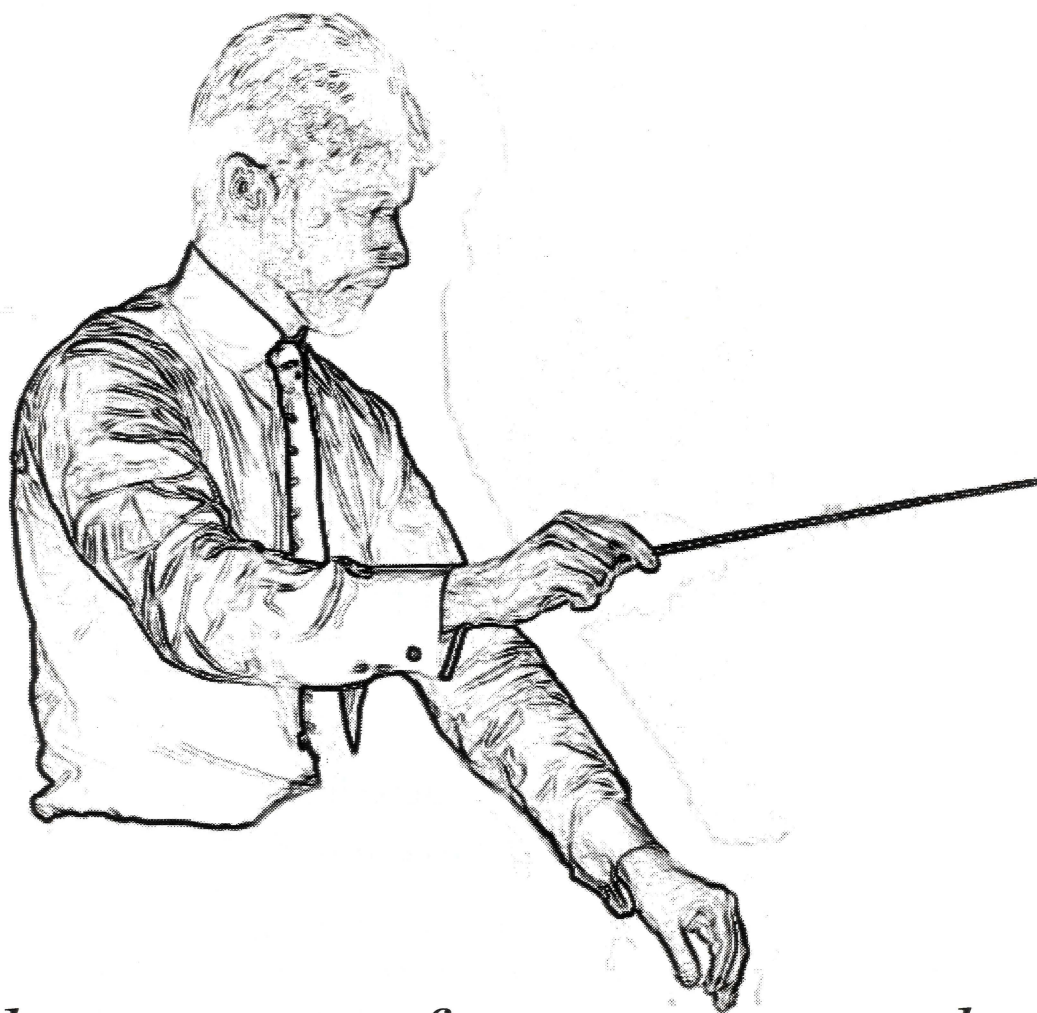


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Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

The Thirty-Seventh Season



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Sunday, March 25, 2001
Calvin Simmons Theatre, Oakland

Oakland Youth Orchestra 2000-2001 Season

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—John Adams, Composer



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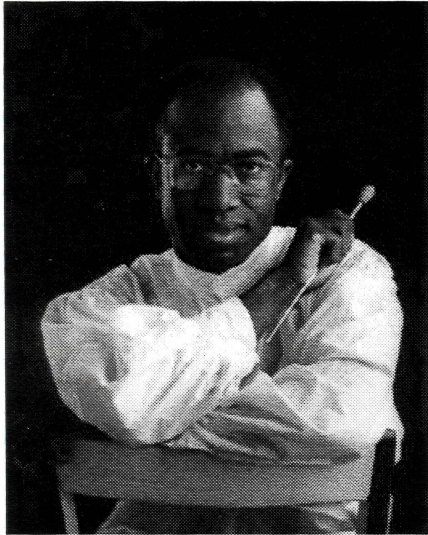
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Oakland Youth Orchestra 2000-2001 Season

A Message from the Artistic Director



I took on the Oakland Youth Orchestra to show students that there is a logical progression from beginning an instrument to playing in the Oakland East Bay Symphony.

OYO acts as ambassadors for Oakland all over the world and as ambassadors for classical music in neighborhoods all around the Bay.

There is an excitement in listening to young people discover that they can tackle difficult, exciting music. You have to experience it in person.

Future OEBS players and patrons as well as future leading citizens of Oakland are sitting in this orchestra right now. It is vital to the musical health of our community that we give them our support.

Michael Morgan

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Oakland Youth Orchestra 2000-2001 *Fact Sheet*

- *History* -

The Oakland Youth Orchestra, founded in 1964 as the educational arm of the Oakland Symphony, is recognized as an important musical organization in Oakland and the San Francisco Bay area. An independent non-profit organization since 1986, the Orchestra has a history of commissioning, premiering and recording the works of American composers. Consequently, the orchestra has been recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in its 37th season, the Oakland Youth Orchestra consists of seventy-nine talented young music students aged 12-22 years. These young musicians represent forty different schools, and over 25 cities in the San Francisco Bay Area. They rehearse a wide range of repertoire and present several classical, pops and youth outreach concerts each season. The orchestra is coached by local professional musicians who lead group sectionals. The orchestra is open to all qualified young people and musicians are offered scholarship assistance for tuition and individual lessons. OYO is supported by tuition, corporations, foundation and government grants, and individual contributions from the community.

The orchestra maintains a commitment to cultural exchange, and has toured extensively in England, Europe, Asia, the Middle East, the Caribbean Islands, Costa Rica, Mexico and Cuba. OYO will tour Italy in June 2001.

- *Awards* -

1976, 1980, 1982, 1995, 1996 ASCAP - for Adventurous Programming of Contemporary Music

- *Tours* -

The Orchestra has toured widely, performing across the United States and:

Germany, 1972	Von Karajan Festival, 4 th place
Germany, 1974	Von Karajan Festival, 2 nd place
Scotland, 1976	International Festival, 1 st place
Germany, 1978	Tour with Mainz Youth Orchestra
Italy & Switzerland, 1980	Tour of European Festivals
Caribbean Cruise, 1982	Toured 8 Islands
Scotland/England, 1984	International Festival, 1st place
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Austria/Germany, 1990	Vienna Youth & Music Festival
Europe, 1993	Czech Republic, Poland, Germany, Austria
Asia, 1995	China, Hong Kong, Taiwan
Latin America, 1998	Costa Rica, Mexico, Cuba

- *Conductors* -

Robert Hughes 1964-1970 & 1980: Composer, teacher and lecturer

Denis de Coteau 1971-1979: Music Director of the San Francisco Ballet,
Conductor, San Francisco Conservatory

Kent Nagano 1981-1985: Music Director of the Berkeley Symphony,
Conductor, Opera de Lyon, France

Stewart Robertson 1985-1986: Music Director of the Long Beach Symphony

Samuel Cristler 1986-1991: Assistant Conductor at the Metropolitan Opera in
New York, Conductor of opera in Germany

Wes Kenney 1991-1996: Associate Conductor of the Virginia Symphony

Michael Morgan 1996-Present: Conductor of Oakland East Bay Symphony

Oakland Youth Orchestra 2000-2001 Season

Subscription Concert II

Calvin Simmons Theatre, Oakland

3 PM, March 25, 2001

Program

Cantata No. 4, Christ lag in Todesbanden

J. S. Bach
(1685–1750)

- I. Sinfonia
- II. Chorus: Christ lag in Todesbanden
- III. Duet: Den Tod niemand zwingen kunnt
- IV. Aria: Jesus Christus, Gottes Sohn
- V. Chorus: Es war ein wunderlicher Krieg
- VI. Aria: Hier ist das rechte Osterlamm
- VII. Duet: So feiern wir das hohe Fest
- VIII. Chorale: Wir essen und leben wohl

Oakland Symphony Chorus
conducted by Magen Solomon

Bachianas Brasileiras No. 1

Heitor Villa-Lobos
(1887–1959)

- I. Introdução (Embolada)
- II. Prelúdio (Modinha)
- III. Fuga (Conversa)

conducted by Michael Morgan

—INTERMISSION—

Symphony No. 7 in C sharp minor, Opus 131

Sergei Prokofiev
(1891–1953)

- I. Moderato
- II. Allegretto
- III. Andante espressivo
- IV. Vivace

conducted by Scott Parkman

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, The Clarence E. Heller Foundation, The East Bay Community Foundation, The Golden State Warriors Foundation, and the Wells Fargo Foundation. Additional Funding provided by the City of Oakland Craft and Cultural Arts Department; the California Arts Council; and Alameda County Arts Commission.

The Oakland Youth Orchestra's media sponsor is Hills Publications.

Please silence all beepers and paging devices.

Oakland Youth Orchestra 2000-2001 Season

Artistic Director Biography

Michael Morgan was born in 1957 in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and it was during that summer that he worked with Leonard Bernstein.

In 1980 he was the 1st prize winner in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became the Assistant Conductor of the Saint Louis Symphony Orchestra, under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the Seraglio*.

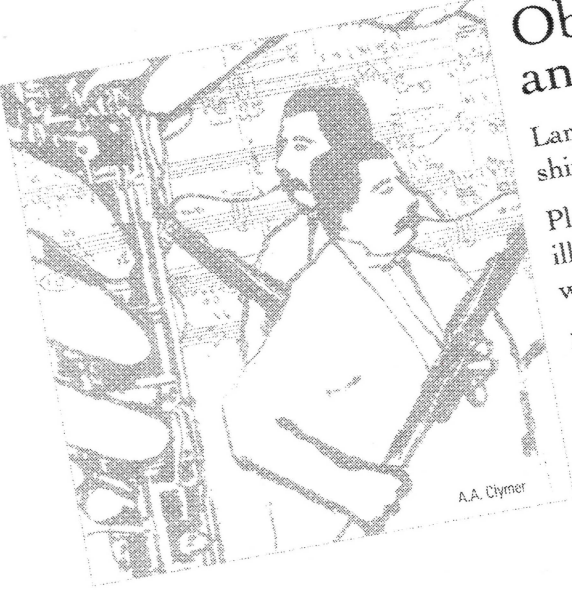
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. He stepped into this performance without rehearsal and to critical acclaim. During his tenure in Chicago he was also conductor of the Civic Orchestra of Chicago and the Chicago Youth Symphony Orchestra.

Other guest appearances have included the Berlin State Opera, Saint Louis Opera Theater, Washington Opera, and New York City Opera. He has conducted the National, Baltimore, Houston, Seattle, Vancouver, Detroit, and Oregon Symphony Orchestras as well as the Los Angeles and Warsaw Philharmonics and the Philadelphia Orchestra. He is presently Music Director of the Oakland East Bay Symphony and the Festival Opera in Walnut Creek, Principal Conductor of the Sacramento Philharmonic, and Guest Conducts each year at Indiana University. He has appeared many times with both the San Francisco Symphony and Ballet.

Michael Morgan is a noted advocate for music education making over 100 appearances in the nation's schools each year.

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A.A. Clymer

Oakland Youth Orchestra 2000-2001 Season

Orchestra Personnel

Violins

Jackie Kamrath, *concertmaster*
The Jordan, Woodman, Dobson Chair
Sarah Aroner[§]
Alison Kaneko, *principal second*
Vanessa Haves[§]
Rachel Antonsen
Diana Au
Michael Bishop
Agnieszka Borzuchowski
Sunny Chan
Samuel Chen
Timothy Cheng
Sven Chilton
Amari Joia Coombs
Catherine Ho
Christine Ho
Katie Kwan
Sarah Kwan
Malinda Lee
Jonathan Lin
Alyssa Mathias
Max Norton
Vidya Pai
Graham Patzner
Natalie Reed
Albert Roh
Coleman Ruggles
Kristina Tae
Danielle Taylor
Anson Tsai
Allison Young

Viola

Thessaly LaForce*
Daniel Cheng
Crystal Leung
Nicole Thomas
Jonathan Zeno

'Cello

Lucas Chen*
The Liftech Chair
in honor of
Samuel Christler
Christopher Grafton[§]
Leonard Cheng
Iris DeSerio
Adele Ewert
Vanessa Huang
Ian Jones
Nele Kammerich
Mina Lee
Isaac Melamed
Lewis Patzner
Nick True

Bass

Shavon Hutchison*
Cameron Arens[§]
Patrick Nagel
Anne Rainwater
Jimmy Tseng
Evan Twohy

Flute

Andrei Gorchov
April Wood

Piccolo

Carla Roberts

Oboe

Zachary Morfin
Marisa Barrera**

English Horn

Maya Barrera

Clarinet

Kenny Pexton
Oliver Mains

Bass Clarinet

Mara Plotkin

Bassoon

Jeff Hansen
Jesse Miller

Trumpet

Bryant Estep
Bryan Fenchel
Nathan Tighe

Horn

Angelina Crans
Shane Petrites
Wayne Van Lieu
Lacey Waggener

Trombone

Kristin Arendt
Justin Ryan**

Bass Trombone

Dustin Smurthwaite

Tuba

Andrew Carle

Percussion

Pam Bajada
Michael Nelson
Tim Dent**

Piano and Harpsichord

Sean Tom

Harp

Gaby Holmquist
Leila Martin

* *principal*

§ *assistant principal*

** *guest artist*



Oakland Youth Orchestra 2000-2001 Season

Principal Conductor



Scott Parkman has been the Principal Conductor of OYO and Assistant Conductor of the Oakland East Bay Symphony since 1998. He has been an assistant conductor of the Festival Opera of Walnut Creek for the past four seasons, and conducted their new production of Donizetti's *Elixir of Love* to great acclaim. He has led the OEBS in performances of the Oakland Ballet's production of *The Nutcracker* and recently conducted the orchestra in a performance of Tchaikovsky's *Symphony No. 5*, Chen Yi's *Momentum*, and Ravel's *Piano Concerto in G*, featuring OYO alumna Elizabeth Morgan. The *Oakland Tribune* wrote: "The music flowed well as Parkman showed a mastery of the orchestra and is well on his way to a successful career."

Scott earned his Bachelor of Music Degree with highest honors in Orchestra/Opera Conducting from the University of Michigan. During the 1997-1998 season he was an apprentice conductor for the Minnesota Orchestra. He led the MO in numerous performances including Young People's Concerts, Adventures in Music, Casual Classics, and was a featured artist on the Sommerfest series. At the invitation of Music Director Eiji Oue, Mr. Parkman also served the Assistant Conductor on the orchestra's first European tour. His mentors include Gustav Meier, Michael Morgan, Jeffrey Tate, and Christian Thielemann.

Mr. Parkman has been engaged as a rehearsal conductor for the Deutsche Oper am Rhein for a production of Wagner's *Die Meistersinger*, and has also twice guest conducted the Sacramento Philharmonic.

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CHORUS
Peggy Solomon, Music Director

OAKLAND SYMPHONY

April 28

STYLES SAMPLER: A WORKSHOP ON SINGING IN A VARIETY OF STYLES

Saturday, April 28, 8:45 a.m. to 2:30 p.m.
 St. Peter's Episcopal Church
 6013 Lawton at Broadway, Oakland

Shira Kammen on *Medieval Music*
 Jacqueline Rago on *Latin American Music*
 Roslyn Barak on *Captorial Singing*

Workshop registration fee: \$25 in advance,
 \$30 at the door.

May 18

CONTE: SUITE FROM "THE DREAMERS"

Friday, May 18, 8 p.m.
 Paramount Theatre
 2025 Broadway, Oakland

Oakland Symphony Chorus
 with the Oakland East Bay Symphony
 Michael Morgan, Conductor
 Tickets: 510-465-6400

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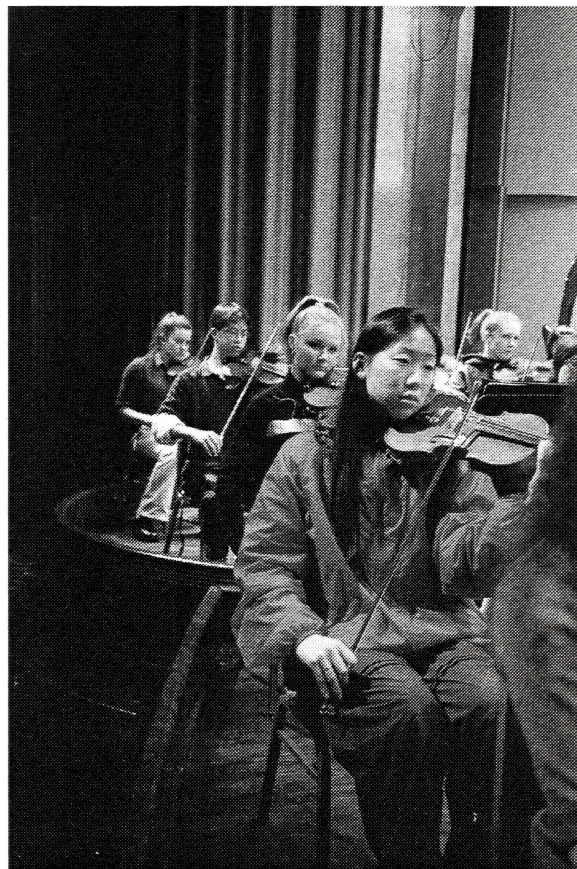
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Dress Rehearsal at Paramount for Side-by-Side with OEBS, 2/22/2001. B. Stack photo.

Oakland Youth Orchestra 2000-2001 Season

Oakland Symphony Chorus

Magen Solomon, Music Director

Soprano

Maxine Butler *
Lisa Carlson
Mayotis Cephas
Jan Dederick
Kitty deJong
Tanya Drlik
Jane English
Charmaine Ferrera *
Liz Harris
Elizabeth Hartmann
Carol Henri
Carol Hudson
Judy Jennings
Ruth Kerth
Christiana Macfarlane
Lorna McKeown
Sally Mead
Linda Mrnak
Theresa Nelson
Mary Nelson
Donna Oliver
Deena Oppenheim
Nancy Salzman
Kathryn Singh
Amy Smedley
Sonja Strahm
Susan Van Hise
Elaine Watt

Alto

Lindsey Beaven
Laura Bergang
Lois Biser
Kate Concannon
Rena David *
Catherine Eagan
Cricket Evans
Kathy Flanagan
Pam Flood
Nikki Nahmens Gage
Yuko Hori
Lois Huish
Karen Ivy
Shawn Johnson
Teri Katz
Mary Kenefick
Helena Klitz
Didi Kubicek
Lois Lee
Shirley Lindley
Linda Lipner
Jennifer Little
Virginia Madajian *
Laura McCrea
Katherine McKay
Joanne Orenge
Elizabeth Rasner
Alison Shaw
Kristie Smith
Monique Stevenson
Annie Stiles-Heller

Tenor

Russell Blackadar
Kendall Bridges *
John Carroll
Ellen B. Freed
David Hillman
Peter Mei
Jim Stenson *
Lois Thomas
Christian Voitenleitner

Bass

David Berlant
Leonard Cottrell
Charlie Crane
Bob Currier
Vincent Fogle *
Ray Gebbie *
David Goldberg
Richard Goodman
Sheldon Greene
John Henry
Ernie Hinds
David Kirk
David Krug
Philip Leigh
David Lichtenstein
David McFarlane
Jim Puskar
Mark E. Slagle
Dave Sutton
Paul Vietzke
David Watt
Brett Weigl

* Section Leader

Oakland Youth Orchestra 2000-2001 Season

The Oakland Symphony Chorus

This is the 42nd season of the **Oakland Symphony Chorus**, a choir of more than 100 singers from throughout the Bay Area. The Oakland Symphony Chorus is one of the East Bay's finest choirs and a premier resource for continuing education in the choral arts. Since 1986, it has been an independent, non-profit organization collaborating with many fine performing arts groups, including the Oakland East Bay Symphony, the San Francisco Opera and Festival Opera, the Oakland Youth Orchestra, the Fremont Symphony Orchestra and the Young People's Symphony Orchestra. Auditions—short, private and painless—are held throughout the year. For an audition appointment or to visit a rehearsal, call 510.428.3172 for more information.

Magen Solomon is currently in her ninth season as Music Director of the Oakland Symphony Chorus. She also directs the San Francisco Choral Artists, a 22-voice chamber choir, and is Interim Artistic Director of the San Francisco Girls Chorus. Ms. Solomon has taught and conducted at Santa Clara University, Smith and Mount Holyoke Colleges, and at the University of Wisconsin. A graduate of Oberlin College, she holds Masters and Doctoral degrees from the University of Wisconsin-Madison. She has studied conducting with Robert Fountain and Richard Pittman, and with Helmuth Rilling at the Oregon Bach Festival. In addition to adjudicating contests and leading workshops, Ms. Solomon is active as a singer. Her edition of Johannes Eccard's "Neue deutsche Lieder" (1578) is being published by A-R Editions (Madison, Wisconsin).



The Oakland Symphony Chorus season is made possible by the City of Oakland—Craft and Cultural Arts Department; the organizational support program of the California Arts Council, a state agency; the Alameda County Art Commission; Tom Blackadar & Marcia Johnson; The Friendship Fund; Ann and Gordon Getty Foundation; the Estate of Russell Guild; Philip Leigh; David Lichtenstein; Bob and Donna Oliver, Bernard Osher Foundation; Stone Mountain & Daughter; Hans K. and Marian B. Ury Trusts; the Zellerbach Fund, an anonymous donor through The Jewish Community Foundation, an additional anonymous, and other individual donors.

OAKLAND SYMPHONY CHORUS 

Oakland Youth Orchestra 2000-2001 Season

Text of Cantata No. 4

II. Chorus

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen Halleluja!

Christ lay in the bonds of death
Delivered for our sins,
He has risen again
And has brought us life;
We must be joyful for this,
Praise God and be grateful to Him
And sing Hallelujah!

III. Duet [soprano, alto]

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

Nobody could overcome Death
Among all mankind,
This was all caused by our sin,
No innocence was to be found.
For this, Death came so soon
And took power over us,
Held us captive in his kingdom.
Hallelujah!

IV. Aria [tenor]

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tods Gestalt,
Den Stachel hat er verloren.
Halleluja!

Jesus Christ, the Son of God,
Has come in our stead
And has cast sin aside,
Thereby taking from Death
All his rights and his power,
There remains nought but Death's form,
His sting he has lost.
Hallelujah!

V. Chorus

Es war ein wunderlicher Krieg
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden.
Halleluja!

There was a wondrous war
Between Life and Death.
Life won the victory
And Death was swallowed up.
This was written in the scriptures,
How one Death consumed the other,
And thus made a mockery of Death.
Hallelujah!

VI. Aria [bass]

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsere Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

Here is the true Passover Lamb,
God had commanded it,
High upon the Cross's shaft
It has been roasted in ardent love,
The blood marks our doors,
Faith holds it before Death,
The murderer can no longer harm us.
Hallelujah!

VII. Duet [soprano, tenor]

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herr erscheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnaden Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

So we celebrate the high feast
With heartfelt joy and delight
That the Lord lets shine for us,
He is Himself the sun
Who through the splendor of His grace
Lights up our hearts completely,
The night of sin has disappeared.
Hallelujah!

VIII. Chorale

Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel' allein,
Der Glaub will keins andern leben.
Halleluja!

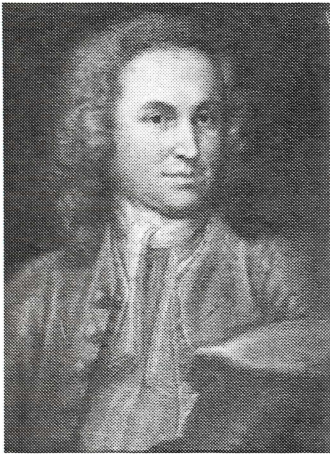
We eat and live well
With the true unleavened bread of Easter,
The old leaven shall not
Be with the Word of Grace,
Christ would be the meal
And would feed the soul only,
Faith wants no other life.
Hallelujah!

Program Notes

by Charley Samson, copyright 2001

Johann Sebastian Bach:

Cantata No. 4, Christ lag in Todesbanden (Christ lay in the bonds of death)



probably by J.E. Rentsch the Elder, 1715

In 1703 the 18-year-old Bach was hired as organist in Arnstadt. He was constantly at odds with his employers, who once accused him of having a “stranger maiden” in the choirloft. The “stranger maiden” was his cousin, and future wife, Maria Barbara Bach. They maintained that they were practicing their music. Soon, Bach was looking for a new job.

Four years later he got his chance. On April 24, 1707 the Church of St. Blasius in Mühlhausen advertised an organist position left vacant by the death Johann Georg Ahle, and that “Bach of Arnstadt...recently gave a demonstration of his abilities at Eastertide.” One of his “test pieces” was probably the Cantata No. 4, although some would place its composition later, in the Weimar years (1708-1717), or even as late as 1724, when it was performed in Leipzig on April 9. For this performance the final movement was changed, and cornet and three trombones parts were added for another Leipzig performance a year later.

The text was written by Martin Luther himself and set to music by Johann Walther in 1524. This chorale tune appears in all eight movements, even in the sighing figures of the opening Sinfonia. “The diversified treatment” of this tune, notes W. Gillies Whittaker in his book on the Bach cantatas, “the plasticity given to it in the various numbers, the rich resource of treatment, and the variety obtained in spite of the facts that all eight numbers are in the same key, E minor, that the first two lines of the tune are repeated...constitute one of the miracles of Bach’s genius....The cantata is a succession of beauties, with many strikingly dramatic features.”

Heitor Villa-Lobos: *Bachianas Brasileiras* No. 1

“I create music from biological necessity,” Villa-Lobos once said. One of the most prolific composers ever, he composed over two thousand works. From 1930 to 1945 he wrote nine suites titled *Bachianas Brasileiras*, dedicated to “the great genius of J.S. Bach” whom he regarded as “a universal and rich folkloristic source deeply rooted in the folk music of every country in the world.”

The first in the series, scored for an orchestra of at least eight cellos, is dedicated to cellist Pablo Casals. When Walter Burtel Marx and the Rio de Janeiro Philharmonic introduced the work in Rio on September 12, 1932, there were two movements. A third (the present first movement) was added in 1938.



Oakland Youth Orchestra 2000-2001 Season

Each movement has a Baroque title and a Brazilian one. The opening movement, “Introduction,” is also called “Embolada.” In his *Brazilian Musical Dictionary*, Mário de Andrade defines “embolada” as “the construction of strophes, through melodic/rhythmic means, by the singers and *repentistas* of the Brazilian Northeast.” *Repentistas* were street musicians who competed with each other in high speed improvisations. The second movement, “Modinha,” is a court song of Portuguese origin, later used in the salons and for serenading.

The “Fuga” (Fugue) is also called “Conversa” (Conversation). “The kernel of the initial theme,” Villa-Lobos wrote, “is characterized by a type of transfiguration of certain melodic cells, typical of—and dear to—the old serenaders of the Capital (Rio de Janeiro) in the style of Sátiro Bilhar. Bilhar (1861-1929) was an old incorrigible bohemian, a singer and guitar player who combined his activities as a public servant with that of a practiced serenader. The form and style of the Fugue represent primarily the spiritualization [arrangement] of the Bach style, and secondarily a musical idea of a conversation between four street musicians, whose instruments fight for thematic primacy, in successive questions (subject) and answers, through a dynamic crescendo (gradual increase in volume), but always preserving the same rhythmic cadence.”

Sergei Prokofiev: *Symphony No. 7 in C sharp minor, Opus 131*



Prokofiev at age 28

Late in 1951 Prokofiev told the press he was contemplating a “simple symphony, intended for young listeners” for the Children’s Radio Division. The piano score was finished on March 20, 1952, and the full score the following July 5. By then Prokofiev wondered if the music wasn’t “too simple.”

The premiere took place on October 11, 1952 in the Hall of Columns at the House of the Trade Unions in Moscow. The All-Union Radio Orchestra was conducted by Samuil Samosud. In the audience was Dmitri Shostakovich, who called the Symphony “truly joyful, lyrical, and delightful in its clear and bright content and its unusually fresh harmonic language.”

It was the last time Prokofiev attended a concert of his own music. In failing health throughout the composition of the Seventh Symphony, he died the following March.

In 1957 the work was awarded a posthumous Lenin Prize. The first American performance was given by Eugene Ormandy and the Philadelphia Orchestra on April 10, 1953.

Biographer Israel V. Nesteyev describes the Seventh Symphony as “so classically simple, so transparent, so finely worked out, and so artistically perfect that the workmanship as such is imperceptible.” Melody, he writes, “flows forth freely and naturally throughout the entire work—in every transition, bridge passage, introductory section, and development section.”

The opening movement, writes John Warrack, “brings both a feeling for Russian folk music and Prokofiev’s own uniquely angular yet appealing melodic manner together in its sonata structure. There follows a waltz movement, suggesting that Prokofiev, like every Russian musician, remembered what Tchaikovsky had done for the Russian symphony. The third movement is a tranquil *Andante espressivo*, though there are stranger overtones in a disturbing march heard in the distance. Only in the finale is there a sense of the exuberance and uninhibited high spirits of childhood to which Prokofiev had originally intended to pay tribute.”

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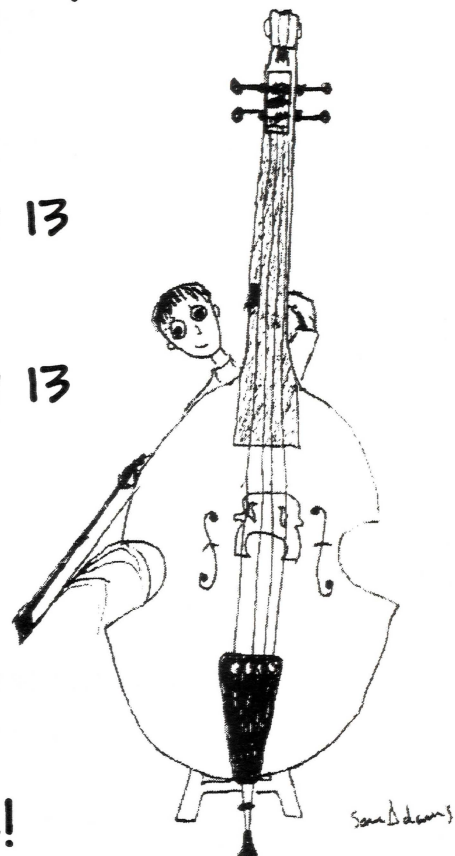
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In Memoriam

The Oakland Symphony Chorus is pleased to dedicate its portion of today's concert to the memory of our friend and colleague **Brian McCarthy** (1941-2000). Brian's remarkable tenor voice was a cornerstone of our men's section during all four decades of the chorus' existence, dating from a time when no fewer than seven members of his family performed with us at once.

A product of the Oakland Public Schools and a graduate of the Music Department at California State University Hayward, Brian also performed with the California Bach Society, the San Francisco Bay Chamber Singers and several other vocal chamber groups. He was a well-loved choral director at Oakland's Church of Jesus Christ of Latter-Day Saints, which he served also as an elder and former missionary in Central America.

The Chorus extends a special welcome today to Brian's wife, Phyllis, who shared with us his dedication, his sense of humor and his superb musicianship.

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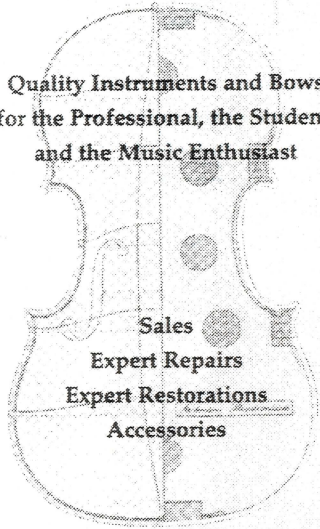
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