



Hawaii Youth Symphony

Where Hawaii's youth make
exceptional music together

...of NOTE

945 Attend "La Jeunesse Musicale!"

HYS dedicated its 2010 Symphony Concert on December 5 to its number one patron, **Olivia De Jane** who donated \$500,000 to create the *Michael Nakasone Legacy Fund in Honor of YSII* to fund financial aid at HYS. Entitled *La Jeunesse Musicale, Lively Music by Lively Youth*, the concert featured 282 students (from 54 schools) in all three of HYS's full symphonies who performed with high energy and a lot of heart. Bringing the audience to its feet was **T.J. Tario**, winner of the Aloha International Piano Festival whose talent and showmanship reach far beyond his 16 years. T.J., a student at Juilliard School of Music, performed Rachmaninoff's *Piano Concerto No 2 in C minor* with YSI. Conductor **Derrick Yamane** made an impressive debut with YSII and dedicated a work, *Unending Legacy*, to **Michael Nakasone**, retired YSII conductor, and **Ms. De Jane**. Mahalo to Miss Hawaii **Jalee Fuselier** for emceeing and to *First Hawaiian Bank* and the *Aloha International Piano Festival* for sponsoring these lively youth in their spectacular concert! 🎵



T.J. Tario and Youth Symphony I; Conductor Derrick Yamane and Youth Symphony II. See HYS's Facebook page for more photos.

11,200 Kids Experience Live Symphony

The seats at Blaisdell Concert Hall were filled with little bodies with feet dangling above the floor on December 6 and 7. Nearly 10,000 Oahu school children bussed to the hall for a series of six FREE educational concerts by Youth Symphony I and II. These 45-minute Listen & Learn concerts included instrument demonstrations, lessons on musical concepts, sing-alongs, and opportunities to conduct the orchestra. Concert Orchestra gave two more concerts at the Pearl City Cultural Center on December 13 for 1,200 students. HYS provided teachers with CDs, teacher's guides and worksheets to prepare students for the concerts and help them meet state arts standards. Thanks to **Ruth Komatsu**, HYS's education consultant, for creating the materials and to **Ben Gutierrez**, **Lance Rae** and **Lance Uchida** for volunteering to emcee the concerts. YSI takes Listen & Learn on the road to Maui in February. These concerts are supported by the *GIFT Foundation*, *Ludwick Family Foundation*, the *City & County of Honolulu* and the *Hawai'i State Foundation on Culture and the Arts*. 🎵



Students conduct the orchestra; Ben Gutierrez talks to kids about what they learned.

SAVE THESE DATES

Youth Symphony I Maui Tour
Community Concert with Willie K
Mon., Feb. 21, 7:00 pm

Maui Arts & Cultural Center, FREE

Listen & Learn Educational Concerts
Tues, Feb. 22, 9:00 and 10:30 am
Maui Arts & Cultural Center, FREE
SOLD OUT

Concert Orchestra Concert
Sun., Feb. 27, 1:00 pm
Windward Mall, FREE

Youth Symphony II Concert
with Hawai'i Youth Opera Chorus
Sun., March 6, 4:00 pm, FREE
Kawaiaha'o Church

Youth Symphony I
Collaborative Collage
with Honolulu Symphony Chorus,
Iggy Jang, violin, *Michael Stewart*, 2010 Aloha
International Piano Festival winner
Sun., April 10, 4:00 pm
Blaisdell Concert Hall, FREE
Tickets required and available at the
Blaisdell Box Office, beginning March 15

Youth Symphony II & Concert Orchestra
Sun., April 17, 4:00 pm
Roosevelt High School Aud., FREE
Donations for Hawaii Foodbank requested

HYS Academy Concert
Sat., April 23, 2:00 pm
Kaimuki High School Aud., FREE
Donations for Hawaii Foodbank requested

Aloha Concert Luncheon
Sun., May 8, 10:30 am
Hilton Hawaiian Village

Symphony Program '11-'12 Auditions
May 21-22 & May 28-29
Applications at HYS website, beg. mid-March

More info. at www.HiYouthSymphony.org
(808)941-9706

Executive Director's Message

Dear HYS Friend,

Our music community paradigm is rapidly shifting, and HYS is doing all we can to keep up with the changes and continue to add value. We are heartbroken by the bankruptcy of the Honolulu Symphony and believe this is the wake-up call for us to come together and realign how we think about our music community and survival within it. What will our community look like in the next ten years? We do not have all the answers; we have very few. However, one of the most important areas for change is greater co-operation and messaging. With the loss of the Honolulu Symphony, many have come to us and said, "Well, HYS, you're the only symphony left in this town." While we appreciate the sentiments behind these comments, it's important to dispel the myth. There are still other organizations supporting and performing classical music and symphonic works. As a response, HYS will be launching a revamped website at the end of January which includes *Legato Links*, a page which lists schools and organizations statewide that are running orchestra programs and performing classical music. It has links to retailers and repair shops for orchestra instruments; music festivals; private teacher lists; HYS alumni and friends who are making great strides in the music world; music "ponderables" comprised of insightful, interesting articles and tidbits about music. We hope this page can serve as a portal to our music community; a small step towards coming together. Check it out!

HYS will be working with organizations nationwide for the 2011 **Orchestras Feeding America** campaign. In lieu of ticket fees for our Youth Symphony II/Concert Orchestra (April 17) and HYS Academy (April 23) concerts, HYS will be accepting canned goods for the **Hawaii Foodbank**. Please join us for good music while keeping our communities food secure, healthy and strong.

We are honored to be a part of the **Hawai'i Youth Opera Chorus's** 50th anniversary celebration. Youth Symphony II will be joining hands with HYOC for a free community concert at Kawaiaha'o Church on March 6. This promises to be a glorious concert.

A concert you won't want to miss is Youth Symphony I's *Collaborative Collage Concert* on April 10. YSI will perform with phenomenal pianist and winner of the **Aloha International Piano Festival**, **Michael Stewart**, who will fly from Utah to perform the Tchaikovsky *Piano Concerto No. 1*. **Honolulu Symphony Chorus** and violin virtuoso **Iggy Jang** will perform with the orchestra for a debut work by **Michael Thomas Foumai**, HYS05. There'll be a pre-concert chat with Mr. Foumai and **Howard Dicus**. Stay tuned for details.

Finally, we extend our sincere thanks to you for being a part of our community and giving our young people a reason to *learn, perform* and *grow* through music. Have a healthy, high-spirited 2011 filled with wonderfully rich music.

Aloha,



Selena Ching



In the Spotlight Highlighting HYS's Star Volunteers

LAURIE LA GRANGE



The Hawaii Youth Symphony welcomes **Laurie LaGrange** as its newest Director, unanimously elected by the HYS Board of Directors on January 20. Laurie is founder and President of **Ontai-LaGrange And Associates** and manages its corporate accounts. Prior to forming the firm in 1991, she was an executive at **Stryker Weiner Associates** where she provided public relations counsel for some of Hawaii's largest corporations.

"HYS is pleased to have Laurie join our team. We're depending on her to raise HYS's profile in our community to support our students' efforts and help us strengthen our overall music community. It's great to have her on board," stated HYS's President **Chris Yuen**. 🎵

Travel with HYS

HYS is a Hawaiian Airlines Preferred Affiliate. Book your Hawaiian Air travel through our HYS website and you'll not only get the lowest available web fares, you'll also give HYS 1 mile for every \$1 you spend while still getting your own mileage credit! Additional discounts are also available through this program, including 5% off transpacific flights. Mahalo and bon voyage! 🎵



Kudos Korner

SHARON NAKAMA, YSII oboe, and **HALEY JERNAILL**, YSII violin, are recipients of the Jose L. Romero Award which assists deserving Maui musicians with travel costs to and from HYS rehearsals and concerts.

HYS students placed in the Music Teachers National Association regionals competition. **TYLER RAMOS**, YSI cello, is the Senior piano winner; **CASSIE TARLETON**, YSI cello, is the Senior strings alternate; **HALEY JERNAILL** is the Junior strings alternate; and **KIANA CANICOSA-MILES**, YSII cello, is the Junior piano alternate.

Several HYS String students were recognized in the Hawaii Music Teachers Association's state honors competition: **High School**: **TERESA OU**, YSI violin, 1st place; **TAYLOR YASUI**, YSI cello, 2nd place, **BLAISE TESORO**, YSI violin, 3rd place tie, **YOUNGBIN KIM**, YSI cello, honorable mention. **Level IV**: **BRENT RAMOS**, YSII violin, 1st place. **Level III**: **MEGAN UCHIDA**, CO violin, 1st place; **JOSEPH FUJINAMI**, CO violin, 3rd place tie.


If you know of a HYS student deserving of kudos, call 941-9706 or email admin@HiYouthSymphony.org. 🎵

HYS Third Annual Essay Contest Winners

HYS held its third essay contest last fall and received solid entries that we want to share with you. Students were asked to submit their views on various topics, including the role that a professional symphony plays in our community; live versus recorded music; the convergence of classical and pop music; the importance of music education in our schools and the sheer joy of classical music. We wish we could have printed all of the entries as every one had something worth sharing with the world. But in this issue, you can read the thoughts of all our first-place winners. Mahalo to **Tom Bingham**, UH Dean of Arts & Sciences, Conductor **Chad Uyehara** and Executive Director **Selena Ching** for reading and scoring each entry. And congratulations to all our winners:

Div I (gr 10-12): **JASON RHODES**, Roosevelt High, **ZHAOTONG XU**, Iolani, 1st place tie; **NICOLE KOBAYASHI**, Roosevelt High, 2nd place

Div II (gr 7-9): **CHANDLER SISON**, Moanalua High, 1st place; **SUMMER CORRY**, Myron B. Thompson Academy, 2nd place

Div III (gr 2-6): **JENICA LEE**, Ala Wai Elementary, 1st place; **Ji-WON HA**, Sacred Hearts Academy, 2nd place 

The Role of a Professional Symphony in Our Community by *Jason Rhodes, Youth Symphony I, violin* 2010 HYS Essay Contest Winner, Division I, first-place tie

What role does a professional symphony play in our community? I may be wrong in assuming this, but I can't help but feel that the impetus behind this question is somehow related to the recent demise of the Honolulu Symphony. After all, while the question begins with a generic reference to "a" symphony, it suddenly shifts its focus to "our" community. To my knowledge, there has only been one professional symphony in our community—the Honolulu Symphony. And now that it is, at least for the time being, defunct, it doesn't actually play much of a role in our community at all.

When my violin teacher, a former member of the Honolulu Symphony, and her family were forced to move to Texas about a year and a half ago because of the dire situation of the Honolulu Symphony, I was devastated. I was angry that so many people could have turned their backs on the Honolulu Symphony. I felt sorry for my teacher and for myself. I felt like we were all victims of an unconcerned society.

But that way of thinking is selfish and counterproductive. The fact is that, on the whole, the community has not responded to the collapse of the Honolulu Symphony with a great cry of loss. Generally speaking, symphonies tend to come across as elitist organizations. Consider the following comment from a school superintendent in response to a survey conducted for the St. Louis Symphony in 1996: "You want to play the music you want, when you want to, only in the room that suits your own acoustical needs. You expect us to pay upwards of \$50 a ticket, then you tell us how to behave, and then you tell us that what we went through was good for us." (Kinney, 1996) This sort of comment reveals the disconnect between many symphonies and the communities that they are supposed to serve.

If we are really serious about the role of a professional symphony in our own community, we have to think big. In these times of economic hardship, it does no good to bemoan the unfairness of life. Symphonies must compete along with everyone else for shrinking resources. A professional symphony has to be relevant in the life of the larger community; not just in the lives of a select group of people who enjoy classical music.


So, to rephrase the question a bit, I would ask what role a symphony should play in our community. First of all, I think it goes without saying that symphonies exist in all communities to provide people with the experience of enjoying live music. Live performance is simply what music is all about. After all, music is a performing art, and if people can't experience a performance firsthand, they miss out on most of the excitement that's inherent in the art form.

The tension in the air at a live performance can be palpable. After a dramatic pause in the music we may think, "Will the musicians all come in together?" Of course, they will almost invariably, and yet we listen with anticipation—a feeling that we rarely experience with recorded music, which we naturally expect to sound perfect. As for me, I even appreciate small mistakes because they remind me of the fragile beauty of a great performance.

The issue, then, is not whether symphonies should provide people with opportunities to experience live music, but rather how a symphony can work unconventional ideas. For example, a symphony could reach out to young parents and youth by offering music-centered childcare programs. Toddlers could be exposed to music even if they aren't ready to learn to play musical instruments, while children as young as three or four years of age could actually receive lessons from professional symphony musicians.

A symphony could also reach out to the elderly by offering free concerts at retirement communities. I play my violin at a retirement community as often as I can, and I've found that, not only is it entertaining for the residents, which gives me happiness in realizing that I've entertained them, but it also gives me an opportunity to polish up the pieces that I've been working on.

I also think that a symphony should find ways of making the classical repertoire easier for ordinary people to appreciate and that it should play more contemporary music to match the tastes of the public. What would be wrong with the conductor chatting a bit with the audience? Is it beneath the conductor's dignity to say few words about the music or even joke around a little? I especially felt this way after YSI's recent fundraising event at the Hilton Hawaiian Village. It was my first time to perform with YSI, and it was an experience that I'll never forget. One of the things that made it so memorable was the rapport that the guest performers, the emcee and our conductor, Mr. Miyamura, developed with the audience and with one another. If the Honolulu Symphony could find more venues to perform in a similarly casual atmosphere, I think its popularity would grow immensely.

I think symphonies need to find ways of connecting with the community. When you attend a rock concert or a show in Waikiki, you see that performers draw the audience into the shows. The show is not all about the performers; it's about the connection between the performers and the audience. When you see a typical symphony performance, on the other hand, the atmosphere is almost stolid. The performers, unwittingly perhaps, appear as if they are condescending to play for their audience. Members of the audience who are attending a performance for the first time may feel that they are expected to passively listen in reverence. I think the atmosphere needs to change. If the Honolulu Symphony can find ways of engaging the community in new and creative ways, it will once again be a great success. 



(Winning Essays, continued)

Essence of Music by **ZHAOTONG XU**, *Youth Symphony II, violin*
2010 HYS Essay Contest Winner, Division I, first-place tie



I have to admit, when I was young, I would fall asleep in the soft, velvety seats of the Blaisdell Concert Hall whenever I went there for a concert. However, that was before I took up the violin, and discovered the beauty of the sound which resonates from the strings and the instrument itself. Over the years, my admiration and love for music grew as my teachers, parents, and friends introduced me to the wonders of music. In time, I began to hear the wonder of the intricacies of the music an orchestra engenders. I learned to recognize the rich and beautiful sound of the cello, the boldness of the trumpets, the mellow tunes of the French horn, the gentle melodies of the clarinets, the firm beat of the timpani, and so much more! I loved to hear the Honolulu Symphony reveal one musical masterpiece after another, and it was with great sorrow when I heard that it was to be no more. The symphony had played a vital part within our island community, for it is our only professional symphony, and there is something in a live symphony that a person cannot attain by listening to a mere recording of a performance.

We, as humans, are intelligent beings, and over the years, we have invented machines to make our lives easier. However, although machines do help make tasks easier to accomplish, it deteriorates our very way of life. After Thomas Edison invented the phonograph, the recording of music has increased while traditional, live concerts have decreased. Nowadays, we see CD albums of singers in the stores, and listen to recordings of songs on our iPods. But where did all those live concerts go? Sure, there are still people out there who try to bring live music to technology savvy teenagers like us, but even they are dwindling. All in all, money is at the very bottom of this. A live concert doesn't bring as much profit as the newest album of the hottest singer. The Record Industry is even trying to demolish groups, such as the Music Performance Trust Fund (MPTF), which sponsor live performances because the industry believes that the groups "in no way, contribute to the sale of [the] product: recorded music." (Amoss, 2005). In a way, the meaning of music has been degraded. The actions of greedy recording companies contribute to the "erosion of the general public's enjoyment of live musical performances" (Amoss, 2005). Now, many people would rather buy a ten dollar recording of a musical piece than spend twenty dollars to go to one concert. However, until people go to a live concert, they will not realize that live concerts contain the very essence of music which mere recordings cannot capture.

In many recording rooms, advanced technology allows sounds to be warped. In this manner, professional singers who record their songs can eradicate any mistakes or discontinuity in the music. While this process may make the album "perfect" and more pleasing to the masses, it also betrays the meaning of music itself. A few singers even use the studio to "enhance and morph the audio to substitute talent" (Tyronne, 2007). With the correct equipment, singers with low voices can now make their voices sound high. If their voices break, they can hide the mistake with other sounds or change it so that no one would notice. As a result, recordings can sometimes not invoke a lot of feeling. However, in a live performance "the energy and atmosphere cannot be faked" (Tyronne, 2007). Even if the soloist does make a mistake, the audience would understand. After all, no one is perfect.

In a live concert, the musicians convert their feelings about the music into their playing and singing, and the audience, who is listening to the musical story unfold, receives those feelings. Musicians put their heart into the music while listeners allow the musician's feelings to touch their hearts. In this manner, performers and listeners are connected in a way which a recording cannot induce. As Gerry Mulligan, a famous saxophonist said: "There are lots of things about the interaction between an audience and the band that takes place when you're playing in front of them that is altogether different from the impact of music when the physical element is not involved." When people listen to recordings, they are cut off from performers, and emotions are not easily conveyed. In a live concert, the performers and listeners are joined together by the magic of music.

Furthermore, when people are present in a live performance, they get "to witness the creation of music" (Amoss, 2005). People can see the violinists bowing, the horns blowing, and the flutists blowing. The act of seeing the creation of music inspires many people to take up an instrument themselves, in an effort to create the sound they just heard. However, the record industry only "sucks the music out of the air and sells it to those who could not be there at its creation" (Amoss 2005). Records do not invoke in people the same sense of wonder that people feel during a live performance. Without live performances to inspire young musicians to take the challenge of learning an instrument, our future would be devoid of people with the ability to create music.

A live concert brings to an audience something of the life of the music itself that a professional recording cannot duplicate. The rendition of a piece in a live concert contains the very essence of music, which helps to inspire others to become musicians themselves. Recordings, however, take away from the music, and sometimes, the perfectness of a song makes it unnatural and strange. Nevertheless, music is our life. It nurtures our minds and heals the spirit. We cannot do it without it, and it is important to make others who have not attended a live concert to know that. In conclusion, I will end this paper with a wish: that the Honolulu Symphony is made whole again, so that the children of the present and future would experience the same magic I had experienced when I was a child, and be able to love and cherish music. 🎵

Untitled by **CHANDLER SISON**, *Youth Symphony II, trombone*
 2010 HYS Essay Contest Winner, Division II, first-place winner (essay excerpts)



I believe it is always important to have music education in schools because of what you learn in the classroom and outside of it. ...when you finish a piece at a concert and the conductor waves his hands to arise you, it's a feeling you can't get anywhere else.


In music class, it isn't always about music, most of my instructors have implemented people skills. Better people every day and the development of a person is always what they taught. ...In my 8th grade year, I finally realized why this class was so important to me...it taught me to be disciplined, respectful, helpful, polite, friendly, and kind-loving. It also taught me to be 5 times better than yesterday which is development in a person. That's what I want everyone to know, that music should inspire people to do those things, and people in music should reach out and inspire others to do their best every day. That's what the world needs.

When people play music, it means so much to them because it's such a unique type of joy that cannot be implemented in any other classroom. Music makes better people and it is a gift which is sacred and should not be fooled around with. ...When it's played right, then you would get goose bumps. ...Music is a way to express your feelings and emotions, and that's what is so great...

My band director says we need each other and he showed us what the word *Hito* meant. *Hito* means people in Japanese. We need people, and the character looks like this:



...in everyday life we need people. ...we as people have to be there for each other. That's what one of the many things the music program is about, being there for each other. ...That's what the symbol is about; the line on the left represents someone falling down and the line connected is the one being there to hold him up... that's such an ideal design to express an important concept of how we need each other. ...This relates to music because it is something you need when you play it, and it is also meant for everyday life.

...When you leave this [music] program, great things should come out of you because the music program gives that to you. ...I give acknowledgments to all the students, instructors, lesson teachers and directors, for I wouldn't be the person I am today without such great people... 

What About Orchestra Brings You Joy? by **JENICA LEE**, *Beginning Strings Ensemble, viola*
 2010 HYS Essay Contest Winner, Division III, first-place winner (essay excerpts)



The sound of orchestral music brings me joy because it is beautiful. It brings happiness and jubilation with it. I don't think music is just a bunch of sounds that make a noise. I think it is melody and love. Music gives us hope, energy, and lets us be calm. Whenever I am sad or mad, orchestral music makes me happy and calm. Whenever I am nervous, orchestral music brings me hope. Also, when I am tired, orchestral music brings me energy. Sometimes, when I read, I hear orchestral music because it is nice to hear it in quiet and peace. I love to hear the beautiful sounds of the violin, cello, viola, and the bass. Also, the melody of the elegant, graceful music from the clarinet and flute. The trombone, baritone, and trumpet sound beautiful, too.

I think orchestral music touches my heart. I remember when I was really depressed. I sat down and turned on the radio and heard orchestral music. Then, it felt as if my heart got cleared. Also, I think orchestral music brings us together: brings us a sense of unity. We need everyone in the play to make a beautiful sound; a harmony. Not one player is more important than the other. Everyone is someone.

Orchestral music needs no words to express and understand each other.

Sometimes, I use music to get through tough times. Although I like "jazz" and "rock & roll," sometimes hearing orchestral music makes me feel happy and relaxing.

When I was little, I couldn't express myself. But, when I started playing viola and clarinet, I felt like a whole new person. I realized that music was a universal language. Even if you came from a different nationality, music is a part of your culture.

When I went on a trip to Korea, all the shops were busy. All the shops were almost the same. But there was one different shop. That shop had orchestral music on but all the other shops had either "jazz" or "hip hop" music on. Right when I stepped in the shop with orchestral music, I felt happy because it reminded me of Youth Symphony. Youth Symphony has really helped me show who I am, and to be myself. Also, Youth Symphony has really showed me that music is fun and exciting.

People love music because it lets us be ourselves and doesn't criticize us for who we are, and that is why people all around the world love it. 

11 Concerts in 9 Days: HYS students perform for 12,600 throughout Oahu

525 students enrolled in HYS's regular season took their music to concert stages throughout Oahu from December 5-13.

12/5, Blaisdell Concert Hall: *Symphony Winter Concert*

12/6, Blaisdell Concert Hall: *YSI, 3 Listen & Learn Concerts*

12/7, Blaisdell Concert Hall: *YSII, 3 Listen & Learn Concerts*

12/11, Mid-Pacific Bakken Auditorium: *HYS Academy Winter Concert*

12/12, Ward Warehouse: *Music4Kids (free general music classes) Recital*

12/13, Pearl City Cultural Center: *CO, 2 Listen & Learn Concerts* 🎵

Academy Concert

HYS's 4 string programs and free Boys & Girls Club Band performed for a standing-room only crowd on December 11.



Music4Kids

HYS's free general music classes, taught by Dr. Karen Miyamoto at the Boys & Girls Club had a winter recital at Ward Warehouse on Dec. 12



Willie K & Makaha Sons Concert Raises \$71,000

YSI performed with the legendary **Willie K** and **Makaha Sons** on October 24 at the Hilton Hawaiian Village to raise funds for HYS's programs. Mahalo to all who attended, our guest artists, super emcee **Billy V**, event chair **Tina Lau** and silent auction chairs **Vicky Chiu-Irion** and **Jim Araki**. 🎵



Top: Makaha Sons and Willie K play with orchestra; Middle: HYS Vice President Les Murata, Maestro Henry Miyamura and Uncle Willie; Bottom: Howard Dicus, Ben Gutierrez and Billy V congratulate BIG DRAW winner Dr. Alex Suenaga.

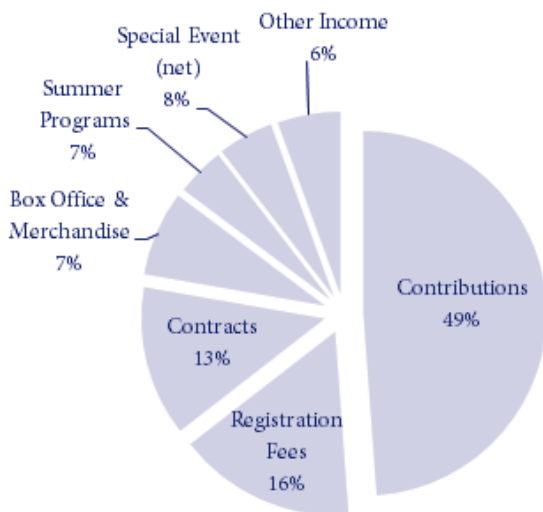


Youth Symphony II Windward Mall Concert, Nov. 21



2009-2010 Financial Highlights for fiscal year ended June 30, 2010

Financial records have been independently audited by Gerald Y. Ushijima, CPA. A copy of the auditor's report is available for viewing at the Hawaii Youth Symphony office, 1110 University Avenue, #200, Honolulu, HI 96826.



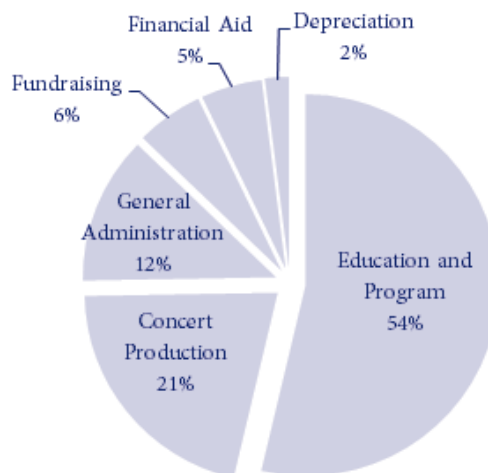
REVENUES

Contributions	\$471,910
Registration Fees	151,018
Contracts	128,468
Box Office & Merchandise	72,576
Special Event (net)	41,430
Summer Programs	47,123
Other Income	<u>53,655</u>
TOTAL	\$966,180*

*Includes \$201,525 in endowed funds

EXPENSES

Education and Program	\$333,276
Concert Production	130,702
General Administration	77,903
Fundraising	34,948
Financial Aid	31,622
Depreciation	<u>12,372</u>
TOTAL	\$620,823



HYS distributed 125 financial assistance awards for registration fees, instrument rentals, neighbor-island travel and private lessons to 81 students from 32 schools, totalling \$31,622.

HYS served 606 students from 119 schools on Oahu, Maui and the Big Island.

HYS provided free educational concerts for 8,492 students from 71 schools, helping them to meet state arts standards.

Please visit our website, www.HiYouthSymphony.org, to read **Ovation**, HYS's 2009-2010 annual report.



GIFT Foundation of Hawaii raised \$80,000 for HYS's MusicAlive program which offers free educational and community concerts statewide. GIFT Director **Erik Ludwick** secured a matching gift for HYS from the **Ludwick Family Foundation**. HYS was one of four beneficiaries of GIFT's 2010 Halloween bash at the Edition Hotel. **MAHALO!!!!!!** 🎵

Pictured are GIFT Foundation Directors, Michelle Ho, Nate Smith, HYS ED Selena Ching, Jeff Dinsmore, Molly Watanabe, Jeff Arce and Alana Pakkala.

Stand Partners

HYS is truly grateful to our partners who show confidence in what we do and stand behind the aspirations and talents of our young people. We extend a long standing ovation to the following major donors who have given \$5,000 or more since July 1, 2010. Thank you, thank you, thank you! 🎵

ABC Stores

Bank of Hawaii
The Cades Foundation
Ms. Olivia De Jane
First Hawaiian Bank
GIFT Foundation of Hawaii
Hawai'i Community Foundation/
George Mason Fund
Hawai'i State Foundation on
Culture and the Arts
Hot Topic Foundation

John R. Halligan Charitable Fund
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Ms. Keiko Sato
Dr. Arleene Skillman
The Thomas J. Long Foundation
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Dr. Mark Yoshida



Hawaii Youth Symphony

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Collaborative Collage

Free Youth Symphony I Concert

Henry Miyamura, Conductor

with

Honolulu Symphony Chorus

Iggy Jang, violin

Michael Stewart, winner, Aloha International Piano Festival

and original works by local composers Dr. Neil McKay and Michael Thomas Foumai

Sunday, April 10, 4:00 pm

Neal S. Blaisdell Concert Hall

FREE Concert however tickets are required for entry and available at Blaisdell Box Office,
beginning March 15, limit 6 tickets per request.

Mahalo to the City & County of Honolulu and Commercial Data Systems for sponsoring this concert.



Youth Symphony I & Willie K Offer Free Maui Concert

Monday, February 21, 2011, 7:00 pm

Castle Theatre, Maui Arts & Cultural Center

Open Seating; No Tickets. Doors open at 6:30 pm

This free community concert is made possible by the Hawaii State
Foundation on Culture and the Arts, GIFT Foundation, the
Ludwick Family Foundation and Dr. Arlene Skillman.



HYS programs are supported by the City
& County of Honolulu and the Hawai'i
State Foundation on Culture and the Arts,
through appropriations from the Hawaii
State Legislature.