CARNIVAL
2019-20 PACIFIC SYMPHONY SANTIAGO STRINGS

Pacific Symphony Santiago Strings
Irene Kroesen, conductor
Rich Capparela, narrator & author
Prelude Chamber Strings, guest ensemble
Helen Weed, conductor

PRELUDE CHAMBER STRINGS
Handel
Arr. England
“THE CUCKOO AND THE NIGHTINGALE”
Kerr
“BABE, THE BLUE OX SLEEPS” FROM PAUL BUNYAN SUITE
Nishimura
“SONGBIRD”
Dekker
“IT’S ABOUT A HORSE”

PACIFIC SYMPHONY SANTIAGO STRINGS
Liszt
Arr. Gruselle
HUNGARIAN Rhapsody No. 9
“CARNIVAL IN PEST”

Tchaikovsky
Arr. Brook
FEBRUARY: CARNIVAL FROM THE FOUR SEASONS

Saint-Saens
Arr. Alshin
CARNIVAL OF THE ANIMALS
Text by Capparela
Overture
Royal March of the Lions
Hens and Roosters
Turtles
The Elephant
Kangaroos
Aquarium
Personages with Long Ears
Practicing Pianists
Fossils
The Swan
Finale

Mosier
RED RHYTHMICO

Saturday, November 16, 2019 @ 1 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

This concert is generously sponsored by an anonymous donor.
Franz Liszt: The Cuckoo and the Nightingale

The son of a secretary for an Austrian noble family, Franz Liszt (1811-86) is known today as both the foremost Hungarian composer and the most important pianist of the Romantic era. After studying piano for several years, he moved to Vienna in 1822 to study with Carl Czerny, a student of Beethoven remembered today for his famous piano exercises. Although he described Liszt’s playing as “quite irregular, untidy and confused” and wrote that Liszt “swayed about on the stool as if drunk, so that I often thought he would fall to the floor,” Czerny was so impressed by the boy’s native talent that he agreed to teach him every evening free of charge. Concurrently with piano, Liszt also studied theory and counterpart with Antonio Salieri, the Austrian court composer who—famous movie aside—did not poison Mozart. An extremely diligent student, the young Liszt progressed rapidly in his studies, began performing and composing, and met Beethoven in 1823.

Liszt remained in Vienna for a little over a year, moving to Paris later in 1823. Upon arrival in the French capital, he attempted to gain admission to the Paris Conservatoire but failed—largely for political reasons. He studied privately, supported himself by teaching aristocratic children, and continued performing and composing. He soon became involved in the literary and artistic Parisian salon culture. He read extensively and became fascinated by religion, politics, and an early form of Socialism. He also became friends with many leading composers and artists in Paris—he met Berlioz at the premiere of Symphonie Fantastique and encountered Chopin, although the two pianist-composers were not as close friends as is generally assumed.

After living in Switzerland for several years due to the scandal of becoming romantically involved with Marie d’Agoult, the wife of a famous cavalry officer, Liszt embarked on an eight-year career as touring pianist that was then without parallel in the history of music. From 1839 to 1847, Liszt performed well over 1000 concerts all across Europe, travelling from Spain and Ireland to Russia and Turkey and everywhere in between. By the 1840s, his playing had dramatically matured, becoming less invested in showy effects and more devoted to clarity and grace.

Eventually tiring of the life of a traveling virtuoso, Liszt settled down, accepting a position from the Grand Duke of Weimar in 1848. It is difficult to overestimate the unusualness of such a career move on Liszt’s part. By the late 1840s, the aristocratic patronage model was largely obsolete—and had been so for decades. In fact, Liszt had been one of the primary people responsible for helping musicians gain greater independence from aristocrats. Moreover, in sharp contrast to the large cities of Vienna, Paris and Geneva where he had previously spent much of his time, Weimar was a small town seat of a relatively minor court.

During his time in Weimar Liszt helped raise the musical standards of the orchestra, increased musicians’ salaries and brought in more talented instrumentalists. He began composing in earnest for orchestra, and also turned his musical attention to the organ for the first time. Moreover, he continued teaching piano but cultivated a studio of highly competent professional pianists—in contrast to the 1820s and early 1830s in Paris, when he had primarily taught the daughters of aristocratic families.

When he arrived in his native Hungary in 1839 for the first time since childhood, Liszt found himself a national hero as the most famous living Hungarian. At the time, Hungary had been part of the Austrian Empire but had maintained its culture, traditions and language. By the mid-19th century, Hungarian intellectuals and politicians sought autonomy from Austria, emphasized the region’s unique ethnic and cultural heritage, and argued that these entitled it to political independence.

Shortly after returning to Hungary at the beginning of his nine-year concert tour, Liszt began composing piano compositions known as “Hungarian National Melodies.” Mainly written in 1839-1840 (with some written later in the 1840s), these works formed the nucleus of what would eventually become his famous Hungarian Rhapsodies. Liszt wrote a total of 19 Hungarian Rhapsodies—15 based on the “Hungarian National Melodies” in the early 1850s while at Weimar and an additional four much later in life. Through his Hungarian Rhapsodies, Liszt sought to elevate Hungarian folk music into a higher cultural standing by placing it in the concert hall.

The first version of Hungarian Rhapsody No. 9 ("Carnival in Pest") dates to 1846-48 as the last of his Hungarian National Melodies, published in 1848. Liszt revised the work between 1851 and 1853, publishing the revised version in 1853. He orchestrated it along with five other Hungarian Rhapsodies in the late 1850s and published these orchestral versions in 1874-75. The ninth rhapsody is the only one he gave a title to, naming it after Pest (one of the most prominent cities of Hungary, later becoming part of Budapest).

Although termed “Hungarian Rhapsodies,” Liszt based the works not only on ethnic Hungarian folk music but also on music of the Romani (the term “Gypsy” is considered offensive by many). In addition to setting Romani music, he evokes Hungarian folk songs as performed and interpreted by Romani, rather than ethnic Hungarian, musicians. Liszt first encountered Romani music when visiting one of their encampments during his trip to Hungary in 1839. Liszt was fascinated by Hungarian culture and authored a book about Hungarian folk music. In it, he argued that ethnic Hungarian folk music had been largely based on Romani music. Although not up to the standards of contemporary standards, the book makes a strong statement of Liszt’s vision for his native country. During the 19th century it was frequently considered self-evident that nation-states were properly constructed out of preexisting ethnic groups—and that factors such as common language, shared heritage and collective history formed their basis. Through both his book and his music, Liszt acknowledged the importance of the Romani to Hungarian culture. Although he would certainly not have understood it in 21st-century terms, Liszt was in effect arguing for a multicultural vision of Hungarian in which the contributions of ethnic minorities were celebrated as integral to national identity.

Although Liszt’s music is sometimes thought of derisively as little more than flashy showpieces, he was in actuality one of the most influential musicians of the 19th century. He invented the basic model of the touring pianist still adhered to today - performing solo recitals (he invented the
approach represents the foundation of the meaning behind the notes.” This effort to get his pupils to comprehend Beethoven sonata, phrase by phrase, in imaginations, and in the words of Liszt metaphors to captivate his students’ interpretation. He often used abstract through a rigid method, he focused on teaching. Instead of teaching technique by Schubert and Weber. He devised piano sonatas, John Field’s nocturnes, producing editions of Beethoven’s 32 composers to also be an accomplished interpreter and suggestion—an idea a faithfulness, separating the original of the conductor as a musical leader helping take the organ out of the church and into the salon and into the concert hall. A highly versatile musician, Liszt made lasting impacts on music far beyond the piano. While serving at Weimar he helped take the organ out of the church and into the concert hall, changing the way that instrument could be heard. He revolutionized conducting, creating many of the conventions currently in use by major orchestras. The ideal of displaying physical expressiveness while conducting, the ability to use tempo rubato in orchestra, and above all the conception of the conductor as a musical leader directing the interpretation rather than as a simple timekeeper were all pioneered by Liszt.

In addition to performing and composing, Liszt was active as an editor, producing editions of Beethoven’s 32 piano sonatas, John Field’s nocturnes, Chopin’s preludes and piano music by Schubert and Weber. He devised the principle of maintaining editorial faithfulness, separating the original composers’ texts from his own interpretations and suggestions—an idea a century ahead of its time. One of the first composers to also be an accomplished writer, Liszt penned a large number of essays on a wide variety of topics along with several books.

Perhaps Liszt’s most important musical contributions were in the field of teaching. Instead of teaching technique through a rigid method, he focused on interpretation. He often used abstract metaphors to captivate his students’ imaginations, and in the words of Liszt scholar Alan Walker “would take apart a Beethoven sonata, phrase by phrase, in an effort to get his pupils to comprehend the meaning behind the notes.” This approach represents the foundation of modern high-level music teaching. Finally, Liszt invented the masterclass, one of the primary tools of music instruction in which students observe each other’s performances.

While Liszt’s music is occasionally dismissed as overly showy and devoid of substance, he in fact developed revolutionary ideas about harmony, form, and the philosophy of music. Far from flashy show pieces that lack depth, the radical implications of Liszt’s music and achievements continue to resonate to the present day, a century and a half later.

**Text and translation:**

*Mikor én még legény voltam, a kapuba kiállottam, mindjárt tudták, hogy én voltam.*

*De mióta házas vagyok, A kapuba kiállhatok, Mégse tudják, hogy én vagyok.*

*When I was a boy, I stood at the garden’s gate, I cried out once or twice, They all knew it was me.*

*But since I married, I can stand at the garden’s gate, I can call out many times, But nobody knows that it’s me.*

*(Translation courtesy of Penzídás Dávid.)*

**Peter Ilyich Tchaikovsky:**

The Four Seasons

Peter Ilyich Tchaikovsky (1840-93) composed *The Seasons*, a set of 12 short character pieces for solo piano, in 1875 and 1876. It was commissioned in 1875 by Nikolai Matveyevich Bernard, the editor of a popular magazine in St. Petersburg, Bernard suggested to Tchaikovsky that each movement represent a particular month of the year: the magazine would publish each movement during the corresponding month. Bernard also supplied subtitles for the movements and gave musical feedback to Tchaikovsky. The piece was published (separately from the magazine) in 1886, with a poetic epigraph added to each movement.

**Camille Saint-Saëns:**

*Carnival of the Animals*

Camille Saint-Saëns (1835-1921) wrote the multi-movement suite *Carnival of the Animals* in 1886. At the time of its composition, the composer had ensconced himself in a small town in Austria following an unsuccessful concert tour of Germany. Written at the same time as his Organ Symphony, the work was originally planned for his students at the École Niedermeyer, where had taught during the 1860s. (The exact connection Saint-Saëns maintained to the school two decades after leaving his official teaching position there is unclear.)

The piece was intended for students at the Niedermeyer school to play privately during Mardi Gras (a celebratory festival in Catholic countries immediately preceding Ash Wednesday and Lent). Its premiere took place on Mardi Gras, March 9, 1886, although at a private concert rather than at the school. The second performance, which took place at the home of mezzo-soprano, composer and teacher Pauline Viardot, was attended by Franz Liszt. A jocular, lighthearted work filled with inside jokes, the suite was never intended as a serious work. In fact, Saint-Saëns forbade public performances and refused to allow more than a single movement (“The Swan”) to be published during his lifetime. In accordance with the composer’s will, it was published in April 1922, five months after Saint-Saëns’s death.

The piece takes the form of a 14-movement suite. Each movement musically depicts a different animal (or in the finale, a combination of animals). Many of the movements incorporate comedic adaptations of serious music, including Offenbach’s famous “Can-Can” dance, Berlioz’s “Danse des sylphs,” selections from Mendelssohn and Rossini and some of Saint-Saëns’s own melodies. The movement “Pianists” is a joke depicting pianists practicing their scales and double-thirds as animals in cages, while “People with Long Ears” is a jocular reference to music critics.

*Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music, and the program note annotator for Pacific Symphony Youth Ensembles.*
IRENE KROESEN
Music Director, Santiago Strings

Irene Kroesen received her bachelor’s degree in music education and teaching credential from Chapman University in Orange, California. Currently, Kroesen is a retired string specialist for the Irvine Unified School District. From 1988 to 2011, Kroesen was as an adjunct instructor at Chapman University where she taught the String Methods course for music education majors.

Kroesen has also served as a mentor teacher for Irvine Unified School District as well as a designated Master Teacher for Chapman University, Cal State Long Beach and Cal State Fullerton. She has also given curriculum workshops for county and state workshops as well as shared and distributed her teaching materials to Placentia-Yorba Linda USD and Garden Grove USD.

Kroesen has appeared as conductor of the Irvine Elementary and Middle School honor orchestras and guest conductor of the Middle School Honor Orchestras for Las Vegas Unified, Capistrano Unified, Placentia-Yorba Linda School District, Long Beach Unified, Fresno-Madeira County school district and the SCSBOA All-Southern Middle School Honor String Orchestra. Kroesen served as the guest conductor for the Inaugural Year 2015 SCSBOA Elementary Honor Orchestra. She has also served as manager and assistant conductor of the Orange County Youth Symphony Orchestra and is currently the conductor of the Pacific Symphony Santiago Strings. In March 2016, Santiago Strings was a selected participant in the National School Orchestra Festival in Tampa, Florida. After receiving “Unanimous Superiors” at the American String Teachers Conference, Santiago Strings returned to celebrate its 25th anniversary season.

Kroesen is listed in Who’s Who Among American Teachers and is a past recipient of the Alumni of the Year Award from the School of Music at Chapman University. In 2003, she received the Orange County Outstanding Arts Educator Award for Elementary Instrumental Music. In 2006, Kroesen was selected as the Irvine Unified School District Elementary Teacher of the Year.

As a string educator and clinician, Kroesen has given numerous workshops at both county and state music conferences as well as working with individual school orchestras from Nevada, Arizona and the country of Norway. She has also served as an adjudicator for the Disney Creative Challenge and has auditioned violinist and violinists for both the All-Southern California Middle School and High School Honor Orchestras in California. In 2015, Kroesen served as program advisor for Pacific Symphony Strings for Generations Program, and has served as its Music Director for the past two seasons.

Kroesen is a member of the American String Teachers Association, Southern California School Band and Orchestra Association, Music Educators National Conference and California Music Educators Association. She is also a member of the Los Angeles musicians union and is active as a professional violinist.

RICH CAPPARELA
Narrator & Author

In 1972 an employment counselor asked Rich Capparela, “If you could be anything in the world, what would you be?” Without hesitation he replied, “A classical music radio announcer!” Today Capparela is one of the best-known classical music radio personalities in the United States. He is currently a senior announcer/producer at KUSC-FM in Los Angeles. His recording company, Cardiff Studios, produces commercials and programming for U.S. arts organizations, including the Chicago Symphony Orchestra and the Kansas City Symphony.

He’s appeared as narrator at Carnegie Hall in music by Benjamin Britten and has performed in Southern California with the Boston Pops and conductor Keith Lockhart, narrating The Night Before Christmas. In 2008 he began an association with the Metropolitan Opera when he hosted the Met’s prestigious Western Regional Finals competition. Since 1995 Capparela has hosted live radio broadcast concerts by Pacific Symphony.

In December of 2001 as part of Los Angeles Music Week, Capparela was honored in chamber by the Los Angeles City Council for his contributions to the city’s music community.

In 2002 Capparela provided program notes for the Los Angeles Guitar Quartet’s Grammy nominated album “LAGQ: Latin.” Rich continued his association with the Grammys in February of 2004 when he presented the year’s classical Grammys in Los Angeles. In January 2010 Capparela hosted the Grammy Salute to Classical Music honoring Placido Domingo.

He is active as a lead singer and guitarist with a four-piece cover rock band. Otherwise Normal. He and his wife Marcia, a private school administrator, live in Santa Monica.

HELEN WEED
Conductor

Helen Weed is the founding conductor and music director of the Prelude Chamber Strings and Prelude String Orchestra. She received a Bachelor’s of Music in Music Education from Chapman University where she studied conducting with John Koshak. Currently Weed is Music Arts Coordinator at Calvary Church of Santa Ana, instrumental music teacher at Calvary Christian School, and also conductor of the Praise Symphony Orchestra. She is a member of the Music Teachers Association and a past President of the National Association of Church Musicians. She is also a private teacher of violin, viola and piano and has traveled to several countries, including Romania, Brazil, Chile and Cuba to conduct, teach and take instruments and supplies to musicians. She loves to see students excel beyond what they could ever imagine!

PACIFIC SYMPHONY SANTIAGO STRINGS

Now in their 29th season, Pacific Symphony Santiago Strings (PSSS) has become a premiere youth string orchestra, recognized both regionally and nationally. Sponsored by The Orange County Chapter of the Suzuki Music Association of California/Los Angeles Branch, PSSS was founded by Lonie Bosserman and Margie Chan in 1991, and was known as the Santiago Strings Youth Orchestra before joining the Pacific Symphony family in 2007. Led by Irene Kroesen, a renowned veteran teacher of the Irvine Unified School District, PSSS benefits from the artistic guidance
of Pacific Symphony Music Director Carl St. Clair.

Representing over 30 schools in the SoCal region, PSSS provides an experience that nurtures the confidence, poise and musical sensitivity of young musicians through the study and performance of outstanding string orchestra literature. PSSS serves instrumentalists in grades 6 through 9 and is one of three Youth Ensemble programs offered by Pacific Symphony. Each season, students enjoy an interaction with Maestro Carl St. Clair, as well as interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances throughout the season.

Each season, PSSS presents a two-concert series and participates in the Orange County Suzuki Festival. Performances commence at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts as well as other high-quality community venues in Orange County. The opening season performance features a joint program with the Prelude Chamber Strings. In its 25th anniversary year, PSSS was invited to participate in the National Orchestra Festival in Tampa, Florida as part of the American String Teachers Association (ASTA) annual conference. In its 2017-18 season, and under the guidance of Pacific Symphony Music Director Carl St. Clair, PSSS embarked on a musical and cultural exchange tour of Costa Rica, engaging in workshops and giving concerts in the cities of Cartago, San Ramón and the capital city of San José.

Prelude Chamber Strings

Helen Weed, Music Director

Sections listed alphabetically

VIOLIN I
Alice Ahn
Carolyn Chan
Trinity Chen
Audrey Lee
Minghao Li
Nicholas Nguyen
Tiffany Oh
Claire Spradley
Luke Stark
Gabriella Warkentin

VIOLIN II
Anisha Aluwihare
Brendan Chang
Ellie Chang
Anika Chen
Connor Ho
Aydin Lee
Lola Liu
Stephanie Quek
Amelia Shiwota
Alyssa Tse
Allen Wen

VIOLIN III
Jessica Lin
Ezra Setiawan
Kim To
Emily Wen

VIOLA
Ethan Hsu
Bethany McCauley

CELLO
Lily Avina-Gutierrez
Kate Choi
Lily Collier
Bruce Huynh
Mattea Kim
Samuel Kim
Lauren Ko
Derek Kong
Odelia Ku
Verena Lo
Samantha Mar
Edelweiss Pak
Ellie Park
Morgan Tien
Sophia Wong

BASS
Sam Gorra

PERCUSSION
Elliott Shiwota

All students in the orchestra study with private teachers and have been accepted based on an audition. They have about 25 rehearsals on Saturday mornings between September and May and five performances.

Due to overwhelming interest, the Orchestra has grown from a group of eight violins and two cellos in its first season to about 100 musicians divided into two string ensembles. Prelude String Orchestra is designed to meet the needs of intermediate level students and Prelude Chamber Strings is for more advanced students. Orchestra members are in elementary and junior high school. This season, these musicians come from Orange, San Bernardino and Los Angeles counties.

Since 1994 we have enjoyed performing throughout Orange County at various community churches, as well as the Christ Cathedral, Santa Ana Zoo, Laguna Hills and Brea malls, South Coast Plaza, Tustin Historical Society home tour, Laguna Woods, Knott's Berry Farm, Disneyland, Soka University, Segerstrom Concert Hall and Segerstrom Center for the Arts.

PSO/PCS wants to thank the many parents and community patrons whose overwhelming interest and support has helped make the orchestras a success. It has been our great pleasure to bring fine music to the citizens of Orange County and enrich the lives of hundreds of young musicians.

Prelude Chamber Strings

Prelude String Orchestra began its first season in fall of 1994 with advice and financial support from the Tustin Area Council for Fine Arts. Annette Brower, who was serving as Secretary to the Council at that time, volunteered to manage the project. She has continued to manage the Orchestra since the founding year. Annette chose Helen Weed as the conductor because of her enthusiastic pledge of commitment to this orchestra which did not yet exist. Weed chose the name of the orchestra, “Prelude,” to indicate the first orchestral experience for many children. Prelude Strings is a 501 c 3 non-profit corporation.

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# Pacific Symphony Santiago Strings

Irene Kroesen, Music Director

Sections listed alphabetically

## Violin I

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<tbody>
<tr>
<td>Brian Chang</td>
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<td>Devon Chang</td>
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<td>Gabriel Haraldson-Decker</td>
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<td>Jessica Hong</td>
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<td>Ellie Kennedy</td>
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<td>Minjae (Jaden) Kim</td>
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<td>Shaun Koumans</td>
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<td>Emily Kung</td>
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<td>Ryan Lin</td>
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<td>Lyndsey Lipcomb</td>
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<td>Lawrence Mi</td>
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<td>Katelyn Xu</td>
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<td>Yuri Yaguchi</td>
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## Violin II

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<td>James Eastmond</td>
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<td>Bentie Feng</td>
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<td>Aidan Jang</td>
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<td>Om Kamat</td>
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<td>Andrew Kao</td>
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<td>Susan Kim</td>
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<td>Jocelyn Tsai</td>
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<td>Lucy Woo</td>
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## Viola

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<tr>
<td>Zara Amendt</td>
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<td>Angelina Zhao</td>
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<td>Kevin Zhou</td>
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## Cello

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<tr>
<td>Matthew Chang</td>
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<td>Josephine Velez</td>
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<td>Michael Wong</td>
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## Double Bass

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<tr>
<td>Soleil De Jesus</td>
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<td>Claire Lynch</td>
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<td>Liam Ramos</td>
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## Piano

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<th>Name</th>
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<tbody>
<tr>
<td>Kyle Yeung</td>
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## Staff

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<th>Name</th>
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<tr>
<td>Sammi Lee</td>
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<tr>
<td>Youth Orchestra &amp; Santiago Strings Manager</td>
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<td>Bridget Bow</td>
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<tr>
<td>Strings Coach</td>
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<tr>
<td>Ashlyn Ronkes</td>
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<tr>
<td>Youth Ensembles Intern</td>
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## Participating Schools

- Alvarado Intermediate School
- Beacon Park School
- Bell Intermediate School
- Carmenita Middle School
- Corona Del Mar Middle School
- El Dorado High School
- Fairmont Private School
- Heritage Oak Private Education
- Hope Christian PSP
- Jeffrey Trail Middle School
- Kraemer Middle School
- Lakeside Middle School
- Northwood Elementary School
- Orange County School of the Arts
- Orchard Hills Middle School
- Pacific Academy
- Parks Jr. High School
- Pioneer Middle School
- Plaza Vista School
- Rancho Middle School
- Rancho San Joaquin Middle School
- Santiago Hills Elementary School
- Shorecliffs Middle School
- Sierra Vista Middle School
- St Jeanne de Lestonnac School
- St. Margaret's Episcopal School
- Stonegate Elementary School
- Turtle Rock Elementary School
- University High School
- Venado Middle School
- Vista Verde Elementary School
- Westpark Elementary School