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Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Our Forty-Third Season



where education meets performance

Sunday, May 20, 2007

Castro Valley Center for the Arts

OKLAND POST

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Bon Voyage Michael Morgan and OYO



From left: Principal Violist and Board Representative Lucy Archer and Violinist Rachel Taylor, warming up for OYO March Greek Odyssey Gala, where Rachel was our soloist. *Photo by Hugues Boisset.*

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Oakland Youth Orchestra

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cover: Bryan Nies conducting OYO at May 21, 2006 concert at Dean dxLeshner. photo by Patrick Tracy

Oakland Youth Orchestra 1964-2007

- 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 the recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in our 43rd season, the Oakland Youth Orchestra consists of eighty-two talented young music students aged 12-21 years. These young people represent forty-three different schools, and over 25 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 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
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: Music Director of Fort Collins Symphony and Opera
Michael Morgan 1996–Present: Conductor of Oakland East Bay Symphony

Artistic Director

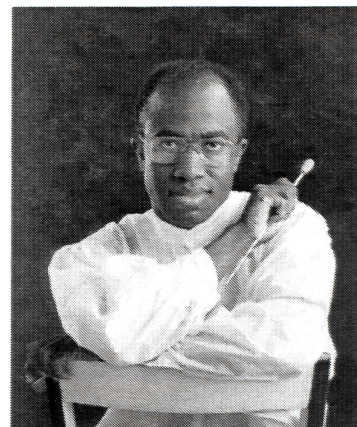
Michael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and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

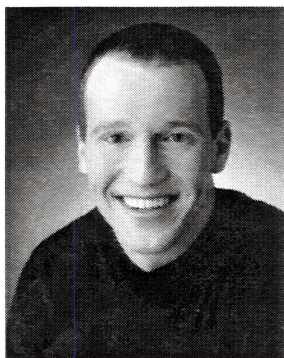
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*.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

Michael Morgan is a noted advocate for music education in Oakland and around the world. He is widely regarded as an expert on the importance of arts education and minority access to the arts. He is on the Board of the American Symphony Orchestra League and is on the Conducting Faculty of the San Francisco Conservatory of Music.



Principal Conductor



Bryan Nies holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony and is the Principal Conductor of the Oakland Youth Orchestra, which he led on a tour of Australia and New Zealand during the orchestra's 40th 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. He is currently on the Musical Theater Faculty of the San Francisco Conservatory of Music.



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Piano Soloist Amanda Mok



Amanda Mok is a senior at Northgate High School. She started studying piano at age four and currently studies with James Gardner in Walnut Creek. In addition to piano, Amanda started studying violin at age eight and studies with Debbra Schwartz. She also participates in several ensembles including the

Oakland Youth Orchestra, Northgate String Orchestra, and several quartets at her school. Her favorite composers include Pyotr Tchaikovsky, Claude Debussy, and Ernest Chausson. Besides music, Amanda enjoys reading, scrapbooking, learning to play guitar, playing Dance Dance Revolution®, and spending time with her lovely friends. Next year, Amanda will attend the Massachusetts Institute of Technology in Cambridge, where she will pursue a major in Biological Engineering and a minor in Music.

Cello Soloist Joshua Chen



Joshua Chen, a Junior at The King's Academy in Sunnyvale, has been studying the cello with Mildred Rosner of Berkeley since he was 6 years old. Josh comes from a musical family and is the youngest of three sons. His oldest brother Lucas was principal cellist at OYO from 1999-2002 and is currently a graduate student at the San Francisco Conservatory of Music. His other older

brother Samuel was concertmaster of OYO from 2002-2004 and is currently a third year undergrad, pursuing a degree in biology and criminology at the University of California, Irvine. Josh has tried hard to follow in his brothers' footsteps, as Lucas and Samuel both won the OYO concerto competition in 2002 and 2004 respectively. Josh would like to thank to his loving family and friends for all of their support throughout his music career, to his cello teacher Mildred for her skillful instruction and endless patience, and to God, his Heavenly Father, for blessing him with musical ability and to whom Josh lives his life to glorify.

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Agnieszka Borzuchowski
Brandon Cai
Albert Chang
Emily Chen
Jennifer Chou
Miranda Franklin-Wall
Julia Halford
Tabitha Hsia
Andrew Huang
Peter Hung
David Kang
Luke Karl
Theodore Kerr
Jeffrey Kiu
Deborah Lee
Ceci Li
Angel Llanos
Ashley Mao
Ken Matsueda§
Jonathan Mei
Aleo Mok
Reuben Moss
Thera Naiman
Brian Shen, *princ. second*
Caroline Shen
Rachel Taylor
Charlene Wang
Danielle Wilson
Deanna Wong
Beverly Xu
Nathan Yamamoto
Carolyn Zhou

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Dawn Liu§
Samantha Alemania
Michael Chang
Megan Gaebler
Christine Kwak
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'Cello

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Andrew Cheng
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Rebekah Dyer
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Candace Lee
Vincent Phua
Justin Sedor
Hortensia Suleeman
Anthony Yee

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Aneesa Al-Musawwir
Bil Hager

Flute & Piccolo

Kelly Jenkins*
Arturo Rodriguez
Meng Ruo Yang

Oboe

Lori Jue
Janna Lee

Clarinet

Lawrence Chu*
Jack Draper
Austin Hogan

Bass Clarinet

Austin Hogan

Assistant Conductors

Andrei Gorchov
Omid Zoufonoun

Bassoon

Doré Deffebaugh*
Antonio Cade

Horn

Marisa Ishimatsu
Ariana Johnson
Lacey Waggener***
Andrew Watson

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Tristan Boisset
Gillian Freed
Sarah Garcia

Trombone

Kirk Robinson
Wyatt Alt

Bass Trombone

Baron Arnold

Tuba

Grant Lipson*

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Arek Boloyan
Louis Diller
Colin Jenkins
Ted Yuan***

* *principal*

§ *assistant principal*

** *guest artist*

*** *guest artist and OYO alumnus*

Subscription Concert III

OAKLAND YOUTH ORCHESTRA

Castro Valley Center for the Arts

3:00 PM, May 20, 2007

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Program

Overture in D minor

GF Handel arr. Edward Elgar
(1685-1759)

Piano Concerto

Edvard Grieg
(1843-1907)

I. Allegro moderato

Amanda Mok, Piano

Call of the West

Elinor Armer
(1939-)

I. Mountain Sunrise

III. City Beat

—INTERMISSION—

Summer Evening

Frederick Delius
(1862-1934)

Cello Concerto

Dmitri Shostakovich
(1906-1975)

I. Allegretto

Joshua Chen, Cello

Toccata and Fugue

Bach arr. Stokowski
(1685-1750)

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, The Ann and Barney Mizel Family 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 Post.

Call of the West was commissioned by Michael Morgan, Deborah O'Grady and John Adams, and anonymous donors through Meet The Composer's New Music, New Donors initiative with support from The James Irvine Foundation and by Conway & Leslie Jones, Hamilton, Cohn, Thatcher and Associates, Brian & Katherine Kelleher, and Roger Nixon through the East Bay Community Foundation's East Bay Fund for Artists, and received additional generous funding from the Ann & Gordon Getty Foundation, John Bissinger & Bob Klein, and the Mizel Family Foundation.



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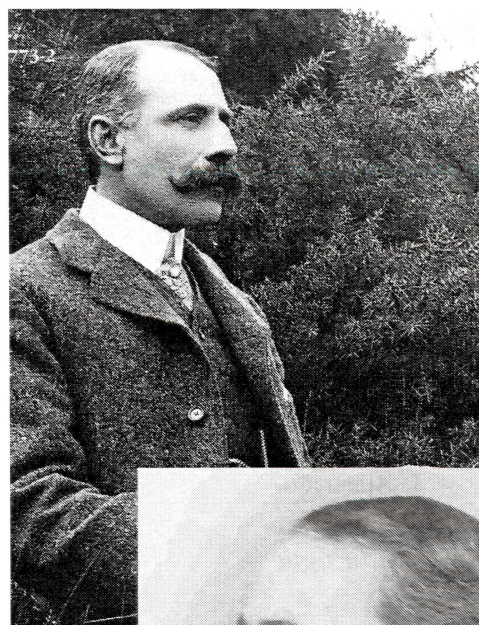
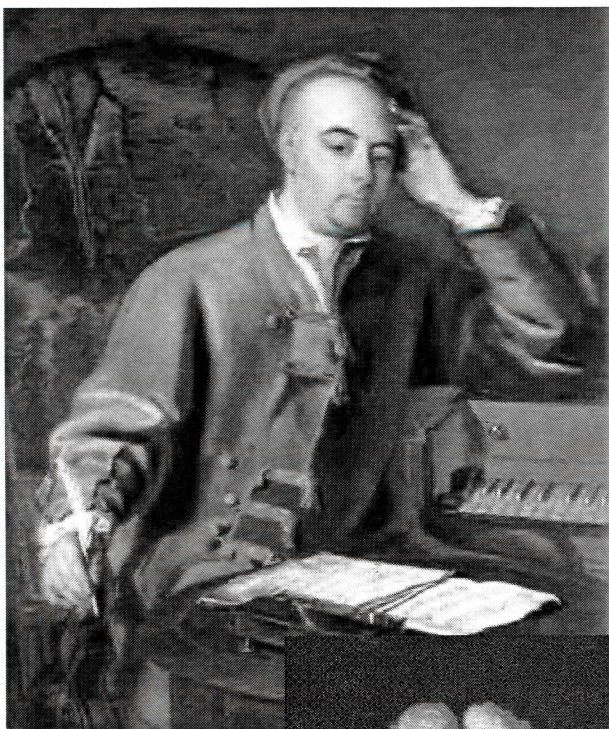
Program Notes

by Charley Samson, copyright 2007

George Frederick Handel: *Overture in D minor* (arranged by Edward Elgar)

After his wife's death in 1920, Elgar increasingly turned to arranging, especially Bach organ music. "Now that my poor wife has gone I can't be original," he said, "so I depend on people like John Sebastian for a source of inspiration."

Another source of inspiration was Handel. The Overture in D minor comes from the second Chandos Anthem, which Handel also used in his Concerto Grosso, Op. 3 No. 5. "I have known the overture from the old two-stave organ arrangement since I was a little boy," Elgar wrote to his publisher, "and always wanted it to be heard in a large form-the weighty structure is (to me) so grand-epic." Elgar conducted the London Symphony Orchestra in the first performance at Worcester on September 2, 1923.



Edvard Grieg: *Allegro moderato* from *Piano Concerto in A minor, Op. 16*

Grieg's only piano concerto was written during the summer of 1868, while on vacation with his wife, Nina Hagerup, and their newborn daughter. The couple had wed only a year before.

The first performance took place in Copenhagen on April 3, 1869. The soloist was Grieg's friend, Edmund Neupert. "On Saturday your divine concerto resounded in the great hall of the Casino," he reported to the composer. "The triumph I achieved was tremendous. Even as early as the cadenza in the first part the public broke into a real storm. The three dangerous critics, Gade, Rubinstein and Hartmann, sat in the stalls and applauded with all their might....I was recalled twice and to finish up was accorded musical honors by the orchestra."

When Grieg visited Franz Liszt in Rome that year, he found the great pianist surrounded by admirers. According to Grieg, they included ladies "who would like to eat Liszt, skin, hair and all, and whose adulation is simply comical."

Liszt played through Grieg's concerto at sight, and then told the younger man: "You carry on, my friend, you have the real stuff in you. And don't ever let them frighten you!"

In the next hundred years after its introduction, the Grieg Concerto has been threatened with overexposure. Biographer John Horton writes: "Its success is due to a fortunate combination of factors: the composer at one of his rare high peaks of inventiveness, his willingness to follow Schumann's concept of the Romantic concerto without being completely subservient to it, a bold admixture of Lisztian bravura in the writing for solo part, and a happy blending of his own inborn harmonic originality with the national coloring he had, during the past few years, been assimilating to his style."



Elinor Armer (1939–): *Call of the West*

I have composed a work designed specifically for the capabilities and sensibilities of the young players in Oakland Youth Orchestra. Like most, if not all, of them, I am a local product—born in Oakland, raised in the Sacramento Valley, and educated in the Bay Area. My professional work for the last forty plus years has been geared to the needs and goals of emerging young musicians on the West Coast.

Teaching is my fulfillment, and being a Californian is my pride. I have tried to develop a distinctly Californian voice in my compositions. This means coming up with music which, like California, is warm, colorful, varied—inventive as well as appealing, lyrical as well as energetic, youthful in spirit while sophisticated in realization.

It has been a lifelong ambition of mine to write a symphonic work about California—its mountains, valleys, cities, ocean, and people. Now I have the opportunity to merge this dream with my other joy in life—working with the young.

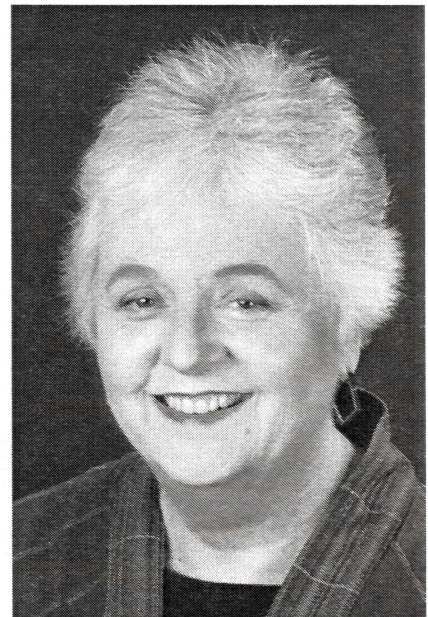
The title of my piece for the OYO is “Call of the West” (shades of Jack London, another Oakland native.) It consists of four movements—‘Mountain Sunrise,’ ‘Valley Heat,’ ‘City Beat,’ and ‘Pacific Night.’ The score allows both soloists and the orchestra as a whole to shine, and is designed to appeal to the players in its theatricality, scenic descriptiveness, and extroverted mix of ethnic and musical styles.

I am especially pleased that the piece will be played on a tour in Greece, because of certain affinities that I believe exist between those islands and our own west coast—natural beauty, much of it rural; intimate relationship with both land and sea; a populace both earthy and enlightened, both high-hearted and civilized.

I am thrilled and grateful to have this opportunity to share in the Oakland Youth Orchestra's musical ambassadorship.

Elinor Armer

Elinor Armer studied composition with Darius Milhaud and Leon Kirchner and piano with Alexander Libermann. She has received the Norman Fromm Composer's Award, fellowships from the MacDowell Colony, the Charles Ives Center for American Music, the Chamber Music Conference/Composer's Forum of the East, Yaddo and the Djerassi Foundation, and numerous commissions. In 1991, she received the Gerbode Foundation New Music Composition Award. She has performed, lectured and adjudicated throughout the country. Her works are published by J.B. Elkus and Son and C.F. Peters. She is one of the co-founders of Composers, Inc. Her collaborative work with author Ursula Le Guin, *Uses Music in Uttermost Parts*, an eight-part fantasy series, has been recorded on the Koch International Label. She is on the faculty of the San Francisco Conservatory.



Frederick Delius: (1862-1934): *Summer Evening*

Though he was baptized Fritz Albert Theodor and spent most of his life in France, Delius is nevertheless considered an English composer by virtue of his birthplace in Bradford, Yorkshire. He pretended to manage his father's orange plantation in Florida for a time, then returned to Europe in 1886. In Leipzig he became acquainted with Edvard Grieg and his music. It was, he said, "as if a breath of mountain air had come" to him. It was Grieg who convinced Delius's father that music should be his son's direction. In the course of the next fifty years, he wrote six operas, incidental music for two stage plays, various choral compositions, ten chamber works, five concertos, and various orchestral pieces. Blind and paralyzed from 1928 until his death, he laboriously dictated his later works to his friend and amanuensis Eric Fenby.

Composed in 1890, *Summer Evening* is the first of Three Small Tone Poems, the others being *Winter Night* and *Spring Morning*. They were first performed by the Royal Philharmonic Orchestra at Westminster on November 18, 1946.

In his liner notes to William Boughton's recording of the work, Nicholas Williams writes: "Its arabesque-like, gently swirling melodies are plangently scored and lushly harmonized with the yearning nostalgia so characteristic of Delius. With hindsight the score is an atmospheric gateway to the almost impressionistic orchestral magic of his maturity-where the famous *Summer Night on the River* is condensed, polished and exquisitely lyrical, *Summer Evening* is richer and full-blooded in its romantic expression. It is nevertheless the work of an artist who gives overriding value to the primacy of his immediate sensual response, for whom nature, its transience and renewals, was to become not an object of imaginative contemplation but an outward symbol of the self."



Dmitri Shostakovich : *Allegretto* from *Cello Concerto No. 1 in E flat major, Op. 107*

Shostakovich wrote the First Cello Concerto for the late Mstislav Rostropovich during the summer of 1959. "I can only say that this concerto was first conceived quite a long time ago," wrote the composer. "The original impulse came from hearing Sergei Prokofiev's Symphony-Concerto for Cello and Orchestra, which interested me greatly and aroused my desire also to try my hand at this genre."

Rostropovich memorized the entire concerto in just four days and played it through for an "astounded" Shostakovich. Rostropovich was the soloist at the first performance on October 4, 1959. Eugene Mravinsky conducted the Leningrad Philharmonic Orchestra.

Shostakovich called the opening movement "an Allegretto in the style of a jocular march." Its four-note motto recurs in the finale.



Maestro Mstislav Rostropovich: 1927-2007

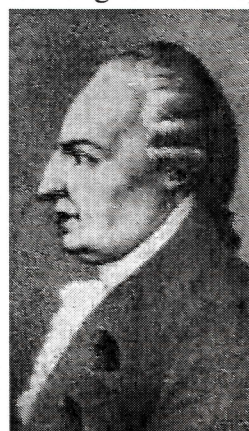
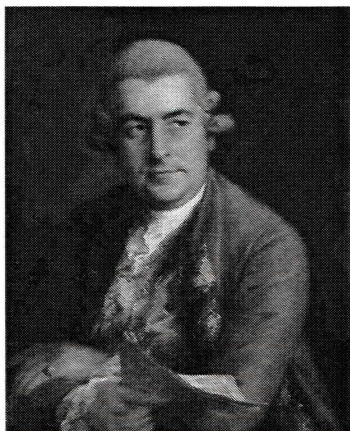
Johann Sebastian Bach: Toccata and Fugue in D minor, BWV 565 (Transcribed by Leopold Stokowski)

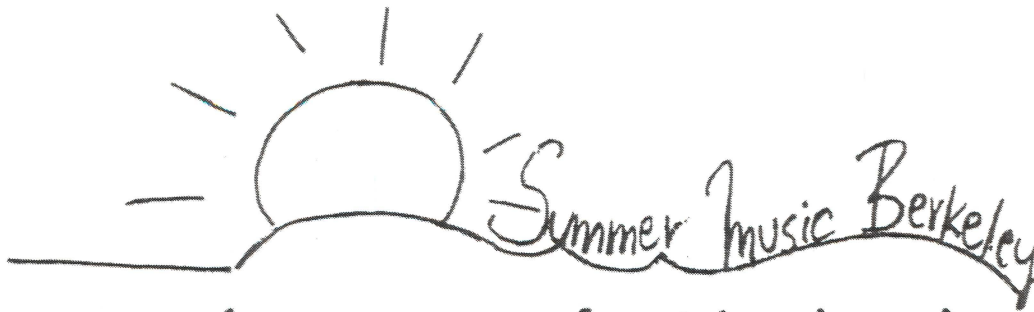
Long before his conducting triumphs, Stokowski worked as a church organist at St. James's, Piccadilly in London and at St. Bartholomew's in New York. The experience inspired some forty transcriptions for orchestra, many from keyboard works by Bach.

"Bach himself was the greatest transcriber of another's music," said Stokowski. "So the freedom of his thought encourages me to be a little free myself sometimes. I'm sure he wouldn't mind me orchestrating his keyboard pieces. He might not like the way I did it, but he wouldn't mind the principle."

When Stokowski transcribed the Toccata and Fugue in D minor, he was then music director of the Philadelphia Orchestra. "When we had extra time in the rehearsal," he recalled, "I would say to the players: 'Do you mind if we play some Bach?'—then we would play the Toccata and Fugue just for our own fun. Then one day my friends in the Orchestra said: 'Why don't you ever play that to the public—they would like to hear it too.' So we did, and to my surprise the public did like it." They recorded it at the Academy of Music in Philadelphia on April 6, 1927.

Bach wrote the original version—for organ—in Weimar around 1709. "Of all the music of Bach this Toccata and Fugue is among the freest in form and expression," wrote Stokowski. "The thundering harmonies must have echoed long and tempestuously, for this music has a power and majesty that is cosmic. Its main characteristics are immense freedom of rhythm and plasticity of melodic outline. In the sequence of harmonies it is bold and path-breaking. Its tonal architecture is irregular and asymmetric. Of all the creations of Bach this is one of the most original. Its inspiration flows unendingly."





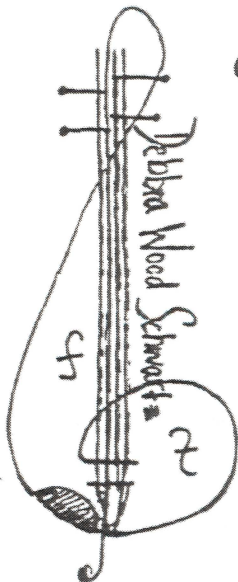
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Milly Rosner has taught over 60 OYO alumni. Among the most distinguished are:

Peter Shelton, OYO 71-72, associate principal cello of the San Francisco Symphony

Jennifer Culp, OYO 73-76, cellist, Kronos Quartet

Emil Miland, OYO 74-77, cellist, SF Opera Orchestra and soloist

Dawn Foster-Dodson, OYO 75-77 cellist, San Diego Chamber Orchestra, San Jose Symphony, SF Ballet & Opera Orchs. California Symphony.

Robin Bonnell, OYO 77-80 cellist, New Century Chamber Orchestra.

Among Milly's students, past winners of the OYO Concerto Competition include Emil Miland in 1976-77, Michal Shein in 1997-98, and Lucas Chen in 2001-02.

Brava Milly!

Oakland Youth Orchestra 2006-2007 Season

Longtime OYO Boardmember and past President Jay Levine recently retired from the Board and set off to complete his film about his high school classmates. Jay first came into the OYO family upon bravely volunteering to chaperone on the 2001 Tour of Italy and he fell in love with OYO. He joined the Board and chaperoned again for the 2004 Australia and New Zealand tour.

Jay was someone who followed his dream. While studying in the acclaimed Digital Video Program at SF State, he made a wonderful movie about the OYO violinists Rachel and Danielle Taylor, their family, their Sobrante Park neighborhood, and their dreams. It is called "The Hope." You can see it by following the link on the OYO website.

Jay, we wish you and your big heart and your inspiring vision happy trails on your new quest! Bravo Jay!



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OYO Tour Donations: Big Thanks!

On March 28, 2007 the Port of Oakland and John Protopappas threw a terrific party to raise funds for the OYO Greek Tour. We had great fun and we raised a substantial portion of our scholarship and production needs. Many Thanks to all!

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Big OYO thanks to the multi-talented Frosene Phillips, who serves as host and auctioneer for our Greek Gala and brightened out March party; and to John Protopappas, who once again worked so hard to make our tour a reality. Here they are dancing in the costumes of Crete.





On April 24, 2007 OYO performed at the historic Herbst Theatre in San Francisco for an event sponsored by the Armenian Genocide Commemoration Committee to benefit the people of Darfur and remember slain journalist Hrant Dink. Bill Draper photo.



On March 28, 2007 the OYO Armenian quartet performed Greek music for the tour fundraiser: OYO coach and honorary member Heghine Boloyan and Ken Matuseda, violins, Christine Kwak, viola, and Brady Anderson, cello

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Call of the West was commissioned by Michael Morgan, Deborah O'Grady and John Adams, and anonymous donors through Meet The Composer's New Music, New Donors initiative with support from The James Irvine Foundation and by Conway & Leslie Jones, Hamilton, Cohn, Thatcher and Associates, Brian & Katherine Kelleher, and Roger Nixon through the East Bay Community Foundation's East Bay Fund for Artists, and received additional generous funding from the Ann & Gordon Getty Foundation, John Bissinger & Bob Klein, and the Mizel Family Foundation.

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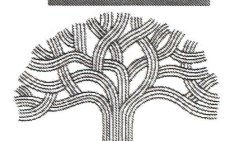
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