



Sunday Afternoon, June 14, 2015, at 2:00  
Isaac Stern Auditorium / Ronald O. Perelman Stage

**DCINY** DISTINGUISHED  
CONCERTS  
INTERNATIONAL  
NEW YORK

Iris Derke, *Co-Founder and General Director*  
Jonathan Griffith, *Co-Founder and Artistic Director*

presents

# Future Vibrations

THE CENTRAL OREGON YOUTH ORCHESTRA  
AMY GOESER KOLB, *Founder and Executive Director*  
JULIA BASTUSCHECK, *Director*  
EDDY ROBINSON, *Director*

GEORGE GERSHWIN     *An American in Paris*  
arr. John Whitney

CAMILLE SAINT-SAËNS     *Bacchanale from Samson and Delilah*  
arr. Merle J. Isaac

CHRISTOPHER TIN     *Iza Ngomso (New York Premiere)*

PETER ILYICH     *1812 Overture, Op. 49*  
TCHAIKOVSKY  
arr. Jerry Brubaker

OTTORINO RESPIGHI     *Pines of Rome (Pines of the Appian Way)*  
arr. Stephen Bulla

*Brief Pause*

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.





VANCOUVER POPS SYMPHONY  
TOM KUO, *Director*

- JOE HISAISHI     *My Neighbor Totoro*
- JOHN POWELL     *How to Train Your Dragon*
- MICHAEL GIACCHINO     *Star Trek: Into Darkness*
- ALAN MENKEN     *Aladdin*

*Intermission*

MUSIC FOR TREBLE VOICES  
FRANCISCO J. NÚÑEZ, *Guest Conductor*  
JON HOLDEN, *Piano*  
DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

- WOLFGANG AMADEUS     Papageno-Papagena Duet  
MOZART  
arr. Doreen Rao
- FRANCISCO J. NÚÑEZ     *Misa Pequeña para Niños (A Children's  
Mass)*  
I. Señor, Ten Piedad  
II. Gloria a Dios  
III. Creo en Dios  
IV. Santo, Santo, Santo  
V. Cordero de Dios
- SLOVAKIAN FOLK SONG     *Dobru Noc (Good Night)*  
arr. Victor C. Johnson
- JIM PAPOULIS     *Sih'r Khalaq (Creative Magic)*  
arr. Susan Brumfield     *Love Lies Under the Old Oak Tree*
- FRANCISCO J. NÚÑEZ     *Pinwheels*
- FRANCISCO J. NÚÑEZ     *La Sopa de Isabel (Elizabeth's Soup)*



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# Notes ON THE PROGRAM

## THE CENTRAL OREGON YOUTH ORCHESTRA

Program Notes written by members of The Central Oregon Youth Orchestra

*An American in Paris* is definitely one of my favorite songs to play. This song is very joyful and has a happy mood, and just feels good to play. What I like most about it is that near the end it has more of a jazzier feel, which I love because that's one of my favorite styles. Gershwin wrote this song after he had moved to Paris. It is basically about his impressions as he walked through the city.

—Nathan Hughes, age 14

Despite its age, the Saint-Saëns *Bacchanale from Samson and Delilah* still feels modern. It is a piece that contains a throbbing heartbeat and an Arabian feel. This is one of my favorite pieces as it carries a story bursting with emotion and is full of excitement. The *Bacchanale* is a passionate piece that accompanies the story of Samson and Delilah. The Saint-Saëns *Bacchanale* was first performed in Carnegie Hall on March 25, 1892.

—Reagan Lithgow, age 13

*Iza Ngomso* was originally sung by a choir in Xhosa, a South African dialect. *Iza Ngomso* means “Come Tomorrow” and is like a prayer. It is a moving piece with a stunning melody and I am excited that flutes play the melody for this piece. I am very much looking forward to rehearsing it with Christopher Tin and I think we will learn a lot from him. Prepare to be amazed!

—Gabrielle Sarao, age 16

The *1812 Overture* by Tchaikovsky is one of his most famous works often

featured at fireworks displays as its loud and proud nature easily lends itself to blasts of color and light. The overture was originally composed in 1880 for the opening of a new cathedral in Moscow commemorating the victory of the Russian motherland over the Napoleon's French troops in 1812. This piece is full of powerful brass fanfares and cascading trickles of orchestral work. The piece begins with a slow hymn and it building to a vibrant finish, incorporating carefully timed blasts of cannon-fire. Throughout the piece you may hear bits of the French and Russian national anthems appearing jubilantly and roaring to seal the Russian victory. The premiere was first directed by Tchaikovsky in America in 1891 at the dedication of Carnegie Hall.

—Isaac Spackman, age 15

The *Pines of Rome* by Respighi was written in 1924. This piece is part of Respighi's “Roman Trilogy.” The four movements of the piece depict pine trees in different parts of Rome at different times of day. The last movement, *Pines of the Appian Way*, remembers the former glory of the Roman Republic with its grandiose brass sound. The piece opens with the soft, distant footsteps of Roman Centurions approaching at dawn. It portrays the pine trees that line the sides of the military road as the triumphant legion approaches. Respighi wanted the ground to tremble under with the sounds of the mighty Roman Army.

—Alyssa Clark, age 15

## VANCOUVER POPS SYMPHONY

Program Notes by Tom Kuo

### *My Neighbor Totoro*

JOE HISAISHI

Joe Hisaishi is a composer probably best known for working alongside producer, animator, and director Hayao Miyazaki at Studio Ghibli in Japan, where masterpieces such as *Howl's Moving Castle* and *Spirited Away* were created. *My Neighbor Totoro* is a children's classic for many of us and, in Japan, is as popular as Winnie the Pooh in the U.K. or Mickey Mouse is throughout America. It is a story centered around the innocence and magic of childhood; the title track brings to life the playful nature and wonder that can be found in all kids. We hope this piece brings to mind similar memories of exploring backyards and attics to find treasures of our own like it did for us.

### *How to Train Your Dragon*

JOHN POWELL

*How to Train Your Dragon* by John Powell is an impressive and critically-acclaimed soundtrack that combines Celtic and Nordic musical influences to create a whirlwind of excitement and sweet interludes that illustrate the "forbidden friendship" between a Viking boy and his dragon and the unlikely friendship they inevitably build. This medley highlights the best moments from the score with a back-and-forth between epic, fast-paced Celtic-inspired music and beautiful soaring melodies. We begin with a welcome to the bristly Viking village of Berk, the community bearing the same personality as Hiccup's disapproving father. This intro glides into the "Romantic Flight" theme, capturing the wonder of flight and first love. After a bouncy Celtic transition, Hiccup is soaring to new heights once again, finding strength in kindness, and finishing the medley with dazzling triumph.

### *Star Trek: Into Darkness*

MICHAEL GIACCHINO

*Star Trek: Into Darkness* is the most recent film score we are performing, from 2013, but Michael Giacchino was able to blend the theme from the *Star Trek* original series into his epic soundtrack. The medley starts with the original theme but it quickly becomes intertwined with his darker, new melodies. One of these new melodies is the tormented but beautiful "Ode to Harrison." There is also a strong piano feature as the music builds into the epic "Enterprise" melody. Both Trekkies and non-Trekkies will appreciate this exciting and nostalgic score. Leonard Nimoy played the role of the original Spock, and sadly passed away earlier in February. As such, we feel this music illustrates his achievements and commitments to the series, and are performing this suite in remembrance of him.

### *Aladdin*

ALAN MENKEN

This *Aladdin* suite features hit classics by composer Alan Menken from the 1992 Disney film. Relive the magical adventures of *Aladdin* as we take you through the mysterious "Arabian Nights" to Genie's upbeat, jazzy "Friend Like Me" and "Prince Ali," and finally the iconic love ballad "A Whole New World." Alan Menken won Academy Awards for Best Original Score as well as Best Original Song for "A Whole New World" in 1993. We remember the energy and joy of the late Robin Williams (1952–2014), the voice of the unforgettable Genie, as we perform this enchanting piece. *Aladdin* was a childhood favorite for many of us and we have really enjoyed reliving the music.

## MUSIC FOR TREBLE VOICES

### WOLFGANG AMADEUS MOZART *PAPAGENO-PAPAGENA*

*arranged by Doreen Rao*

Papageno (altos), having lost Papagena (sopranos) in the evil Sarastro's castle, sits alone in the garden and prepares to take his life to end his sorrows. Three spirits appear, urging him to once again play his magic bells and look around. Much to his surprise and joy, he sees his beloved Papagena. Joyfully united, the two sing of their eternal happiness, love, and their many future children.

*The Magic Flute* was Mozart's final opera, first performed in a popular music theater in Vienna in 1791. Filled with magical instruments, mythological char-

acters, and set in the strangeness and wonder of ancient Egypt, the opera was composed not for mobility, but for the general public whose response was one of immediate success. Mozart's music effectively combines elements of comedy and drama with melodies designed for popular appeal. As the universal theme of the human quest for meaning is evoked, questioned, and fulfilled, both audience and performers experience the complex range of emotions, myth, and magic conjured up by Mozart's artistry.

—Doreen Rao/Boosey & Hawkes

### FRANCISCO J. NÚÑEZ *Misa Pequeña para Niños* (*A Children's Mass*)

*In memory of my father, Emanuel F. Núñez*

The Mass is scored for treble voices and piano accompaniment. The text, written in Spanish, is drawn from the five parts of the Catholic Ordinary Mass, using only fragments of the original text for the second and third movements.

In creating Señor, Ten Piedad, I kept in mind the call and response of the priest and congregation during Mass. The mood is solemn and pleading and begins a cappella on the syllable 'loo'. The piano enters alone and finally the chorus and piano join together.

Although I kept the writing of the Gloria simple, it demonstrates to children certain compositional techniques such as modes, canonic imitation, inversion, descant, and dissonance. The melody is a simple legato line repeated many times in different settings while the piano accompaniment creates a percussive contrast to it. The whole

movement projects a mood of jubilation and joy to God, ending in loud and exuberant declamations of "Amen." The piano continues without pause to the next movement.

The *Creo en Dios* is another call and response movement. One voice symbolizes the priest and asks the congregation to confirm their faith in God. The congregation responds singing *Creo Señor* (I believe). This first phrase or call, can be sung by either a soloist or by Treble I. The response is sung by the entire choir. When the call appears for a second time it is presented in two voices. The response follows as it did previously. For the final sections Treble II and III sing the call in two-part counterpart while Treble I sings the response. This section is repeated once more until the piano ends the movement alone in its farewell to the Mass. The *Santo* is sung a cappella. It begins with Treble II singing a single line. This line is repeated while Treble I enters

with a descant a perfect fifth above. After a short pause, the choir divides into three parts and sings “Blessed is He...” The three Hosannas bring the movement to a conclusion with the final chord having an optional fourth part.

Cordero de Dios is also sung a cappella. The distinguishing characteristic of this movement is that Treble III begins with

“Amen.” Above them Treble I introduces the text. Later, Treble I and II sing in two-part counterpoint while the Treble III continues to repeat “Amen.” The voices continue to develop in varied meter and introduce new text. As the movement concludes, all three parts sing a final “Amen.”

—Francisco Núñez

## JIM PAPOULIS *Sih’r Khalaq (Creative Magic)*

*Sih’r Khalaq* explores the world of Arabic rhythm, textures, and style in the interest of global fusion. A different sense of tradition is sought after in this piece, especially with the flat second in the scale, which is often prevalent in music from Arab countries. The phrase *sih’r khalaq* describes the kind of magic that exists in art—magic that transforms

and grows, and permeates the soul. It is a power that is felt but difficult to explain—literally, creative magic.

Special thanks to Annelle Sheline for her Arabic expertise, and to Marcos Carreras for inspiring and motivating me to explore the new universe that unfolds in this piece.

—Jim Papoulis

## FRANCISCO J. NÚÑEZ *Pinwheels*

*Dedicated to Sebastián Núñez*

*Commissioned by the Oklahoma Music Educators Association for the 2014 OMEA Children’s Chorus*

*Pinwheels* is about the joy of young people spinning and turning. The

words in this song evoke a happy time when we just spin and spin and spin, almost like the swirling sounds and visual images we experience when going round and round on a carousel. The music spins and stops like a pinwheel whirling through the air.

—Francisco Núñez

## FRANCISCO J. NÚÑEZ *La Sopa de Isabel (Elizabeth’s Soup)*

*Inspired by Ismaela R. Marmolejos*

*Dedicado a mi madre*

One day while making soup for my son Sebastián, my mother created a song and dance about the soup\* that my wife Elizabeth was cooking. I was so excited and inspired by the song that I added verses and finished it as an arrangement for chorus, using the rhythms of the Dominican Republic. The merengue is based on the Dominican drum, tambor-ra, in a four-beat pattern that emphasizes

the last beat as a pick up to the first beat, and the guira, a metal scraper that dances around the drum. Two guitars are often used, one to keep a strumming pattern and the other to pick the interludes. *La Sopa de Isabel* can be done with piano and/or guitars, and should be strong, even and driving.

(\*The ingredients of the soup are a combination of Irish potato soup with Dominican flavors.)

—Francisco Núñez

# Texts and Translations

**Papageno-Papagena Duet**  
**WOLFGANG AMADEUS MOZART**  
 arranged by Doreen Rao

Papagena!  
 Papageno!

Papagena!  
 Papageno!

Bist du mir nun ganz ergeben?  
 Nun bin ich dir ganz ergeben.

Here at last! Now I have found you?  
 Yes, at last! Now I have found you?

Nun so sei mein liebes Weibchen!  
 Nun so se mein Herzenstäubchen!

Will you be my love, my darling!  
 Yes, I'll be your love, your darling!

Welche Freude wird das sein,  
 Wenn die Götter uns bedenken,  
 Unsrer Liebe Kinder shenken,  
 So liebe kleine Kinderlein!

Joyfully now, forever more.  
 Blessed our life is now beginning,  
 and with love we'll be together,  
 a life with children sweet and dear!

Erst einen kleinen Papageno!  
 Dann eine kleine Papagena!

First comes a little Papageno!  
 Then comes a little Papagena!

Dann weider einen Papageno!  
 Dann weider eine Papagena!

Then comes another Papageno!  
 Then come another Papagena!

Es ist das höchste der Gefühle,

Will there be room for all the little children,

Wenn viele Papageno  
 Wenn viele Papagena  
 der Eltern Segen werden sein.

a room for all the Papageno's  
 a room for all the Papagena's  
 that some day soon we hope to see.

**Misa Pequeña para Niños (A Children's Mass)**  
 Francisco J. Núñez

**I. Señor, ten piedad**  
 Señor, ten piedad.  
 Cristo, ten piedad.  
 Señor, ten piedad.

Lord, have mercy.  
 Christ, have mercy.  
 Lord, have mercy.

**II. Gloria a Dios**  
 Gloria Dios en las alturas,  
 y en la tierra paz a los hombres,  
 Te damos gracias, Señor Dios, Rey Celestial.  
 Amén.

Glory to God in the highest,  
 and peace to his people on earth,  
 We give you thanks, Lord God, almighty.  
 Amen.

**III. Creo en Dios**

Creo en Dios, Padre todopoderoso.  
 Un solo Dios, Padre todopoderoso,  
 Creador del cielo y de la tierra,  
 De todo visible y invisible.  
 Creo Señor, yo creo Señor.

I believe in God, the Father Almighty.  
 I believe in one Lord, Father Almighty,  
 Maker of heaven and earth,  
 of all that is seen and unseen.  
 I believe Lord, I believe Lord.

**IV. Santo, Santo, Santo**

Santo, Santo, Santo,  
 Dios del Universo.  
 Llenos están el cielo y la tierra de tu  
 gloria.  
 Hosanna en el cielo.  
 Bendito el que viene en nombre del  
 Señor.

Holy, Holy, Holy  
 God of power and might.  
 Heaven and earth are fully of your glory.

Hosanna in the highest.  
 Blessed is he who comes in the name of  
 the Lord.

**V. Cordero de Dios**

Cordero de Dios, que quitas el pecado  
 del mundo,  
 ten piedad de nosotros.  
 Danos la paz.  
 Amén.

Lamb of God, who takes away the sins  
 of the world,  
 have mercy on us.  
 Grant us peace.  
 Amen.

**Dobru' Noc (Good Night)**

SLOVAKIAN FOLK SONG  
 arranged by Victor C. Johnson

Dobru' noc má milá,  
 dobre spi,  
 nech sa ti snivajú o mne sny.

Sleep, my dear one, sleep on, my child.  
 May the angels bring slumber mild.  
 Close your eyes, do not cry;  
 Sleep, my dear one, sleep on, my child.

**Sih'r Khalaq (Creative Magic)**

JIM PAPOULIS

Al museeka yelhemny  
 Iquaah  
 Ilhahm

Music inspires me  
 Rhythm  
 Inspiration





## Love Lies Under the Old Oak Tree

arranged by Susan Brumfield

Love lies under the old oak tree;  
sugar flows like candy.  
The top of the mountain looks like gold  
when you kiss your little honey nice and handy.

## Pinwheels

FRANCISCO J. NÚÑEZ

Picture yourself, your dreams, like horses on a carousel.  
A colorful world is spinning and turning around you.  
How would you like to ride around and round, hands in the air?  
A colorful world is spinning and turning around you.

Pinwheels spin  
The clouds I'm in,  
Painting all the magic in my life.

Barefoot in the sand,  
Rainbow kites in my hand,  
Painting all the magic in my life.  
Walking around you see the children laughing out loud.  
A colorful world is spinning and turning around you.  
Join them and sing your song, they listen and whistle along.  
A colorful world is spinning and turning around you.

Pinwheels spin  
The clouds I'm in,  
Painting all the magic in my life.

A colorful world is spinning and turning around you.  
A colorful world is spinning and turning a'  
A colorful world is spinning

Paint my world,  
Make it brighter e'vry day.  
Paint my world.  
Make it better in e'vry way.

Pinwheels spin  
The clouds I'm in,  
Painting all the magic in my life.



**La Sopa de Isabel (Elizabeth's Soup)**  
FRANCISCO J. NÚÑEZ

En la cocina mi mami se pasa el día  
Cortando tocino poniedole sal  
Lavando y majando las papas en agua  
Meneate bailando de aqui pa' allá

Que buena la sopa,  
La sopa de papa  
Una sopa tan sabrosa  
Que nadie la deja

Una sopa tan sabrosa  
Bailamos con ella

Que buena la sopa,  
La sopa de papa

Una sopa tan sabrosa  
Que nadie le deja

Una sopa ta sabrosa  
La sopa de Isabel!

Llorando y cortando cebollas y ajo  
un poco de adobo le da el sabor  
Lavando y majando las papas en agua  
Meneate bailando de aqui para allá

Dame la caliente  
Soplala sabrosa

In the kitchen my mom spends the day  
Cutting bacon and adding salt  
Washing and mashing the potatoes in water  
I dance and wiggle from here to there

That good soup,  
The potato soup  
A soup so tasty  
No one would leave it

A soup so tasty  
We danced with her

That good soup,  
The potato soup

A soup so tasty  
No one would leave it

The soup's so tasty  
Elizabeth's soup!

Crying while chopping onions and garlic  
Marinate it in adobo to give it the flavor  
Washing and mashing the potatoes in water  
I dance and wiggle from here to there

Give me some hot  
I'll blow on it — delicious!

# THE Artists

## **AMY GOESER KOLB**, *Central Oregon Youth Orchestra Founder and Executive Director*

Growing up in Minnesota, Amy Goeser Kolb was a member of the Greater Twin Cities' Youth Symphonies, one of the finest youth orchestra programs in the country. Throughout her career as a university professor and performer, her dedication and passion for youth orchestral training has always been central to her work as a musician. As an oboist, she also shares a zeal for new music and collaboration with living composers. She has commissioned, premiered, and recorded new music in Germany, Japan, the Netherlands, Central America, South America and the United States. In 2013 she collaborated in a national commissioning-consortium in a new work by American Composer John Harbison.

Ms. Goeser Kolb received her musical training at the University of Wisconsin-Madison, the Cologne Conservatory in Germany, and completed doctoral studies at SUNY-Stony Brook. She spent nearly ten years in Germany during which she performed with the Freiburg



Philharmonic Orchestra, Ensemble Cologne, and at the Staatstheater in Stuttgart. She has held teaching positions at Wichita State University and the University of Oregon. She is currently principal oboist of the Amarillo Symphony in Texas and in the summers a member of the Orchestra Bach Festival in Eugene, Oregon. She has recorded for Deutsche Gramophone, Hanssler, Koch/Schwann, Aulos, Antes, and the Equilibrium Labels.



## **JULIA BASTUSCHECK, *Director***

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In 2009, after retiring from a 21-year career teaching beginning strings and orchestra in Juneau, Alaska, Julia Bastuscheck moved to Bend, Oregon and maintains a growing studio of private viola and violin students. Ms. Bastuscheck received her B.A. in music at Western Washington University and her teaching certification at the University of Washington under acclaimed violist Paul Coletti. She performs with the North State Symphony in Redding, California and was recently appointed principal violist of the Juneau Symphony in Alaska.

## **EDDY ROBINSON, *Director***

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Eddy Robinson began playing double bass when he was nine years old. Growing up in Salem, Oregon, he was a member of the Salem Youth Symphony program. In 2004 he received a B.M. in music education from the University of Oregon and in 2005 he launched the school orchestra program in the Unified School District in Florence, Arizona, where he taught for seven years. In 2012 Mr. Robinson moved to Bend, Oregon and is presently the orchestra director at Sky View Middle School and Mountain View High School.

## **THE CENTRAL OREGON YOUTH ORCHESTRA**

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The Central Oregon Youth Orchestra is a regional youth orchestra program educating and inspiring young musicians through exceptional ensemble training and performance opportunities. In 2013 Executive Director Amy Goeser Kolb founded the Central Oregon Youth Orchestra (COYO) program. On May 19, with nearly 60 students, COYO presented a historic, groundbreaking concert, performing repertoire by Bizet, Ravel, Wagner,

Grieg, and Holst. Talented students from a nearly 100-mile radius represent this new, youthful, and exciting musical demographic.

As one of the youngest youth orchestra programs in the country, COYO is thrilled to be attracting nationally recognized guest artists, coaches, and pedagogues from around the country eager to visit and share their expertise. In addition to the Youth Orchestra, the



COYO program offers and maintains a resident student string quartet, a brass choir, and the Junior Symphony ensemble for younger-leveled string players.

This season COYO wishes to graciously thank 2015 resident, guest artist, and

Grammy-winning composer Christopher Tin for sharing his time and musical expertise this past spring. COYO is tremendously honored to be presenting the New York premiere of Tin's *Iza Ngomso*, from the album *The Drop That Contained The Sea*.

## **TOM KUO, Director**

Tom Kuo is a violinist, instructor, and conductor. He is the founder of the Vancouver Pops Symphony and has been directing this orchestra for the last five years. Having started music lessons at age six, his mentors included violinists Tang Lei and Andrew Dawes and conductors John van Deursen, Jesse Read, and Tom Koven. After graduating from the UBC School of Music, Mr. Kuo went on to be a full-time violin instructor, teaching students one on one and in group classes. As with many music teachers these days, he fell into the traditional routine of hosting recitals and signing up students for examinations and competitions (in the vain hopes that they will practice more). However, early in his career as a musician, he already had a beckoning desire brewing within to put the "fun" back into the music learning/making experience.

In late 2008, as an experimental project, Mr. Kuo assigned a group of students to arrange and perform a piece together to be featured at the year-end recital. The song chosen at the time was "All I Want for Christmas is You." The success of this endeavour sparked excitement from both students and parents, asking for more ensemble performances of the kind. Finally, there was that sparkle in the students' eyes that Tom was looking for. By the next recital, Tom took up his composition skills and arranged four more pieces including *Close Every Door to Me*, *Time to Say Goodbye*, and *You Raise Me Up*. Parents and students loved



the "pops" selections and thought it gave the traditional solo recitals an added flare. The constructive feedback from one parent was to have more songs and more rehearsals leading up to the performance.

By the start of the next school year in 2009, rehearsals were scheduled on a weekly basis. Music was chosen by the participants of the group and was purchased through publishers rather than arranged. Instead of limiting the participants to just students, it was then opened up to any musician in the community and that's where we took on the name the "Vancouver Orchestra Club". Our debut performance was held on June 20, 2010, where we featured our first symphony pop concert performing titles like *Phantom of the Opera* and *Pirates of the Caribbean*.

Over the years we have gone full circle, touching all genres of music, from

Disney's "Aladdin", the 2011 Grammy Award Winning *Baba Yetu*, Broadway's *Fiddler on the Roof* to classical masterpieces like *William Tell Overture*, and Grieg's A minor Piano Concerto. Some of our other favorites include Buble's "Feeling Good" and "Fly Me to the Moon". It has also been our privilege to perform the original works of some of our own members, such as *Storms of the North Albion* and an arrangement of *Carol of the Bells* by Jaelem Bhate.

The Vancouver Orchestra Club became a place where musical ideas can be expressed and valued, where members can enjoy a carefree environment to learn and make music. Today, we are much more than a club, and hence have taken on a new name, the Vancouver

Pops Symphony. We are now a group of committed and passionate musicians dedicated to bring entertaining and exciting concerts to our community and abroad. Carnegie Hall being our first stop, but certainly not our last, we will carry this name with us around the world as we visit and perform in various cities internationally.

As a child, Tom always had a strong interest in orchestras, bands, and film music. However, he never thought he would one day be on stage to lead a full symphony orchestra, let alone at Carnegie Hall. Tom would like to thank all the members of this orchestra for their hard work and dedication. It truly is an honour and privilege to be your conductor.

## FRANCISCO J. NÚÑEZ, *Guest Conductor*



Francisco J. Núñez is a composer, conductor, visionary, leading figure in music education, and the artistic director/founder of the Young People's Chorus of New York City, renowned worldwide for its diversity and artistic excellence. Since its founding in 1988, Mr. Núñez has changed the perception of the capabilities of a children's chorus, dramatically heightening an awareness of the

unlimited potential of children to rise to unforeseen levels of artistry.

Mr. Núñez also leads the University Glee Club of New York City, its fifth conductor since the all-men's chorus was established in 1894 and is sought after nationwide as a guest conductor by professional orchestras and choirs, a master teacher, and a frequent keynote speaker as a leading authority on the role of music in achieving equality and diversity among children in today's society. Most recently, he created the Núñez Initiative for Social Change Through the Choral Arts, which brings together leaders in related fields to develop a strategy to promote social advocacy for children to choral conductors and music teachers across the nation.

Mr. Núñez composes countless compositions and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments. He has received an

ASCAP Victor Herbert Award, the New York Choral Society's Choral Excellence Award, and ABC-TV has honored him as its "Person of the Week." In 2011 he was recognized with a MacArthur "genius" fellowship.

## PERFORMING ARTS PARTNERS

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DCINY would like to thank our Performing Arts Partners, who, with their financial support, have made this performance possible.

### THE CENTRAL OREGON YOUTH ORCHESTRA

#### Piccolo

Ashley Tetz

#### Flute

Ashley Lekan  
Moriah Fernald  
Gabrielle Sarao

#### Oboe

Sophia Jadzak  
Rebecca Schulz

#### Clarinet

Micah Desmarais  
Joan Song

#### Bassoon

Wendy Bloom  
Trevor Whaley

#### Alto Saxophone

Spencer Schmitt

#### Tenor Saxophone

Nathan Hughes

#### French Horn

Abigail Jeffcott  
Elizabeth Wienert

#### Trumpet

Timothy Dickinson  
Justin Irby  
Ryan Pierce

#### Trombone

Peter Lund  
Brendan Tetz

#### Euphonium

Allison Forman

#### Tuba

Isaac Spackman

#### Percussion

Stephen Fawcett  
Mathew Meade  
Hunter Slawosky  
Wilson Wells

#### Violin I

John Fawcett  
Clara Garza  
Mateo Garza  
Alia Girvan  
Lia Keener  
Sarah Kilroy  
Jamie Norr  
Hannah Ortman  
Alexandra Overland  
Mikayla Reuter  
Olivia Schmitt  
Shaene Smith-Jackson

#### Violin II

Abigail Chunestudy  
Samuel Conklin  
Caleb Fernald  
Elisha Fields  
Alejandro Garza  
Nicholas Giesler  
Jennelle Holmes  
September James  
Riley King  
Anne McCook  
Klaus Menendez  
Liliana Newman  
Nicolas Oncken  
Ashlyn Wavra

#### Viola

Abbie Colvin  
McKenzie DeMello  
Braden Desmarais  
Benjamin Kroeker  
Reagan Lithgow

#### Cello

Alyssa Clark  
Ethan Flattery  
Saylor Miller  
Kasten Pier  
Jonah Rosberg  
Julian Simmons  
Emma Smith  
Amy Wheeler  
Caitlin Wulf

#### String Bass

Max Cink  
Morgan Edlund  
Carson Perl

## VANCOUVER POPS SYMPHONY

### Flute I

Gillian Harper\*  
Jeong-won Shin\*\*  
Sylvia Chang

### Clarinet I

Timmy Wang\*  
Leslie Wilson  
Nuala Ward

### Bass Clarinet

Vincenzo Giambra

### Bassoon

George Voskakis

### French Horn

Nick Bartlett  
Austin Everett  
Emmanuel Sosa

### Trumpet I

Jay Robinson\*  
Antony Rolland  
Kevin Tremblay

### Trombone I

Anthony Sze\*  
Janine King  
Derek Pang

### Percussion

Jaelem Bhatt  
Adam Lan  
Eric Wang

### Piano

Kitty Lam\*

### Violin I

Jessica Chan\*\*  
Sally Chen  
Run Bo Lu  
Ruth Francis-Lyster#  
Michelle Poon  
Hailey Venn  
Jieqing Xu  
Ben Zheng

### Violin II

Eric Ko  
Su Jin Lim  
Susan Roth  
Angel Shen  
Sherry Sun\*  
William Wu  
Andrew Xie  
David Yang, JR  
David Yang, SR  
Tony Zhou

### Viola

Lorraine Ma  
Kevin Young\*  
Madeline Young

### Cello

Aerin Anggono  
Robert Choi  
Lucy Kim\*  
Franki Lemon\*\*  
Angela Liang  
Richard  
Schwendener  
Rachel Wong

### String Bass

Jean Tejkel  
Michael van der  
Westhuisen  
Christine Yang\*

\*Denotes Principal

\*\*Denotes Associate Principal

#Denotes Concertmaster

The Vancouver Pops Symphony would like to acknowledge the following organizations for their sponsorship and support: Long and Mcquade Music, Paine Edmonds Lawyers, Coastal Reign, Tom Lee Music, and BMO Bank of Montreal.

## DISTINGUISHED CONCERTS SINGERS INTERNATIONAL

Concordia Youth Chorale (NJ), John and Cynthia Balme, Directors

Far Hills Country Day School Choir (NJ), James Weber and Maedean Kramer, Directors

Florida Southern Girls' Choir (FL), Kathy Hulin, Director

Shanahan Middle School Choir (OH), Nina Testa, Director

Young People's Chorus of New York City (NY), Francisco J. Núñez, Director

Jordan Ackley

Claire Aikins

Yasmine Alamm

Angelina Amara

Natalie Antonelli

Olivia Barkey

Shelby Best

Shannon Bogardus

Emma Bolkovac

Alayna Bowman

Ashley Bruno

Jacqueline Buehner

Alexa Cahill

Kaitlyn Carmichael

Michaela Causey

Hannah Clyne

Anna Collins

Hadley Composky

Katelyn Coy

Vassilia

Crysanthopoulos

Nicole Cultrera

Taryn Dahlke

Christa Dalmazio

Trinity Dalmazio

Alexa Deanna

Gabriella Rose Derke

Jesse Diedrich

Emma Dobratz

Aidan Doll

Nora Doonan

Sabrina Dunn

Anna Eck

Victoria Eitelbach

Sarah Fedak

Mary Kate Fedak

Taylor Forney

Lucas Fragiotta

Grace Franklin

Allison Freeman

Jay Fu

Jordan Gilbert

Jaelyn Gisondi

Daphne Gonzalez

Mia Gorczynski

Hannah Guy

Amanda Hall

Brendan Harkin

Madeline Harris

Mikylie Hines

Taylor Hines

Anya Hockenberry

Bretten Hooks

Heaven Hopkins

Alexandra Hsueh

Sophia Hsueh

Jaqueline Hunter

Carianne Hutchison

Jacqueline Izzo

Louise Joyce

Abbey Kondrad

Mehr Kotval

Tinaz Kotval

Courtney Kushnir

Brooke Lam

Juliette Lemley

Brian Li

Madison Lloyd

Sophia Maoli

Veronica Maoli

Abigail Markel

Madison Martin

Giulia Mastrantonio

Darrell Matlak

Kaitlyn McDevitt

Kathryn Medrow

Germaine Mendonca

Alexis Meola

Hailey Mevorah

Bella Migliore

Maggie Milligan

Madison Mills

Nicole Mordarski

Hannah Moses



Tina Naha	Mia Riley	Madison Spohn	Aeslyn Vlahos
Elsbeth Nelson	Sydney Sainey	Monica Stanford	Carla Vreeland
Emma Niro	Gabriella Sasso	Nora Stewart	Katie Wagner
Stefanie Olson	Hope Scher	Addison Stocksedale	Maggie Walker
Aidan Papantonis	Maggie Schraw	Caroline Tachine	Kiara Wallace
Toria Pater	Alexandria Schroeck	Daniel Tolani	Amy Wang
Kira Perry	Samantha Seminara	Allison Tomplait	Lucy Webb
Caroline Peterson	Lauren Sherlock	Shannon Trollan	Emily Welsh
Lexi Petry	Ally Shoaf	Samantha Trout	Sara Welsh
Camille Pugliese	Chasity Smith	Sarah Tucker	Kate Wilcox
Sophie Rahman	Jordan Smith	Julianna Turner	Gabe Woerner
Emily Randall	Moriah Smith	Kelsey Underwood	Emily Woods
Hogan Ries	Alan Smithée	Vanessa Vailoces	
Kirra Riley	Nicole Spinosa	Olivia Vertoli	

The Performing Arts Partners list includes names supplied by ensemble directors as of May 14, 2015. Any questions regarding missing or misspelled names should be addressed to the individual directors.

## **DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK**

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James Meaders, *Program Development*

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Jim Joustra, *Program Development*

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Joshua Grace, *Program Development Assistant*

Maria Braginsky, *Program Development Assistant*

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Tarik O'Regan, Composer-in-Residence

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Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

*Friday Evening, November 20, 2015, at 7:00*

Weill Recital Hall at Carnegie Hall

Distinguished Concerts International Artist Series

**The Music of Dinos Constantinides**

*Sunday Afternoon, November 29, 2015, at 2:00*

Stern Auditorium/Perelman Stage, Carnegie Hall

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Handel: *Messiah*

Thomas Beecham's/Eugene Goosens' 1959 Re-Orchestration for full symphony orchestra

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