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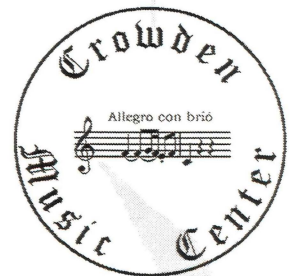
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OYO History  
The Conductors  
The Musicians  
The Program  
Program Notes  
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## Oakland Youth Orchestra

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cover: Bryan Nies conducts OYO in concert in Melbourne, Australia, June 26, 2003. photo by Jay Levine



## Oakland Youth Orchestra 1964-2004

### - 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 41<sup>st</sup> season, the Oakland Youth Orchestra consists of seventy-one 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 and pops 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, Cuba, Italy, Australia and New Zealand . And 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 <sup>th</sup> place
Germany, 1974	Von Karajan Festival, 2 <sup>nd</sup> place
Scotland, 1976	International Festival, 1 <sup>st</sup> 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
Australia/New Zealand, 2004	Melbourne, Sydney, Canberra, Auckland

### - 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, Montreal Symphony  
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

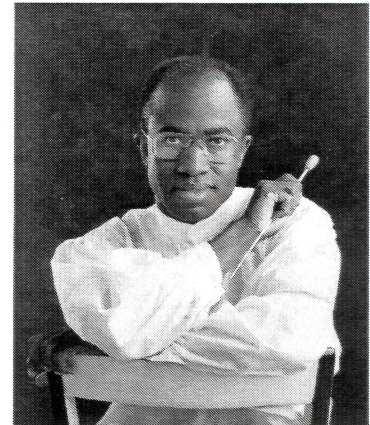
**M**ichael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa,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

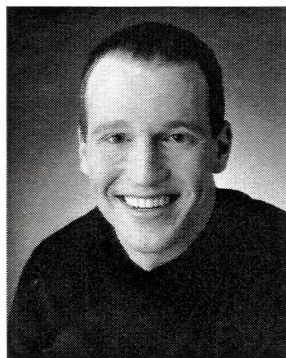
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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



**B**ryan Nies holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony and is the Resident Conductor of the Oakland Youth Orchestra, which he led on a tour of Australia and New Zealand during the orchestra's 40<sup>th</sup> season. In addition to his work with Festival Opera, as assistant conductor, he conducted the first performance of the Oakland Chamber Ensemble, and was a former assistant conductor with Opera San Jose. Pursuing an avid interest in all musical genres, Bryan has been an associate musical director with the American Musical Theater of San Jose and Theatreworks, in Palo Alto, CA.

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 Michael Morgan, Roberto Abbado, Jeffery Tate, Hans Vonk, 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

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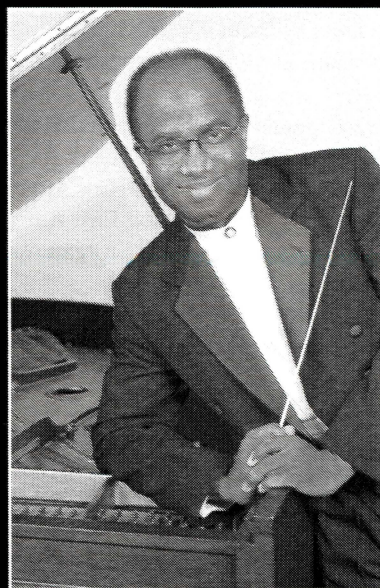
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Beethoven Symphony No. 8, Mahler  
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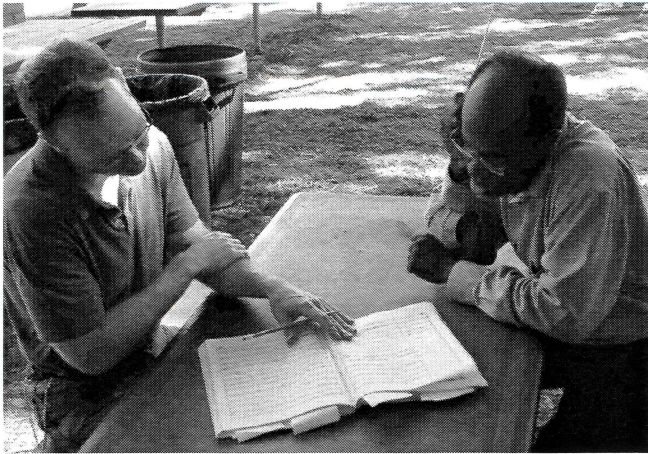


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Preparation for today's concert began at our retreat September 10-12, 2004.  
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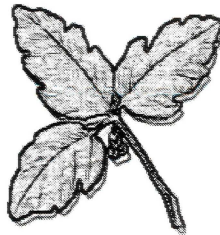
Bryan Nies and Michael Morgan consult the score.



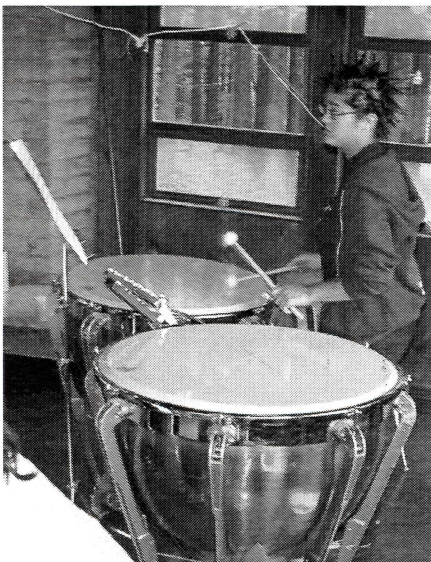
Bass Coach David Arend gives the low-down on technique to Tim Duff and Hannah Keeshan.



French Horns (L to R): Philiana Ng, Andrew Watson, and Victoria Lau.



Trumpeters Tina Jupp and Jaime Guzman.



Percussionist Maneka Puligandla plays the timpani.



OYO violin coach Heghine Boloyan makes a point of technique very clear to Concertmaster Danielle Taylor and Asst. Concertmaster Andrew Wilson, while at the next desk Jimmy Hahn and Sarah Lee discuss it, and Rachel Taylor and Sarena Hsu try it out.

B. Stack photos



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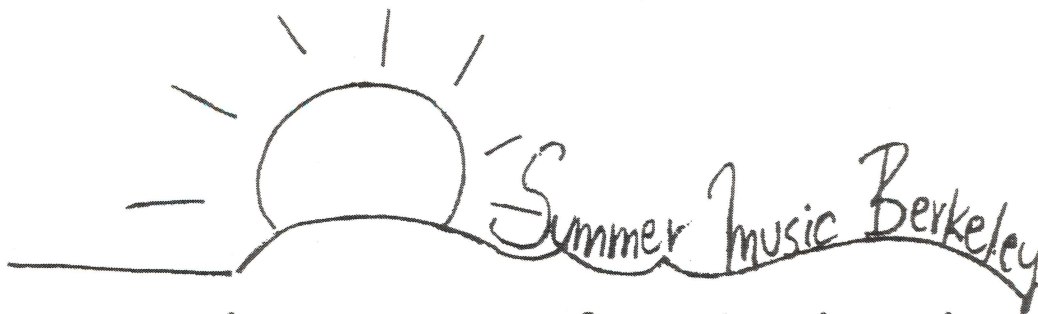
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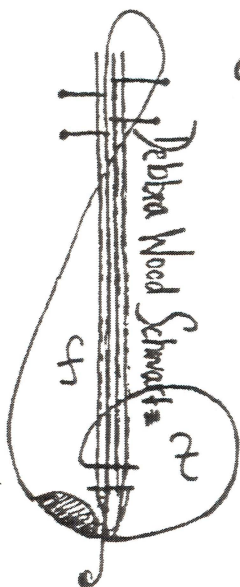
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## OYO Personnel

### **Violins**

Danielle Taylor, *concertmaster*  
Andrew Wilson§  
Jennifer Moriuchi\*  
Joseph Jung§  
Emily Chen  
Tania Chen  
Peter Cho  
Ebony Garrett-Bluford  
Yoon Gul (Jimmy) Hahn  
Sarena Hsu  
Peter Hung  
Raymond Kim  
Deborah Lee  
August Mao  
Alyssa Mathias  
Alia McKean  
Amanda Mok  
Vidya Pai  
Jennifer Purdy  
Caroline Shen  
Alicia Tan  
Rachel Taylor  
Carol Tsang  
Jonathan Tzeng  
Charlene Wang  
Noah Yaffe  
Ben Yao  
Sophia Zhang

### **Viola**

Alessandra Aquilanti\*  
Yennie Lee§  
Trevor Anderson  
Lucy Archer  
Alex Augsberger-Blum  
Megan Gaebler  
Dennis Lam  
Brian Soe

### **'Cello**

Bryan West\*  
Victoria Yoon\*  
Brady Anderson  
Matthew Auyoung  
Alice Bacon  
Joshua Chen  
Andrew Cheng  
Emily Gee  
Christine Hsia  
Timothy Hsu  
Sydney Rainwater  
Stephen Shum

### **Bass**

Hannah Keeshan\*  
Tim Duff  
Kiefer Katovich

### **Flute & Piccolo**

Gina Hu  
Courtney Nippa

### **Oboe**

Jessica Huntsman  
Carolyn Kwok  
Lisa Sommerauer

### **English Horn**

Jessica Huntsman

### **Clarinet**

Dan Ferreira  
Yongeun Lee

### **Bassoon**

Kyle Chin\*  
Vanessa Blake

### **Horn**

Lacey Waggener\*\*  
Victoria Lau  
Philiana Ng  
Andrew Watson

### **Trumpet**

Jaime Guzman  
Christina Jupp

### **Trombone**

Emily Joseph  
Daniel Wright

### **Bass Trombone**

Callan Milani

### **Tuba**

Chris McGaw

### **Percussion**

Michael Kizzar  
Maneka Puligandla

### **Harpsichord**

Bryan Nies  
Michael Morgan

\* *principal*

§ *assistant principal*

\*\* *guest artist*



Subscription Concert I  
Allen Temple Baptist Church, Oakland  
3 PM, November 21, 2004  
Michael Morgan, Artistic Director  
Bryan Nies, Principal Conductor

Program

*Symphony in G minor, Opus 6, No. 6*

Johann Christian Bach  
(1735-1782)

- I. Allegro
- II. Andante più tosto adagio
- III. Allegro molto

conducted by Bryan Nies

*Serenade No. 11 in E flat major, K. 375*

Wolfgang Amadeus Mozart  
(1756-1791)

- I. Allegro maestoso
- IV. Menuetto

conducted by Bryan Nies

*Concerto Grosso in D Major, Opus 6, No. 5*

George Frideric Handel  
(1685-1759)

- I. (Larghetto, e staccato)
- II. Allegro
- III. Presto
- IV. Largo
- V. Allegro
- VI. Menuet: Un poco larghetto

conducted by Michael Morgan

—INTERMISSION—

*Symphony No. 8 in G Major, Opus 88*

Antonin Dvořák  
(1841-1904)

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

conducted by Bryan Nies

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, the Morris Stulsaft Foundation, Robert A.D. and Debra Wood Schwartz Foundation, and The East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund. Additional Funding provided by the Oakland City Council and the City of Oakland's Cultural Funding Program and the California Arts Council. Oakland Youth Orchestra's print-media sponsor is The Oakland Tribune.

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# Program Notes

by Charley Samson, copyright 2004

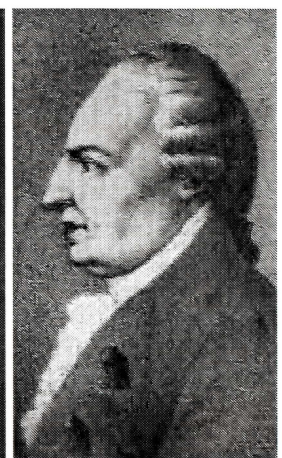
## Johann Christian Bach (1735-1782): *Symphony in G minor, Op.6 No. 6*

The youngest son and the tenth of the twelve children Johann Sebastian and Anna Magdalena Bach, Johann Christian was born in Leipzig. After his father's death when he was fifteen, he went to live with his brother Carl Philipp Emanuel in Berlin.

In 1754 J.C. went to Italy. In Bologna he studied with the famed Padre Martini, as would Mozart sixteen years later. In Milan he was appointed organist at the Cathedral. In 1762 he asked for a leave of absence to compose operas for the King's Theatre in London. He also became the music master to Queen Charlotte. His association with the English capitol would result in the nickname "London Bach."

According to one account, London audiences look to Bach "to reform the present corrupted Taste of our modern Music, and, like a second Handel, once again restore that Elegance and Perfection we have for some time been Strangers to."

With his compatriot Carl Friedrich Abel, Bach founded the "Bach-Abel Concerts," for which most of his instrumental works were written, including a series of symphonies, many of them former opera overtures. The six symphonies of Op.6 were published in Amsterdam in 1770. The last of the set, in G minor, is Bach's only symphony in a minor key, and resembles the "Sturm und Drang" (Storm and Stress) symphonies of Haydn and others. Conductor Raymond Leppard characterizes such works as having "a heightened subjectivity, an enlarging of the expressive scale by means of new orchestral tone colors, surprising dynamic effects, a new freedom of modulation, and frequent use of minor tonality." Indeed, Bach's symphony may be a model for Mozart's early symphony in the same key (No. 25, K.183). Unlike Mozart, Bach even puts the slow movement in the minor mode. The work conforms to the three-movement Italian overture (*sinfonia*) model, rather than the four-movement Mannheim or Viennese type.





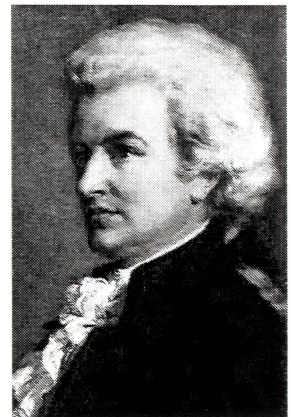
## Wolfgang Amadeus Mozart (1756-1791): *Serenade No. 11 in E flat major, K.375*

“I wrote it for St. Theresa’s Day,” Mozart said of K.375, “for Frau von Hickel’s sister, or rather the sister-in-law of Herr von Hickel, court painter, at whose house it was performed for the first time [October 15, 1781]. The six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. But the chief reason why I composed it was in order to let Herr von Strack [the Emperor’s chamberlain], who goes there every day, hear something of my composition; so I wrote it rather carefully. It has won great applause too and on St. Theresa’s Night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it...”

There was another performance on October 31, 1781, as Mozart related in a letter to his father: “At eleven o’clock at night I was treated to a serenade performed by two clarinets, two horns, and two bassoons—and that too of my own composition...these musicians asked that the street door might be opened and, placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E flat.”

Alfred Einstein, who edited the third edition of the Köchel catalogue of Mozart’s works notes that “a march is lacking; but the first movement is itself an idealized march in sonata-form, full of vital melody and figuration for each individual instrument—what a joy to play it! In the Adagio—which remains in the principal key—there begins a graceful game of question and answer, a gay consorting together of the instruments. Mozart had no wish to go deeper here. This game takes on sturdier character in the two Minuets; in the Finale, the main theme of which seems a compliment to Haydn, there is as much depth and workmanship as the category and the festive occasion allow.”

In 1782 Mozart added two oboes to the original version, which called for pairs of clarinets, horns and bassoons.





notes

George Frideric Handel (1685-1759): *Concerto Grosso in D major, Opus 6 No. 5 (HWV 323)*

Handel wrote and assembled the twelve *Concerti Grossi*, Opus 6 during a single month, finishing the set on October 30, 1739. Some of the music had been written earlier, and arranged during that frantic month. In November, twelve “Grand Concertos” were advertised on a subscription basis, meaning the donors would see their names on the title page. This edition appeared on April 21, 1740.

“In these works it is tempting to see the peak of Handel’s creative genius,” writes biographer Percy M. Young. “Elsewhere the flame of inspiration may leap momentarily higher, but nowhere else has consistency of imaginative thought so triumphal a progress. It is generally evident that Handel was on good terms with his orchestral players (it is encouraging to find no anecdotes to suggest the contrary). Understanding their point of view—after all, Handel started life as a fiddler in Hamburg—he was able to maintain that subtle balance between all departments which pleases the players and likewise the audience.”

The contemporary music historian Charles Burney regarded the opening movement as perhaps the finest French overture ever composed. It “seems to require a convulsive, determined, and military cast,” he said. In his biography of Handel, Paul Henry Lang Lang writes: “The fugue (dances) its way effortlessly...abounding with contrapuntal finesse. The third movement...is nothing less than a modern orchestral scherzo, swift, tight, and bold...The second Allegro is even more symphonic, at times furiously so, as Handel makes his strings race...without permitting the pace to sag....The concluding Minuet was everyone’s favorite.”





Antonin Dvořák (1841-1904): *Symphony No. 8 in G major, Opus 88*

In August of 1889, Dvořák remarked that his “head was so full of ideas” for a new symphony that he could hardly write them down fast enough. This time, he said, he wanted a work “different from the other symphonies, with individual thoughts worked out in a new way.” By the following November, his Eighth Symphony was finished. The first performance was given in Prague, under the composer’s direction, on February 2, 1890.

The work is sometimes called the “English” Symphony, for a number of reasons. First, during his sixth visit to London, Dvořák conducted it on April 24, 1890. *The Musical Times* called the piece “generally speaking, of a pastoral character, having been written, like (Beethoven’s) *Pastoral* Symphony, under the influence of rural sights and sounds....All is fresh and charming.” The reviewer detected a story in the second movement, a story which, if it existed at all, Dvořák never revealed. “Wanting the story,” the critic continued, “one must be content with picturesque utterances, a great deal of absolute beauty, and the fresh aroma which the work gives forth.”

A year later, Dvořák conducted the Eighth Symphony when Cambridge University gave him an honorary Doctor of Music degree. “I do not like these celebrations,” he later recalled, “and when I have to be in one of them, I am on pins and needles.... Nothing but ceremony, and nothing but doctors. All faces were serious, and it seemed to me as if no one knew any other language than Latin.”

While the composer was in England, Hans Richter was conducting the Eighth in Vienna. “Certainly you would have enjoyed this performance,” he wrote to Dvořák. “We all felt it was a splendid work, and consequently we were all enraptured. Brahms had dinner with me after the concert, and we drank to the health of the unfortunately absent father of No. 8.”

The Symphony was issued in 1892 by the English publisher Novello, as a form of revenge on Dvořák’s German publisher Simrock, who would have been content with an unending series of Slavonic Dances. His reluctance to publish Dvořák’s larger works irritated the composer, who said he had “a lot of ideas for big works in mind.” Negotiations deteriorated, and Dvořák blandly announced: “I shall simply do what God imparts me to do. That will certainly be the best thing.” He then sold the Eighth Symphony to the English publisher, but with a dedication “in gratitude to the Bohemian Academy of the Emperor Franz Joseph of Science, Literature, and the Arts.”

Despite its English connections, biographer John Clapham notes that “there is nothing in the music itself that by any stretch of the imagination can be described as English. Its spirit and thematic basis are thoroughly Czech....Starting with an expressive funereal melody in G minor, the sunshine suddenly breaks through when the flute plays a light-hearted theme in the major key....In the next movement, it is the Adagio’s quiet initial phrase which for a while shatters the idyllic peace. A gracious waltz with a rustic trio takes the place of a scherzo; and the work is rounded off with a somewhat freely organized set of variations.”







# OYO Tour Down Under

June 21 through July 4, 2004



OYO on steps of Sydney Opera House, Australia. 6/28/2004

Jay Levine photo

## Oakland Youth Orchestra Tour Down Under 2004

The tour was a grand success! First, we brought everyone back to Oakland healthy and happy. Second, we played great music, made exciting and polished by the chance to perform it repeatedly while on tour. Third, we moved a lot of gear to and from Australia and New Zealand, and in and out of five concert sites with no big problems. Fourth, we gave 65 kids a chance to succeed at a big adventure—to keep themselves and their friends well and strong enough to carry off the logistics and the art of performing on tour, while following a non-stop and demanding tourist agenda. *Bravi* OYO members! Fifth, we extended the opportunity and the adventure to the 15 students who received scholarship aid. And sixth, we showed the Ozzies and Kiwis the best of the USA and the Bay Area and got a chance to experience the magnificent antipodes. Finally, OYO members know that Oakland is a real and wonderful “there,” and we carry Oakland in our hearts wherever we travel!

—Barbara Stack, Executive Director



CANBERRA: OYO Quartet (Sam Chen, Danielle Taylor, Rachel Taylor, Bridget Chang) & US Ambassador to Australia Thomas Schieffer 6/30/2004 Doroteo Ng photo



OYO offers a very special thank you to **John Protopappas** and **Mayor Jerry Brown** for coming to our rescue when the demand for scholarships for our tour seemed impossibly great. They sponsored a party and their many friends stepped forward to make our dreams come true. Additional thanks to **Bob Schwartz** for innumerable efforts and contributions, and to **Cornell Maier** who jumped right in to help. *Thanks to all who responded to our call!*



# The Concertmaster

The first violin chair, the concertmaster, is the leader not only of the first violins, but all the strings, indeed, of all the members of the orchestra. It is a position of great honor and responsibility.

During the rehearsals the concertmaster works with the conductors to make sure that their ideas about the music is correctly interpreted in symbols written in pencil on the string parts. This includes fingerings, bowings, and dynamics. The concertmaster also makes sure that the markings and changes are communicated to every member of the section.

For performances it is the concertmaster who stands up and leads the string tuning. The concertmaster will also play the orchestra solos written by the composer. But most important of all, the concertmaster maintains strong eye contact with the conductor. With slightly exaggerated motions of the head, shoulders, and bowing arm, she conveys a rhythm and an attitude to the musicians behind her. She is the representative of the orchestra, the spirit of the orchestra, and it is her hand that the conductor shakes upon entering and exiting the stage.



Danielle Taylor, age 17, OYO 2000-2004. Began violin in 4th grade at Sobrante Park Elementary, Oakland. San Domenico School senior, student of Debbra Wood Schwartz.

## -OYO Concert Masters-

Thomas Halpin 1964-1967	Gwynneth Riemer 1985	Emily Senturia 1997
William Bouton 1967-1969	Sharon Lam and Sara Mechanic 1985-	Sarah Baldi 1997
Gelon Lau 1969-1970	1986	Quen Cheng 1997
Benjamin Simon 1970-1972	Sara Mechanic 1986-1987	Anjanine Bonet 1998
Peter Jaffe 1972-1973	Patrick Horn 1987-1988	Quen Cheng 1998
Claudia Bloom 1973-1974	René Paik 1988-1989	Jia Yao 1998
Page Woodworth 1974-1975	René Paik and Alisha Calhoun 1989	Margot Schwartz 1998-1999
James Greening 1975-1976	Alisha Calhoun and Jenny Boyden 1990	Jia Yao 1999
Anita Grunwald 1976-1977	Jane Herr 1990-1991	Margot Schwartz 1999-2000
Mary Larionoff 1977-1978	Jory Fankuchen 1991-1992	Jackie Kamrath 2000-2001
Robin Hansen 1978-1980	Brady Fergusom and Toby Marton	Samuel Chen 2001
Ruth Powell 1980-1981	1992-1993	Meenah Paik 2001-2003
I-Mei Hsiu 1981-1982	Sarah Citrin 1993-1995	Samuel Chen & Danielle Taylor 2003-
Darcy Van Valkenburgh 1982-1983	Kouslaá Kessler-Mata 1995	2004
Mariko Close 1983-1984	Sarah Baldi and Irene Wu 1995-1996	Danielle Taylor 2004-2005
Anthony Gamboa 1984	Sarah Baldi 1996	





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Paul Jeffrey Albert Accountancy  
Roy & Judith Alper  
anonymous  
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Mayor Jerry Brown addresses OYO supporters gathered by John Protopappas while OYO Board President Jay Levine looks on.

The OYO family--members, parents, board, and staff thank John Protopappas and Jerry Brown for coming to our aid. They sponsored a mailing and a party and the list you see above attests to the many friends they and we have in Oakland and the Bay Area. *Thanks to all for making our dream come true.*

*Go OYO!*



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# Community Resources for Young Musicians

## Instrumental Instruction

### *Music Readiness*

**East Bay Music Together**, Berkeley, 510- 843-8641

music and movement for newborns through preschoolers - and the adults who love them

### *Strings*

**The Crowden Music Center**, Berkeley, 510-559-6910

Includes community, after-school & weekend music classes.

### *Piano & All Instruments*

**Allen Temple Baptist Church Piano Lab**, Betty Gadling, 510-544-8924

Classes on Mondays and Wednesday at 6:30 PM, and Wednesdays at 5:00 PM. Open to children and adults at all levels, including beginners. Summer camp for all instruments, all levels, ages 11-18.

### *All Instruments*

**Young Musicians Program**, Berkeley, 510-642-2686

A year-around training program with a 7-week intensive summer session. Open to low-income children between the ages of 9 and 17 from throughout the bay area. Candidates must audition and have some proficiency on the instrument of their choice.

**East Bay Center for the Performing Arts**, Richmond, 510-234-5624

ages 3 to adult, all instruments

## Music Groups for kids already playing

### *Strings*

**Young Peoples Chamber Orchestra**, Berkeley, 510-595-4688

Open to kids from throughout the Bay area who play violin, viola, cello or bass. By audition. Grades 4-8.

### *All Orchestra Instruments*

**Berkeley Youth Orchestra**, Berkeley & Oakland, 510-663-3296

Open to kids from throughout the Bay area, grades 5 -10, proficient on their instruments and receiving private instruction. By audition.

**Youth Orchestra of Southern Alameda County**, Hayward, 510-276-3614

Programs for beginning string players through symphony orchestra.

### *Winds, Brass & Percussion*

**The East Bay Youth Band**, Oakland, 510-444-4857

grades 6-9

**Winds Across the Bay**, El Cerrito, 510-243-0514

woodwind ensemble.

## *Free Panel Discussion: Music for my Kid--why and how*

Monday, December 6, 6:30 pm

Crowden Center for Music in the Community 1475 Rose Street Berkeley CA 94702-1255 510-559-6910



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