

The Delaware County Youth Orchestras Program

The Delaware County Youth Orchestra (DCYO), celebrating its 51st season in 2023-24, is a highly selective ensemble of talented musicians from the Greater Delaware Valley, most of whom are in high school. This full symphony orchestra, which rehearses at Ardmore Presbyterian Church, is dedicated to providing young people of exceptional ability with an opportunity to rehearse and perform major works from the standard symphonic repertoire. Andrew Hauze, who is on the faculty at Swarthmore College, serves as DCYO Music Director and Conductor since 2014.

DCYO was founded in 1973 by a core of six people, including the parents in two families and their childrens' music teachers. Their intent was to provide a higher-level music education than was available through the public schools. The founders included Richard and Beatrice Wernick, George and Elizabeth Crumb, Jerome Wigler and Bert Phillips. Richard Wernick served as the first music director, followed by Eugene Narmour, Rosalind Erwin, Richard Vanstone, J. Karla Lemon, Thomas Hong, and Brad Smith. Students have also enjoyed the privilege of working under such notable guest conductors as Robert Page, William Smith, Cristian Macelaru and Lio Kuokman, and rehearsing the tone poem blue cathedral with composer Jennifer Higdon. Under the baton of Music Director Andrew Hauze, DCYO performs three concerts a year in locations throughout the Delaware Valley.

The Young Musicians' Orchestra (YMO) is a full symphony orchestra for intermediate-level players, most of whom are in middle school. Nick Pignataro has been the YMO Music Director since 2020 after joining as a co-director with Miku Shiota in 2015. YMO was formed as a chamber orchestra in 1989, under the management of string teacher Barbara Ostroff and the direction of Brian Cox. Since 1994, the orchestra was conducted by A. Scott Kiehner, David Reif, and Elizabeth Klinger before Ms. Shiota's and Mr. Pignataro's tenure.

YMO rehearses at Strath Haven High School and performs two concerts per year. YMO performs high-school-level arrangements of classical works, along with non-arranged works as originally penned by the composer.

The Delaware County Youth Orchestra and Young Musicians' Orchestra are incorporated under the Non-Profit Law of Pennsylvania. Financial support comes from individuals, corporations, and foundations.



Delaware County Youth Orchestras
PO Box 143, Media PA 19063 | www.dcyo.org



Delaware County Youth Orchestras

2023 FALL CONCERTS

In Memory of Natalie Kim

DCYO

Sunday, November 12, 2023
5 pm
Penncrest High School
Media, PA

Andrew Hauze
Music Director and Conductor

YMO

Sunday, December 3, 2023
5 pm
Strath Haven High School
Wallingford, PA

Nicholas Pignataro
Music Director and Conductor



DCYO

Sunday, November 12, 2023

Andrew Hauze, Conductor

PROGRAM

Slavonic Dances, op. 46 (1878) Antonín Dvořák (1841-1904)

- I. Furiant
- IV. Sousedská
- VIII. Furiant

Gaelic Symphony (1894) Amy Beach (1867-1944)

- III. Lento con molto espressione

BRIEF INTERMISSION

Suite from Sleeping Beauty (1889) Pyotr Ilyich Tchaikovsky (1840-1893)

- I. Introduction and March
- II. Pas de six
- III. Pas d'action
- IV. Valse

España (1883) Emmanuel Chabrier (1841-1894)



51st Season | www.dcyo.org

*This performance is being recorded.
In consideration of the performers and audience members,
please refrain from using flash photography during the performance.
Please silence all cell phones, pagers, and other electronic devices.*

A Message from the Music Director



Welcome to DCYO's 51st season! I am pleased and honored to start this season with these 90 wonderful young musicians. In our weekly rehearsals, we recognize the challenge and reward of having so many musicians playing such different instruments, gathering together to make music in a large ensemble. While there is much to learn and master when playing in an ensemble, we find joy in discovering how to blend our sounds in the myriad tonal colors of an orchestra. We were all reminded of the value of ensemble music-making during the pandemic, when we were unable to play together in person. As such, I now cherish each rehearsal and performance more than in past years.

Today's program celebrates orchestral color – from the sparkling orchestration of Dvořák and Chabrier's dances, to Tchaikovsky's impassioned elegance, to the hauntingly mournful tone of Amy Beach's meditation on Irish folk melodies. While all of these works were composed within a sixteen-year period, they showcase remarkably varied approaches to the gargantuan late 19th century orchestra. Later in the season, our next two concerts will zoom out from the late 19th century to explore works composed both much earlier (Beethoven's Overture to *Leonore* no. 3) and more recently (including Kevin Day's *Blue Hour Skyline*, composed only three years ago).

Thank you so much for your support of DCYO, and for helping to keep orchestral music alive and well in the talented hands of our students!

Sincerely yours,

A handwritten signature in black ink, appearing to read "Andrew Hauze".

Andrew Hauze, DCYO Conductor and Music Director

In Memory of Natalie Kim

With great sorrow, we dedicate this concert to the memory of Natalie Kim, who passed away following an operation for a brain tumor on October 24. Natalie was a member of DCYO from 2012 to 2018, and served as co-concertmaster from 2014 to 2018. Following DCYO, Natalie attended Swarthmore College, where she graduated with a degree in Chemistry. Natalie continued to be deeply active in music at Swarthmore, where she was the principal violist of the college orchestra and lab orchestra, the violist of the Chroma Quartet, and co-winner of the concerto competition in her senior year. She had just begun to pursue her dream of being a veterinarian at the University of Pennsylvania School of Veterinary Medicine when her life was cut tragically short.



Those who knew Natalie know that she was an extraordinary human being who spread warmth and kindness to everyone she met. Her incredibly positive attitude and delight in learning, friendship, music, and animals are unforgettable, and she will be greatly missed. Our deepest sympathies are with Natalie's parents, David and Jane, and her sister Maggie, as well as all of her family and friends.

Delaware County Youth Orchestra Members

VIOLIN I

Elizabeth Yeh,
concertmaster
Ryan Wang
associate concertmaster
Khuê Nguyen
Sarah Koh
Carolyn Eskenazi
Zachary Han
Matthew Pun
Alexandra Beekley
Haeun Cho
Ricky He
Anh Vu
David Jones
Richard Kim
Rufei Tang
Mitul Ajith
Charlotte Davis

VIOLIN II

Wendy Chen
principal

Lydia Tomko
associate principal
Samantha Ross
Christopher Han
Ethan Bowen
Vincent Zhu
Gianna Dragon
Bridget Haselbarth
Emily Zheng
Megan Precopio
Jonas de Oliveira Beckmann
Nora Wooster
Rebecca Ives
Elise Lengkeek
Ritika Hait
Joshua Lund

VIOLA

Anna Zou
principal *
Sunny Mao
associate principal
Jeffery Yue

Minori Saito
Parker Gertz
Eliot Raynor
Lily Xu
Eme Choi
Michelle Lawrence
Marcos Salvador Riera
Greta Goldberg
Ephraim Lu
Kathrine Wang
Anaya Lin

CELLO

Abigail Lint
principal
Christopher Lin
associate principal
Raphael Hamermesh
Sara Ventriglia
Aila McCaskill
Sage Costa Baker
Julia Zay
Christina Si

Ashley Choe
Timothy Chen
Andrew Jones
Kevin Li
Yamu Xi

BASS

Jonathan Knapp
principal
Emerson Simmons
associate principal
Mateo Fiorentino Wong
Jonathan Haikes *

FLUTE

Steven Guard
Hayoon Kim
Anwen Liu
Abigail Tang

OBOE

Sharon Baek
Jayne Chen
Daniel Ho

CLARINET

Howard Kim
Mathew Lund
Kenneth Mellon
Daniel Xu

BASS CLARINET

Kevin Vu *

BASSOON

Theo He
Natalie Polsky
Anna Seitz
Casper Stockman

HORN

Joshua Baek
Chase Craley
Lucas Sim
Carissa Uy

TRUMPET

Wesley Bozman
Jacob Hepler *
James Lobb *
Madison Smith *

TROMBONE

Ethan Burkett
Yi-En Ho
Charles LaMonaca
Paavo Toikka

TUBA

Jason Wu *

PERCUSSION

Zachary Crothamel
Andrew Feng
Luke Hathaway
Nathan Sepinwall
Jacob Scheidt *

HARP

Mia Venezia *

Woodwind, brass, and percussion students rotate seating and are listed alphabetically

** Indicates Guest Performer*



About Andrew Hauze

A conductor, pianist, and organist, Andrew Hauze has been Music Director and Conductor of DCYO since 2014. He is also a Senior Lecturer in Music at Swarthmore College, where he has taught since 2006. At Swarthmore, Mr. Hauze directs the College Orchestra and Wind Ensemble and teaches musicianship, conducting, and orchestration.

With DCYO, Mr. Hauze has collaborated with guest artists Jennifer Montone, Marcantonio Barone, Randall Scarlata, David Kim, Lio Kuokman, and Udi Bar-David. Other recent performances include: piano soloist in Mozart's Triple Piano Concerto, K. 242 and Piano Concerto no. 12, K. 414, both with Chamber Orchestra First Editions; music director of two multimedia programs featuring music of Stravinsky, Copland, and Britten in collaboration with Orchestra 2001; improvising organist the silent films *Nosferatu* and *The Phantom of the Opera*; and duo pianist with Marcantonio Barone at a Rachmaninoff symposium at the University of Pennsylvania. He has also been chosen as the volume editor of *George Gershwin's Song-Book* for the Gershwin Critical Edition (University of Michigan).

Mr. Hauze has frequently collaborated as a guest pianist and conductor with Astral Artists. He has conducted works by Mozart, Knussen, and Golijov on Astral's Philadelphia concert series, and he is a regular panelist for Astral's National Auditions. Mr. Hauze has conducted productions of Bernstein's *Trouble in Tahiti* at Twickenham Fest in Huntsville, Alabama, Argento's *Postcard from Morocco* at the Curtis Opera Theatre, and Purcell's *Dido and Aeneas*, Donizetti's *L'Elisir d'amore*, and Gluck's *Orfeo ed Euridice* at Swarthmore College. He has also served as a vocal coach at the Bryn Mawr Conservatory of Music and for the CoOperative Program at Westminster Choir College.

Mr. Hauze graduated from the Curtis Institute of Music in 2007, where he majored in orchestral conducting. He received his B.A. in music from Swarthmore College and his A.A. from Bard College at Simon's Rock. He also holds the Fellowship and Choirmaster certifications from the American Guild of Organists. His principal teachers have included Dennis Sweigart, Shelly Moorman-Stahlman, Anne Chamberlain, Albert Sly, Marcantonio Barone, Otto-Werner Mueller, and Jeffrey Brillhart.

Program Notes by Andrew Hauze except where indicated

Program Notes

Slavonic Dances, op. 46 (1878)

Antonín Dvořák (1841-1904)

These three *Slavonic Dances* come from Dvořák's first big hit, a set of brilliantly inventive eight dances written in 1878 at the suggestion of his supporter, Johannes Brahms, who had composed a set of *Hungarian Dances*. The dances were originally published for piano four-hands, the norm for domestic music-making. These tuneful, sprightly, nationalistic dances were a runaway success that exceeded everyone's expectations. Within a few months of their publication, the orchestral versions were played throughout Europe, and even heard in New York.

While Brahms based his *Hungarian Dances* on actual folk tunes, Dvořák instead used the rhythmic inflections of traditional dances to inspire his own rich flow of melody and harmony. The first and eighth dances are both Furiant, a rhythmically driving form that alternates the feeling of 2/4 and 3/4 time. The fourth dance in the set, marked "Tempo di Menuetto," is more properly called a Sousedská, a lilting Bohemian dance with three beats to the bar.

Gaelic Symphony, movement 3 (1894)

Amy Beach (1867-1944)

An extraordinary child prodigy in both voice and piano, Amy Beach ended her career as a concert pianist at age 18 at the behest of her husband, physician H.H.A. Beach. Instead, he encouraged her to focus on composition, which she did with great dedication and discipline. Beach found remarkable success despite the many societal impediments in the late 19th century to women who wished to be composers. Following the death of her husband in 1910, Beach resumed her career as a performer and continued to compose ever more experimental works until her retirement in 1940.

Written when Beach was 32, *Gaelic Symphony* was the first symphony by an American woman to be published and performed by a major orchestra. Drawing upon a number of Irish folk tunes in this work, Beach expresses sympathy for the plight of Irish immigrants who came to her native Boston. As such, she lifts up Irish culture, which was often looked down upon by Boston's upper classes.

The third movement is a mournful set of variations on two themes: a fiddle tune called *Paisdin Fuinne*, first heard in the solo cello, and a song mourning the loss of a child, called *Cia an Bealach a Deachaidh Si* ("Which Way Did She Go?"). This latter theme emerges very gently in the strings after a dramatic violin solo midway through the movement.

Suite from Sleeping Beauty (1899)

Pyotr Ilyich Tchaikovsky (1840-1893)

Filled with impassioned melodies, eminently danceable rhythms, and ingenious orchestration, Tchaikovsky's three ballets (*Swan Lake*, *Sleeping Beauty*, and *The Nutcracker*) are the cornerstone of the classic ballet repertory. *Sleeping Beauty*, however, is perhaps Tchaikovsky's most inspired dance score, which the famously self-doubting composer wrote "may be the best of all my compositions."

The ballet's scenario derives from the most famous incarnation of the fairy tale, as transcribed by Charles Perrault in 1697. We perform sections from the Prologue and Act I. The ballet starts arrestingly with the dissonant, cymbal-clashing theme of Carabosse, the wicked fairy who was not invited to Princess Aurora's christening. The caressing themes of the good fairies follow, segueing into a grand March for the assembled guests. The six fairies then dance a Pas de Six, as they bestow their gifts and blessings on Aurora. The two movements that follow (the Pas d'Action and the Waltz) occur twenty years later in the ballet's fictional time, when the royal court gathers to celebrate Aurora's birthday and Aurora dances with each of the four suitors vying for her hand. The Waltz is marked "Allégresse générale" – a moment of general happiness before Carabosse returns to spoil the party!

España (1883)

Emmanuel Chabrier (1841-1894)

Program notes by Quentin Lim Taroncher and Gaspar Taroncher-Oldenburg

Chabrier was an unconventional composer; in fact, composing music was not his prime occupation. After visiting Spain in 1882, however, the French composer Chabrier was inspired a year later to write a tribute to Spanish music and culture. Evoking a bit of "Spanish wine," *España* became one of the most popular Spanish-flavored symphonic pieces of the 19th century.

Evoking a guitar, the piece opens with a brief string pizzicato. Trumpets follow with a first dance theme inspired by the 'jota,' a traditional Spanish dance. The bassoons, horns, and cellos introduce a second dance theme, and the bassoons introduce a third playful theme. Thereafter, a dialogue unfolds among the different instruments that slowly leads to the piece's climactic and joyous conclusion.

YMO

Sunday, December 3, 2023

Nicholas Pignataro, Conductor

PROGRAM

Overture to *Rienzi* (1840) **Richard Wagner (1813-1883)**
Arranged by Sandra Dackow

***Variations on a Theme by Haydn* (1873)** **Johannes Brahms (1833-1897)**
Arranged by John Whitney

***Sleepers Wake* (1731)** **Johann Sebastian Bach (1685-1750)**
Arranged by Jerry Brubaker

***Warrior Legacy* (2010)** **Soon Hee Newbold (1974-)**

A Message from the Music Director



“If this was a sight-reading rehearsal, you’d never know it,” I marveled while packing up from our first rehearsal in September. Rarely are students this early in their orchestral experiences able to sight-read and collaborate musically as this 2023-24 YMO. Every rehearsal, this orchestra has steadily increased its musical skill and ability. By paying close attention and retaining information from previous rehearsals, these musicians have been able to build on their skills, rather than spending precious rehearsal time re-remembering. This YMO understands what it means to be in YMO: a high-level of commitment to the music, to personal growth, and to understanding the musical role of each instrument. This season’s YMO has set a new

standard for the orchestra. I appreciate that the students’ support system has gotten them here. Thus, I thank the school music teachers, private music teachers, families, and friends for so ably preparing these students for this moment.

I also thank the DCYO Board, Mr. Charlie Mathews, and the engaged parent/guardian volunteers who make all of this possible!

Singing is at the heart of tonight’s performance. Each of these musical works is connected via a singable line or the human voice. Brahms famously set chorales to orchestral music; Bach invented interwoven choral and orchestral celebrations; Newbold sets a singable melody reminiscent of a movie soundtrack; and Wagner created renowned high-art operas. In practice, our young musicians are learning to think of their instruments as a voice and the orchestra as a chorus. As such, this singular musicality, coupled with this particular orchestra’s commitment to high achievement, ensures that you will hear a very memorable concert.

Enjoy all that these students have achieved!

Sincerely yours,

A handwritten signature in blue ink that reads "Nick Pignataro". The signature is fluid and cursive.

Nicholas Pignataro, YMO Conductor and Music Director

Young Musicians' Orchestra Members

VIOLIN I

Jane Yau
concertmaster
Dallin Sun
Julia Richardson
David Chen
Emily Zhang
Rachel Ma
Grace Kim
Mark Krikourian
Owen Shin
Vera Bomberger
Adrianna Ho

VIOLIN II

Arabelle Lipke
co-principal
Marka Silverman
co-principal
Matthew Lawrence
Gabriel Fazzino
Bethany Cournoyer
Rachel Zhao
Amber Fan
Lucas Lin
Anika Arunachalam
Leo Eichstaedt
Olivia Fiorentino Wong
April Kim
Lucas Kim
Ben Harris

VIOLA

Tess Kelly
co-principal
Juliette Loyd
co-principal
Melody Chen
Isabella Tsai
Sophia Diamond
Sophia Smolen
Hannah Nagle
Martha-Rose Brown

CELLO

Kaitlyn Ho
co-principal
Jason Zhang
co-principal
Jayden Kim
Grace Hu
Desmond Fuccillo
Leela Vedanthan
Leon Waltner
Asha Miller
Thomas Bovard
Lyla Kelly
Lucille Newton
Levi Wholey
Alannah Clayton
Aidan Cournoyer
Theodore Kim
Colton Smulyan

BASS

Kate Susek, *principal*
Noah Zaksas
Ian Eichstaedt
Sydney Farnan

FLUTE

Anna Lardin
Keira Surace
Rose Thomas
Eliana Zaksas

OBOE

Ivie Enakhimion
Abinav Kandula

CLARINET

Claire Kim
Elsie Staley-Bischoff

BASS CLARINET

Asher Mack

BASSOON

Graham Gertz

ALTO SAXOPHONE

George Hu
Matthew Traverso

TENOR SAXOPHONE

Whitaker Shumaker

HORN

Becky Eng
Conrad Nuschke

TRUMPET

Deven Diaz
Griffin Richards

TUBA

Joseph Satterthwaite

PERCUSSION

Gabriel Fazzino

*String players voluntarily
rotate seating in performance.*

*Woodwinds, brass, and
percussion rotate seating
and are listed alphabetically.*



About Nicholas Pignataro

In 2015, Nicholas Pignataro joined the Young Musicians' Orchestra as Music Director and Conductor. He is a member of the faculty of Strath Haven High School, where he teaches music and directs the Symphony Orchestra, String Orchestra, Chamber Orchestra, Symphonic Band, Wind Ensemble, Jazz Band, and Panther Marching Band. Before joining the Wallingford-Swarthmore School District, Mr. Pignataro taught in the Penn-Delco School District and at St. Hilary of Poitiers School. In 2018, he was recognized with the Franklin Mint Federal Credit Union Excellence in Teaching Award, and in 2015, he received the Professional Hero Award from the Delaware County Right to Education Task Force for his work with students with special needs. Mr. Pignataro values technology as a teaching tool and became a Google Level 2 Certified Educator in 2020.

He has appeared as a conductor with Bravo Brass for five seasons and has acted as rehearsal conductor for the Drexel University Concert Band, the Drexel Orchestra, the Youth Orchestra of Bucks County Philharmonia and the Atlantic Brass Band. He served as the music

director at St. Anne Church for their neighborhood classical music concert series "Music at St. Anne's."

In the world of theater, he has led performances at the Player's Club of Swarthmore, the Sun Valley High School Theatre, and has served as music director for Cardinal O'Hara High School Theater and Upper Darby Summer Stage Children's Theater.

Mr. Pignataro studied conducting with Paul Bryan of the Curtis Institute of Music and with Joseph Caminiti in West Chester University, where he earned a Master of Music degree in Orchestral Conducting in 2018. He graduated from Temple University's Boyer College of Music and Dance in 2011 with a degree in Music Education. At Temple, he studied trumpet with Eric Schweingruber and Roger Blackburn of The Philadelphia Orchestra. He has returned to Temple University in pursuit of a Master of Music Education degree. Mr. Pignataro, his wife Allie, and their dog Sybil, live in Delaware County where they enjoy cooking, taking trips to the beach, and throwing the frisbee in the backyard.

Program Notes

By Nicholas Pignataro

Overture to *Rienzi*
(1840)

Richard Wagner
(1813-1883),
arranged by
Sandra Dackow

Many musicologists consider Richard Wagner's lifespan the true Romantic Period in music. Therefore, Wagner's music exhibits hallmark Romantic qualities: broad and expanded orchestration, exploration of the metaphysical and supernatural, deep human emotion, and cyclical writing with the repetition of kernels of musical ideas. Overture to *Rienzi* lies squarely in this Romantic musical tradition. Wagner's first successful opera, *Rienzi* premiered in 1842. Written in the French Grand opera style for a large orchestra, the work includes both melodrama and memorable, singable tunes. The opening trumpet note signals a call for political revolt. The slow opening theme evinces a prayer-like hymn. The march sections are battlefield moments.

Variations on a Theme By Haydn
(1873)

Johannes Brahms
(1833-1897),
arranged by
John Whitney

This work has an alternate title, *St. Anthony Variations*, because the tune Brahms incorporated was called *Chorale St. Antoni*. Moreover, it is unlikely that Hayden wrote the original tune; in that era, music with unknown origins was often attributed to famous composers in order to increase its marketability.

Musicologists suggest that even Bach, perhaps among the most well-known composers of contrapuntal music, would recognize the deftly-written finale of Brahms' *Variations on a Theme By Haydn*. Quoting a tune Brahms discovered in a wind ensemble composition, the music weaves the original theme throughout the orchestra. The woodwinds play the theme, followed by the strings, and then the full orchestra closes the first section. The remainder of the work explores variations of that theme until the orchestra is playing in full and explodes with color in the finale.

Sleepers Wake
(1731)

Johann Sebastian Bach (1685-1750)

J.S. Bach was among the most prolific Baroque composers of all time. He is particularly renowned for the Cantata that he used on a weekly basis to celebrate each Sunday in the Lutheran Church. *Sleepers Wake* derives from the chorale prelude to the Advent-themed *Wachet Auf, ruft uns die Stimme* by Phillipp Nicolai. The chorale is stated slowly and grandly, primarily by brass instruments. Bach proceeds to weave Nicolai's 1599 hymn among the florid and fast musical themes of the rest of the orchestra.

Warrior Legacy
(2010)

Soon Hee Newbold
(1974-)

Commissioned for full orchestra by Doreen Nelsen, *Warrior Legacy* was originally titled *A Score for Ace* in honor of the Acushnet Classic Ensemble. The ensemble premiered the piece for their 20th anniversary in Fairhaven, Massachusetts under the direction of Bryan Young.

Fairhaven, like the rest of Massachusetts, is rich in history and home to many prominent historical figures. Located on the south coast, English settlers from Plymouth Colony purchased the land in 1670. Sea battles and invasions took place near Fort Phoenix in Fairhaven during the Revolutionary War and the War of 1812. Whaling was also an important part of the culture and influenced Herman Melville, the author of *Moby Dick*, who departed Fairhaven on the whaling ship Acushnet in the 1840s. *Warrior Legacy* commemorates the rich past events that shaped our country and continue to influence the pioneers of its future.

Contributors (2022-present)

Thank you to all our supporters for your generosity. Your donations enable us to continue our mission of providing young musicians in the tri-state area the opportunity to learn, play, and perform orchestral music.

Please join our list of contributors by visiting www.dcyo.org/donations. Donors may direct inquiries to the DCYO Treasurer at finance@dcyo.org.

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The DCYO Board of Directors would like to thank the following individuals and organizations.

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Director of Operations

Charlie Mathews

- **Pastor Jason Grimes, Bill Waters, and Emily Polhamus at Ardmore Presbyterian Church** for their enthusiastic support of DCYO.
- Principal **Dr. Gregory Hilden**, the staff and administration of **Strath Haven High School** and the **Wallingford-Swarthmore School District** for their unstinting support of DCYO and YMO.
- **Meiyng Lei, Melissa Lawrence, Sandy Farnan, and Grace Loyd** for taking attendance at YMO rehearsals this semester.
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- DCYO concertmaster **Elizabeth Yeh** for her diligent leadership.
- YMO concertmaster **Jane Yau** for her ongoing leadership.
- Music teachers **Carol Briselli, Amy Cherry, Doris Hall-Gulati, Jason Majerczak, Kathryn Mehrtens, Justin Moore, Hanul Park, Anne Peterson, Rebecca Simon, Rie Suzuki, and Gregory Teperman** for coaching our students.
- **Shiva Kapsi** for bringing insight and vision as board president.
- **Chuck Zerweck** for setting up and taking down chairs at every single DCYO rehearsal.
- **Alison Manaker** for donating her time and energy to support our students and staff.
- **Carol Briselli** for keeping the board minutes as well as joining **Chuck Zerweck** in maintaining our extensive music libraries.
- **Kathryn Mehrtens** for developing steadfast relationships with countless music educators and organizing our sectional rehearsals.
- **Michele de Cruz-Saenz** for publicizing our concerts.
- **Matthew Hamermesh** for tirelessly fundraising for our organization.
- **Charlie Mathews** for bringing expertise, insight, and good spirit to the daily operation of DCYO and YMO.
- **Carol Briselli, Jennifer Jie Jin, and Hanul Park** for providing attention to detail and expert instruction to our newly inaugurated DCYO Chamber Ensembles.
- **Jason Majerczak** for spearheading the planning and leadership of our first concert band ensemble, the Young Musicians' Band (YMB).
- **The parents and music teachers** who make these vibrant orchestras and ensembles not just possible, but extraordinary.

- Thursday, November 16 and Sunday, November 19**..... YMB New Student Auditions
- Sunday, December 3 at 5 pm**..... YMO Fall Concert
- Monday, December 18 at 7 pm**..... DCYO Performance Hour
- Saturday, January 6**..... DCYO and YMO Winter Retreat
- Sunday, February 11 at 5 pm**..... DCYO Winter Concert
- Sunday, April 14 at 5 pm**..... YMO Spring Concert
- Sunday, May 12 at 5 pm**..... DCYO Spring Concert

We welcome all students, parents, and friends to attend upcoming DCYO and YMO events



Thank you to all of the chaperones and volunteers who made our Fall Retreat at Camp Innabah a success!