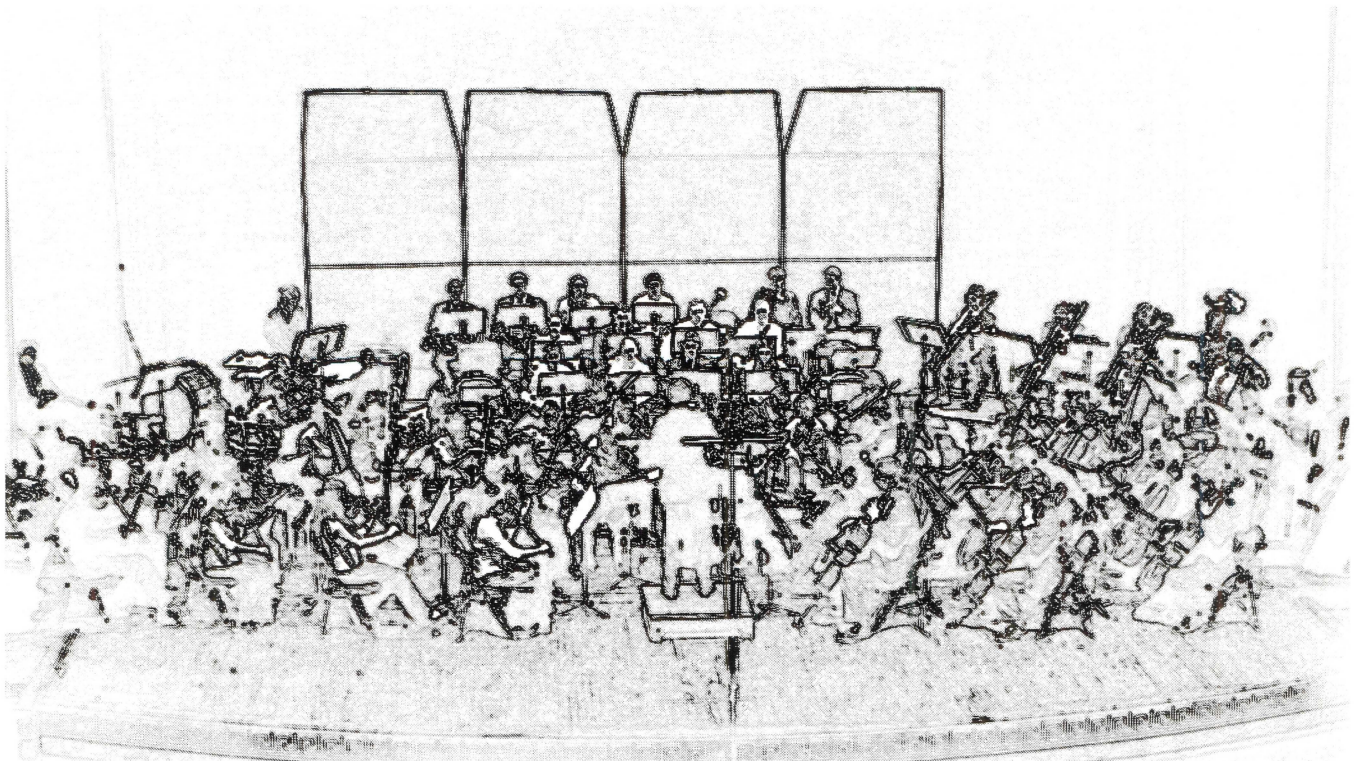


OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Bryan Nies, Resident Conductor

The Thirty-Ninth Season



the brightest stars of tomorrow...today

Sunday, May 18, 2003

Dean Leshner Regional Center for the Arts, Walnut Creek

THE CROWDEN SCHOOL

cordially invites you to our

20th Annual Spring Concert

In Honor of Anne Crowden

Wednesday, May 21, 2003 at 7:00 PM

First Congregational Church of Berkeley

(Dana and Durant Streets)

Admission \$10, Students and Seniors \$5



*The Crowden School is a full academic day school, grades 4-8,
that combines a rigorous academic curriculum
with a distinguished chamber music program
for string players, pianists and composers.*

LIMITED OPENINGS FOR FALL 2003

1475 Rose Street Berkeley, CA 94702-1255

Tel: 510.559.6910

www.thecrowdenschool.org

e-mail: sarasweb@thecrowdenschool.org

The Crowden School is a non-profit organization admitting students of any race, color and national or ethnic origin and sexual orientation.

Concert Program Guide

OYO History
The Conductors
The Soloist
The Musicians
The Program
Program Notes
Patrons of OYO

Board of Directors

Perika Sampson, President
Jay Levine, Vice President
Kathleen Pickard, Secretary
Rick Fenchel, Treasurer
Jean Bogiages
Dawn Foster-Dodson
Conway B. Jones, Jr.
Linda Kay
Harold Lawrence
Debra Wood Schwartz
Pamela Wagner

Student Representatives

Yennie Lee
Emily Salmon

Advisory Board

John Adams
Virginia Baker
Anne Crowden
Gorden P. Getty
Joseph Gold
Robert Hughes
Josephine Hui
Sheila Jordan
Susan Jordan
Rufus Olivier
Mildred Rosner
David Wilson
Olly Wilson
Chen Yi

OYO Staff

Michael Morgan, Artistic Director
Bryan Nies, Resident Conductor
Barbara Stack, Executive Director
Trina Walz, Development Director
Ted Yuan, Librarian and Operations Manager

Oakland Youth Orchestra

Alice Arts Center, 1428 Alice Street, Room 202 M, Oakland, CA 94612
510.832.7710 manager@oyo.org

www.oyo.org

cover: OYO in concert at Calvin Simmons Theatre, May 19, 2002. photo by Jay Levine, reorchestration by B. Stack

Oakland Youth Orchestra 2002-2003

- History -

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 our 39th season, the Oakland Youth Orchestra consists of eighty-three talented young music students aged 12-21 years. These young people represent forty-six different schools, and over 30 cities in the San Francisco Bay Area. We rehearse a wide range of serious and challenging works and present several classical, pops and youth outreach concerts each season. The orchestra is coached by professional orchestral musicians and is open by audition to all qualified young people. No young musician is excluded for reasons of financial need. OYO is supported by tuition, corporate, foundation and government grants, and individual contributions.

OYO 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. We host visiting youth orchestras as well.

- 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
Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema

- Conductors -

Robert Hughes 1964–1970 & 1980: Composer, teacher and lecturer
Denis de Coteau 1971–1979: Music Director of the San Francisco Ballet
Kent Nagano 1981–1985: Music Director of the Berkeley Symphony; Conductor, Opera de Lyon
Stewart Robertson 1985–1986: Music Director of the Long Beach Symphony
Samuel Cristler 1986–1991: Assistant Conductor at the Metropolitan Opera
Wes Kenney 1991–1996: Associate Conductor of the Virginia Symphony
Michael Morgan 1996–Present: Conductor of Oakland East Bay Symphony

Artistic Director

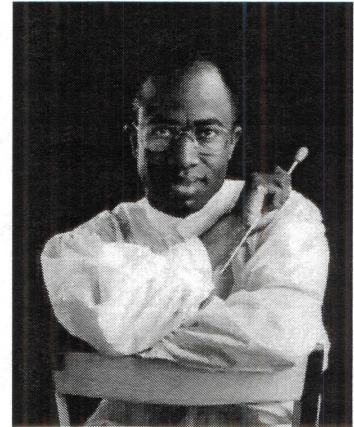
Michael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and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

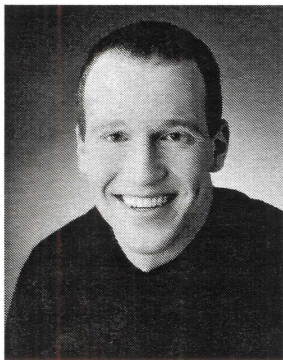
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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, the Festival Opera in Walnut Creek, and the Sacramento Philharmonic. Next summer Maestro Morgan returns to Tanglewood to teach conducting.

Michael Morgan is a noted advocate for music education in Oakland and around the world. Not long ago he visited the Congo where he worked with a youth orchestra in Kinshasa.



Resident Conductor



Bryan J. Nies enjoys a rapidly growing career as a conductor of musically diverse ensembles and opera. He is the Resident Conductor of the Oakland Youth Orchestra and Festival Opera (Walnut Creek, CA) where he is also the Chorus Master. Pursuing an avid interest in all musical genres, Bryan is the associate musical director with the American Musical Theater of San Jose and music director with the New Conservatory Theater Center in San Francisco. He will also be the assistant conductor of Opera San Jose's production of *Die Zauberflöte* in the spring of 2003.

During the summer of 2002 Bryan was honored with a Leonard Bernstein fellowship to participate as a conductor at the Tanglewood Music Center. There he conducted performances to rave reviews in the *Boston Globe*. In addition, he received personal instruction with many leading professional conductors, including, Roberto Abbado, Jeffery Tate, Hans Vonk, Michael Morgan, Rafael Fruhbeck de Burgos, and Grant Llewellyn.

As one of the conducting class' youngest graduates, Bryan received a M.M. in Orchestral Conducting from the Peabody Conservatory where he studied under the tutelage of Gustav Meier and Markand Thakar. He received a full assistantship in opera coaching and was the assistant conductor of the Peabody Camerata, the contemporary ensemble. While at Peabody, He was asked to be the Assistant Conductor of the National Chamber Orchestra (Washington D.C.) and a conductor at the National String Institute in Rockville, MD. Bryan also initiated and conducted the Children's Choir as part of the Handel Choir of Baltimore, where he was also the director of the Outreach Program.

A native of Chicago, IL, Mr. Nies also holds a B.M. in Piano Performance and a B.A. in Psychology from Northwestern University in Evanston, IL. He has won numerous piano competitions in the Chicago area including a Gramma Fisher Scholarship to study with the American Institute of Musical Studies in Graz, Austria. In addition, he has performed with William Warfield for the Lyric Opera of Chicago, and the Elmhurst Symphony Orchestra, as their Assistant Conductor. In addition, Bryan was on the staff of Northwestern University's Theater Department, where he served as vocal coach and piano accompanist.

Oakland East Bay SYMPHONY

Michael Morgan, Music Director

Fridays at the Paramount Theatre 2003 Season

Still Time
to Subscribe
& Save!

JANUARY 24 – Michael Morgan conducts Tchaikovsky, Schreker and a **World Premiere by Omar Sosa**.
Featuring Omar Sosa, piano, and his Afro-Cuban jazz ensemble

FEBRUARY 21 – **Scott Parkman** conducts **Mozart and Bruckner**

MARCH 14 – Michael Morgan conducts **Schubert, Ravel, Lyle**
(Side by Side with students from the MUSE program) and **Kraft**
(featuring Young Artist Competition winner Fred Morgan)

APRIL 25 – Michael Morgan conducts **Mendelssohn and Brahms**

MAY 16 – Michael Morgan conducts **Mendelssohn's Elijah**
Featuring Oakland Symphony Chorus, Piedmont Choirs and soloists



FOR TICKETS

510-444-0801 for subscriptions (\$72-\$276)

510-625-TIXS and all Ticketmaster outlets

for single tickets (\$15-\$55)

PARAMOUNT BOX OFFICE

21st at Broadway, Oakland

Tues-Fri 12-6, Sat 12-5

Online www.oeps.org

CONCERT SPONSORS



MEDIA SPONSORS



ADDITIONAL SUPPORT PROVIDED BY



Guest Conductor Zachary Carrettin

Zachary Carrettin completed Bachelor and Master of Music degrees at the Rice University Shepherd School of Music, where he studied classical violin with Kenneth Goldsmith and Sergiu Luca. While a graduate student, Zachary was concertmaster of Houston's Orchestra X and taught advanced violin students in the Preparatory Program at the Shepherd School. In 1999, he joined the first violin section of the Bergen Philharmonic, Norway, returning to the U.S. for solo performances as well as the Houston Grand Opera's first in-house period instrument production, Monteverdi's *Orfeo*. In 2000 Zachary and colleagues formed two ensembles: Magnolia, a Portland-based chamber series, and Los Peregrinos, specializing in urban tango music. Zachary performs with the American Bach Soloists, Philharmonia Baroque Orchestra and Portland Baroque Orchestra. He plays contemporary music recitals in the U.S., Europe and South America with pianist-composer Ray Granlund. Additionally, Zachary has been commissioned to write and record new music for two San Francisco Bay area dance companies, Zaccho Dance Theatre and Project Bandaloop, with whom he has toured extensively.



ZC rehearsing OYO on 11/3/02.
B. Stack photo

OYO Concerto Competition Winner and Soloist Anna-Louise Burdett

Anna-Louise Burdett is seventeen and a senior at Bentley School. Born in London, England, she moved to the Bay Area four years ago. She has played the clarinet for six years and thoroughly enjoys her studies with Tony Striplen, of San Francisco Opera. She is a former student of Karen Wells and, during her time in England, of Neale Halling.

Anna-Louise has been a member of OYO for two years. She has also played chamber music at the Crowden Center for Music in the Community. She spent last summer at the National High School Music Institute at Northwestern University where she studied primarily with Leslie Grimm but also with J. Lawrie Bloom and Russell Dagon. Last year she won second place in the Pacific Chamber Symphony's Annual Concerto Competition.



David Burdett photo

The music department at Bentley has offered Anna-Louise both encouragement and practical help. The guidance of Susan Bogas, her music teacher, has been especially valuable. At school, Anna-Louise has taken part in everything from Jazz ensemble to the annual musicals. She was a founding member of the Bentley Trio, a classical ensemble. Last year the school awarded her an Arts Scholarship to help fund her music studies.

Aside from music, Anna-Louise is a keen supporter of Guide Dogs for the Blind, for whom she has Puppy-Raised and is currently a Foster-Carer. She also enjoys Acting, French, Badminton, Travel and Public speaking, for which she has won awards.

Next year, Anna-Louise will be majoring in Clarinet Performance at Northwestern University. However, in the near future, her main priority is getting round to learning to drive!

YOU'RE THE SONG. WE'RE THE VOICE.



At Hills Newspapers, we keep our ears to the ground. We're listening for news and events that are important to you:

Our Community.

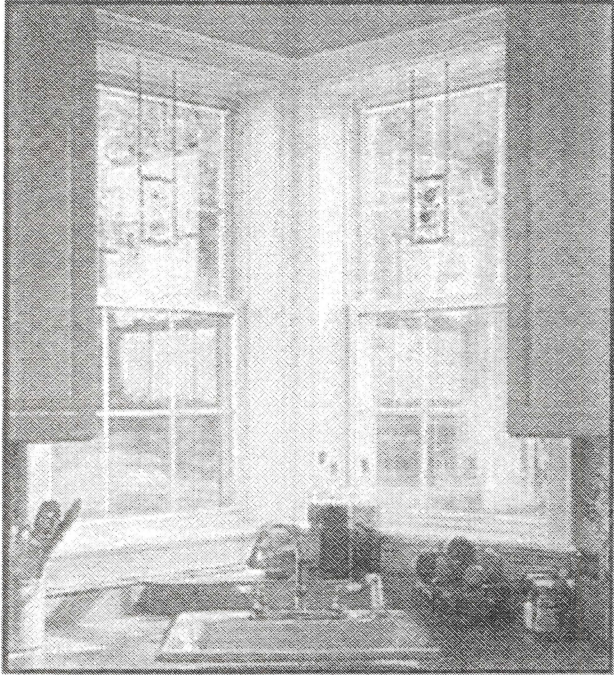
We write about issues that affect your lives, stories about your neighborhoods and your friends, activities you can take part in, and places you can visit. But to do a good job, we need to hear from you – about the good news and the bad. About people who are making a difference in our lives, and events that are worth covering.

Talk to us. We're listening.

- **Have a Scoop?**
Call Ann Fields at (510) 339-4060
afields@cctimes.com
- **Need a Classified Ad?**
Call (510) 748-1666
- **Need a Display ad?**
Call Cindy Whitman at (510) 339-4062
- **Got E-mail comments?**
sdajani@cctimes.com
- **Want to subscribe?**
Call Jan Wasserman at (510) 339-4042
jwasserman@cctimes.com

WE DO WINDOWS

— AND DOORS! —



"Your Home Will Be...

WARMER

In Winter

COOLER

in Summer

BEAUTIFUL

and

QUIET!"

- Exclusive Installation Warranty
- Best Windows in the Industry
- Security of Fully Licensed, Bonded and Insured Window Contractor
- Voted "Best" Since 1988



TOLL FREE

800-499-5657

License #675220

ALAMEDA

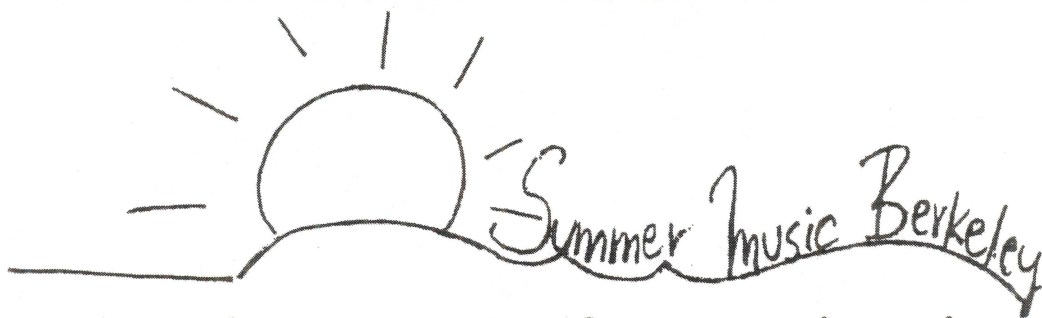
510-522-5657

www.hendersonwindows.com

~ For Free In-Home Consultation ~

HENDERSON WINDOWS

2531 Clement Ave • Alameda



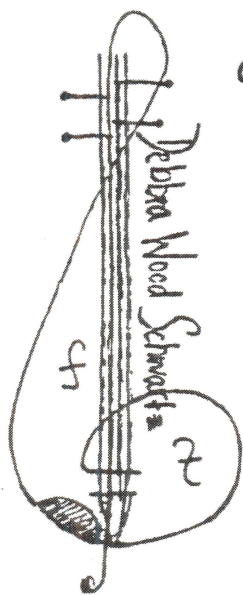
**(a summer camp for string players)
at the Crowden School**

- bowing and technique
- chamber music
- string orchestra
- fiddling
- viola for violinists
- special program for advanced players and older students
- distinguished faculty
- attended by many OYO members and alumni

July 14-25, 2003
8:00 a.m.-1:45 p.m.
ages 7-20

for more information call:

milly rosner 652-6251 debbra wood Schwartz 540-8707 fax: 540-1987



Congratulations

*on
your*

39th Season

and on a job well-done!

*It's a joy to work
with all of you..*

*The Violin Studio of Debra Wood Schwartz
510.638.8764 510.540.8707*

**SAN DOMENICO SCHOOL
THE VIRTUOSO PROGRAM**

Faith Y. France, Founding Director

*Music Director and Coach
George Thomson*

Assisting Coaches

Zaven Melikian • Sergei Riabtchenko • Burke Schuchmann

The Virtuoso Program is a unique opportunity for musically gifted high school girls, *attending San Domenico on merit scholarships*, to explore their potential for a career in music while participating in a rigorous college preparatory high school curriculum.

For further information please call
Faith France, (415) 258-1921 ext. 1701
or George Thomson, (415) 258-1921 ext. 1702
e-mail: gthomson@sandomenico.org

SAN DOMENICO SCHOOL



• DOMINICAN EDUCATION SINCE 1850 •
• THE OLDEST INDEPENDENT SCHOOL IN CALIFORNIA •

Crowden Center for MUSIC in the Community

SUMMER CAMPS & CLASSES

Beginning, Intermediate, or Advanced Musicians

Ages 4+

1, 2 and 3 week sessions

June-August

- ♪ Scrape, Squawk, & Bang
- ♪ Music & Art
- ♪ Music & Opera
- ♪ Summer Music Berkeley
- ♪ Flute Ensemble
- ♪ Brass Camp
- ♪



1475 Rose Street, Berkeley • 510-559-2941

OYO Personnel

Violins

Meenah Paik, *concertmaster*
Samuel Chen‡
Kate Bokan-Smith*
Daniel Walden§
Tanya Bulloch
Tania Chen
Danielle Chiavetta
David Chiba
Veronica Chin
Benjamin Gan
Eboni Garrott-Bluford
Jimmy Hahn
Jessica Karadi
Raymond Kim
Sarah Lee
Yunwon (Gloria) Lee
Thomas Logan
Brian Luu
Vidya Pai
Jennifer Purdy
Emily Salmon
Katie Schenkkan
Alicia Tan
Danielle Taylor
Rachel Taylor
Carol Tsang
Andrew Wilson
Whitney Wu-Chu
Sophia Zhang

Viola

Alessandra Aquilanti*
Amanda Sims§
Katherine Kim
Dennis Lam
Yennie Lee
Abraham Liao
Amanda Powell

'Cello

Rachel Meresman*
The Liftech Chair
in honor of
Samuel Cristler
Lewis Patzner§
Joshua Chen
Lara Fowler
Gabriela Fragiadakis
Christine Hsia
Misha Levental
Max Van Broek
Bryan West

Bass

Shavon Hutchison*
Catherine Steele

Flute

Courtney Nippa
Erika Oba
Pénélope Turgeon

Oboe

Jesse Barrett
Carolyn Kwok
Shad Small
Lisa Sommerauer

English Horn

Lisa Sommerauer

Clarinet

DeMarus Allen
Anna-Louise Burdett
Yongeun Lee

Bass Clarinet

Joanna Hansen

Bassoon

Kyle Chin
Jessica Peterson

Trumpet

Anthony Anderson
Deborah Munro
Graham Patzner
Noel Swanson

Horn

Andrew Reiter
Sean Sevilla
Jay Sinha
Sarah Yow

Trombone

Homer Chiang*
Robin Lassonde
Victor Lee

Tuba

Chris McGaw

Timpani

Chris Kong*
Michael Kizzar

‡ *associate concertmaster*

* *principal*

§ *assistant principal*

Subscription Concert III

Dean Leshner Regional Center for the Arts, Walnut Creek

2 PM, May 18, 2003

Michael Morgan, Artistic Director

Bryan Nies, Resident Conductor

Program

Overture to *Der Freischütz*

Carl Maria von Weber
(1786–1826)

Clarinet Concerto No. 1 in F minor, Opus 73

Carl Maria von Weber

I. Allegro

Anna-Louise Burdett, clarinet

Suite from *Pelléas and Mélisande*, Opus 80

Gabriel Fauré
(1845–1924)

I. Prelude

II. Fileuse

III. Sicilienne

IV. Death of Mélisande

conducted by Zachary Carrettin

—INTERMISSION—

Symphony in D minor

César Franck
(1822–1890)

I. Lento; Allegro ma non troppo

II. Allegretto

III. Allegro non troppo

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, the Bernard Osher Foundation, the Ann and Gordon Getty Foundation, the Margaret Graupner Living Trust, Robert A.D. and Debra Wood Schwartz Foundation, The East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund, and Liftech. Additional Funding provided by the City of Oakland Craft and Cultural Arts Department and the California Arts Council. The Oakland Youth Orchestra's media sponsor is Hills Publications.

Please silence all cellular phones and paging devices.

Program Notes

by Charley Samson, copyright 2003

Carl Maria von Weber (1786-1826): Overture to *Der Freischütz*

In 1810 Weber read an anthology of ghost stories. It contained a tale of marksmen, magic bullets and an evil huntsman. Seven years later, in the space of just seven days, Weber and Friedrich Kind wrote an opera libretto on the subject, eventually titled *Der Freischütz*.

Work on the music was slower. For three years, with numerous interruptions, Weber toiled away. Finally, on May 13, 1820, he noted, "Overture finished and with it the whole opera. God be praised and to Him all the honor."

Der Freischütz was introduced in Berlin on June 18, 1821. It was a sensation. Weber confided in his diary, "It was welcomed with enthusiasm. Da capo cries for the overture and the folk song; after all, from the seventeen numbers, fourteen had a yelling applause, but, it is all true, all things ran really marvelously, the whole work was performed with love—finally the audience threw down poems and wreathes." Richard Wagner reported: "From one part of Germany to the other one they all listened to *Der Freischütz*, danced on *Der Freischütz*, sang the melodies of *Der Freischütz*."

The Overture was first played—apart from the rest of the opera—in Copenhagen on October 8, 1820. Biographer John Warrack writes that "Weber took the art of symphonic synthesis of a drama to a new pitch of mastery" in the Overture. It begins with a slow introduction suggesting the forest and the horn calls of the huntsmen. Melodies associated with the evil huntsman, the Wolf's Glen scene and the hero's sweetheart contend. The latter prevails.

Carl Maria von Weber: *Clarinet Concerto No. 1 in F minor, Opus 73, Allegro*

"A truly great artist and splendid fellow" was Weber's description of Heinrich Joseph Bärmann, the clarinetist of the Munich Orchestra. They had met briefly in Darmstadt in 1811 and became friends later that year in Munich.

Weber had come to Munich in March to supervise the production of his opera *Abu Hassan*. A month later he wrote a Concertino for clarinet and orchestra (Op.26). When King Maximilian I of Bavaria heard Bärmann play, he immediately commissioned Weber to write two big clarinet concertos, which Weber supplied within just four months.

"Since I composed the concertino for Bärmann," Weber complained, "the whole orchestra has been the very devil about demanding concertos from me...two clarinet concertos, two large arias, a cello concerto, and a bassoon concerto. You see I'm not doing at all badly, and very probably I'll be spending the summer here, where I'm earning so much that I must have something left over to pay my keep. Besides, the orchestra and everybody would like to see me appointed Kapellmeister."

The First Clarinet Concerto was finished on May 17, 1811. Bärmann introduced the work on June 13 in Munich. According to Weber, he played it "celestially."

Gabriel Fauré (1845-1924): Suite from *Pelléas and Mélisande*, Opus 80

“Why do you reject proposals to write a symphonic suite for *Pelléas* in London?” a friend inquired of Debussy. “I know it’s none of my business, but do you think it such a bad idea?” Less than four months after the premiere of Maurice Maeterlinck’s play *Pelléas and Mélisande* in 1893, Debussy had begun setting it to music not as incidental music but as an opera. The task of writing music to a stage production would fall to Fauré. Later Sibelius and Schoenberg would write symphonic poems on the subject.

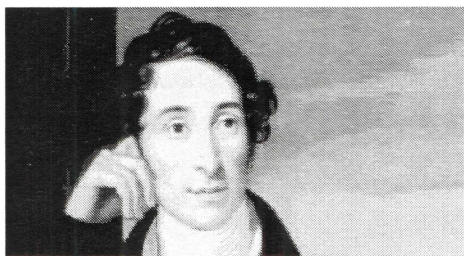
In the spring of 1899, Fauré met the celebrated actress Mrs. Patrick Campbell, who commissioned the incidental music. She read aloud “those parts of the play...which to me most called for music. Dear M. Fauré, how sympathetically he listened, and how humbly he said he would do his best!”

Fauré reported to his wife: “I only know that it will be necessary to work flat out...I shall have scarcely a month and a half to write all this music though it is true that part of it is done already in my big head.” Pressed for time, he enlisted his pupil Charles Koechlin to do the orchestration, and added the *Sicilienne* for cello and piano that he’d written five years before. Fauré conducted the first performance at the Prince of Wales Theatre in London on June 21, 1899.

A year later, Fauré made a three-movement suite from the 17 numbers of incidental music. It was introduced on February 3, 1901 by the Lamoureux Orchestra conducted by Camille Chevillard. The *Sicilienne* was added to the Suite in 1909.

Maeterlinck’s drama concerns the king’s grandson Golaud, who is out hunting and happens upon Mélisande. He falls in love and marries her, but his brother Pelléas also falls in love with her. Golaud slays Pelléas. Mélisande dies, but not before pardoning Golaud.

In the Suite, the opening Prelude presents themes representing Mélisande and the inevitable tragedy, as well as Golaud’s distant horn call. “Fileuse” shows Mélisande spinning, in what biographer Robert Orledge calls “a ravishing, expansive melody for oboe with a pictorial accompaniment on muted strings.” The famous *Sicilienne* is used to accompany Pelléas and Mélisande playing with a ring by the fountain. Orledge says the concluding “Death of Mélisande” begins with “a sombre funereal introduction leading to a simple rising theme representing Mélisande....The grief-laden atmosphere gains in intensity, reaching an overwhelming climax just before the end when the upper strings suddenly descend with devastating effect. Mélisande’s theme returns in a coda of poignant beauty.”



Carl Maria von Weber



Gabriel Fauré

César Franck (1822-1890): Symphony in D minor



Franck worked on his D minor Symphony for two years, finishing it during February, 1888. He then sent the score to conductor Charles Lamoureux, who refused to perform it.

The work was finally introduced at the Paris Conservatory on February 17, 1889. According to Franck's pupil Vincent d'Indy, "the performance was quite against the wishes of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position."

The critics were virtually unanimous, one accusing the Symphony of "a lack of fire of genius, lack of inspiration." Another wrote: "Oh! What dreary, arid and unsmiling music, devoid of any grace or charm." Charles Gounod called the work "the expression of impotence pushed to dogmatic lengths." But Camille Benoit found it "wide awake, young, burning with vitality."

For his part, Franck was undaunted. When asked for his opinion of the performance, he replied, "Oh, it sounded well, just as I thought it would!"

There is no program for the Symphony, although Franck admitted that, in the second movement, "I did think—oh so vaguely—of a procession in the olden times." Nevertheless, "it is just music—nothing but pure music," said the composer. "It is a classical symphony. At the beginning of the first movement there is a repeat, in accordance with past practice, in order to allow the themes to sink in deeper; however, I have chosen a different key for the repeat. An Andante and Scherzo which follow are closely linked....As in Beethoven's Ninth Symphony, the Finale brings all the themes together again; however, they do not appear as mere quotations, but on the contrary they play a new role." D'Indy spoke of Franck's use of the same unifying idea or ideas throughout the Symphony as "cyclic form."

Perhaps the most absurd criticism of the D minor Symphony came from a professor at the Paris Conservatory. "That, a symphony?" he exclaimed after the first performance. "But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn." The professor apparently needed a refresher course in the history of orchestration. Haydn included two English horns in his Symphony No. 22, the *Philosopher*. And the Berlioz *Symphonie Fantastique* contains an extensive solo for English horn.

"But, my dear sir, who ever heard of writing for the English horn in a symphony?"

What is an English Horn?

Orchestral woodwind instruments are of three types: the flutes, which produce sound by blowing across a hole; the single reed, like clarinets; and the double reeds, like oboe, bassoon, and English horn, where the sound is generated by blowing through two reeds that are tightly wrapped together.

Each of the woodwind instruments in the orchestra has several forms. The Flute has a smaller relative, the piccolo, and this plays higher notes. The bassoon has a larger version that plays some of the lowest notes in the orchestra, the contra bassoon, or just Contra. Likewise, the clarinet has the bass clarinet, and variants in several keys.

The oboe has a variant form called *Cor Anglais*, which means English Horn. It is not a horn, but a larger oboe, and it was invented by the French in the mid-eighteenth century. Note the bulbous bell at the bottom. This helps to make the very special sound that is considered to be among the loveliest of all wind instruments. Most people learn to play the oboe before they study the English Horn.

Pictured at right are (left to right) a clarinet, oboe, and English horn.



What is a Symphony?

symphony [SYM fuh nee] noun

plural: symphonies adjective: symphonic adverb: symphonically

ETYMOLOGY (derivation): 13th Century: from Old French *symphonie*, from Latin *symphonia* concord, concert, from Greek *sumphonia*

1. Consonance of sounds, sounds which sound good together. By extension, harmony in other media, like color, or anything else showing harmonious complexity.
2. A long and complex piece written for symphony orchestra, usually with several movements, at least one of which is in sonata form.
3. An orchestral movement within a vocal work, such as a cantata or oratorio.
4. Shorter term for Symphony Orchestra.
5. The interval of unison.

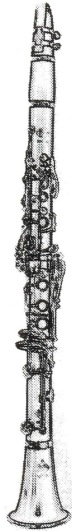
Did you know that *symphony* comes from the Greek *sumphonia*?

Balter Violins

JOAN BALTER · VIOLIN MAKER
ESTABLISHED 1982

SALES
REPAIRS
STRINGS
APPRAISALS
ACCESSORIES
510-524-4333
FAX 525-3675

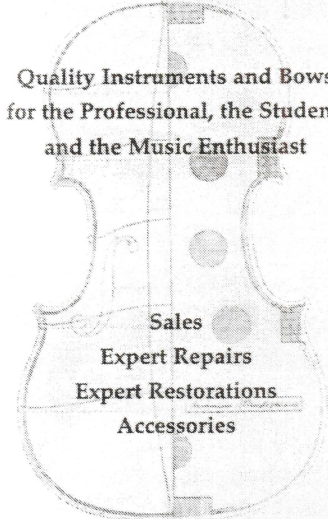
BY APPOINTMENT · AFTER 10 A.M.
1729 BEVERLY PLACE · BERKELEY, CA 94707 · U.S.A.



Rare and Contemporary
Instruments and Bows

ROLAND FELLER VIOLIN MAKERS

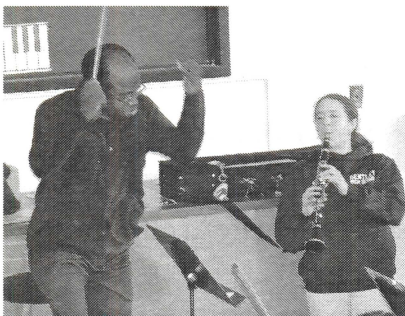
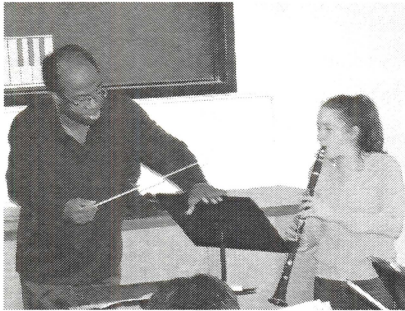
Quality Instruments and Bows
for the Professional, the Student,
and the Music Enthusiast



Sales
Expert Repairs
Expert Restorations
Accessories

551 Divisadero Street SF 94117
567-3708

Member, The American Federation of
Violin and Bow Makers, Inc.



Over the last two months Michael Morgan has been rehearsing the orchestra and soloist as well as coaching the young conductors.
B. Stack photos

SALES

REPAIRS



WALT DE HOPE
WOODWIND SPECIALIST

2205 C SAN RAMON VALLEY BLVD. (925) 831-8341
SAN RAMON, CALIFORNIA 94583 FAX (925) 831-0643
DIRECT LINE (925) 831-0743
www.houseofwoodwinds.com

BEST INSTRUMENT REPAIR CO
A & G MUSIC PRODUCTS CO
PARDUBA MOUTHPIECES

DICK AKRIGHT



www.agmusic.com

564 14TH STREET
OAKLAND, CA 94612

PHONE 510 832-2452
FAX 510 268-3757

OYO Pops Concert and Auction at The Crowden School, March 9, 2003

BI:G FUN!

Rick Kong photos



OYO Wind Quintet warms up the audience: Pénélope Turgeon, Anna-Louise Burdett, Sean Sevilla, Jessica Peterson, and Jesse Barrett.



The Big Show!

The big orchestra overflows the stage



Violin soloist Danielle Taylor warms up with conductor Bryan Nies



...and takes a bow

Chris McGaw, tuba



OYO winds and brass blowing cool and hot for Pops!

DANIEL R. OLSON

Violin Maker, Dealer & Restorer



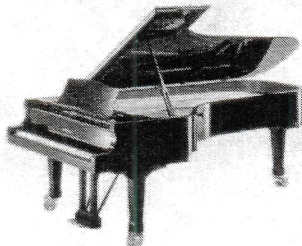
Dedicated to Providing Quality
Vintage and Contemporary
Violins • Violas • Celli
at Modest Prices

Emphasizing Italian and French Makers

1053 Solano Avenue, Albany, California 94706
By Appointment
(510) 527-1391

Fine New and Used Pianos

**Yamaha
Steinway
Pleyel
Fazioli**



PROVIDING THE BAY
AREA WITH FINE PIANOS
FOR OVER 23 YEARS

* Now Featuring *
Fine New and Used Guitars

sales • service • rentals • lessons

Piedmont Piano Company

4382 Piedmont Ave. Oakland, CA
510-547-8188 www.piedmontpiano.com

Graphic design

- Print
- Web
- Brochures
- Pamphlets
- Posters
- Packaging
- Logos
- Marketing
- Advertising

Web design

Animation

With more than 15 years experience in the areas of art direction, production and design I am certain I could immediately add value to your production.

Jesse Williams, Graphic Designer - (510) 420-4580 or (510) 516-6660 cell (www.jilal2000.com)

Thank You, OYO Donors

Patrons

Gold *\$5000 or more*

Bernard Osher Foundation
Ann and Gordon Getty Foundation
The City of Oakland Cultural Arts
Clorox Company Foundation
Margaret Graupner Living Trust
Robert A. D. and Debbra Wood Schwartz

Silver *\$2,500 - \$4,999*

Jean Bogiages
California Arts Council

Bronze *\$1,500 - \$2,499*

Liftech
Solectron

Conductor's Circle *\$1000-\$1499*

Jay and Kara Levine

Soloists *\$500 - \$999*

Scott Cole
Leslie and Conway B. Jones, Jr.
Michael and Susan Jordan
Zimmer Family Foundation

Principals *\$150 - \$499*

Phyllis and Andy Chen
Chien Chiang & Huei-Mei Kao
Citgo Refinery
Rick & Karen Fenchel
In Sung & Sue Han
Beth Kean
Won Kim & Sookyong Kwak
Kiwanis Club of Oakland
Kevin Klesenski & Ute Bummel
Chung-Yiu & Georgiana Lam
Jessica and Igor Levental
Donn Logan & Marcy Wong
Jacques & Gisele Maquet
Brian Nippa and April Wise
Ingle & Kay Paik
Mildred Rosner
Robert Steele & Alice Caldwell
Cline & Anne Tincher

In memory of

Carol Shulman, OYO 1968-69
Greta VanderRoest

In memory of

Carol VanderRoest Shulman

Musicians *\$0-\$149*

Abbott Labs Combined Appeal
Scott David Anderson
Thomas H. Bailey
Gillian Blair
Jane Bokan and Ron Smith
Patricia Bourne

Catherine and David Burdett
Michelle Caimotto
Rita Chin
Linda Colman
Charles & Ilse Dickinson
Dawn Foster-Dodson
Randy Gan & Yi Cheng
Ellis & Jennifer Cross Gans
Robert Gayle
Leonora Gillard Sleeter
Golden Eagle Refinery

In memory of

Carol VanderRoest Shulman
Lawrence Granger
In Sung & Hyun Sook Han
Richard & Valerie Herr
Wendy & Stanley Holcenberg
Catherine and Andrew Hsia
Gertrude Johnson

In memory of

Carol VanderRoest Shulman
Huei-Mei Kao and Chien Chiang
Faye Keogh
Seung Jin Kim
Stephen Kwok & Daisy Wang
Greg Lassonde
Yongjoon and Chanwon Lee
Muriel Liftin & David Zeitlin
Virginia McFann
Peter & Marla McGaw
Patricia and David Munro
Tom Nugent & Andrea Plesnarski
Alice Olsen
Jimmy & Muriel Ong

In honor of Chris Kong

Suzanne Pan
Kathleen Pickard
Cyndy and Thad Salmon
Cheryl and Shad H. Small
Laurel Spahr & Mara Plotkin
Tony Suh & Suzette Leith
Judith and Tex Schenkkan
Cynthia & Al Sevilla
Patricia & Nanda Sinha
Steve and Koko Stephen
Curtis & Christine Swanson
Hanchen Tan and Sheila Shyuu
Tony Tsang and Fanny Lau
United Way/Pipevine
Martha Van Galder
Anne and Daniel Vastola

OYO Tour 2004

Jane Bokan
Kate Bokan
Leon & Jane Chang
CK & Peri Chen
I-Ming & Hsiu-Li Cheng

HILLS NEWSPAPERS

Karen Kline
Catherine and Wen-Bin Liu
Kate Parun
Cyndy & Thad Salmon
Ron Smith
Henry & Grace Kay Tsai
Wu Der Tsai & Tzu Mei Huang
Bruce & Jennifer Wilson
Fan-Chi & Li-Wen Yao/Yao Family Trust

Special Thanks

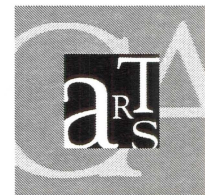
Alameda Education Foundation
Connie Chiba
Scott Cole
Leonora Sleeter Gillard
Larry Granger
Rick Kong
Georgiana Lam
Jay Lehmann and Laney College
Galen Lemon
OEBS: Carl Stanley & Deborah Hersh
OYO Coaches & Parents
Piedmont High School
Linda Wong Purdy
Milly Rosner
School & Private Music Teachers
Bob & Debbra Schwartz
Ward & Debbie Spangler
Christine Swanson
The Crowden School

In-Kind Contributions

Alice Arts Center
Scott Cole
Rick Fenchel
Larry Granger
Harold Lawrence
Jessica & Igor Levental
Galen Lemon
City of Oakland
Oakland Museum
Milly Rosner
Debbra Schwartz
Ted Yuan

OYO is a member agency
Bay Area Black United Fund

California



Arts Council

Liftech

LIFTECH CONSULTANTS INC.

THE GEM GALLERY
Jewelry For All Occasions

Custom Designs
Distinctive Gold Jewelry
Diamonds and Colored Gems
Handcrafted Silver
Beads From Around
The World

Authentic
American
Indian
Arts & Crafts

Turquoise &
Silver Jewelry

by Award-Winning Silversmiths

BILL'S TRADING POST

2945 College Ave. Berkeley (510) 841-1615

everything musical since 1906

TUPPER & REED

The Bay Area's Only Complete Music Store
2277 SHATTUCK AVENUE • BERKELEY • 841-1832



TupperReed@aol.com

Rick D. Fenchel
Certified Public Accountant

1399 Ygnacio Valley Road, Suite 5
Walnut Creek, California 94598
Phone (925) 934-3888 • FAX (925) 934-3988



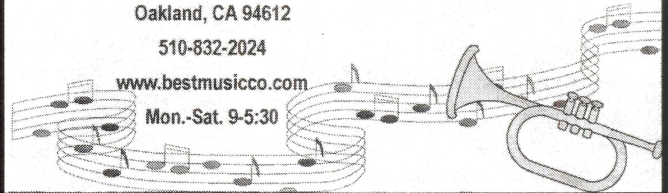
The largest selection of instruments in the Bay Area
at the BEST prices

- Highest quality new and used instruments
- Experienced in-house repair staff
- Student rental program

1716 Broadway
Oakland, CA 94612
510-832-2024

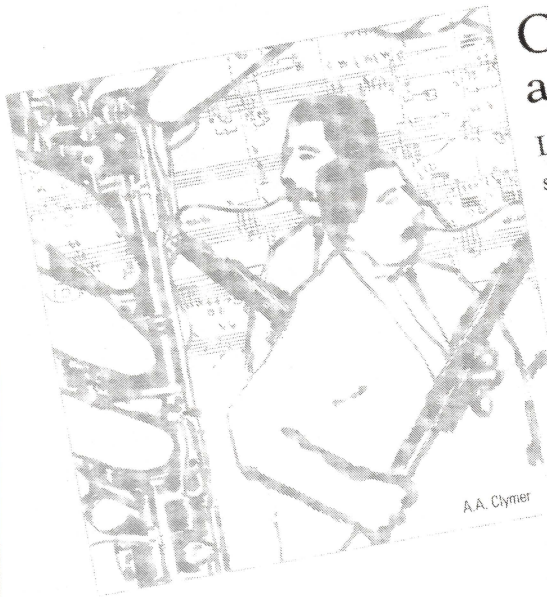
www.bestmusicco.com

Mon.-Sat. 9-5:30



forrests music

The Double Reed Specialists



A.A. Clymer

**Oboes, Bassoons,
and Accessories**

Large selection, helpful service. Most items
ship within 24 hours of receipt of order.

Please request our free 72 page
illustrated double reed catalog, or visit our
website: www.forrestsmusic.com

1849 University Avenue
Berkeley, CA 94703 USA

Tel: 1-800-322-6263 or 510-845-7178
(MON-SAT. 9AM-5PM. PST)

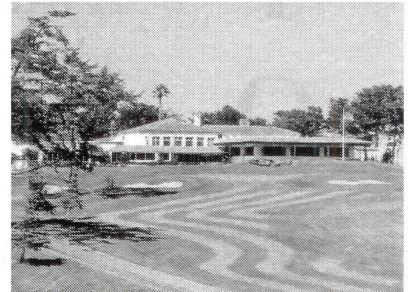
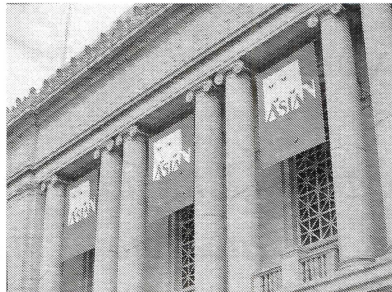
Fax: 510-845-7145



One of the Lem Companies

Construction Management Services:

- Viability Reviews
- Constructability Studies
- Design Audits
- Preliminary Budgets
- Estimating
- Scheduling
- Contract Document Review
- Permit Expediting
- Value Engineering
- Document Control
- Cost Control & Accounting
- Management of Information
- Quality Assurance
- Testing & Inspections
- Change & Claims Management
- Facilities Management
- Coordinating Design & Engineering Teams



1333 Broadway, Suite 250 . Oakland, CA . 94612 | 510.208.2710  510.208.2711 

www.lemcompanies.com

Our Purpose: Demonstrating the power of diversity to strengthen the world's social fabric.

Oakland Youth Orchestra 2002-2003 Season

I
F
S
H
I
N
V
I
O
L
I
N
S

We invite you to visit us for:

One of the largest and finest selections of string instruments and bows in the United States.

The best discount prices on strings and accessories.

Repairs and restorations of the highest quality.

Rentals of fine string instruments at the best rates.

A truly professional staff to assist and advise you.

If you are looking for a fine violin or bow, now is a great time to visit us. We have an unusually fine selection!

IFSHIN VIOLINS
1633 University Ave.
Berkeley, CA 94703
510-843-5466