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Save the Date

CYS PERFORM-A-THON!

Join us on **Saturday, February 7, 2026 from 12 pm** at Trinity Presbyterian Church in San Carlos for our musical marathon fundraiser featuring CYS musicians and alumni! Every dollar raised will support CYS's tuition assistance and education programs. This event will also be livestreamed, making it possible for you to share your artistry with friends, family, and relatives in the Bay Area and beyond. Visit www.cys.org/fundraiser for more information.

PRESIDENT'S MESSAGE

On behalf of the Board of Directors of the California Youth Symphony, I am delighted to welcome you to our 74th season. It is a privilege to celebrate another year of extraordinary music-making with our community.

This afternoon's program is a showcase of both tradition and innovation. We begin with Richard Strauss's *Don Juan*, a work of dazzling virtuosity and energy. We are thrilled to feature cellist **Aiden Kim** in Ernest Bloch's powerful and moving *Schelomo*. We are equally proud to present the **world premiere** of a work by **Saarthak Shankavaram**, a remarkable young composer who, at just 17 years old, reflects the very spirit of CYS—youthful creativity, dedication, and vision. And to close, the orchestra will bring to life Paul Dukas's beloved *The Sorcerer's Apprentice*, with its vivid storytelling and playful orchestral colors.

Our music director, **Leo Eylar**, continues to inspire both our musicians and audiences with his artistry, and I would also like to recognize our dedicated artistic staff—Pete Nowlen, Kati Kyme, Tony Lanzino, and Artie Storch—who provide the foundation of training and mentorship that allows our students to thrive.

CYS has always been more than an orchestra—it is a community. Our strength rests not only in the talent of our young musicians, but also in the dedication of parents, volunteers, and alumni who sustain our mission. This year, we are making a special effort to reconnect with our alumni and celebrate the lasting impact CYS has had on thousands of young people over the decades. Their stories remind us that the lessons learned here—discipline, collaboration, and creativity—carry far beyond the concert hall.

We invite you to support this ongoing legacy. A contribution to our annual fund helps us provide scholarships, expand outreach, and ensure that future generations continue to experience the life-changing power of music. And if you are an alum, we would love to hear from you; please visit our website to reconnect and share your journey.

I am truly excited for the season ahead—full of music that challenges and inspires, experiences that shape lives, and friendships that last a lifetime. Thank you for being part of the California Youth Symphony family.



Tyson Mao

President, CYS Board of Directors

Today's concert, valued at \$20 per seat, has been provided at no cost for everyone to enjoy. Please consider making a tax deductible contribution that will help CYS to continue offering tuition assistance and free educational initiatives. Thank you for investing in the finest musical training, the opportunity for personal growth, and the next generation of leaders!

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CALIFORNIA YOUTH SYMPHONY

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November 2, 2025 | 2:30 PM

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Leo Eylar, Music Director

74TH SEASON | FIRST CONCERT

CYS SENIOR ORCHESTRA

Leo Eylar, Conductor

Don Juan, op. 20 Richard Strauss (1864-1949)

Schelomo: Rhapsodie Hébraïque Ernest Bloch (1880-1959)

Aiden Kim, cello

***** INTERMISSION *****

Slipping Saarthak Shankavaram (b. 2008)

World Premiere

The Sorcerer's Apprentice Paul Dukas (1865-1935)

FIRE NOTICE: Please identify your closest emergency exit, marked with lighted "EXIT" signs. In the event of an evacuation, follow all instructions from the venue staff. Please do not use the elevators.

35 Seasons of Maestro Eylar



Leo Eylar, who has led the California Youth Symphony since 1985, is only the third music director in the orchestra's 49-year history.

Leadership through tragedy: Maestro Eylar's tenure began under tragic circumstances, with the passing of beloved former music director, Dr. Lauren Jakey. Maestro Eylar was tapped to fill the role on short notice and gracefully led the group of teenagers to mourn, heal, and honor Dr. Jakey through music. His arrival marked a new chapter of CYS history - bringing newfound enthusiasm, energy, and humor.

Bursting onto the international stage: The first international tour under Maestro Eylar's artistic direction was the 1992 tour to Australia. It was capped by a sold-out performance, sponsored by Bank of America, at the Sydney Opera House on the fourth of July. It remains an unforgettable experience for all who attended.



A triumphant return to Vienna: In 1994, Maestro Eylar led CYS to a first-place finish at the International Music Festival in Vienna during the 1994 tour to Austria, Hungary, and (what was then) the Czech Republic. Maestro Eylar had completed much of his conducting training in Vienna at the Hochschule für Musik, granted by the International Rotary Foundation.



The orchestra, with maestro Leo Eylar holding two trophies, placed first at a festival in Austria last July.

An emphasis on cultural exchange: Under Maestro Eylar's leadership, CYS has had a long legacy of internal collaboration and cultural exchange, partnering with local youth ensembles on tour to foster artistic and diplomatic connections. This rich history began with a 1995 collaboration between CYS, New Philharmonic Junior Orchestra, and the Okayama Junior Orchestra to support recovery after the devastating Kobe earthquake. This friendship has continued to grow with reciprocal visits and joint performances, including a visit by Maestro Eylar and CYS musicians to Japan to celebrate the 400th anniversary of the Okayama Castle.



Professional recordings: CYS musicians have had the unique and formative experience of being recorded professionally. In 1998, Maestro Eylar led the orchestra in a professional studio recording in Seville, Spain, featuring Stravinsky's *Firebird*, Strauss's *Don Juan*, and his own composition *Orpheus Legend for Violin and Orchestra*, with soloist and concertmaster Kenneth Hsu. Another recording was completed on the 2008 Japan tour, featuring Rimsky-Korsakov's celebrated *Scheherazade*.

A Few Highlights from 35 Years of Premier Music and Education

Festivals and benefit concerts: In addition to in-season concerts, CYS has been regularly invited to other performance opportunities over the course of Maestro Eylar's tenure. For example, the orchestra was selected as the headliner at the Children's Health Council's "Summer Symphony" benefit concert at Stanford University's Frost Amphitheater, sharing the stage with artists like Kenny Loggins and Smokey Robinson. Another highlight was a performance at the Mondavi Center at UC Davis, where the orchestra commissioned the world premiere of Stephen Blumberg's *Subterranean River* as part of Sacramento State University's Festival of New American Music.

Dedication to education: A hallmark of Maestro Eylar's legacy is his dedication to providing musical education to students and the greater community. Since 2009, he has curated the Conductor's Corner, which aims to provide historical context, audio and video clips, and in-depth analysis on works performed by the orchestra. He shares this information with audiences during pre-concert talks. Eylar has also expanded access to musical education through the growth of CYS's program from 1 ensemble to 7, creating opportunities for musicians to train under elite conductors from a very young age.

Diversity of repertoire: Under Maestro Eylar's direction, CYS has become well-known for its uniquely diverse repertoire. Young musicians in the program are exposed not only to the great classics, but also to works by a wide range of contemporary, local, and young composers, including Mason Bates, Jessie Montgomery, and Jennifer Higdon.

A generational legacy: Beyond the podium, Maestro Eylar has been committed to the overall development and well-being of CYS students. From beloved camp traditions like Eylarobics and night hikes, to cultural trivia games held during long bus rides on tours, these activities have helped shape thousands of students' formative years and built a community of lasting bonds. In a touching moment, Maestro Eylar recently reconnected with a former CYS student from his first year of directorship, whose own child is now a musician in the Associate Orchestra.



**"It's so different from
conducting professionally...
These kids, they just
put their heart and soul
into making music. They
have a certain fire that I
find it hard to reproduce
professionally."**

*– Leo Eylar, director,
California Youth Symphony*



LEO EYLAR

Music Director

Conductor-Composer Leo Eylar, born in Los Angeles, grew up in a musical family. He began studying violin at the age of nine and was accepted into the private studios of both Jascha Heifitz and Ruggiero Ricci. His early teachers included Virginia Baker, Joachim Chassman and Eudice Shapiro. Eylar attended Northwestern University and the University of Southern California, where he received his Bachelor of Music degree Summa cum Laude. His violin teachers included Glenn Dicterow, Concertmaster of the New York Philharmonic, and Samuel Magad, Concertmaster of the Chicago Symphony. In 1980 Eylar joined the Seattle Symphony and in 1982 he was awarded an International Rotary Foundation Grant to study conducting at the Hochschule für Musik in Vienna, Austria. After studies there with Otmar Suitner, he returned to the U.S. and completed his Master's Degree in conducting at the San Francisco Conservatory of Music, simultaneously holding the position of Co-Concertmaster of the San Jose Symphony from 1984-89.



Eylar was on the faculty of the San Francisco Conservatory of Music from 1985-88, during which time he conducted a nationally televised performance of "America Sings" with Bobby McFerrin and the San Francisco Conservatory of Music Orchestra. He is also Professor Emeritus at CSU, Sacramento where he served on the full-time faculty for 30 years directing the symphony orchestra, as well as teaching music theory, history, and composition. Since 1990 he has been Conductor and Music Director of the California Youth Symphony. Under his masterful and spirited direction, the orchestra soon enhanced its reputation as one of the finest youth orchestras in the world and won first prize in the International Youth and Music Festival in Vienna, Austria, in July 1994. Over the course of his tenure, the orchestra has performed to great critical acclaim across four continents. He has also guest-conducted extensively throughout Europe and Asia, including prestigious music festivals in Japan, Austria, France, and Australia. Eylar has also been a frequent guest conductor of the San Jose Symphony. With a repertoire of over 400 symphonic works conducted, as well as numerous operas, Eylar brings a vast range of expertise and depth to his conducting.

Eylar is also a composer of international stature.

His compositions, which blend a rich, coloristic neo-romanticism with elements of jazz and driving Eastern European rhythmic vitality, have been performed in Carnegie Hall, as well as in England, the Netherlands, Japan, Germany, Russia,



China, and Austria. His original works have been commissioned by the Dutch contemporary orchestra “De Volharding”, the San Francisco ensemble “Earplay”, and the prestigious German “Ensemble8”, among others. In 1993 *The Temptation of St. Anthony for Horn and String Orchestra* was performed by the California Youth Symphony, and was acclaimed by the press as a “symphonic gem.” In 1994 the Seattle Symphony, along with well-known trumpeter Jeffrey Silberschlag, recorded Eylar’s *Dance Suite for Trumpet and String Orchestra* on the Delos label, which received plaudits from the press. Also in 1994 his *Variations on a Troubadour Theme for String Orchestra* was performed by the San Luis Obispo County Symphony. In 1995 Eylar’s *Rhapsody for Orchestra*, which was subsequently nominated for a Pulitzer Prize, was performed by the California Youth Symphony and recorded in Japan the following year. In 1997 he conducted the world premiere of his Violin Concerto, *An Orpheus Legend*, in San Luis Obispo with noted violinist Ralph Morrison as soloist. *An Orpheus Legend* was featured by CYS during its Spanish Tour in the summer of 1998 and recorded in Spain with violin soloist Kenneth Hsu.

The world premiere of Eylar’s *Concerto for Harp and String Orchestra* took place in 1998. In 2004 the internationally recognized German string bass virtuoso Christine Hoocht recorded Eylar’s *Suite in Three Movements for Bass and Piano* as the leading work on her debut CD. Recent commissions have included an octet for the German contemporary group “Ensemble8”, a 14-minute orchestral work titled *Tonescapes* to celebrate the 50th Anniversary of the California Youth Symphony. Recent commissions have included a Sonata dedicated to well-known German bassoonist Frank Forst, a large-scale percussion duo titled *Two Klee Sketches*, and a large symphonic wind ensemble work *Orpheus and the Maenads: The Last Dance* based on the Orpheus legend.



FEATURED SOLOIST

AIDEN KIM

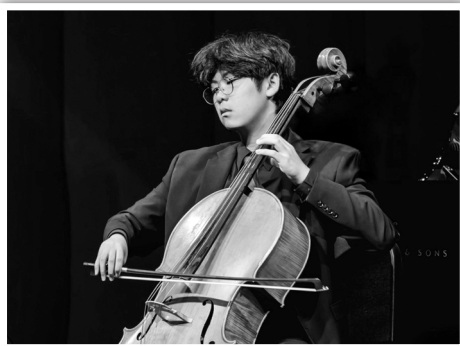
Cello

Aiden Kim, age 16, is a junior and a Conservatory Honors Fellow at Valley Christian High School in San Jose, California, and a recipient of the conservatory merit scholarship. He began studying the cello at the age of seven and currently studies under Jonathan Koh.

Aiden is a 2025 National YoungArts

Winner and the California Youth Symphony Young Artist Competition Winner. He also won the 2024 DVC/HNU Young Artist String Competition and received the Ariel Witbeck Award for his performance as a soloist with the Diablo Valley College Philharmonic Orchestra. In addition, Aiden has been awarded top prizes in numerous other competitions, including the Cal ASTA San Francisco Solo Competition, the Burlingame Music Club Young Musicians Competition, the KAMSA Music Competition, and the US Open Music Competition. Furthermore, he has been invited to perform at the Junior Bach Festival for the past three years.

As an avid chamber musician, Aiden participates in the Young Chamber Musicians program and plays in the Valley Christian School Chamber Ensemble, his trio has won first prizes at both the US International Music Competition and the Santa Cruz Baroque Youth Chamber Music Competition. Aiden is currently the Co-Principal cellist of the California Youth Symphony Senior Orchestra. He has attended numerous summer music programs, including the Music@Menlo Chamber Music Institute Young Performers program in 2024 and 2025, Chamber Music Northwest Young Artist Institute with full scholarships for both programs, and the Heifetz International Music Institute in 2022 and 2023. Aiden has performed in masterclasses and studied with David Finckel, Dmitri Atapine, Brinton Smith, David Geber, Jonathan Swensen, Peter Stumpf, and Edward Arron. He actively shares his music and volunteers with the community through the Back to BACH Project and the HopeBox Club.



FEATURED COMPOSER

SAARTHAK SHANKAVARAM

Seventeen-year-old composer and violinist Saarthak Shankavaram's introduction to music began with the Hindustani classical tradition as a singer and tabla player. He began composing western classical music at the age of ten and currently studies composition with Lukáš Janata. He has received additional guidance from John Corigliano, Michael Gandolfi, David Conte, and Erik Santos.



Saarthak is an accomplished young composer. His success began at the age of fourteen when he was commissioned by the Moreland Symphonic Orchestra, with which his *A Walk Around the Village* was premiered under his own baton. Saarthak would later get commissioned by various ensembles, such as the San Jose Youth Symphony (SJYS), California Youth Symphony (CYS), and Prospect Chamber Orchestra. His *Passacaglia* for violin and piano was premiered in July of 2025 by Duo Reverie, a duo featuring himself and his partner, violinist An-Po Chen. In the 2025–2026 concert season, Saarthak's *Leela* will be premiered by the SJYS Philharmonic Orchestra under conductor Yair Samet. *Slipping* will be premiered by the CYS Senior Orchestra under conductor Leo Eylar, and *The Dunning-Kruger Effect* will be premiered by the Prospect Chamber Orchestra under the composer's own direction.

Aside from composition, Saarthak is equally adept as a performer. Studying with Gretchen Miescke and Catherine Van Hoesen, Saarthak is a member of the CYS Senior Orchestra as well as the SJYS Philharmonic Orchestra, the latter of which he holds the Richard Sim Concertmaster Chair. He has also been a soloist with SJYS in all seasons from 2022 to 2026, having toured Poland and the Czech Republic with An-Po Chen as part of Duo Reverie. Saarthak is the founding first violinist of the Vicine Quartet.



PROGRAM NOTES

Don Juan

Richard Strauss (1864 – 1949)

Program Notes by Leo Eylar

Richard Strauss based Don Juan on the fragmentary verse of the same name by the Hungarian poet Nicholas Lenau (1802-1850). “Based” may be too strong a word, for Strauss abhorred a program where none was intended. Don Juan was meant to create a philosophical mood rather than tell a story as such. Be that as it may, the score bears on its flyleaf some quotes from Lenau’s poem, and the music falls into four thematic areas which lend themselves to story elements: 1) the questing aspect of the hero, 2) a conquest, stormy and voluptuous, 3) another conquest, this time tranquil and appealing, 4) Don Juan’s delight in his pursuit of women, the fulfillment of human life. The character of Don Juan had evolved through the centuries from that of a fearless rogue, famous for his amatory conquests, to that of an idealist, always pursuing the “ideal” woman and always falling back in disgust when she fills him with only satiety and disillusionment (a state that Strauss called “the hangover”). Boredom has set in on Strauss’ Don Juan. In an act of desperation, he allows himself to be killed in a duel with the father of a man he himself had slain. We can easily perceive all of these various aspects of the Don in Strauss’ short tone poem.

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Schelomo: Rhapsodie Hébraïque
Ernest Bloch (1880 – 1959)
Program Notes by Richard Rodda

“It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible”, wrote the Swiss composer Ernest Bloch in 1917, soon after he had finished his “Hebraic Rhapsody” for Cello and Orchestra, *Schelomo*. “The freshness and naiveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew’s savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and immensity of the Book of Job; the sensuality of the Song of Songs—all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music.” Toward the end of 1915, he later recalled, “I was living in Geneva. For years I had a number of sketches for the Book of Ecclesiastes, which I wanted to set to music, but the French language was not adaptable to my rhythmic patterns. Nor was German or English, and I hadn’t a good enough command of Hebrew. Thus the sketches accumulated. . . and lay dormant. One day I met the cellist Alexander Barjansky and his wife. I heard Barjansky play and we became friends at once. I played my manuscript scores for them, Hebrew Poems, Israel and Psalms, all of them unpublished and about which nobody cared. The Barjanskys were profoundly moved. While I played, Mrs. Barjansky sketched a small statue. “Gratefulness in Sculpture”, she called it. Finally, in my terrible loneliness, I had found true and warm friends. My hopes were reborn, and also the desire to write a work for a marvelous cellist. Why shouldn’t I use for my Ecclesiastes—instead of a singer limited in range, a voice vaster and deeper than any spoken language—the cello? Thus I took my sketches and, without a plan, without a program, almost without knowing where I was headed, worked day after day on my Rhapsody. At the same time, Mrs. Barjansky worked on the statue intended for me. At first, she had had the idea for a Christ, but later decided on a King Solomon. The Ecclesiastes was completed in a few weeks, and since legend attributes this book to King Solomon, I named it *Schelomo*.”

Bloch wrote the following regarding *Schelomo*: “If one likes, one may imagine that the voice of the solo cello is the voice of King ‘*Schelomo*’. The complex voice of the orchestra is the voice of his age. . . his world . . . his experience.” There are times when the orchestra seems to reflect his thoughts as the solo cello voices his words. The introduction, which contains the germ of several essential motifs, is the plaint, the lamentation of Solomon: ‘Nothing is worth the pain it causes; Vanity of Vanities –all is Vanity’. The cello cadenza puts this pessimistic philosophy into words, and is followed by the orchestra, which enlarges on the main theme.

Slipping (World Premiere)
Saarthak Shankavaram (b. 2008)
Program Notes by the Composer

The origins of *Slipping* are steeped in one of Hinduism's greatest teachings that a person's ego is their greatest enemy and the biggest obstacle to a greater sense of self. The music swells and crashes around with dense counterpoint, erratic rhythm, and heavy orchestration, filling one with the weight of material burdens. Short glimmers of hope appear, characterised by solos around the orchestra, but they are quickly swallowed up by the rest—pride swallowing up escape. Death looms. The self-righteousness builds to an unbearable degree, the music accelerating and getting so loud that neither the orchestra nor our character can handle it. The music reaches a boiling point, after which everything slips. Fate has arrived. The music lacks the motivation to retain any of the drive that it had, as the strings say a prayer to one's former self. There are remains of one's pride, but it is merely whispers from the past. Solo winds and solo strings sing: "All men must die". As the music reaches its closing chapter, our character is presented with a final escape—let it slip. We finally see peace, as the pleasures of modesty swallow up remnants of agony and consume the orchestra. The birds of the universe sing as one is peacefully put to rest, attaining Moksha—ego and material desire *slipping*.

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The Sorcerer's Apprentice

Paul Dukas (1898 – 1937)

Program Notes by Dr. Richard M. Rodda

People young and old alike all know the story of the Sorcerer's Apprentice if only because of its immortal presentation in the 1940 Disney film "Fantasia." Although Dukas bases this work on a poem by Goethe, the myth itself is as old as humanity, and all cultures and traditions have a variation on the theme.

The tale tells of a naive apprentice to a wizard who overhears the magic incantation used by his master to animate the household broom into a water-carrier. In the sorcerer's absence, the neophyte tries the spell on the broom, and – to his delight – it works. The broom marches smartly between well and water basin until the latter is full, then overflowing, and then flooding. The apprentice never bothered to learn the magic words to stop his wooden servant! Not knowing what to do, he axes the broom in half, only making matters worse – now there are two water-carriers instead of one. More chopping only produces more brooms. Just before the novice drowns in his own mischief, the sorcerer returns and, with a sweep of his hand and a spoken word, quiets the tumult.

Dukas captured perfectly the fantastic spirit of this poem in his colorful music. The quiet, mysterious strains of the beginning depict the wizard and his incantations, while the apprentice scurries about to lively phrases in the woodwinds. When the door slams behind the departing sorcerer (a loud whack on the timpani), the tyro is left in silence. A grunt from the low instruments signals the first stirring of the enchanted broom. The grunt becomes a galumphing accompaniment, over which the bassoons give out the main theme of the work. This melody, combined with a quicker version of the incantation theme and brass fanfares, is used to suggest the aquatic havoc being wrought in the wizard's absence. At the height of the confusion, the magician bursts through the door (the mysterious music of the opening returns to indicate his presence), and he orders the flood to subside. When peace has been restored, the apprentice receives a swift boxing of the ears to end this jovial musical tale.

The Disney version of the work is very faithful to Goethe's poem with the exception of the master's reaction to the mess. Where in the original poem the master is amused, the Disney version shows a very angry master who kicks the apprentice out of the room. The work by Dukas was composed in 1897 and is categorized as a symphonic poem subtitled "scherzo after a ballad by Goethe." The piece was first published in 1897 and its success has been constant since then, making it one of the most performed works of the music literature. Schelomo is divided into three sections, with each section separated by the use of different textures and themes in cyclic form. Each section is concluded with a tremendous orchestral climax of power and substance, which bring to mind the lamentations of King Solomon. Regarding the conclusion of the work, Bloch had the following to say: "Even the darkest of my works ends with hope. This work alone concludes in complete negation. But the subject demanded it!"

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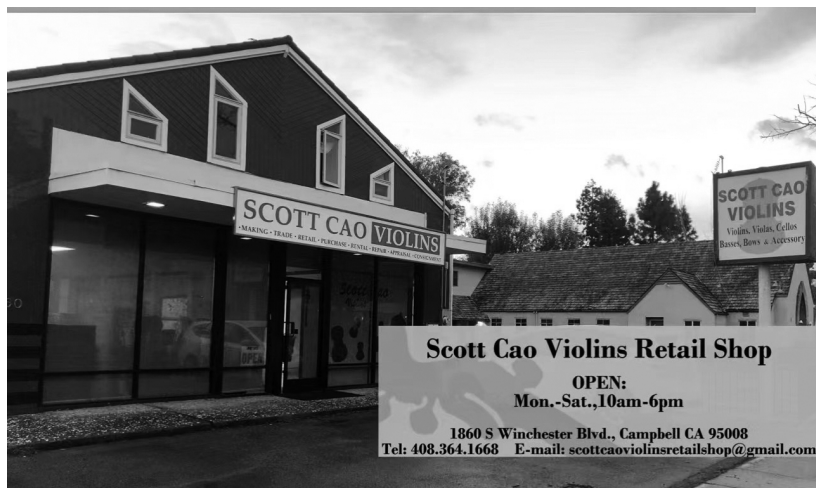
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THE DEBORAH SHIDLER OBOE SCHOLARSHIP



The Deborah Shidler Oboe Scholarship, created by husband and professional trumpeter, Dave Burkhart, aims at outstanding oboists in CYS who show promise for continued excellence in music.

Deb passed away on May 23, 2021, after a battle with pancreatic cancer. She was a professional oboist with SF Opera Orchestra, Symphony San Jose, and Berkeley Symphony, to name a few, and taught at UC Davis for ten years, CSU Sacramento for over 20 years, and coached at camps and workshops. Deb taught her last Zoom session with CYS the day before she went into the ICU.

Beloved for her kindness, compassion, and sense of humor, Deb was known locally and regionally for her musical gifts and as a devoted teacher. She inspired her students with her singing sound and soaring phrasing, musical and historical insight, reed-making skill, and a “You’re doin’ it!” encouragement. Deb’s footprint in the world of instrumental music education is immeasurable. This scholarship fund for outstanding oboists will help ensure Deb Shidler’s legacy at CYS.

Those interested in donating to the Deborah Shidler Oboe Scholarship Fund may donate online at www.cys.org/donate or send checks made payable to the CYS, referencing “Deb Shidler” or “Oboe Scholarship” in the memo. We thank the following donors who have supported the scholarship so far:

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2025-2026 SEASON SCHEDULE

CYS SENIOR ORCHESTRA

SEASON OPENER

November 2, 2025 | 2:30 PM

**Chabot College Performing Arts Complex,
Hayward**

Bloch: *Schelomo, Rhapsodie Hébraïque*

(**Aiden Kim**, soloist)

Dukas: *The Sorcerer's Apprentice*

Saarthak Shankavaram: *Slipping* (World Premiere)

Strauss: *Don Juan*

HOLIDAY CONCERT

December 7, 2025 | 2:30 PM

San Mateo Performing Arts Center

Ibert: "Allegro" from Flute Concerto

(**Yongrong Chen**, soloist)

Rath: *Escape Artist* (Percussion Section)

*Plus, Classical and Seasonal Favorites by the
CYS Orchestras and CYS Wind Symphony*

BAY AREA YOUTH ORCHESTRA FESTIVAL (BAYOF)

January 18, 2026 | 3:00 PM

Davies Symphony Hall, San Francisco

SPRING CONCERT

March 29, 2026 | 7:30 PM

California Theatre, San Jose

Korngold: Violin Concerto (**Kayla Lee**, soloist)

Prokofiev: Symphony No. 5

Wagner: Prelude to Act III of *Lohengrin*

SEASON FINALE

June 7, 2026 | 2:30 PM

San Mateo Performing Arts Center

Bernstein: Overture to *Candide*

Montgomery: *Starburst*

Price: "Juba Dance" from Symphony No. 1

Tchaikovsky: *Romeo and Juliet Fantasy Overture*

*Plus, additional works by CYS Graduating Senior
Concerto Competition Winners*

PERFORM-A-THON FUNDRAISER

February 7, 2026 | 12:00 PM

Trinity Presbyterian Church, San Carlos

Participation Open to All CYS Members

JAPAN CONCERT TOUR

June 28–July 7, 2026

CYS ASSOCIATE ORCHESTRA & WIND SYMPHONY

HOLIDAY CONCERT

December 7, 2025 | 2:30 PM

San Mateo Performing Arts Center
with the CYS Senior Orchestra

FESTIVAL EVENING

March 22, 2026 | 6:00 PM

Smithwick Theatre, Foothill College

CODA CONCERT

May 17, 2026

1:00 PM – Associate Orch & String Ensembles

6:00 PM – Wind Symphony & Wind Ensembles

Smithwick Theatre, Foothill College

*Featuring works by Beethoven, Bernstein,
Borodin, Saint-Saëns, Smetana, and more...*

CYS STRING & WIND ENSEMBLES

FALL CONCERT

November 23, 2025 | 1:00 PM

Cañada College Theatre, Redwood City

FESTIVAL AFTERNOON

March 22, 2026 | 1:00 PM

Smithwick Theatre, Foothill College

CODA CONCERT

May 17, 2026

1:00 PM – String Ensembles & Associate Orch

6:00 PM – Wind Ensembles & Wind Symphony

Smithwick Theatre, Foothill College

*Featuring works by Price, Smetana, Mozart,
Gershwin, and more...*



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