullying, *Compassion* serves as both a memorial and a meditation on social responsibility. The work opens with a soft, transparent texture in the lower and middle strings, establishing a solemn and reflective atmosphere. This harmonic foundation supports the entrance of the primary melodic material in the violins. As the piece unfolds, the accompaniment becomes more active, including flowing arpeggiations and gentle ostinati that create a sense of forward motion. Dynamics gradually increase in intensity, leading to a lyrical and emotional climax. The music then returns to the reflective mood of the opening with thin textures, softer dynamics, and a reiteration of the opening theme, bringing the work to a peaceful and introspective conclusion.

Peer Gynt Suite No. 1, Op. 46

Edvard Grieg (1843–1907)
arr. Carrie Lane Gruselle

In 1875, Norwegian composer Edvard Grieg wrote music for a play by Henrik Ibsen titled *Peer Gynt*. The play depicts the adventures of the imaginative and prideful Peer Gynt. Grieg later selected several of the most popular movements from the play and arranged them into two orchestral suites. Tonight, we are presenting three of the four movements from *Peer Gynt* Suite No. 1, arranged for string orchestra by Carrie Lane Gruselle.

I. *Morning Mood* is one of the most recognizable melodies in classical music today. Its flowing lines represent a peaceful sunrise, originally set in the Moroccan desert during Peer's journey.

III. *Anitra's Dance* depicts Peer's encounter with Anitra, a woman he meets during his travels whom he attempts to charm. The playfulness and lightness of the music suggest elegance and courtship.

IV. *In the Hall of the Mountain King* portrays a dramatic and thrilling scene in which Peer encounters trolls in the Mountain King's undergrounds. The movement begins quietly and gradually grows in intensity and speed, leading to a chaotic and powerful ending.

Tico-Tico

Zequinha de Abreu (1880–1935)
arr. James Kazik

We close our concert with *Tico-Tico*, or "Tico-Tico no Fubá," a Brazilian choro, a style best known for its melodic virtuosity, fast tempos, and syncopation. In this case, the music depicts a tico-tico, a small sparrow pecking at cornmeal. Due to its catchy melodies, dance-like rhythmic structure, and playful character, *Tico-Tico* has become a popular showcase piece. Although it was originally conceived for a small ensemble, it has since been arranged for full orchestra, string orchestra, and a wide variety of instrumental configurations.

Notes by Jackson Guillén

String Orchestra

Fever Dream

Kevin Sluder

Illness and fever often bring us strange and bizarre dreams. Dreams where our consciousness drifts in and out of distressing, scary, and improbable scenes. In this work, the first violin section seems to be the dreamer and the rest of the orchestra, the dream. In the composer's words the dream/piece tells this story:

At home with the flu, you begin to drift off to sleep. At first, there is nothingness: calm and nebulous. As if out of nowhere, a growing sense of unease begins to infiltrate your dream. Suddenly, a person you seem to recognize (but their face is different somehow?) begins to chase you. Every corner you take, every building you hide behind, they always seem to find you and the chase begins again.

You blink and find yourself out in nature. Beautiful mountains, desert, and coastlines all intersecting. How did you get here? Where is the person that was pursuing you? You are filled with a sense of adventure. You sit under a tree and have a moment

of respite, finally feeling at peace again.

Like a flashback in a movie, you now find yourself in a memory from your childhood, in a room that feels both familiar and foreign. You look around for your friends and family, and suddenly catch the eyes of the person that was chasing you before, and you bolt. As you burst through the door to outside, you see the mountains, desert, and seaside once again. But, those don't belong in this memory...

Your eyes fly open. You were just sleeping. But, this isn't your room. Your pursuer tries to grab your arm, but you slip away and start running again. Your alarm goes off. You're sweating. You're in your room. It was a nightmare after all, but it is hard to shake the feelings you had during it. You feel like your fever has broken, but dream and daylight are still blending. Then someone grabs your arm...

Bethena, A Concert Waltz

Scott Joplin (1867–1917)

Arr. Clark McAlister

Scott Joplin is perhaps best known as the King of Ragtime. Born in Texas and raised in Texarkana and Missouri, Joplin displayed musical talent at an early age. He taught himself the rudiments of music

on a piano in a home where his mother worked. Joplin's talent was then noticed by Julius Weiss who instructed him further. Joplin's musical career started in the 1880s. He was itinerant, traveling as far east as Syracuse, NY, singing, playing piano, teaching, and composing. As a black American of this era, Joplin also wrote folk-ballets and operas that illustrated the dances from the clubs he played in and how Joplin viewed the problems of the African American community of his time.

Bethena was Joplin's first published and copywritten work after his wife Freddie's death. The work did not sell successfully when it was published but was rediscovered in the ragtime revival of the 1970s. The piece combines the classical waltz and the rag and is one of the best demonstrations of Joplin's excellence as a classical composer. The origin of the name "Bethena" is a mystery and the identity of the woman on the cover of the work's original publication is unknown. It has been claimed that the image is of Freddie from her wedding day, though positive identification has been difficult. The main melody line used in the introduction is the rhythm of the Cakewalk minus the final note. The Cakewalk was a popular African American dance which originated in plantation slave

communities in nineteenth century America and ultimately contributed to the musical style Ragtime.

Choreography, Three Dances for String Orchestra

Norman Dello Joio (1913–2008)

Choreography was commissioned by and dedicated to the American String Teachers Association for its silver (25th) anniversary. It is one of only a few pieces composed by Dello Joio for skilled student musicians. Dello Joio was an Italian American born in New York City who began his musical career as an organist and choir director. He studied composition with Bernard Wagenaar at the Juilliard School and later with Paul Hindemith. An award-winning composer (Pulitzer, Critics Awards, and an Emmy included), Dello Joio remained an active composer until his final years and is known for his lyrical melodies, particularly in a time when many composers were writing in atonal systems.

Notes by Angela Peugnet

Sinfonia

The Sea Hawk, Suite for Orchestra

Erich Wolfgang Korngold (1897–1957)
arr. Jerry Brubaker

Born in Vienna in 1897, Erich Korngold began his career writing concert works and operas that drew praise from Gustav Mahler and his musical Godfather, Richard Strauss. In the 1930s, as totalitarianism spread across Europe, Korngold moved to Hollywood, where he became one of the first classically trained composers to write directly for motion pictures.

Prior to the 1930s, silent films were accompanied by live musicians in the theater, often improvising or using popular tunes of the day. With the invention of sound in cinema, synchronized music became a crucial part of storytelling. Composers began writing original scores timed to underscore every mood shift within the film.

Korngold was among the first generation of composers to treat film music with the same seriousness as concert music. His approach was symphonic and thematic. He was one of the first film composers to assign distinct musical ideas, or *leitmotifs*, to characters and

dramatic situations, much like in opera.

From *The Sea Hawk's* opening fanfares, bold brass announces the heroic spirit of the story, while luxurious string melodies convey romantic warmth. Korngold's rich orchestration (strings, woodwinds, brass, percussion) creates a vivid sonic landscape that carries listeners into the epic world of the high seas.

Film scoring in Korngold's era was a meticulous craft. Composers had to produce large amounts of music on tight deadlines, often writing while watching rough cuts of the film in order to synchronize the music perfectly with the pacing of the action. Their themes had to be flexible, expanding and contracting to fit scenes that might change during the editing process. This demand for precision and adaptability shaped the vocabulary of film music, which became both descriptive and expressive enough to reveal a character's inner feelings or add tension to pivotal moments.

Korngold's work laid the groundwork for generations of composers to come. Perhaps the most famous of those influenced by Korngold is John Williams, whose iconic

adventure scores (such as *Star Wars* and *Indiana Jones*) echo Korngold's use of sweeping melodies and orchestral color. Williams himself has acknowledged the tradition he inherited from composers like Erich Korngold and Max Steiner, whose work made orchestral film music an indispensable part of cinema.

Dusk

Steven Bryant (b. 1972)

Steven Bryant's *Dusk* is a vivid musical meditation on the fleeting transition between day and night. Composed in 2004 for wind ensemble and revised in 2008, the work has since been adapted for various ensembles, including the full symphony orchestra version you will hear today.

Bryant, a Juilliard graduate who studied under John Corigliano and was a recipient of honors such as the NBA/William D. Revelli Composition Award, creates a piece that does not tell a complex story, but rather captures a single, profound moment: "the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset." He describes the inspiration as "witnessing a natural event of epic proportions occurring in slow motion, inviting the listener to inhabit a space of stillness before the day's

warmth yields to the gathering quiet of evening."

Musically, *Dusk* unfolds as a sophisticated, chorale-like prayer. It draws its power from sustained, lyrical lines and closely spaced "cluster chords," creating a "sonic glow" that mimics the way light scatters across the horizon. In performance, the work demands immense breath control, seamless bow changes, and a mature sense of musical line to sustain the illusion of a never-ending sunset. Musicians collaborate to ensure that no single voice predominates, instead weaving together into a unified wall of sound.

As the harmonies shift and orchestral layers accumulate, the music reaches a passionate peak of intensity, like a musical "breath" held just as the sun vanishes before slowly fading into a delicate, transparent finish.

Terminus Approaching

Rossano Galante (b. 1967)

Galante, an acclaimed orchestrator for Hollywood blockbusters such as *A Quiet Place* and *The Super Mario Bros. Movie*, utilizes his cinematic compositional expertise to convey a profound sense of looming fate in this new work for symphony orchestra.

Terminus Approaching opens with a sense of urgent inevitability built upon a foundation of relentless rhythmic ostinato throughout the ensemble. These rhythms act as a clock ticking toward an ultimate destination, the “terminus.” However, rather than presenting a purely dark vision, Galante frames this tension alongside heroic melodic lines and sweeping harmonies. These expansive themes, voiced in the strings and horns, work to remind the listener of the grandeur of the universe and the resilience of the human spirit in the face of the unknown.

Galante’s background as a trumpet player and a protégé of the

legendary Jerry Goldsmith is evident in the work’s inventive brass writing. The heroic horn calls that punch through the dense orchestral texture serve as beacons of strength against the backdrop of an inexorable march. As the music builds toward its conclusion, the orchestration becomes increasingly lush and powerful, mimicking the visceral intensity of a film score.

“Throughout human history, our collective imagination has been captivated by the concept of “the end”—whether envisioned as a cosmic collision, a natural upheaval, or the eventual burnout of a star.” — Rossano Galante

Notes by Matthew Porter



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INSTRUMENTALISTS

Orchestra & Chamber Music Intensive: *June 20 - July 11*
Current 9th-12th grade strings, winds, brass, percussion

Orchestra & Chamber Music Workshop: *June 13 - June 27*
Current 6th-9th grade strings, winds, brass, percussion

String Institute: *July 6 - July 18*
Current 3rd-8th grade strings

PIANISTS	COMPOSERS
Piano Arts Intensive <i>June 20 - July 11</i> Current 8th-12th grade pianists	Composition Intensive 3 session options: <i>Full: June 15 - July 17</i> <i>Session 1: June 15 - July 3</i> <i>Session 2: July 6 - July 17</i> Current 8th-12th grade composers
Piano Arts Workshop <i>July 6 - July 18</i> Current 3rd-8th grade pianists	

In Person Auditions: March 28 - May 9

Soloist opportunity: AFA Concerto Competition, May 2026

Debut String Orchestra Musicians

Violin I

Joanna Wu
concertmaster

Joyce Cao
*assistant
concertmaster*

Lorenzo Rubio

Isabella Sáenz

Nana Barning

Ryan Yu

Julie Cao

Catalina Bonnet

Ciara Park

Terry Lam

Shreya Sendos

Sophia Xu

Steven Ren

Joseph Samm

Mariam Sheikh

Violin II

Angela I. Salazar
Gonzalez
principal

Sabrina Judd
assistant principal

Olivia Zhang

Myra Yasin

Brighu Tejas Gautam +

Lily Zhao

Ramanathan Palaniappan

Luis Valencia

Kenza Wang-Sol

Katherine Ren

Iris Yan

Allison Yang

Vrishni Krishnan

Eva Brionez

Amina Adamu

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Chloe Lam
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Coraline Zhang

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Harvey Lerette

Daniel Hajoon Vuu

Bass

Lai'Loni Mays
principal

Isak Franklin
assistant principal

Orchestra Liaison

Tatiana Judd

+ *Not playing this
concert*

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Violin I

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concertmaster
Celeste Molina
*assistant
concertmaster*
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Roy Wang
Olivia Jang
Julia Biral
Julia Hayoon Vuu
Jiale Lu
Noele Chung
Ava D'Souza
Carolina Laronga
Jeremy Nguyen
Lonny Sui
David Haoze Zuo
Vishakha Rao +

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principal
Yuxuan Li
assistant principal
Emma Dang
Mercedes Lundberg
Mason Duan
Angelina Chen
Jonathan Yang
Enya Zhao
Aadi Dhagat
Elena Liu
Emma Koo
Gavin Yu
Jasmine Zhang
Anish Senthil
Henry McLeod
Alice Song +

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principal
Norah Lin
assistant principal
Daniel Ramirez
Derek Wong
Zhi-Yuan "Ian" Tan
Muhammad Asmir Khan
Georgia Parzen
Celeste Peugnet
Neil Shaw
Haile Huffman
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Cedric Wijatno
assistant principal
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Andrew Chen
Keziah Kim
Kyle Hechanova
Evalynn Lu
Samuel de Llano
Michael Liang
Aurian Rahimi
Parker Keele
Clara Hong

Bass

Kwaku Barning
principal
Eduardo Caleb Arriaga
assistant principal
Brooks Holdaway
Annika Reddy Pasham

Orchestra Liaison

Melanie McLeod

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concert*

Sinfonia Musicians

Violin I

Benjamin Suljic
concertmaster

Enora Trahan
*assistant
concertmaster*

John Jiahao Li
Ava Jean Achivida
Edison Barton
Theia Doescher
Clarie Shim
Christina Zhou
Arnav Muralidhar
Grace Hao
Rosabella Chu
Yu-Shan Sun
Vyvyanna Salazar
Kaitlyn Nguyen
Kelly Su
Ethan Wu

Violin II

Alice Zhang
principal
Emma Lee
assistant principal
Gregory Zheng
Bennett McLeod
Andrew Huang
Eden Chung
Cian-Rong "Jenna" Peng
Lotus MacGloin
Luna Choe
Eden Rotberg
Taeyul Kim

Rice Areepitak
Andres Sanchez
Oliver Mateusz Tume +
Laya P. Keshav
Maia Danielle Hernandez

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Connor Chen
assistant principal
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Grace Chen
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Neev Vanam
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Aiden Wang
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Kristine Yi
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Sagan Yechuri
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Sagan Yechuri

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Christian Bollmann ‡
 Maksym Jakubas
 Beth Lee ^*
 Jacob Rodriguez

Trombone

Jason Garcia ‡*
 Jesus Mayen Zapata
 Samuel Stegall ^

Bass Trombone

Jeremiah Rodriguez

Tuba

Charlotte Lawson ‡*
 Dhyan Moorthy ^

Harp

Wally Snow

Timpani

Austin Billasch ‡
 Diego Esparza*
 Zach Smith ^

Percussion

Austin Billasch
 Diego Esparza
 Ivan Shen
 Zach Smith
 Kevin Wang

Orchestra Liaison

Nikki Achivida

String musicians are listed in chair order.

Wind and Percussion musicians are listed alphabetically.

‡ Principal Korngold

^ Principal Bryant

* Principal Galante

+ Not playing this concert

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2025/26 Season Winter Concert II

February 8, 2026, 3:30 p.m.
Stude Concert Hall
Rice University
Shepherd School of Music

Philharmonia

Brad Smith, Conductor

Romeo and Juliet, Overture–Fantasy
(1870)

Pyotr Ilyich Tchaikovsky (1840–1893)

Kauyumari (2021)

Gabriela Ortiz (b. 1964)

Pause

Symphony

Michael Webster, Conductor

España (1883)

Emmanuel Chabrier (1841–1894)

Daphnis et Chloé, Suite No. 2 (1912/13)

Maurice Ravel (1875–1937)

I. *Lever du jour*

II. *Pantomime*

III. *Danse générale*

Photography and video recording strictly prohibited.

Please silence all phones and electronic devices.

A ten-minute pause takes place between each orchestra.

Kauyumari, written by Gabriela Ortiz, used by permission of Boosey & Hawkes Inc.

Winter Concert II

Program Notes

Philharmonia

Romeo and Juliet, Overture–Fantasy

Pyotr Ilyich Tchaikovsky (1840–1893)

Tchaikovsky's *Romeo and Juliet* is perhaps the most famous orchestral work inspired by Shakespeare, translating the drama, passion, and tragedy of the play into unforgettable music. Although the title suggests an introduction to a larger work, it is instead a single-movement concert piece. Tchaikovsky uses a quasi-sonata form, in which contrasting musical ideas represent the main characters and theme of the story.

The work begins with a slow chorale, where low strings and woodwinds present a very calm and dignified atmosphere. This music is often associated with Friar Laurence, whose wisdom and moral authority stand in contrast to the violence of the surrounding world. After not much time has passed, Tchaikovsky moves abruptly into a turbulent Allegro. Frantic string passages are punctuated by sharp accents in the brass, depicting the bitter

feud between the Montague and Capulet families. Tchaikovsky builds tension through an increasing pace of difficult technique, sudden dynamic contrasts, and sparing use of dissonance, creating a sense of conflict and instability.

And then, out of the maelstrom emerges the love theme, the work's most well-known melody. Introduced quietly and beautifully by solo English horn and muted strings, it unfolds as a long, lyrical line, always expressive, and deeply romantic. This theme represents Romeo and Juliet themselves, and some analysis suggests that two contrasting ideas within the theme separately identify each of the lovers. When this theme returns later in the piece, Tchaikovsky unleashes his full melodic gift, adding glorious orchestration and soaring climaxes.

Throughout the work, Tchaikovsky alternates and contrasts these two main themes – the violence of the family feud and the tenderness of the love music. After a fairly brief development, only about two minutes long, the love theme returns in a minor key, transformed into a mournful, almost painful elegy. This is brought about by a dramatic explosion and stop of the music in the timpani, and followed by what

clearly seems to be a funeral march. Perhaps Tchaikovsky is showing us how the reflection of tragedy might have sounded. One last time we hear the love theme, with intense longing and sublime beauty. He then closes the piece with six strong and resolute B major chords, before the full orchestra agrees on a single note to conclude.

In *Romeo and Juliet*, Tchaikovsky's gift for memorable melody and drama brings this story to life. The emotions of conflict, love and loss are clearly outlined, and he needs no words to convey this to his audience.

Note by Brad Smith

Kauyumari

Gabriela Ortiz (b. 1964)

Among the Huichol people of Mexico, *Kauyumari* means "blue deer". The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to "hunt" the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

When I received the commission from the Los Angeles Philharmonic to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family – dedicated to recording ancestral folklore – that I used for the final movement of my piece, *Altar de Muertos* (Altar of the Dead), commissioned by the Kronos String Quartet in 1997.

I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into an orchestral texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I noted once again how music has the power to grant us access to the intangible, healing our wounds and binding us to what can only be expressed through sound.

Although life is filled with interruptions, *Kauyumari* is a comprehension and celebration of the fact that each of these rifts is also a new beginning.

Note by composer Gabriela Ortiz

Symphony

We had an opportunity to hear the most typical Spanish music during our October program: Manuel de Falla's *Three-Cornered Hat*. We also heard Spanish music by Maurice Ravel (*Rapsodie espagnole*), who was one of a lengthy list of French composers who glorified the Spanish style. In chronological order, they were Lalo (1823–1892), Saint-Saëns (1835–1921), Bizet (1838–1875), Chabrier (1841–1894), Debussy (1862–1918), Ravel (1875–1937), and Ibert (1890–1962). Of their many wonderful Spanish works, the most typically Spanish was ***España* by Emmanuel Chabrier**.

What makes *España* sound so Spanish? It is in the style of one of the most typical Spanish dances, the *jota aragonesa*, in triple meter—three fast beats per bar, often with two bars grouped together 2+2+2 instead of 3+3. Spanish guitar is imitated by two prominent harps and strings playing multi-string pizzicato. Tambourine leads the colorful percussion section. Frequent brass incursions foreshadow Mexican mariachi music.

España was an immediate hit at its premiere in 1883, receiving praise from such diverse sources as de

Falla and Mahler, who called it “the start of modern music,” to which Chabrier responded, “it is a piece in F and nothing more.” There is an abundance of seven themes, all in F major, followed by a development-like section in D-flat with a new theme in the brass conversing with the first F-major theme. Six of the seven themes return, ending with another conversation between the first theme and the brass theme, with the bass drum interrupting at unexpected moments. It rushes to the end, like any good jota.

With **Ravel’s *Daphnis and Chloe*, Suite No. 2**, HYS continues its celebration of works commissioned by Sergei Diaghilev, the Russian impresario who founded Ballets Russes in Paris in 1909. In the fall, we performed three dances from *The Three-Cornered Hat* by de Falla (1919). Last season we performed excerpts from Stravinsky’s *Firebird* (1910) and *Petrushka* (1911) and the complete *Rite of Spring* (1913).

The Rite of Spring was originally to have been premiered in 1912, but the difficulty of writing it, staging it, and dancing it caused a postponement. The void was filled most admirably with *Daphnis and Chloe*, which was premiered on June 8, 1912, at the Théâtre du Châtelet. The creative team was already prominent

from their work with Diaghilev. Choreographer Michel Fokine had done *Firebird* and *Petrushka*; Vaclav Nijinsky, Daphnis, had danced as Petrushka; Tamara Karsinova, Chloe, had danced the ballerina in *Petrushka*.

Fokine reworked one of five surviving pastoral novels from 2nd century Greece, *Daphnis and Chloe* by the writer Longus, into a three-part ballet. In the first two parts, Daphnis and Chloe experience naïve love, jealousy, and separation, when Chloe is abducted by a band of pirates. Daphnis is overwrought but three nymphs achieve divine intervention by invoking the god Pan and leading Daphnis to their grotto where, exhausted, he falls asleep. Elsewhere the pirates have been taunting and abusing Chloe, forcing her to dance for them until the fearsome shadow of Pan appears and scares them away.

The music for Part III becomes the Suite No. 2, starting with Daphnis unconscious at the mouth of the grotto. In a most magical moment of orchestration, Ravel depicts in music the trickling of rivulets in the grotto, the chirping of birds, and the most glorious sunrise imaginable. Two shepherds call, a piccolo and an E-flat clarinet. Daphnis is awakened, anxious because he doesn’t

see Chloe. A group of shepherdesses brings her to him, and they throw their arms around each other. Pan has saved Chloe as a memorial to the nymph Syrinx, who was depicted by Claude Debussy in his work for solo flute. *Daphnis and Chloe* mime the story of Pan and Syrinx, with the entire flute section prominent – one of the longest solos for orchestral flute plus piccolo, second flute, and alto flute. The dance becomes increasingly frantic, ending with Chloe falling into Daphnis's arms as they declare their faithfulness.

A group of tambourine-wielding youths appears, dancing exultantly in a long, triumphal bacchanale. Here, Ravel, the consummate orchestrator, pulls out all the stops. At break-neck speed, five beats per measure establish a feeling of suspense, heightened by occasional unexpected changes of meter. All the orchestral sections are featured, especially high woodwinds, quartets of trumpets and horns, two harps, and a huge percussion section of nine players. The tempo never speeds up, but wave upon wave of heightened orchestral activity drive inexorably to the exultant conclusion.

Works such as *The Rite of Spring* and *Daphnis and Chloe* were considered unplayable when they

were written, and remain staples of professional audition repertoire, known for their difficulty. It is astonishing that an orchestra of teenagers can not only attempt these works but also excel with exciting performances. HYS Symphony is the top of a pyramid that includes our other four orchestras and their conductors, private teachers, the directors of public-school band and orchestra programs, the families of the members who support their children's music lessons year after year, and the artistic culture of Houston, which now rivals the older, more established large cities of the US. We can all be grateful for the fortuitous confluence that gave birth to this performance.

Notes by Michael Webster

Philharmonia Musicians

Violin I

Charlie Rogan
concertmaster

Vedanth Hariharan
*assistant
concertmaster*

Arthur Sasha Tan

Claira Yang

Maya Ikegami

Emily Choi

Michelle Li

Max Bosen Xiao

Ana Cristina Franco

Sophia Franco

Maple MacGloin

S. Emily Liu

Jenessy Morones

Hephzibah Hernandez

Julia Xu

David Cui

Violin II

Nathan Zhenzun Wang
principal

Robin Gao
assistant principal

David McGrew

Yejin Lee

Joseph Mani

Zoey Houlton

Mayu Fujiwara

Celeste L. Smith

Ailin Feng

Dylan Chan

Ela Tatak

Reinaldo Morales

Kelly Kim

Devon Chan

Nathan Min

Maggie Searfoorce

Viola

Tishe Odejide
principal

Carson Kirkley
assistant principal

Joana Kong

Fernando Ramos

Evan Lee

Henry Zhao

Arya Prasad

Ethan Helms

Jade Nicole Phan

Raymond Ortiz Rivera

Alex Starnes

Madeleine Ulanday

Cello

Evangeline Yang
principal

Varsha R. Chandupatla
assistant principal

Joshua Smith

Joanne Bach

Keen Zhou

Claire Ahn

Borhan Mostafizi

Marcus Lee

Brianna Orloske

Evan Ung

Joshua Wang

Andhra Krishna

Yalamanchili

Bass

Bria Soleil Linehan
principal

Lincoln Kennedy
assistant principal

Rayan Rahimi

Joel Mathew

Adrian "Clare" Curry

Flute

Daniela Guzman

Jun Han ^

Elise Hui ‡

Matthew Riggan

Piccolo

Jun Han ‡

Elise Hui ^

Oboe

Vivian Gibson

Eda Gürmen ^

Rushil Makker

Hannah Stevens ‡

English Horn

Rushil Makker ‡

Hannah Stevens ^

Clarinet

Daniel Duan ^

Eric Gibson

Hariharan Jayant

Haobo Shi ‡

Bass Clarinet

Eric Gibson

Bassoon

Lucas D. Colca ‡
 Shyam Jayant
 Liam MacDonald
 Ella Stevens ^

Horn

JMichael Aguilar ‡
 Martin Cetto
 Lily Edwards
 Niyah Johnson
 Joseph McCreight
 Zachary Pair
 Kishan A. Patel ^
 Liam Powers

Trumpet

Jacob Cook ‡
 Danny Ly
 Rudy Peak
 Nolan Vaughn ^

Trombone

Jinoo Kim
 John Okonji ‡
 Luna Vazquez ^
 Dylan Wagner

Bass Trombone

Shlomo Koremblum

Tuba

Corbin O'Bannion ‡ ^
 Aidan Sadai

Harp

Titus Lu

Timpani

George Hamilton ‡
 Tyler Law ^

Percussion

Joshua A. Colomine
 George Hamilton
 Tyler Law
 Brekken Ler
 Ivan Shen

Orchestra Liaison

Carissa Helms

String musicians are listed in chair order.

Wind and Percussion musicians are listed alphabetically.

‡ *Principal Tchaikovsky*

^ *Principal Ortiz*

Symphony Musicians

Violin I

Arjun R. Chandupatla
concertmaster

Kevin Hu
*assistant
concertmaster*

McKenna Petersen

Efran Zhao

Henry Xu

Ava Zhang

Claire Loggenberg

Kalea Schunk

Benjamin Zhou

Nelly Gonzalez Marin

Arna Green

Vanae Schunk

Amanda Li

Daniel Rewa

Sadie McLeod

Maureen Min +

Violin II

Samuel Castro
principal

Khanh Le
assistant principal

Evelyn Kao

Sheryl Sun

Ethan Suh

Piet Hein Athmer

Renee Qiu

Eric Liu

Michelle Li

Theodore Vu

Olivia Koo

Josie Pink

Saanvi Doddaballapur

Vivian Stone

Yuchan Chung

Viola

Drayden Johnson
principal

Tobias Wheatley
assistant principal

Tanav Raghavan

Christian Angelo

Consuelo

Anthony To

Ella Ngu

Aaron Daniel Bradberry

Aden Loo

Aidan Huynh

Han La

Julian Lee

Aaron Nguyen

Cello

Andy Wu
principal

Lucy Ebben
assistant principal

Joshua Segaves

Connor Torres

Shaopan Gao

Saril Gupta

Kendall Porter

Seungheon Sunny Seok

Abraham Kim

Jacob Chin

Jinlin Li

Samantha Cui

Bass

Gavin LaPointe
principal

Ryder J. McBride
assistant principal

Abraham Melesio Zepeta

César Garibay II

Oliver Tran

Rudra Singh

Zoey Hernandez

Madeleine Ray

Flute

Harmony Chao

Yixuan "Vanessa" Chen ‡

Caroline A. Chow

Misato Koiwa

Isaac Serrano ^

Piccolo

Yixuan "Vanessa" Chen

Caroline A. Chow ‡ ^

Alto Flute

Misato Koiwa

Oboe

Caden Cromer ^

Mason Hsingyu Kuo

Devin Saljuud ‡

Yiming Zhu

English Horn

Yiming Zhu ^

Clarinet

Daniel Bain
 Alex Duran ‡
 Yicheng He
 Rexford Pan ^
 Ares Zhou

E-flat Clarinet

Yicheng He ^

Bass Clarinet

Ares Zhou ^

Bassoon

Yash Ayar ^
 Michael W. Ng ‡
 Evan Schlorholtz
 Krish Varun

Contrabassoon

Michael W. Ng ^

Horn

Cash Bussey ‡
 Jonathan Castillo
 Ben Dixon
 Joshua Grush
 Connor Powers ^
 Eton Rosales
 George Stevens
 Nathan Zavala

Trumpet

Cade Brown ‡
 Shloak Mehta
 Diego Palacios
 Evan Salas ^
 Trevor A. Seeley

Trombone

Lizamarie Lagaac Anino
 ‡ ^
 Will Cranston +
 Matthew Frederick
 James Santos

Bass Trombone

Kevin Aguilar

Tuba

Austin Falck +
 Alan Zhang ‡ ^

Celesta

Lydia Smith

Harp

Eva Laxmi Das Rami
 Shannon Yang

Timpani

Brendan Floco ‡
 Tysei Noro ^

Percussion

Percussion
 Josh Manuel
 Lagaac Anino
 Noah Baskin
 Brendan Floco
 Annie Newton
 Tysei Noro
 Michael Sanders
 Edwin Wang
 Eric Wang
 Ty Williams

Orchestra Liaison

Chi Nguyen

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

‡ *Principal Chabrier*
 ^ *Principal Ravel*
 + *Not playing this concert*



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Conductor Biographies

Michael Webster,
*Artistic Director and Symphony
Conductor*



As the 2025–26 season begins, Michael Webster and the Houston Youth Symphony have a lot to be thankful for, most recently having been announced as the national winner of the Mark of Excellence from the Foundation for Music Education for the 15th time! Our performance of Stravinsky's *The Rite of Spring* received glowing comments from the prestigious adjudicator, Larry Livingston. The other competition for youth orchestras, The American Prize, awarded HYS special recognition for an unprecedented two years consecutively in 2024 and 2025 as 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."

2024 also brought national recognition as HYS performed for an enthusiastic audience of 1,000 at the League of American Orchestras Conference at Jones Hall in Houston. As a clarinetist, Michael Webster received an Honorary Membership for "Lifetime Achievement in Performing, Teaching, and Professional Service" from the International Clarinet Association at ClarinetFest 2024 in Dublin, Ireland.

A multifaceted musician, Dr. Webster is known as a 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 fifteen of the last seventeen years (2008–2025), 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 Musiqa 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.

*Conductor photos courtesy
Monica Hindmarsh Photography*

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.

Brad Smith
Philharmonia 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.

Matthew Porter *Sinfonia 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, he 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.

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 Krager, 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 and 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 Medellín, 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.



Teaching Artists

Winter Concert

Sectional Coaches

Marcos Altamirano
bass

Nicholas Leh Baker
strings

Carmen Borregales
woodwinds

Whitney Bullock
viola

Laura Callon
violin

Clint Capshaw
strings

Matthew Daily*
bass

Caio Diniz
cello

Yevgeny Dokshansky
clarinet
woodwinds

Andrés Gonzalez
violin

Zelda Gray
violin

Russell Haehl*
trumpet

Jocelyn Hartley
cello

Deborah Harvey
horn

Craig Hauschildt
percussion

Naomi Hoffmeyer
harp

David Irish
brass

Kana Kimura
violin

Nicholas Lindell
viola

Emily Moscoso*
oboe

Danny Nguyen*
bassoon

Hunter O'Brien
flute
woodwinds

Benjamin Rodriguez
cello

Adam Sadberry*
flute
woodwinds

Ella Sharpe
bass

Jacob Speakman*
horn

Elizabeth Spencer
cello

Elton Tai*
viola

Tom Tillotson
trumpet

Catherine Urban*
violin

Karissa Williams
violin

Marquis Wincher
low brass

Joy Yanai
cello

Sergein Yap
viola

Chamber Music

Program Coaches

Whitney Bullock

Zelda Gray

Russell Haehl

Ella Sharpe

Melody Program

Teachers

Matthew Daily*

Mairéad Flory

Luis Gutiérrez Fonseca

Ruth Garcia

Tony Luong*

Luis Ramirez

Emma Reynolds

Ryan Rongone

Jacob Speakman*

Mario Zelaya

Coda Music**Program Director**

Jackson Guillén

Coda Program**Assistant Directors**

Omar Escobedo

Nora Henschen

Lead Teachers

Samantha Arizpe

Luis Gutiérrez Fonseca

Ruth Garcia

Assistant Teachers

Jonathan Andino

Larysa Horichenko

Christian Ibañez

Vu Pham

Angelica Velasquez

Natalie Zaldivar

Mario Zelaya

Interns

Alejandro Castillo*

Ivy Kubin

Tony Luong*

Victor Rodriguez

Coda Program Mentor

Ava D'Souza^

*Houston Youth

Symphony alum

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

Nikki Achivida

Olayinka Akinyemiju

Amy Billasch

Yang Bo

Aba Coleman

Amber Danley

Kristen Huang Diaz

Jenny Gao

Carissa Helms

Kimberly Jones

Tatiana Judd

Elaine Loggenberg

Jaye Mao

Melanie McLeod

Martha Mollett

Lucy Ngu

Chi Nguyen

Danette Quaicoe

Rolando Rodriguez

Yolanda Rodriguez

Mindy Snow

Ying Song

Becky Stegall

Lydia Tam

Joan Wijatno

Sue Wu

Tao Xu

Xiao Yang

Wei Zuo

Houston Youth Symphony

Spring Concerts May 3, 2026

Concert I: 2:30pm

Concert II: 7:00pm

Rice University
Stude Concert Hall

*featuring the 2026 HYS
Concerto Competition Winner*

For updates on concert details,
check houstonyouthsymphony.org

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Houston Youth Symphony

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