



LOS ANGELES YOUTH ORCHESTRA
SPRING 2026 CONCERTS
Russell Steinberg and Jorge Padrón, conductors

*We hold these truths
to be
Self-Evident*

Featuring

Roy Harris Third Symphony
Russell Steinberg Self-Evident
(World Premiere)
Plus music by Copland, Gould,
Ives, Sousa, and Still

Sunday, April 19, 7:30pm
Barnum Hall

Monday, April 20, 7:30pm
Ambassador Auditorium

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LOS ANGELES YOUTH ORCHESTRA

Russell Steinberg, Founder & Artistic Director

Sunday, April 19 at 7:30pm
Barnum Hall

Monday, April 20 at 7:30pm
Ambassador Auditorium

RUTH BORUN CONCERT ORCHESTRA

Jorge Padrón, Assistant Conductor

Fanfare for the Common Man	Aaron Copland (arr. Robert Longfield)
The Fairest of the Fair	John Philip Sousa (ed. Clark McAlister)
Down a Country Lane	Aaron Copland
American Salute	Morton Gould
The Stars & Stripes Forever	John Philip Sousa (arr. Keith Brion & Lora Schissel)

Intermission

SYMPHONY ORCHESTRA

Russell Steinberg, Conductor

"Country Band" March	Charles Ives (Ed. James B. Sinclair)
Third Symphony	Roy Harris
Bayou Home	William Grant Still (transcription by Russell Steinberg)
Self-Evident (World Premiere)	Russell Steinberg
1. <i>Declaration Fanfare</i>	
2. <i>Declaration Fugue (with Spoken Chorus)</i>	
3. <i>E Pluribus Unum</i>	
4. <i>Happy Memorial Day (not performed today)</i>	
5. <i>Rage</i>	
6. <i>Remains</i>	
7. <i>We Hold These Truths (with Spoken Chorus)</i>	

250TH ANNIVERSARY OF THE DECLARATION OF INDEPENDENCE

These concerts celebrate the 250th “birthday” of the Declaration of Independence. Its powerful, even startling proclamations of universal equality and of government serving people, rather than the other way around, form the foundation of the freedoms that allow us to envision personal fulfillment, achievement, and prosperity. That we can freely and vociferously criticize our government when the promises of these freedoms fall short is a testament to the endurance of this bold and groundbreaking document.

I’ve selected an all American music program that expresses these ideas. Charles Ives’ *Country Band March* expresses our basic American aspiration of *e pluribus unum* (“out of many, one”) by combining a dozen or so different American songs, all blaring and thriving in their own rhythms, equally and vigorously. Copland’s *Fanfare for the Common Man* explicitly transforms a genre used to announce royalty into one declaring the dignity of ordinary people. Roy Harris’s *Third Symphony* was declared the first “great American symphony” after its premiere in 1939. It is a stunning portrait of American identity weaving together pastoral idealism, rhythmic vigor, and cultural/racial conflict in its final tragic drumbeat. And the very words themselves of the Declaration of Independence provide the direct inspiration for my new composition, *Self-Evident*.

I’m proud that our students are studying this distinctly American classical music. It is our music here in the United States, far less familiar than American pop music, yet it draws from the same sources that spawned the blues, ragtime, folk, rock, and rap/hip-hop, as well as the European symphonic traditions. It deserves to be better known. How exciting that this June 23 in New York we will present it at Carnegie Hall in a special New York Symphonic Invitational concert with four other orchestras. More about that in our Alum Spotlight pages!

Dr. E. Raymond Borun (1918-2026)

We dedicate these concerts to our dear friend and patron Dr. Ray Borun who passed away last February, at age 107. And a half! Ray donated the naming gift that created our Ruth Borun Concert Orchestra in honor of his wife’s passion for LAYO. It was Ruth who pointed out to me that LAYO is about more than music; it addresses an essential gap in our society that no longer focuses on supporting students from middle class families.

Ray himself was a great personal friend. I never met a more keen observer of our human pageant. To speak with him was to enter a living door on history. He described events during the 1930s as if you were there. He was a cardiologist—one of the first at UCLA. Later in life he became a mountaineer, joining the Sierra Club and bagging 100 peaks, even climbing to Base Camp at Mt. Everest. His father created Thrifty Drugs, one of the most successful pharmacies in America. After his father’s death, Ray managed the Anna and Harry H. Borun Foundation supporting medical research, environmental projects, and even

LAYO. In the many years I knew him, Ray became a strong advocate for Israel and Judaism. In the last months of his life he arranged an event for a survivor of the October 7 massacre to speak at USC. These concerts are about our distinct American identity and fierce individuality. Dr. Ray Borun embodied these qualities. He was an original and will be greatly missed.

PROGRAM NOTES

Fanfare for the Common Man/Down a Country Lane by Aaron Copland

In 1942, Vice President Henry Wallace spoke of the “Century of the Common Man.” Aaron Copland was commissioned by the Cincinnati Orchestra to compose a fanfare, and that speech by Wallace inspired his title. The U.S. had entered WWII and Copland intended his piece to rouse passion for the war effort. There is a funny anecdote about its scheduled premiere. The conductor Eugene Goossens loved the title and told Copland he wanted to schedule it on the day income taxes were due. Copland replied, “I [am] all for honoring the common man at income tax time.”

For its 1962 issue, Life Magazine commissioned Copland to compose a piano piece that could be played by young piano students across the country. His piece takes a simple melody and expands it with deep expression, all in his beloved Americana style. It was so successful that Copland later orchestrated it and I think you’ll agree it makes a beautiful personal companion to his more public fanfare.

Fairest of the Fair and Stars and Stripes Forever by John Philip Sousa

Europe had their Johann Strauss, the Waltz King. We in America had John Philip Sousa, the March King! *Fairest of the Fair* was written for the Boston Fair in 1908 and is one of his most melodic marches. Sousa’s most popular march—and arguably the most popular march ever written—*Stars and Stripes Forever* was composed in 1896 while Sousa was on a vacation cruise from Europe to the U.S. He wrote it in his head and only notated it on paper when he arrived. In addition to its unforgettable piccolo solo, it is remarkable for its imaginative accompaniments. Now it is the official National March of the United States of America, but in the early 20th century, circuses and theaters called it the “disaster march.” That’s because they only played it as a signal for when there was an emergency and they had to ask audiences to exit!

American Salute by Morton Gould

Like Copland’s *Fanfare for the Common Man*, *American Salute* was composed in 1942 when the U.S. just entered WWII after the bombing of Pearl Harbor. A government radio producer asked Gould to compose a “salute to America” and out came this inventive fantasy and variations on the Civil War tune “When

PROGRAM NOTES

Johnny Comes Marching Home.” To Gould’s astonishment, this became his most successful work. Gould said he wrote it just the day before the broadcast, in between many other writing projects.

Country Band March by Charles Ives

This march still sounds modern. It’s hard to believe Ives composed it in 1903. It stayed as a pencil sketch and didn’t have a live performance until the 1970s. But Ives used its material in several other pieces, especially in “Putnam’s Camp” from *Three Places in New England*, where he imagined the sound of two country bands playing different pieces and colliding into each other. *Country Band March* is a humoresque. It recreates the effect of amateurs playing out of rhythm and out of tune. It also sounds in many places as if several bands are playing at the same time! You hear dozens of tunes. Some you’ll know. Others were popular in 1900. And its main theme is probably an original tune composed by Ives. He was passionate about music that portrayed the actual world we live in, rough, dissonant, unmanicured, imprecise, and above all, brimming with vitality. *Country Band March* uses the syncopation of ragtime and employs techniques quite modern for the 1900s. Ives combines different meters and keys as he overlays different American tunes simultaneously. The initial effect is cacophony, but then you suddenly notice a few bits of *Yankee Doodle*, or *Semper Fidelis*, or *London Bridge is Falling Down*. Somehow it all fits together. It is America itself, all these different cultures and characters coexisting in our salad bowl!

Third Symphony by Roy Harris

This one movement symphony was instantly declared “the First Great American Symphony” after its premiere with the Boston Symphony under Serge Koussevitsky in 1939. Listeners heard the vast American landscape in its opening string hymn, jazz-influenced harmonies in its pastoral section, a distinctly American rhythmic vigor in its fugue, and even our dark underside in the tragic drum that incessantly beats throughout the coda. This symphony brought Harris considerable fame, especially because Leonard Bernstein recorded it twice. With the passing of time, the music of Copland, Barber, and other American composers has obscured Harris’s music. You’ll hear that this symphony equals the expression, artistry, and majesty of any of them.

Roy Harris came from a “dirt poor” Oklahoma family that moved in 1905 to California. He grew up as a farmer, but also studied piano and clarinet. His musical talent brought him to France in the 1920s where he studied with Nadia Boulanger, the same remarkable teacher of American composers Aaron Copland, Leonard Bernstein, and Virgil Thomson. He composed more than a dozen symphonies as well as many chamber and vocal works. His fourth wife was pianist and Juilliard teacher Beula Duffy. He renamed her Johana after Johann Sebastian Bach. Johana championed his music and later taught at UCLA, where she taught many of my colleagues and even judged my first piano examination when I was an undergraduate! After Roy Harris’s death, she later married one

of her own piano students, Jake Heggie, who has become an internationally recognized opera composer.

The Harris *Third Symphony* is essentially four movements and a coda that connect seamlessly as one large symphonic movement. The opening features strings. Just cellos and violas begin an expressive melody in unison. Like a hymn both American folk song and Gregorian chant! In fact, the entire symphony fuses American and European musical identities and perhaps that is the heart of Harris's originality. As the hymn develops, it seems to quickly trace musical history, moving from the unison of thousand year old plain chant to the open intervals of old Medieval organum, and then to Renaissance style counterpoint (albeit with modern chromatic harmonies) as the entire string section plays together. The music enters a second lyric "movement" with woodwinds and horns, which in turn folds into the longest section of the symphony, a third "movement" that Harris calls a Pastoral. Throughout this section, strings weave a gossamer web of muted arpeggios in jazz-influenced harmonies, while woodwind solos waft in and out like different fragrances. It's quite an original effect. The harmonic rhythm (the changing of the chords) doubles. Then quadruples. The gentle fragrances become energetic bursts as the symphony evolves to the fourth "movement," its famous fugue.

Brass and timpani sound the infectious fugue subject, that alternates between measures of 3 beats and 2. Horns, trumpets and trombones echo each other, building to an exciting climactic section where unpredictable rapid bursts from the brass and timpani contrast with the woodwinds and strings as they slowly unfurl the theme from the first movement in slow imitation, a technique borrowed from Renaissance and Medieval music.

The music quickens pace until the timpani announces the coda with a repeated note D beat more than a 100 times! It sounds like a Native American drum sounding a great lament, all beneath expressive melodies in woodwinds, brass, and strings that dramatically conclude the symphony.

Bayou Home by William Grant Still

When I attended a recital by our bassoon coach Leah Kohn and heard her perform Bayou Home, I immediately imagined it would make a beautiful orchestra piece. Tonight you'll hear the premiere of my transcription of this beautiful song from Still's composed opera *A Bayou Legend*. It was the first opera by a Black composer to be broadcast on national television.

America has always been a mobile society. I think a degree of homesickness is intrinsic to our character and it is a frequent theme in much American music as well. William Grant Still deeply expresses this in a song that borrows from spirituals and popular music from the 1930s and 1940s. Not only a fine concert composer, Still was an accomplished jazz and film music arranger. You can hear that craftsmanship in this song as well.

PROGRAM NOTES

Still's wife Verna Arvey wrote the lyrics to *Bayou Home*:

*A haunting tune dwells in my heart,
Song of the marsh, a world apart.
My memory holds this melody,
It takes the place of reality.
When I embark for distant shores,
It stays my tears; my soul restores.
This song alone lives with me yet,
It's in my veins; I can't forget.*

Self-Evident (World Premiere) by Russell Steinberg

I envisioned *Self-Evident* as a response to our current perilous political climate, inspired by the searing phrases of our Declaration of Independence, all as we approach its 250th anniversary. I imagined the orchestra not only playing the rhythms and accents in those phrases, but literally speaking them and swirling them around in three part spoken chorus.

The piece is in 7 short movements:

Movement 1 *Declaration Fanfare* begins with the trumpet sounding a fanfare motto that is the source for the entire work. The motto wavers between the two notes D and D sharp. They represent for me the conflict implicit in the Declaration, of whether or not we can attain its bold and original ideals. Whether we the many can agree as one on equality for all, and a government that serves rather than rules us.

Movement 2 *Declaration Fugue* divides the orchestra into a 3 part spoken chorus to perform a 3 part fugue on the Declaration's introduction. (I was inspired by Ernst Toch's marvelous 4 part spoken Geographical Fugue). Hearing these familiar words spoken contrapuntally revitalizes their profound energy and daring.

Movement 3 *E Pluribus Unum* (from the many, one), is quite literal. A large sound mass compresses to a single tone (the note E, a "solution" to the conflict of D and D sharp?) that then dissolves in a tug-of-war that dissolves into a musical collage alla Charles Ives that combines 7 different American tunes. Let me know if you can hear them all!

Movement 4 *Happy Memorial Day* will not be performed by our youth orchestra. It is a tragic-comic collision of this essential American conflict that alternates spoken excerpts from Lincoln's Gettysburg Address and Trump's Happy Memorial Day Truth Social post.

Movement 5 *Rage* is an aggressive war piece based on an ostinato (repeated pattern) in the cellos and basses. It collapses in an aleatoric section near the end

where different sections of the orchestra partially improvise and play out of time with each other.

Movement 6 *Remains* follows *Rage* as a short expressive lament with muted strings and woodwinds. You may be able to hear the harmonies of its theme melt both the D and D sharp notes together.

Movement 7 *We Hold These Truths*

The finale alternates music with spoken chorus no longer in fugue, but mostly in unison, articulating the heart of the Declaration of Independence—That we are created equal with rights to life, liberty, and the pursuit of happiness. That if government does not exercise power from our consent, it is our right to alter or abolish it. You'll hear material reappear from the previous movements. You'll also hear that *Self-Evident* doesn't resolve the conflict. D and D sharp continue to wrestle with each other to the very end.

Texts from the Declaration of Independence, July 4, 1776

Movement 2 *Declaration Fugue*

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the powers of the earth...a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. Coda: Necessary—Dissolve, assume, declare, dissolve, assume, declare ...Declare!

Movement 7 *We Hold These Truths*

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.-- That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, --That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government... We, therefore, the Representatives of the United States of America... solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States;... And for the support of this Declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor. We hold these Truths to be self-evident!

RUTH BORUN CONCERT ORCHESTRA

FLUTE

Adriana Assadourian

Principal

Calista Rodriguez

Noa Eisenberg

Leonard Zeithammer

PICCOLO/FLUTE

Renee Li

OBOE

Gracie Fung

Principal

Vartan Avessian

CLARINET

Alex Zhang

Principal

Evelyn Fang

Timothy Fang

Jaden Steiglitz

BASS CLARINET

Gavin Wagstaff

BASSOON

Elizabeth Leonhardt

Principal

David Sun

HORN

Naomi Chen

Principal

Hancheng(Ethan) Xiao

Co-Principal

Will Grace

Guest

Emma Lumsden

Guest

TRUMPET

Caleb Chen

Principal

Atticus King

TRUMPET (CONT.)

Leo Dai

Hayden Eng

TROMBONE

Pablo Castro

Guest

Hugh Findley

Guest

BASS TROMBONE

John Pisaro

Guest

PERCUSSION

Keyuan (Tom)

Cheng

Rihaan Jethwani

Nicolas Levin

Esther Lin

Alex Zhou

VIOLIN I

Lyla Brugger

Concertmaster

Madeline Eng

Daliya Eigler

Verina Cheng

Ethan Pastrana

Grace Jenkins

Cassia Taw

Jonathan Zibari

Nicholas Campillo-Clark

Matthew Ma

Sheldon Young

Lucas Peng

Sophy Yang

Iva Davidovic

VIOLIN II

Elaine Peng

Principal

Avital Schwartzman

Anika Nettar

VIOLIN II (CONT.)

Harper Cox

Taylor Gelb

Vahan Avessian

Avery Yang

Aarnavi Jayanth

Valerie Cheng

Simone Simantob

Dempsey Palmer

Veronica Simonyan

Selah Taw

Ethan Chen

Andrew Walker

Amelia Cao

Celestine Xu

Joelle Park

VIOLA

Kaiyan Xu

Principal

Kara Thachuk

Harrison De Leon-Wagner

Sophia O'Brien

Guest

CELLO

Nicholas Brown

Principal

Ziqian (Ryan) Zhou

Chiara Hildreth

Esther Yen

Mason Eng

Yiyu Wang

Elliott Shieh

Kate Anderson

Preston Shieh

Spencer Sweeney

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Camellia Ghorbanzadeh

Principal

Hakeem Holloway

Guest

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Principal

Alma Miller
Stephanie (Siyi) Huang
Sophia Apeta

PICCOLO/FLUTE

Forest Sherwood

OBOE

Oliver Shon
Principal

Catelyn Shaffer

ENGLISH HORN

Cameron Hartich
Guest

CLARINET

Brandon Hobleby
Principal

Matteo Mazzie
Ethan Blacker

BASS CLARINET

Alec Rodriguez
Guest

BASSOON

John Nunez
Guest

Kenny Kriha
Guest (Sunday)

Aaron Colon
Guest (Monday)

FRENCH HORN

Mila Santos-Brochu
Alum

Francis Krupa
Guest

Will Grace
Guest

Emma Lumsden
Guest

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Graham Lemos
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Jacky Li
Co-Principal

Ben Sujishi
Co-Principal

Peter Dai
Bella Lee

TROMBONE

Noah Chen
Co-Principal

Xingyu (Simon) Zhu
Co-Principal

Eva Galstyan

BASS TROMBONE

John Pisaro
Alum

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Vivienne Nicole Fatu

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Rihaan Jethwani

Nicolas Levin
Esther Lin

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VIOLIN I

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Co-Concertmaster

Donghee (Danny) Kim
Co-Concertmaster

Ethan Rochman

Payton Lin

Linus Zhang

Milana Resta

Monica Lee

Maegan Daley

Inah Chang

Kyler Chu

Jordan Lin

Val Estrada

Nathan Lee

Maya Lexa Kim

VIOLIN II

Annika McWhirter
Principal

Jaelen Lee

Ryan Walker

Lucy Harris

Justin Kim

Daniel Yang

Aubrey Kutash

Kayden Chu

Ryan Hajmomenian

Liam Chao

Haoran Xu

Henry Fitzgerald

Annie Wang

Jason Foronda

Joshua Golshani

Alum

Oscar Martinez

Alum

VIOLA

Cynthia Lee
Principal

Kyle Henderson

Joel Zaldivar

Rebecca Lee

Sophia O'Brien

Alum

CELLO

Nathaniel Kim
Principal

Reanna Lee

Isabella Chiang

Kate Cheung

Emily Bergstrom

Luke Newman

Bono Stevens

Aya Hildreth

Danyal Beken

Cooper Rieke

DOUBLE BASS

Abigail Baum
Principal

Addison Ma

Hakeem Holloway

Guest

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DR. E. RAYMOND BORUN (1918-2026)



Ruth Borun and Dr. E. Raymond Borun

We dedicate these concerts to Dr. E. Raymond Borun, who passed away last February. At age 107. And a half! Dr. Borun and his wife Ruth were the first and most significant supporters of the Los Angeles Youth Orchestra since we began in year 2000. After Ruth passed away, the Borun Foundation awarded LAYO a naming gift to create our intermediate Ruth Borun Concert Orchestra. The Borun Foundation still continues to support LAYO and Dr. Borun attended our concerts through his 90s!

Dr. Borun's own life was remarkable. He was one of UCLA's first cardiologists in the 1940s. In the 1970s he became an avid mountain hiker, bagging 100 peaks in the Sierra Club and eventually hiking up to Mt. Everest Base Camp! His father started Thrifty Drug Stores, which became the largest pharmacy on the West Coast. After his father passed away, Dr. Borun managed the family foundation, awarding grants, primarily in the area of medicine (specifically gerontology), as well as sponsoring medical speakers and lecturers at UCLA. He supported his wife Ruth not only in her passion for LAYO, but in her award-winning English garden at their home in Brentwood, recognized internationally for its elegance and beauty.

MEET OUR GRADUATING SENIORS!



EMILY BERGSTROM
(SO CELLO)

How long have you been in LAYO?

One semester.

Why did you want to be a part of LAYO?

I had heard about LAYO from a friend who recommended it. Since it is my senior year, and I wanted a full orchestra experience that my school doesn't offer, I was excited to join. It has been a great venue to continue working on my skills.

What are some of your best memories?

I enjoyed getting to know my fellow musicians and their backgrounds. I learned a lot in the sectionals, which helped me improve my overall playing.

What's next for you?

I'm planning to go to college to study Zoology and conservation. While I won't be majoring in music, I intend to join my school's orchestra and an occasional chamber group and keep playing.



ETHAN BLACKER
(SO CLARINET)

How long have you been in LAYO?

Three years.

Why did you want to be a part of LAYO?

I initially joined LAYO because the trip to Vienna and Prague seemed like too good of an opportunity to pass up. I also had not played in an orchestra since before the pandemic and I wanted to be a part of one again.

What are some of your best memories?

My favorite memories are from the Vienna and Prague trip. Playing at the historic venues and exploring the museums with friends was incredible. The little moments with friends during rehearsals and before concerts are also quite memorable.

What's next for you?

College. As of writing this, I don't know where yet though.

WE'RE SO PROUD OF YOU!



VAL ESTRADA
(SO VIOLIN 1)

How long have you been in LAYO?

One year.

Why did you want to be a part of LAYO?

I wanted to join LAYO to experience an outside of school orchestra before I get to college and some of my friends are in it which is an extra bonus.

What are some of your best memories?

Some of my best memories are hanging out with my friends and enjoying the music making process.

What's next for you?

I plan on continuing to study violin in college and I would love to have a professional violin career on the side as I focus on making more money.



PAYTON LIN
(SO VIOLIN 1)

How long have you been in LAYO?

I've been in LAYO for 4 years, starting in August 2022.

Why did you want to be a part of LAYO?

I wanted to be a part of LAYO to continue to advance as a classical musician in a more serious orchestra outside of school, while also being able to make new friends and travel abroad.

What are some of your best memories?

Touring Vienna and Prague is definitely my favorite LAYO memory: performing in venues like the Esterhazy Palace, and making friends that I still continue to keep in touch with now two years later.

What's next for you?

I'll be attending college in the fall, likely in CA, and I'm hoping to major in Business or Public Affairs. I'm also excited to be touring one last time with LAYO this summer and performing at Carnegie Hall!



MAEGAN DALEY
(SO VIOLIN 1)

How long have you been in LAYO?

Five years.

Why did you want to be a part of LAYO?

I wanted to be a part of LAYO because I wanted to play in an advanced orchestra with new people all across Los Angeles. I've been in other orchestras in the past but wanted to play more challenging symphonies in an orchestra under coaches like Niv and Russell.

What are some of your best memories?

Going to Vienna and Prague and seeing the sunrise, making new friends, talking with Jorge, and having concert days. I'm really happy to have been a part of such a close community that enjoys creating music together.

What's next for you?

Attending a 4-year college to study Biology or Pharmaceutical Science.



DONGHEE KIM
(SO VIOLIN 1 - CO-CONCERTMASTER)

How long have you been in LAYO?

Five years.

Why did you want to be a part of LAYO?

I had never been a part of an orchestra before and I wanted to experience more opportunities as a young musician. I thought that joining LAYO as a violinist would be the perfect way to further my involvement with classical music, which is one of my greatest passions and hobbies.

What are some of your best memories?

My best memories definitely come from the summer tours in LAYO. I remember the 2022 Carnegie Hall and 2024 Vienna & Prague tours in great detail, including how I met the friends that I still talk to consistently. The best memories came with them and the fact that I was able to build these connections that I will permanently carry with me. I am deeply grateful that I was fortunate enough to join a program as fantastic as LAYO and for the way that it has shaped my life.

What's next for you?

Though I had previously struggled with narrowing down exactly what direction to take in my life due to the variety and number of passions of mine, my current plan for the future is to pursue law. As I continue to explore the legal world in college, I know that I will simultaneously further my hobbies like learning about ocean and animal science, classical music, and language learning.



LUCAS PENG
(RBCO VIOLIN 1)

How long have you been in LAYO?

Three years.

Why did you want to be a part of LAYO?

I wanted to join an orchestra since my high school didn't offer one. I didn't want that to stop me so I chose to join LAYO.

What are some of your best memories?

My best memories were meeting new people, playing all types of music, and performing in incredible concert halls.

What's next for you?

I'm hoping to continue my education at a 4-year university, namely UCSD, where I aim to pursue astrophysics.



ADDISON MA
(SO DOUBLE BASS)

How long have you been in LAYO?

I have been in LAYO since 2022.

Why did you want to be a part of LAYO?

In my first year of high school, I lacked a solid musical community to connect to. I knew I wanted to continue playing in an orchestra with fellow students like me, but I never knew exactly where to go. I had made a couple friends with interests in all sorts of music, but they did not have any opinions on classical music or played it at all. I was seeking a space dedicated to challenging their musicians while actively supporting friendships made along the way. Conveniently enough, my music instructor recommended that I play with LAYO in 2022, and I have not looked back since.

What are some of your best memories?

Some of my favorite moments came from the Prague and Vienna tour in 2024. Despite the heat and lingering jet lag, my friends and I were creating core memories I still think about today. The bus rides from location to location became time for us to talk, joke around, and analyze each other's music and compare distinctive parts. In general, at every LAYO concert, I loved attending the final onstage rehearsal. It served as a reminder that the LAYO season was coming to an end once more, but allowed me to enjoy what we had spent so much time perfecting together one last time before performing for an audience.

What's next for you?

Wherever life takes me in the next chapter of my life, I'll make sure to always bring my double bass. Hopefully in college I'll meet people from all over the country who share my appreciation for classical music.



MONICA LEE
(SO VIOLIN 1)

How long have you been in LAYO?

Four years.

Why did you want to be a part of LAYO?

I wanted to challenge myself to play original classical repertoire to improve my technique.

What are some of your best memories?

Performing at the Rudolfinum and the Haydnssaal and visiting food spots around Vienna and Prague with my now close friends.

What's next for you?

I plan to attend a four year university. I hope to become a knowledgeable and empathetic physician in the future.



MATTEO MAZZIE
(SO CLARINET)

How long have you been in LAYO?

Three years.

Why did you want to be a part of LAYO?

I wanted to play music that I enjoyed, especially symphonic works that I loved listening to. I had previously only been part of bands, so I joined LAYO to gain orchestral experience.

What are some of your best memories?

I loved playing the Pastoral Symphony at amazing concert halls in Vienna and Prague and exploring the two cities!

What's next for you?

I plan to study molecular biology/ecology in college, but I'll continue playing the clarinet in chamber ensembles or in the school's orchestra.



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ALUM SPOTLIGHT

LAYO ALUMNI ACCOMPANY THE ORCHESTRA TO CARNEGIE HALL IN JUNE 2026!



When LAYO launched its Alum Fund during our 2024-2025 Season, our purpose was to bring back alumni each semester to mentor and inspire our current students in rehearsals and performances. The arrangement worked better than we imagined, with students motivated to do their best to impress the alums, and alums getting to relive the joy of wonderful LAYO memories, along with being compensated as professional musicians.

It worked SO well, in fact, that we decided to reach out and invite alumni to accompany us when we were selected (for the third time) to perform at Carnegie Hall June 23, 2026, as part of the New York Symphonic Invitational. We'll be presenting our American music repertoire that evening along with programs from the Delaware and Maryland Youth Touring Orchestras, the Detroit Metropolitan Youth Symphony, and the Ad Astra String Orchestra. LAYO is thrilled about our opportunity to perform in New York City's 135-year-old cultural icon again, a destination for the world's finest artists including Tchaikovsky, Dvorak, Mahler, George Gershwin, Billie Holiday, Benny Goodman, and hundreds of orchestras worldwide. We're gratified by the alumni who responded Yes! to the invitation to join us for the Carnegie performance – around 11 as of this printing. And five of them offered not only to play, but to chaperone our students on the trip as well! LAYO extends its deep appreciation to **Amira Cohen, Amber Daughtry, Heather Daughtry, Sophia O'Brien and Mila Santos-Brochu** who are highlighted below.

Finally, thank you to the group of anonymous LAYO parents and family members who contributed to an impromptu Carnegie Fund, which enabled several students to join us for the New York trip who might not have had the chance otherwise.



AMIRA COHEN

CELLO | 2019-2022

"LAYO for me was and still is a big part of my musical career. It was here that I fully understood that being a musician really is a team effort. We are all working together to create a bigger picture, which is how I see LAYO's impact on my own career – a vital piece making up my musical history."



AMBER DAUGHTRY

VIOLIN | 2006-2013

"LAYO provided me with a strong orchestral and educational foundation, all culminating in performing high quality concerts at prestigious venues with other musicians in my age group."



HEATHER DAUGHTRY

VIOLIN | 2004-2007

"(I've) cultivated a diverse career and aspire to merge my passions in tech, music, theatre, film and television. I still hold a deep appreciation for classical music, with one of my favorite pieces being Beethoven's 6th – "Pastoral Symphony" – which I played during my early years with LAYO."



SOPHIA O'BRIEN

VIOLA | 2022

"I played Symphony Viola in Spring of 2022 and have also played in many of the orchestra's concerts since then as an alum. A favorite memory of LAYO: I really enjoyed our 2022 Carnegie trip!"



MILA SANTOS-BROCHU

FRENCH HORN | 2019-2020

"...(I am) fully dedicated to my Bachelor of Music in French Horn Performance... I perform with the Azusa Pacific Symphony Orchestra, Chamber Groups, and the Wind Ensemble, while also teaching horn players of all ages!"

RUSSELL STEINBERG, FOUNDER, ARTISTIC DIRECTOR, CONDUCTOR OF SYMPHONY ORCHESTRA

Composer Russell Steinberg was selected for Musical America's Top 30 Professionals of 2024. His music has been described as "floating, luminous" (*Boston Globe*), "freshly lyrical, pulsating, edgy, infectious" (New York Concert Review), and "deeper while maintaining a descriptive surface" (*Fanfare Magazine*). The Los Angeles Youth Orchestra recently premiered his composition *Cirrus Nimbus* and performed it in Vienna and Prague. His piano trio *Paleface* is available on Albany records, recorded by Trio Accento. Three orchestras—the New West Symphony in Los Angeles, the Bay Atlantic Symphony in New Jersey, and the Hopkins Symphony Orchestra in Baltimore—commissioned and premiered *Cosmic Dust*, a work that Science News Magazine featured in its issue celebrating the 25th anniversary of the Hubble Space Telescope. A Daniel Pearl Foundation commission, *Stories From My Favorite Planet*, tells the story of *The Wall Street Journal* writer Daniel Pearl, alternating music with readings of Pearl's own brilliant tragicomic articles. Steinberg's Hanukkah fantasy *Lights On!* is being performed this year by the Bay Atlantic Symphony in New Jersey, the Hopkins Symphony in Baltimore, the Lakeview Orchestra in Chicago, and the Southeast Kansas Symphony in Pittsburg, Kansas.

Steinberg's music has received awards and grants from ASCAP (Young Composers Grant and ASCAPLUS), Composers Inc., NACUSA, MacDowell Colony, Aspen Composer Fellowships, First Prize in the New World String Quartet competition, the HEAR NOW Festival, a Gold Medal Jury's Choice at the Park City Film Music Festival, the California Association of Professional Music Teachers (CAPMT), Illumine, and the Jewish Center for Culture and Creativity. Works from his catalog of nearly 100 works of solo, chamber, vocal, and orchestral music have been performed in the United States—Los Angeles, Pasadena, San Francisco, San Diego, San Bernardino, Park City, Boulder, Aspen, Colorado Springs, Appleton, Madison, Eau Claire, Philadelphia, Boston, Chicago, Cummington, Boscawen, New York, Baltimore, Stamford, San Francisco, Stockton, New Cumberland, Atlantic City—and abroad, in Austria, the Czech Republic, Mexico, Chile, Australia, New Zealand, and Israel.

Steinberg is the Founder and Artistic Director of the Los Angeles Youth Orchestra, as well as a popular pre-concert lecturer for the Los Angeles Philharmonic. An enthusiastic fan base from around the world participates in his Zoom music lecture series on various musical topics and composers, as well as his *Classical Listening Hangouts*.

Steinberg holds a Ph.D. from Harvard University, where he studied with Pulitzer Prize-winning composer Leon Kirchner; an M.M. from the New England Conservatory, where he studied with Arthur Berger; and a B.A. *summa cum laude* from UCLA, where he studied with Elaine Barkin, Roy Travis, and Paul Reale. His early instrumental and composition teachers were Dorothy Compinsky (piano, classical guitar, violin), Kenneth Klaus (composition), Earle C. Voorhies (piano), Salome Arkatov (piano), and Ron Purcell (classical guitar).

Information about Steinberg's music and music lectures is available at:
www.russellsteinberg.com

JORGE PADRÓN, CONDUCTOR OF RUTH BORUN CONCERT ORCHESTRA

Jorge Padrón is the orchestra director at South Pasadena Middle and High School and a doctoral student in Music Teaching and Learning at the University of Southern California's Thornton School of Music. His research interests are teacher preparation, school equity, and Schenkerian analysis in non-classical contexts. He has taught teacher preparation courses at USC and Pepperdine, served as a site conductor for the Los Angeles Philharmonic's YOLA program, and directed the Harmony Project's district-wide honors orchestra.

Before moving to Los Angeles, Padrón led the orchestra program at Miami Palmetto Senior High School, where he also taught AP Music Theory, guitar, and advised the school's competitive mathematics teams. His work earned recognition from the Village of Palmetto Bay and the Miami-Dade County School District for "exemplary public service." He has also served on the editorial committee of the *American String Teacher* journal and is preparing publications for both *Philosophy of Music Education Review* and the *Music Educators Journal*.

Padrón has worked across diverse educational settings, from starting after-school string programs in South Florida to founding a band program at Camino Nuevo High School. He holds degrees from the University of Miami's Frost School of Music and Carnegie Mellon University and currently studies conducting at USC with Larry Livingston.

ELISE DEWSBERRY GREEN

ORCHESTRA MANAGER

Elise Dewsberry Green has had a varied career as a singer, actor, and director in the musical theater world; as well as bookkeeper, retail store manager, legal secretary, and website designer in the business world. She is currently also the Artistic Director of New Musicals Inc., a nonprofit organization that works with bookwriters, lyricists, and composers in developing new musicals. Elise is married to LAYO Cello Coach Stephen Green, and they are very proud of their daughter, social activist Rebecca Green, and brand new son-in-law, grade school teacher Ihab Gabra. While living in Toronto, Elise served as the Assistant Artistic Director of the Muskoka Festival, the Coordinator of the festival's annual Musical Theatre Writer's Colony, the Associate Dramaturge of the Canadian Stage Company, and the Resident Dramaturge of the Smile Theatre Company; and she was the co-founder of Toronto's Script Lab. Elise spent many years touring Canada with *Nine Months*—a one-woman musical which she commissioned from writers Carl Ritchie and Stephen Woodjetts. Elise and Carl also co-wrote *Any Body Home?*, which was produced by the Cordova Bay Theatre in Victoria, British Columbia, and published by Dramatic Publishing. Elise is also the author and evaluator of the Book Lab and the Outlining Lab, offered online through www.nmi.org, and she publishes a monthly vlog on the craft of musical theatre available at: <https://nmi.org/elises-video-blog/>.



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Your contribution also makes it possible for LAYO to offer tuition assistance to students with financial need.

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Los Angeles Youth Orchestra started the Alum Fund last year in its 25th season to invite alumni to perform with and motivate current students, while compensating them as professional musicians. We're making great strides so far, with Alums serving as guest players this past Fall, and again this Spring. And as noted in the Alum Spotlight pages, several will be joining us for our Carnegie trip and performance this June 2026.

A big thanks to our initial donors who believed in this idea and contributed to the fund:

**Louise Bahar
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**We'd love YOUR support for the LAYO Alum Fund --
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julie@losangelesyouthorchestra.org

**And congratulations to these LAYO alumni participating
in our Spring concerts:**

**John Pisaro, *Trombone*
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MILKEN COMMUNITY SCHOOL

Jordan Martone

MIRMAN SCHOOL

John Haas, Nicolás Kello

NEW WEST CHARTER SCHOOL

NEWBURY PARK HIGH SCHOOL

Tina Huang, Dennis Crystal

NORTH HOLLYWOOD HIGH SCHOOL

Louis Allen, Robin Sharp

NORTH HOLLYWOOD HIGHLY GIFTED MAGNET

NOTRE DAME ACADEMY HIGH SCHOOL FOR GIRLS

OAK PARK HIGH SCHOOL

Zachary Borquez

OAKS CHRISTIAN SCHOOL

Naomi Mandojana, Mary Kay Altizer

PAUL REVERE CHARTER SCHOOL

Gregory Samuels

PLEASANT VALLEY CHRISTIAN

Beth Boyles

POLYTECHNIC SCHOOL

Megan Foley, Eric Lifland

PORTER RANCH COMMUNITY SCHOOL

RANCHO CUCAMONGA HIGH SCHOOL

James Ana

REPETTO ELEMENTARY SCHOOL

THANKS TO THE SCHOOLS (CONT.)

**ROBERT FROST MIDDLE
SCHOOL**

Tina Curtis, Juan Rodriguez

**SAGE FOREST
PREPARATORY ACADEMY**

**SAN MARINO HIGH
SCHOOL**

**SANTA MONICA HIGH
SCHOOL**

SAUGUS HIGH SCHOOL

Evan Block

SHALHEVET HIGH SCHOOL

**SHERMAN OAKS CENTER
FOR ENRICHED STUDIES
SIERRA CANYON**

Michael Turner

SIMI VALLEY HIGH SCHOOL

SOUTH HIGH SCHOOL

Caitlin Brock

**SOUTH PASADENA HIGH
SCHOOL**

Tim Orindgreff, Jorge Padron

**SOUTH POINTE MIDDLE
SCHOOL**

**TAFT CHARTER HIGH
SCHOOL**

Natalie Laurie

**TEMPLE CITY HIGH
SCHOOL**

Reginald Cordero

**THE ARCHER SCHOOL
FOR GIRLS**

Hannah Murray

THE BUCKLEY SCHOOL

**THE JOHN THOMAS DYE
SCHOOL**

**THE SCIENCE ACADEMY
STEM MAGNET**

THE WEBB SCHOOLS

Kyle Champion

**TRINITY CLASSICAL
ACADEMY**

Tom Brown

**VAN NUYS MIDDLE
SCHOOL**

Jacob Smyle

VIEWPOINT SCHOOL

Kristin Herkstroeter

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Dear Avery,

We're so proud of you. Watching your love for the violin grow in these two years, especially through your time with LAYO. You've become more confident and strong, and seeing you play from your heart makes us so happy. It means so much to us. We love you and can't wait to see where your passion takes you.

Love,
Dad, Mom, Beverly



LAYO has been so much more than an orchestra to me. I joined shortly after moving to the U. S, and from my very first rehearsal, I found a place where I truly belong.

Every Sunday, no matter how busy my high school week has been, walking into rehearsal feels like coming home. The music washes over me, and for those hours, everything else fades away. Our conductors are not only inspiring but also wonderfully humorous—they make even the most challenging rehearsals feel joyful and light.

Here, I've learned discipline, collaboration, and how to listen—really listen—to those around me. I've gained confidence on stage and found friendships that go beyond music. Most of all, I've discovered the deep joy of creating something beautiful together.

I am deeply grateful to my teachers, our conductors, and every staff member who makes LAYO the special place it is.

Celestine Xu, *Violin*

Salastina 2025-26 Season

A MUSICAL SALON FOR THE 21ST CENTURY



Main Series No. 5: Familiar | Forgotten | Fresh

Sunday, April 19, 2026 @ 7:30 PM

Laguna Art Museum, OC

Saturday, April 25, 2026 @ 3 PM

Moroccan Room at The Village Studios, West LA

Sunday, April 26, 2026 @ 3 PM + *Livestream*

Barrett Hall at the Pasadena Conservatory of Music, Pasadena

Peter and the Wolf: Children's and Family Concert

Saturday, May 2, 2026 @ 1:30 PM and 4:30 PM

Bob Baker Marionette Theater, Highland Park

Happy Hour No. 133: Sounds Mysterious with Brian Lauritzen

Saturday, May 23, 2026 @ 3 PM + *Livestream*

The Wende Museum's A-Frame Theater, West LA

Sounds Delicious: A Jane Austen Garden Tea Party

Saturday, June 6, 2026 - 1:00 PM

Virginia Robinson Gardens, Beverly Hills

FOR TICKETS AND INFORMATION, SCAN THE QR CODE

OR VISIT WWW.SALASTINA.ORG





Matteo!

We are so thrilled and proud of your growth, curiosity and passion as a musician. Love, Mom +Dad

On behalf of our family, we extend our gratitude to everyone in this rare and special community known as LAYO for supporting these young artists. Congratulations to all LAYO musicians!



Catelyn:

We are so proud of your remarkable music and academic achievements! From oboe, to piano and marching baritone, your musical talents are endless and we are always delighted to hear you play. We know that you will be successful in all that you do and we can't wait to see what the future holds for you. Thank you for your compassionate and humble spirit and for being such an incredible mentor to your siblings!

Love,
Mom, Dad, Chloe and Carter



With Love for Our
Violinist, Avital Hannah
Schwartzman,

Your music fills more than a concert hall—it fills our hearts. We are incredibly proud of your dedication and joy in pursuing your passion and love for the violin. We are cheering for you today and always.

Love,
Mom, Dad, Ethan,
and Teddy



Maegan, congratulations on your 5 years with LAYO! Ten years ago you started down this path and found your love for the violin. We are so lucky to have been on this journey with you. Your dedication and hard work have been a joy to watch, and we can't wait to see how you grow as you soon begin the next phase of your life!

Love, Mom and Dad

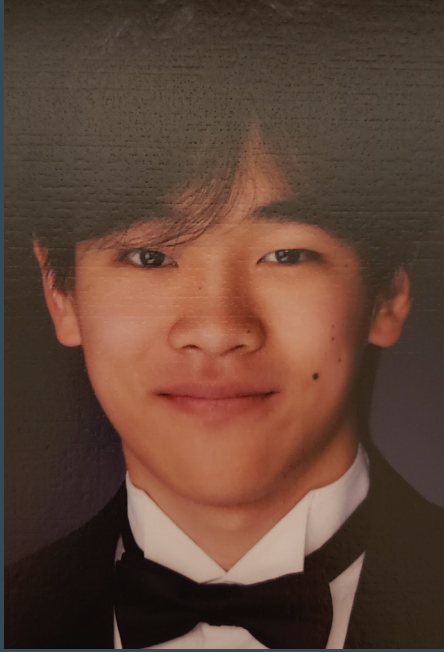


Ethan

Matteo

Brandon

Congratulations to the SO clarinet section!
Bravo to the graduating seniors!



Brandon,

We are so grateful to be part of your life - to watch you grow up has been a joy. Thank you for filling our lives with music. We are so proud of your hard work and can't wait to see what the next chapter of life has in store for you.

Your biggest fans,

A-kong, A-ma, Auntie Jeany,
Uncle Tim, Mom & Dad



Dear Maya,

We are incredibly proud of you for completing your first year with the Los Angeles Youth Orchestra. Your dedication, passion, and hard work have truly shined through this season. Watching you grow as a musician and as a person has been such a joy.

Keep reaching for new heights and embracing every moment along the way—your journey is just beginning.

With all our love,
Mom, Dad & Aspen



Los Angeles Youth Orchestra is grateful to the following funders for their unwavering support:

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SPECIAL THANKS

LOS ANGELES YOUTH ORCHESTRA SALUTES ALL OF OUR PARENTS FOR THEIR DEDICATION AND CONTRIBUTIONS TO THE SUCCESS OF OUR REHEARSALS AND CONCERTS. BRAVI TUTTI!

LAYO THANKS THE FOLLOWING VOLUNTEERS:

Fati Adeli, *Family Giving Campaign Coordinator*

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Elbert Liu, *for an unusually high volume of music editing and parts creation this semester*

Jane Matusovskaya, *Concert Program Graphic Design*

EXTRA SPECIAL THANKS:

Andrew Katz and Angel Ghodoushim, *Accounting*

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as they continue to enrich the lives
of young musicians.



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