



colorado symphony
association affiliate



Songs of Strength

REMEMBERING 25 YEARS AFTER COLUMBINE

SUNDAY, APRIL 21, 2024 | 2:30 PM

BOETTCHER CONCERT HALL

YOUNG ARTISTS ORCHESTRA

FEATURING THE

YAO CONCERTO COMPETITION WINNER

THE

ST. MARTIN'S CHAMBER CHOIR

AND THE

COLUMBINE HIGH SCHOOL CHOIR

AMICK | BRUCH | MAHLER | PUCCINI

SUPPORTED BY



ABOUT THE GUEST ARTISTS



St. Martin's Chamber Choir

Founded in 1994 as Colorado's only year-round, fully professional choir, St. Martin's has delighted Colorado audiences for more than 30 years with its exhilarating sound, its exquisite blend, and its fascinating repertoire, drawn from 1,000 years of choral music.

Meet the Artistic Director

Timothy J. Krueger, St. Martin's founder and Artistic Director, studied musicology at the Wheaton Conservatory of Music, the University of Colorado, Boulder, the Universität Hamburg, Germany, and the University of London's Royal Holloway College, where his doctoral dissertation was on the sacred music of Charles Villiers Stanford. He studied conducting with Dr. Paul Wiens and privately with Dennis Keene of the Voices of Ascension. He has sung professionally with the Santa Fe Opera, the Santa Fe Desert Chorale, Chicago A Cappella, the Vox Early Music Ensemble and the Ars Nova Singers, as well as several Episcopal cathedral choirs. In addition to being the founding Artistic Director of St. Martin's Chamber Choir, Krueger in the past served as Chorus Director for the Boulder Bach Festival and in a similar capacity for the Colorado Music Festival and the Boulder Philharmonic. He is an Affiliate Faculty member in the Music Department of Metropolitan State University of Denver. He is Choirmaster of St. Andrew's Episcopal Church, overseeing one of Denver's finest classical church music programs.



St. Martin's Chamber Choir

Soprano

Elise Bahr
Christina Hepperman
Ashley Hoffman
Danielle Kimball
Hannah McGinty
Laura Nordson
Sara Garza

Alto*

Anna Englander
Kristin Gornstein
Katie Schmidt
MB Krueger
Donna Wickham
Catherine Williams
** Sponsored by Ellen Wilson*

Tenor

Joey Costanza
Benjamin Hensley
Ryan McPeck
Brock Erickson
Blake Nawa'a
Michael Tamborino

Bass

Chris Bendrell
Bryan Grosbach
Dan Howard
Vojtech Petr
Dean Rieger
Jesse Vanlandingham

Columbine High School Silver Choir

Phil Newland, Director

Ava Bain, Katelyn Barnes, Abigail Bonesteel, Addison Branch, Lilly Dhieux, Ellie Eddy, Braylee Epp, Victoria Friesen, Megan Geist, Georgia Grenolds, Jozi Griffin, Alley Hernandez, Hailey Kyler, Vivian Levstek Nawrocki, Alexis Lomheim, Abigail Matrineau, Sasha Mateo, Hannah Mellentine, Katie Orekhov, Sydney Patik, Courtney Randall, Anna Sexton, Alyna Stanford, Camdyn Sternberg, Maya Trottier, Ella Walter, Madelynn Wingrove, Adrianna Wright

SONGS OF STRENGTH

YOUNG ARTISTS ORCHESTRA

DR. WILBUR LIN, CONDUCTOR & MUSIC DIRECTOR, DYAO
TIMOTHY J. KRUEGER, ARTISTIC DIRECTOR, ST. MARTIN'S CHAMBER CHOIR

Totenfeier

Gustav Mahler

Violin Concerto No. 1 in G Minor

Max Bruch

- I. Prelude - Allegro moderato
- II. Adagio
- III. Finale: Allegro energico

SADIE HAN, VIOLIN
2024 YAO CONCERTO COMPETITION WINNER

Preludio Sinfonico

Giacomo Puccini

THERE WILL BE A BRIEF 15 MINUTE INTERMISSION

"Agnus Dei" from Messa di Gloria

Giacomo Puccini

FEATURING THE ST. MARTIN'S CHAMBER CHOIR
AND MEMBERS OF THE
COLUMBINE HIGH SCHOOL SILVER CHOIR

Lobgesang No. 7 & 8

Felix Mendelssohn

FEATURING THE ST. MARTIN'S CHAMBER CHOIR
AND MEMBERS OF THE
COLUMBINE HIGH SCHOOL SILVER CHOIR

Not Staying Long

Leigha Amick

FEATURING THE ST. MARTIN'S CHAMBER CHOIR
AND MEMBERS OF THE
COLUMBINE HIGH SCHOOL SILVER CHOIR

WORLD PREMIERE PERFORMANCE

THIS CONCERT IS PERFORMED IN MEMORY OF THE
13 VICTIMS FROM APRIL 20, 1999

CASSIE BERNALL · STEVE CURNOW · COREY DEPOOTER · KELLY FLEMING
MATTHEW KECHTER · DANIEL MAUSER · DANIEL ROHRBOUGH
DAVE SANDERS · RACHEL SCOTT · ISAIAH SHOELS · JOHN TOMLIN
LAUREN TOWNSEND · KYLE VELASQUEZ

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni

Gustav Mahler **Totenfeier**

Close on the heels of his Symphony no. 1, Gustav Mahler (1860 - 1911) began his Totenfeier (Funeral Rites) in 1888. Personal crises interfered in its progress. Although it does appear in varied form in Mahler's grand Symphony no. 2, Resurrection, the original Totenfeier came to life as a free-standing composition in 1896. Were it concerned only with funereal moods, the tears might become too much to bear. However, Mahler's vision reaches further than that. Along with anguish, there is also tenderness; despair is moderated by sentiment. Love is recalled, even as one sorrows for a lost future. Stern opening phrases lead to a sober trumpet solo, followed by a solemn processional march that builds toward ever greater grandeur. Sweet interludes, almost sotto voce in comparison to that which occurs around them, seem to suggest sweet memories, not quite overwhelmed by grief. Frequently, Mahler employs a descending motif of dotted rhythms, a longer note alternating with a shorter one. It gives the forward progress a touch of hesitation, as if one has not entirely accepted the sorrow as truth. Hold on to the memories, not just the sadness.

Gustav Mahler **Totenfeier**

Pisándole los talones a su Sinfonía núm. 1, Gustav Mahler (1860 - 1911) inició su Totenfeier (Ritos Funerarios) en 1888. Crisis personales interfirieron en su avance. Aunque aparece en forma variada en la gran Sinfonía núm. 2, Resurrección, el Totenfeier original cobró vida como composición independiente en 1896. Si se tratara sólo de estados de ánimo fúnebres, las lágrimas podrían llegar a ser demasiado difícil de soportar. Sin embargo, la visión de Mahler va más allá. Junto con angustia, también hay ternura; la desesperación es moderada por el sentimiento. El amor se recuerda, incluso cuando uno se lamenta por un futuro perdido. Las severas frases iniciales conducen a un sobrio solo de trompeta, seguido de una solemne marcha procesional que construye hacia una grandeza cada vez mayor. Dulces interludios, casi sotto voce en comparación con lo que ocurre a su alrededor, parecen sugerir dulces recuerdos, no del todo abrumados por dolor. Con frecuencia, Mahler emplea un motivo descendente de ritmos punteados, una nota más larga alternando con uno más corto. Le da al avance un toque de vacilación, como si uno hubiera no aceptó del todo el dolor como verdad. Aférrate a los recuerdos, no sólo a la tristeza.

Max Bruch **Violin Concerto No. 1 in G Minor, Op. 26**

Written in 1866, the Violin Concerto no. 1 of Max Bruch (1838 - 1920) was dedicated to violinist Joseph Joachim (1831 - 1907), for whom in another decade, Brahms would compose his own violin concerto. Joachim was one of the finest fiddlers of the day. However, his reputation reached well beyond fast fingers and nimble bow-work. He could make a violin sing, making the most of the instrument's expressive possibilities. In Bruch's concerto, the quiet passages - and there are many of these - are the ones that most showcase the soloist's artistry. The first movement Prelude - Allegro moderato is poignant in flavor, with broad solo lines of song-like cantabile moods. Often, those solo lines are picked up by the orchestra and broadened for even greater effect. However, the soloist is never long absent from the spotlight. Bruch allows no break between the first and second movements, instructing the performers to move steadily onward in an attacca fashion. A nocturne in all but name, the subsequent Adagio is serene and restful. At times, more appassionato material appears, as well as nimbler passagework for the soloist. Bruch will not have listeners forget that a violin has varied voices. With the third movement Finale: Allegro energico, brilliant energy appears on the scene, bringing virtuoso lines for the soloist. These are echoed and expanded by the orchestra, though it is the solo violin that gives those passages their greatest electricity. Of sunny and celebratory mood, this closing movement ensures that the concerto will close in brighter spirit than it had begun, complete with a great deal of bustle into the three closing chords.

Max Bruch **Concierto para Violín Núm. 1 en Sol Menor, Op. 26**

Escrito en 1866, el Concierto para violín núm. 1 de Max Bruch (1838 - 1920) estuvo dedicado al violinista Joseph Joachim (1831 - 1907), para quien una década más tarde, Brahms compondría su propio concierto para violín. Joachim fue uno de los mejores violinistas de la época. Sin embargo, su reputación llegó mucho más allá de los dedos rápidos y el ágil arco. Podía hacer cantar un violín, haciendo que la mayoría de las posibilidades expresivas del instrumento. En el concierto de Bruch, los pasajes tranquilos -y hay muchos de estos - son los que más muestran el arte del solista. El primer movimiento Preludio - Allegro moderato tiene un sabor conmovedor, con amplias líneas solistas de estados de ánimo cantábile parecidos a canciones. A menudo, esas líneas solistas son recogidas por la orquesta y ampliadas para un efecto aún mayor. Sin embargo, el solista nunca desaparece del centro de atención. Bruch no permite pausas entre el primer y segundo movimiento, instruyendo a los intérpretes a avanzar de manera constante en forma de ataque. Un nocturno en todo menos en el nombre, el siguiente Adagio es sereno y descansado. Por momentos aparece material más apasionado, así como más ágil pasaje para el solista. Bruch no hará que los oyentes olviden que un violín tiene voces variadas. Con el tercer movimiento Finale: Allegro enérgico, aparece en escena una energía brillante, trayendo líneas virtuosas para el solista. La orquesta se hace eco de ellos y los amplía, aunque es el violín solo el que da a esos pasajes su mayor electricidad. De sol y celebración estado de ánimo, este movimiento de cierre asegura que el concierto cerrará con un espíritu más brillante, completo con mucho bullicio en los tres acordes finales.

PROGRAM NOTES

*Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni*

Giacomo Puccini ***Preludio Sinfonico***

Few of us would want our school homework to reach the public. However, Giacomo Puccini (1858 - 1924), the product of a musical dynasty in Tuscany, had been thoroughly trained for his future career. His advanced studies were undertaken at the Milan Conservatory, where his *Preludio Sinfonico* premiered with the school orchestra in 1882. Here, even without singers, the listener can perceive the beginnings of the future Puccini style: long, flowing, lyrical lines and a deft use of orchestral color. Although there are tempo shifts, most of the piece is a gentle *andante*, and often the young composer asks that it be played "*dolce*" (sweetly) or even "*dolcissimo*" (very sweetly). It was a style that would suit itself well to the operas of his mature career.

Giacomo Puccini ***Preludio Sinfonico***

Pocos de nosotros queríamos que nuestras tareas escolares llegaran al público. Sin embargo, Giacomo Puccini (1858 - 1924), producto de una dinastía musical en Toscana, había sido formado minuciosamente para su futura carrera. Sus estudios avanzados los realizó en el Conservatorio de Milán. *Preludio Sinfonico* se estrenó con la orquesta de la escuela en 1882. Aquí, incluso sin cantantes, el oyente puede percibir los inicios del futuro estilo de Puccini: líneas líricas largas y fluidas y un uso hábil del color orquestal. Aunque hay cambios de tempo, la mayor parte de la pieza es una suave *andante*, y a menudo el joven compositor pide que se toque "*dolce*" (dulce) o incluso "*dolcissimo*" (muy dulcemente). Era un estilo que se adaptaba bien a las óperas de su épica carrera.

Giacomo Puccini ***"Agnus Dei" from Messa di Gloria***

One likely thinks of Puccini as a man of opera. Indeed, that's what he became, but it was in church music that he spent his apprenticeship. Sacred music had been the family business for since the early 18th century in the Tuscan city of Lucca, where each generation produced organists and choirmasters for the San Martino Cathedral. This Puccini was still in his teens when he succeeded to the post. His *Messa di Gloria* (Mass of Glory) was composed for that venue in 1880. Its concluding *Agnus Dei* (Lamb of God) movement anticipates the move he would soon make into the operatic realm. Not only are the peacefully flowing choral parts perfectly balanced, but there are also prominent solos for tenor and baritone, who before long are joined in a gracious duet, anticipating a similar duet that years later would find its way into *La Bohème* (1896). Clearly, Puccini was already developing techniques that would serve him so well in opera.

Giacomo Puccini ***"Agnus Dei" de Messa di Gloria***

Probablemente uno piense en Puccini como un hombre de ópera. De hecho, en eso se convirtió, pero fue en música de iglesia en la que pasó su aprendizaje. La música sacra había sido el negocio familiar durante desde principios del siglo XVIII en la ciudad toscana de Lucca, donde cada generación produjo organistas y directores de coro de la Catedral de San Martino. Este Puccini todavía era un adolescente cuando asumió el cargo. Su *Messa di Gloria* (Misa de Gloria) fue compuesta para ese lugar en 1880. Su conclusión El movimiento *Agnus Dei* (Cordero de Dios) anticipa el paso que pronto daría hacia el ámbito operístico. No sólo las partes corales que fluyen pacíficamente están perfectamente equilibradas, sino que también destacan los solos de tenor y barítono, que al poco tiempo se unen en un elegante dúo, anticipando un dúo similar que años más tarde encontraría su camino en *La Bohème* (1896). Claramente, Puccini ya estaba desarrollando técnicas que le serían de gran utilidad en la ópera.

Felix Mendelssohn ***Lobgesang (Song of Praise) No. 7 & 8***

Lobgesang (Song of Praise) is the subtitle of Mendelssohn's Symphony no. 2 in B-flat major, op. 52 (1840). Intended as a celebration of the 400th anniversary of Gutenberg's printing press, the symphony was a magnificent work setting Biblical texts, perhaps in recognition of that book being the most famed and most revered of all those volumes that Gutenberg brought to print. The two *Lobgesang* movements featured here appear late in the full symphony, and together make a strikingly contrasting pair. The seventh movement *Die Nacht ist vergangen* (Night has Passed) unites brilliant brass, vibrant percussion, radiant strings and woodwinds, and rapturous voices. The mood is utterly celebratory, and Mendelssohn makes a point of using Bach-like counterpoint to weave together the various lines of music into a single tapestry. For the eighth movement *Nun danket alle Gott* (Now All Shall Thank God), Mendelssohn used a chorale tune that famously had been set by Bach himself. However, Bach, too, had borrowed the melody, drawing upon a chorale originally by Martin Rinckart (1586 - 1649). At first, Mendelssohn presents serene unaccompanied voices. Gradually, the orchestra joins, bringing fuller textures, as well as richer, more vibrant aural colors. The passage of time had given Mendelssohn the expressive advantage of grander orchestras than Bach would have known.

PROGRAM NOTES

Program Notes by Betsy Schwarm, Author of the Classical Music Insights Series
Spanish Translation Provided by Jon Marcantoni

Felix Mendelssohn

Lobgesang (Canción de alabanza) Núm. 7 & 8

Lobgesang (Canción de alabanza) es el subtítulo de la Sinfonía núm. 2 en si bemol mayor, op. 52 (1840). Concebido como celebración del 400 aniversario de la imprenta de Gutenberg, la sinfonía fue una obra magnífica que ambienta textos bíblicos, tal vez en reconocimiento a ese libro, siendo el más famoso y venerado de todos los volúmenes que Gutenberg imprimió. Los dos movimientos de Lobgesang que aparecen aquí aparecen al final de la sinfonía completa y juntos hacen un par sorprendentemente contrastante. El séptimo movimiento *Die Nacht ist vergangen* (Ha pasado la noche) tiene metales brillantes, percusión vibrante, cuerdas y instrumentos de viento de madera radiantes y voces entusiastas. El estado de ánimo es completamente celebrativo, y Mendelssohn se esfuerza por utilizar un contrapunto al estilo de Bach para entrelazar las distintas líneas musicales en un solo tapiz. Para el octavo movimiento *Nun danket alle Gott* (Ahora todos darán gracias a Dios), Mendelssohn utilizó una melodía coral que había sido famosa por el propio Bach. Sin embargo, también Bach había tomado prestado la melodía, basada en un coral originalmente de Martin Rinckart (1586 – 1649). En primer lugar, Mendelssohn presenta voces serenas y solitarias. Poco a poco se va incorporando la orquesta, trayendo texturas más completas, así como colores auditivos más ricos y vibrantes. El paso del tiempo había dado Mendelssohn la ventaja expresiva de orquestas más grandiosas que las que Bach hubiera conocido.

Leigha Amick

Not Staying Long *Provided by the Composer

Not Staying Long was written in memory of the victims of the Columbine massacre. When DYAO contacted me last year to discuss this proposed project with the St. Martin's Chamber Choir and the Columbine High School choir, it was sobering to realize that nearly 25 years had passed since that day. DYAO shared with me a poem written by Rachel Joy Scott, one of the victims of that day's tragedy. The poem reads:

"Just passing by, Just coming through, Not staying long, I always knew, This home I have, Will never last."

I set Rachel's text for the Columbine High School choir to sing. I hear it as a reminder to cherish the time that we have with our loved ones, and a reminder of how tragic it is when that time is cut short unexpectedly as it was for the victims' families and friends 25 years ago. In honor of the loss that the Columbine community experienced, I chose to set a separate text for the St. Martin's Chamber Choir: an English translation of Frederick Rückert's poem *Oft denk' ich, sie sind nur ausgegangen*. This poem was made famous by Mahler's setting of it in his *Kindertotenlieder* (songs on the death of children). Richard Stoke's translation reads:

"I often think they have only gone out, They will soon be coming home again, It is a beautiful day, ah do not be afraid, They have only gone for a long walk. Yes, they have only gone out, And will now be coming home again. Do not be anxious, it is a beautiful day! They are only walking to those hills! They have merely gone on ahead of us, And will not be coming home again. We shall overtake them on those hills, In the sunshine! The day is beautiful on those hills."

The two poems each possess their own melodic themes, each of which responds to the other throughout the piece and then intertwine at the end as the orchestra takes the theme for a wordless final rendition of Rachel's poem. I hope that this piece can provide a space for reflection and can serve to honor the memories of those we lost.

Leigha Amick

No quedarse mucho tiempo *Proporcionada por la compositora

Not Staying Long fue escrito en memoria de las víctimas de la masacre de Columbine. Cuando DYAO me contactó el año pasado para discutir este proyecto propuesto con el Coro de Cámara de St. Martin y el coro de la Escuela Secundaria Columbine, fue aleccionador darme cuenta de que habían pasado casi 25 años desde ese día. DYAO compartió conmigo un poema escrito por Rachel Joy Scott, una de las víctimas de la tragedia de ese día. El poema dice:

"Solo pasando por, Recién pasando, No quedarse mucho tiempo, siempre lo supe, esta casa que tengo, Nunca durará."

Preparé el texto de Rachel para que lo cantara el coro de Columbine High School. Lo escucho como un recordatorio de valorar el tiempo que tenemos con nuestros seres queridos y un recordatorio de lo trágico que es cuando ese tiempo se interrumpe inesperadamente como lo fue para las familias y amigos de las víctimas hace 25 años. En honor a la pérdida que experimentó la comunidad de Columbine, elegí preparar un texto separado para el Coro de Cámara de St. Martin: una traducción al inglés del poema de Frederick Rückert *Oft denk' ich, sie sind nur ausgegangen*. Este poema se hizo famoso por la presentación que Mahler hizo de él en sus *Kindertotenlieder* (canciones sobre la muerte de los niños). La traducción de Richard Stoke lee:

"Muchas veces pienso que sólo han salido, Pronto volverán a casa, Es un hermoso día, ah no tengáis miedo, Sólo han salido a dar un largo paseo. Sí, sólo han salido y ahora volverán a casa. ¡No se preocupen, es un hermoso día! ¡Sólo están caminando hacia esas colinas! Simplemente han ido delante de nosotros, y no volverán a casa. ¡Los alcanzaremos en esas colinas bajo el sol! El día es hermoso en esas colinas."

Cada uno de los dos poemas posee sus propios temas melódicos, cada uno de los cuales responde al otro a lo largo de la pieza y luego se entrelazan al final cuando la orquesta toma el tema para una interpretación final sin palabras del poema de Rachel. Espero que esta pieza pueda brindar un espacio para la reflexión y pueda servir para honrar la memoria de aquellos que perdimos".

TEXT & TRANSLATIONS

Giacomo Puccini

"Agnus Dei" from *Messa di Gloria*

Agnus Dei qui tollis peccata mundi,
Miserere nobis
Agnus Dei qui tollis peccata mundi,
Dona nobis pacem

Lamb of God, who takes away the sins of the world,
Have mercy us on
Lamb of God, who takes away the sins of the world,
Grant us peace

Felix Mendelssohn

Lobgesang (Song of Praise)

Mvt 7 - Die Nacht ist vergangen, "The Night is Departing"

Die Nacht ist vergangen,
der Tag aber herbei gekommen.
So laßt uns ablegen die Werke der Finsternis,
und anlegen die Waffen des Lichts.

The night is departing,
the day is approaching.
So let us cast off the works of darkness,
and put on the armor of light.

Mvt 8 - Nun danket alle Gott, "Now let us all thank God"

Nun danket alle Gott
mit Herzen, Mund und Händen,
der sich in aller Not
will gnädig zu uns wenden,
der so viel Gutes tut,
von Kindesbeinen an
uns hielt in seiner Hut
und allen wohlgetan.
Lob Ehr und Preis sei Gott,
dem Vater und dem Sohne,
und seinem heiligen Geist i
m höchsten Himmelsthron.
Lob dem dreiein'gen Gott,
der Nacht und Dunkel schied
von Licht und Morgenrot,
ihm danket unser Lied.

Let all men praise the Lord,
In worship lowly bending;
On His most Holy Word,
Redeem'd from woe, depending
He gracious is and just,
From childhood us doth lead;
On Him we place our trust
And hope, in time of need.
Glory and praise to God,
The Father, Son, be given,
And to the Holy Ghost,
On high enthron'd in Heaven.
Praise to the Three-One God;
With power'ful arm and strong,
He changeth night to day;
Praise Him with grateful song.

Leigha Amick

Not Staying Long

I often think they have only gone out,
They will soon be coming home again,
It is a beautiful day, ah do not be afraid,
They have only gone for a long walk.
Yes, they have only gone out
And will now be coming home again.
Do not be anxious, it is a beautiful day!
They are only walking to those hills!
They have merely gone on ahead of us
And will not be coming home again.
We shall overtake them on those hills
In the sunshine! The day is beautiful on those hills.

Just passing by
Just coming through
Not staying long
I always knew
This home I have
Will never last

Rachel Joy Scott

Friedrich Rückert

English translation by Richard Stokes

ABOUT THE COMPOSER

Leigha Amick

Composer Leigha Amick believes that music has the potential to reflect on both the current and the timeless human experience, to provide grounds for intellectual fascination, and to quench the need for emotional expression. Her compositions have been performed by ensembles including the Curtis Symphony Orchestra, the Boulder Philharmonic, the Orlando Philharmonic, the Indiana University New Music Ensemble, St. Martin's Voices, the Playground Ensemble, NOTUS Contemporary Vocal Ensemble, and the Ars Nova Singers. She has studied at summer programs including the Aspen Music Festival, European American Musical Alliance (EAMA), and the IRCAM Contemporary Music Creation and Critique program through CIEE. EAMA awarded her the highest recognition in Counterpoint, Harmony, and Solfège.

In 2022, New Voices Opera premiered Rhiannon's Condemnation: a one-act chamber opera based on a medieval Welsh legend from The Mabinogion for which Leigha wrote both the libretto and the music. Amick is an active performer of new music as a violinist and soprano. At Indiana University Jacobs School of Music, she performed with NOTUS under the direction of Dominick DiOrio, and in 2018, she sang in IU Opera and Ballet Theater's production of The (R)evolution of Steve Jobs. While in Indiana, she studied voice with Judith Malafronte and Julia Bentley.

Amick is currently a graduate student at the Curtis Institute of Music where she holds the Jimmy Brent Fellowship and studies with Amy Beth Kirsten, Jonathan Bailey Holland, Nick DiBerardino, Richard Danielpour, and Steve Mackey. She received her Bachelor of Music in composition with highest distinction from Indiana University Jacobs School of Music, completing minors in mathematics and electronic music. At IU, she studied composition with David Dzubay, Aaron Travers, Claude Baker, Sven-David Sandström, and Don Freund. Before college, she studied with Daniel Kellogg and John Drumheller of the University of Colorado Boulder.



ABOUT THE CONCERTO WINNER

Sadie Han

Sadie Rhodes Han began her violin studies with Margaret Gutierrez at the age of 4. She currently studies with Claude Sim, Associate Concertmaster of the Colorado Symphony Orchestra. Sadie's first public performance with an orchestra was at the age of 10 and she has since attended the Peaks to Plains Music Institute and The Lamont Summer Academy where she was chosen to perform on the honors solo and chamber recitals both summers she attended.

Sadie has attended Denver School of the Arts since the 6th grade and served as Concertmaster of the Sinfonia Orchestra. She is now a freshman and just returned from a tour of Italy, where the orchestra performed in Rome, Florence and Venice. She placed 3rd in the Lakewood Symphony Concerto Competition in 2023 and will perform in May with the Broomfield Symphony Orchestra after winning 1st prize in their Young Artists Concerto Competition High School division.

When she is not playing violin, Sadie also enjoys playing the piano and guitar, traveling with her family, baking cakes, and watching old movies with her mom and 2 dogs.



YOUNG ARTISTS ORCHESTRA

Violin I

Sam Hardman,
concertmaster
Luciana Lee-Cheng,
asst. concertmaster
Giovanna Golan
Austin Zhang
Isabella Chang-Nunley
Vittoria Pugina
Elliana White
Josette Wu
Sadie Han
Jordan Scoville
Charles Hutchings
Akshaye Sankholkar

Violin II

Mariel Bochner,
principal
Joseph Kim,
asst. principal
Maggie Bevans
Brooke Ma
Sierra Plowman
Audrey Shia
Lisa Park
Aidan Hodges
Lydia Hagerman
Jason Hwang
Ella Bygrave

Viola

Lily Brustkern,
principal
Benji Reichler,
asst. principal
Jane Hanselman
Sebastian Saiz-Harrison
Thalia Rojas +

Cello

Saverio Strasser,
principal
Charlotte Gelwick,
asst. principal
Isabelle Howard
Hannah Gruis
Eva Bochner
Madeline Herring
Will Fitzpatrick
Sawyer Payne
Alaya Vaughan
Ella Zimmermann

Double Bass

Lucas Delgado-Cheers,
principal
Claire Koch
Charlotte Cochran
Jenna Baillargeon

Flute

Lily Dinsmore
Joshua Rascón
Hana Flood +

Oboe

Thomas Goodwin
Nathan Lessard
Ellie Parsons

Clarinet

Caitlin Dong
Kaitlyn Nohara *
Cole Quint

Bassoon

Ian Gair
David Guy
Daniel Rosson +

Horn

Katelyn Marsh
Joseph Rupprecht
Delaney Sutherland *
Josh Bonillas +

Trumpet

Davey Aguilera
Mariella Franklin
Abby Nelson
Joel Newquist

Trombone

Fatima Bahraini
Timothy Dombrowski
Micah Newquist

Tuba

Fiona Stever

Percussion

Aidan Lenski
Gabby Overholt
Ella Zimmermann
Cameron Davison +

Harp

Lucy Sotak

Keyboard

Forrest Howell +

* Denotes DYAO Fellow
+ Denotes Substitute Musician

SENIOR SPOTLIGHT

Eva Bochner

Eva will be attending Duke University (Pratt School of Engineering) to study chemical engineering with minors in cello performance and math. "DYAO has given me the amazing opportunity to share my passion for music with other young musicians. I have loved getting to play so many important and interesting pieces. I truly cherish my time in DYAO!"

Lily Brustkern

Lily will attend either Dartmouth or Notre Dame to study Math and Classics. "DYAO is a powerful and exceptional community of driven young musicians who collaborate in pursuit of a beautiful collective goal. My favorite thing about youth orchestras is the excitement that comes with playing orchestral masterpieces for the first time — and playing them well! That creates an unmatched stage energy which never fails to invigorate my love of music and performance."

Ella Bygrave

Ella will be going to Occidental College to study Psychology. "It has been an honor to be a part of DYAO for the past 6 years. DYAO really ignited my passion for classical music and has taught me some invaluable lessons. I'm so grateful for all of the opportunities and experiences I've had through DYAO!"

Caitlin Dong

Caitlin is headed to the University of Washington to study Biology this fall. "It's been a really cool experience to play in an orchestra- I've always really loved orchestral music and DYAO allowed that. But it's also a very good way to make friends with people that are insanely good and nice and to play with them is incredible."

Isabella Chang

Isabella is excited to attend Metropolitan State University to study Music Performance. "DYAO has been my place to connect and play music with other artists my age in ways that I couldn't in a school ensemble, and helped me grow as a student and a musician."

Ian Gair

Ian will be headed overseas in the fall to attend University of St Andrews in St Andrews, Scotland to study Biochemistry.

Charlotte Gelwick

Charlotte will be attending The Lamont School of Music at the University of Denver to study Cello Performance. "DYAO has meant so much to me both as a musician and a person. I have not only been able to improve my technical skills on the cello as a member of a fantastic orchestra, but I have also developed my leadership skills, my confidence, and made so many friends along the way."

Nava Goldstein

Nava is ready to head to Purdue University this fall to study Environmental Engineering. "DYAO has been a welcoming community full of bright individuals who share a passion for music. It has been such a pleasure getting to know the musicians, conductors, and staff. I have had so many once in a lifetime opportunities that I will never forget!"

SENIOR SPOTLIGHT

Thomas Goodwin

Thomas will be headed to Boulder in the fall to attend CU-Boulder and will double major in Oboe Performance and Music Education. "DYAO has been an incredible tool to develop my passion for orchestral performance!"

David Guy

David will attend The University of Colorado Boulder to double major in Music Education and Bassoon Performance. "DYAO has been an incredible program for both my ability and confidence as a player. Entering the organization so early into my musical development has allowed for me to grow at an expedited rate in pedagogical, musical, and historical knowledge for both my instrument and music as a whole. It is orchestral experiences in organizations like DYAO that have helped foster the love of music I am now so grateful to have."

Samuel Hardman

Sam is headed to CU-Boulder this fall to study Violin Performance. "DYAO has been a significant impact on my music career. It has propelled me to succeed with my practicing and improvement technically, as well as developed my sense of musicality and love for the art as a whole. DYAO has given me the opportunity to work with other achieving musicians of my age and really set me up for my future career. I especially love that I have now been able to see music as more of sharing a special emotional moment than just technical challenge. DYAO has been a huge contributor to setting up my musical success."

Madeline Herring

Madeline plans to study Environmental Sciences this fall.

Claire Koch

Claire will be going to CU-Boulder this fall to double major in Creative Technology & Design and Bass Performance. "DYAO has given me the opportunity to practice music that interests and challenges me. Even though I have only been in DYAO for one year, I feel that I have experienced significant growth as a musician through my time in the orchestra. Being able to perform with such talented musicians on a weekly basis helped me realize that I want to pursue a music major in college. I also found an excellent community in my section that made every rehearsal enjoyable. Go double bassists!"

Nathan Lessard

"DYAO has meant a lot to me and I am very thankful for everything I've learned and the memories and friends I've made in this orchestra."

Katelyn Marsh

Katelyn will be attending Lamont School of Music at the University of Denver to study Voice and Horn Performance. "It has been a way to see the amazing things that you can do with French Horn, provide me with amazing experiences like the LA Tour, and helping me find a potential career path!"

Abby Nelson

Abby plans to attend university this fall to study Piano Performance. "The DYAO rehearsal and performance spaces are places where I can be surrounded by amazing musicians and mentors that help me learn and improve as a musician and human being."

SENIOR SPOTLIGHT

Gabby Overholt

Gabby will be attending either the University of Michigan or Florida State University for Percussion Performance. "DYAO fostered my love for music, given me some of my closest friends, and helped me create so many lasting memories. It is so special to get to be apart of a group where everyone is putting in 100% effort all the time and striving to achieve a high level of musicianship. It pushes me to be the best version of myself, which reflects even outside of music. I am truly grateful for all that DYAO has done for me."

Joshua Rascón

Josh is excited to possibly double major in Flute Performance and Environmental Engineering, possibly at Northwestern, Peabody, or CU-Boulder. "DYAO has meant a lot to me the past two years. Joining the orchestra has given me the chance to experience some of the best repertoire alongside incredibly talented musicians. Additionally, I believe that DYAO has done a great part in uplifting me and has inspired my passion for equity in classical music! DYAO has fostered my development as a musician and has set me up in a direction to pursue music to the highest level that I can."

Benjamin Reichler

Benjamin will attend Arizona State University to double major in Viola Performance and Cybersecurity. "DYAO has been a fantastic opportunity to study music that's out of my comfort zone, has offered a great new place to learn, and has been a lot of fun to be able to make music with friends."

Jordan Scoville

Jordan's top choices in university this fall are Wellesley and Carleton to study Music and Art History. "DYAO has been such an important part of my musical experience in high school and I'm so thankful that I've been a part of their programs. From concerts with the Colorado Symphony to playing Beethoven 9 last season, to meeting all of the incredible people and musicians in DYAO, it's been amazing to be exposed to such high level symphonic music at the start of my musical career."

Mingming Song

Mingming is headed to Vanderbilt University this fall to study either Physics or Applied Math. "DYAO has been a community where I have found my best friends, discovered countless opportunities, and had the coolest experiences; home."

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