



**Press Packet  
Greater Dallas  
Youth Orchestra**

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## **THE GREATER DALLAS YOUTH ORCHESTRA MISSION AND PROGRAM**

Thirty-eight years ago the Greater Dallas Youth Orchestra (GDYO) was formed by a group of interested parents and educators. This small but dedicated group's mission was to offer orchestral experience to talented young musicians in the Dallas area.

Today, that one small orchestra has developed into a 110-piece symphony orchestra, four preparatory orchestras, a flute choir and a wind symphony, and is the only organization in the Dallas metroplex that brings together almost 450 young people from 50 communities and 118 different schools for a comprehensive program of orchestral training and performance.

### **MISSION**

To provide music education and performance opportunities for musically talented youth.

### **THE PROGRAM**

The GDYO is a nonprofit organization governed by a community board of directors. Founded in 1972 by parents, educators, and members of the Dallas musical community, the GDYO has grown from a single orchestra to a comprehensive program of orchestral training with an annual operating budget of \$466,000. Today, seven ensembles (Young Performers Orchestra, Dallas String Ensemble, Sinfonietta, The Flute Choir, Wind Symphony, Philharmonic, and the Greater Dallas Youth Orchestra) offer a continuum of musical education to young musicians. Led by its Music Director and conductor Richard Giangiulio, our flagship orchestra, which is called The Greater Dallas Youth Orchestra or The GDYO, presents a formal concert season in the world-renowned Morton H. Meyerson Symphony Center. The GDYO's permanent home, administrative offices, and rehearsal halls are located in the Sammons Center for the Arts.

Through competitive auditions, students are selected for membership and placed according to demonstrated abilities. Weekly rehearsals at the Sammons Center under professional leadership begin in August and continue through early May. Members of the Dallas Symphony Orchestra and other qualified musicians coach the students on a regular basis. GDYO programs include opportunities for public concerts, Side-By-Side Concerts with the Dallas Symphony and the Dallas Wind Symphony, group coaching sessions, chamber music, concerto competitions, and a program-annotating workshop.

The GDYO's International Touring Program enriches the lives of both the students and their audiences by creating an ideal atmosphere for positive, rewarding, and memorable cultural experiences through the universal appreciation of music. The GDYO provides education of unsurpassed quality to music students as well as concerts that attract many who otherwise might not be exposed to classical music.

## ARTISTIC LEADERSHIP

**Artistic Director and Conductor of the Greater Dallas Youth Orchestra:** Richard Giangiulio is now in his thirtieth season with the GDYO. He served as Principal and Co-Principal Trumpet of the Dallas Symphony Orchestra for thirty-two years. He is Music Director and Conductor of the Allen Philharmonic, and is on the faculty of the Idyllwild Arts Summer Camp. A graduate of the Curtis Institute, Juilliard, and the Paris Conservatory, Mr. Giangiulio played for ten years in the Philadelphia Youth Orchestra.

**Wind Symphony Conductor:** Nicholas Enrico Williams in his first year as conductor of the Wind Symphony is the conductor of the Concert Band and the director of athletic bands, including the North Texas Green Brigade Marching Band at the University of North Texas. In addition to this position, Mr. Williams is a doctoral candidate, a conducting student of Eugene Migliaro Corporon, and will graduate with the doctor of musical arts degree in May 2009.

**Philharmonic and Sinfonietta Conductor:** James Frank, in his tenth season as a conductor of the Philharmonic is a graduate of the Juilliard School of Music. He had a successful career as a professional horn player before deciding to conduct. He has been an Orchestra Director in Richardson and Plano Schools, and under his direction these orchestras have been consistent sweepstakes winners at U.I.L. and many other competitions. He also serves as guest clinician, panelist and as a frequent adjudicator for festivals and contests.

**The Flute Choir Conductors:** Dr. Priscilla Holt, in her second season as conductor of the flute choir currently directs the orchestra program at Centennial High School in Frisco, Texas. A flute student of Bernard Goldberg, she attended Duquesne University and spent her Sundays playing flute in the Pittsburgh Youth Symphony. Locally, she performs with Texas Winds Musical Outreach and The Grand Avenue Trio. Mary Shinn, in her second season as conductor of the flute choir holds a BA degree from SMU, a BME degree from UTD, and an MA in Flute Performance from TWU. She is currently the 2nd flute in the Northeast Texas Symphony and principal flute in the Allen Philharmonic Symphony. Mary serves as assistant pianist and organist at Walnut Hill United Methodist Church and is the Dallas Area Representative for the Texas Flute Society.

**Young Performers Orchestra and Dallas String Ensemble Conductor:** Susan Younghans joined the GDYO staff in June 2005. She directed The Colony's Lakeview Middle School Orchestra program for 7 years. She performs with the Texas Chamber Orchestra and the Wichita Falls Symphony and has degrees from State University of New York and University of North Texas.

# Classical Music Review: Greater Dallas Youth Orchestra's cracker-jack performance

12:08 PM CDT on Monday, May 18, 2009

By SCOTT CANTRELL / The Dallas Morning News  
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Those who pontificate on the imminent demise of classical music might change their tune if they'd been at the Meyerson Symphony Center on Sunday night.

They would have heard a crackerjack performance of Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by – get this – 110 high school kids. This 1943 showpiece, demanding subtlety as well as razzle-dazzle, met its match in the Greater Dallas Youth Orchestra and its authoritative music director, Richardangiulio.

Passing slips in coordination could be blamed on unfamiliarity with the Meyerson acoustics, great for the audience but tricky for players onstage. And a few of the highest violin licks reminded us this wasn't the Chicago Symphony.

But those violins could blaze or glow or flicker. Winds dispatched perky fugues with supple shape. Cellos and basses danced delicately and precisely. And Angiulio made sure the music's wit came through.

The fortissimos were maybe a little too much so in Beethoven's *Egmont Overture*, those opening chords unimaginably huge. But Angiulio didn't slight the other end of the dynamic spectrum. In music about 15th-century political strife, there was no mistaking the life-and-death import.

The program's middle two pieces were less satisfying.

If Angiulio wanted to do an oboe concert and use the full strings, why program Vivaldi? Former DSO principal oboist Eric Barr played competently in a D minor Concerto, but in music penned for maybe a dozen musicians the Mahlerian mass of strings sounded preposterous.

And the late American composer Alan Hovhaness' *Mount St. Helens Symphony* takes the prize for the tawdriest piece of orchestral music in memory. Composed in response to the 1980 eruption of the eponymous volcano in Washington state, it gives us the calm before the storm as well as the cataclysm, percussion booming and crashing and brasses braying, then a chorale rising to a triumphant coda.

But each of the three movements seems to have only a single theme, which isn't so much developed as passed around. Even three middle-movement mini-fugues and another in the finale merely belabor the obvious.

To call this movie music would be to insult far more sophisticated work by John Williams and company. Even high school kids deserve better.

By SCOTT CANTRELL / The Dallas Morning News (Monday, May 22, 2006)

It was hard to believe one's ears Sunday evening at the Morton H. Meyerson Symphony Center. Hearing the skill and sophistication of the orchestral performances, one could scarcely imagine that they were coming from high school students.

But that's the Greater Dallas Youth Orchestra for you. Led by music director Richard Giangiulio, this ensemble again proved itself one of Dallas' treasures.

For all the hand-wringing in recent decades about the decline of music education, at least some schools around here are cultivating some immensely promising players. Add Mr. Giangiulio's clear beat and probing musicianship, and sectional coaching by outstanding professional instrumentalists, and you'll conclude there's real hope for the future of classical music.

The season-closing concert opened with an exhilarating Mozart Marriage of Figaro Overture. With a Shostakovich-sized complement of strings – orchestras in Mozart's day would have had far fewer – crucial wind parts got lost in the wash. But the violins' nimble clarity was most impressive.

Next came the Brahms Violin Concerto, with a GDYO – and Plano Senior High School – alum as soloist. Jun Iwasaki, who's gone on to the Cleveland Institute of Music, played with authority and ardor, and poetry, too. He rushed his first entrance a little, and elsewhere the odd note wasn't dead centered, but he tossed off virtuoso licks with panache and set the lyric music soaring.

This is music calling for great subtlety and suppleness from the orchestra, qualities that don't grow on trees. Ensemble came briefly unglued in the first movement, and quiet playing was a challenge for the brasses. But Mr. Giangiulio had a fine musical feeling for the piece, and in the second-movement oboe solos William Wollett produced the most warmly beautiful sounds I've heard from that instrument in goodness knows when.

Mr. Giangiulio led a gripping account of the Shostakovich Fifth Symphony, finely calculating both large and small dramatic arcs. One wished for surer, better-focused horns, but the violins shaped first- and third-movement phrases exquisitely, and there were outstanding flute, clarinet and violin cameos.

Before the concert's second half, Mr. Giangiulio presented several prizes to outstanding students, and Chuck Moore was honored for 10 years as GDYO's executive director.