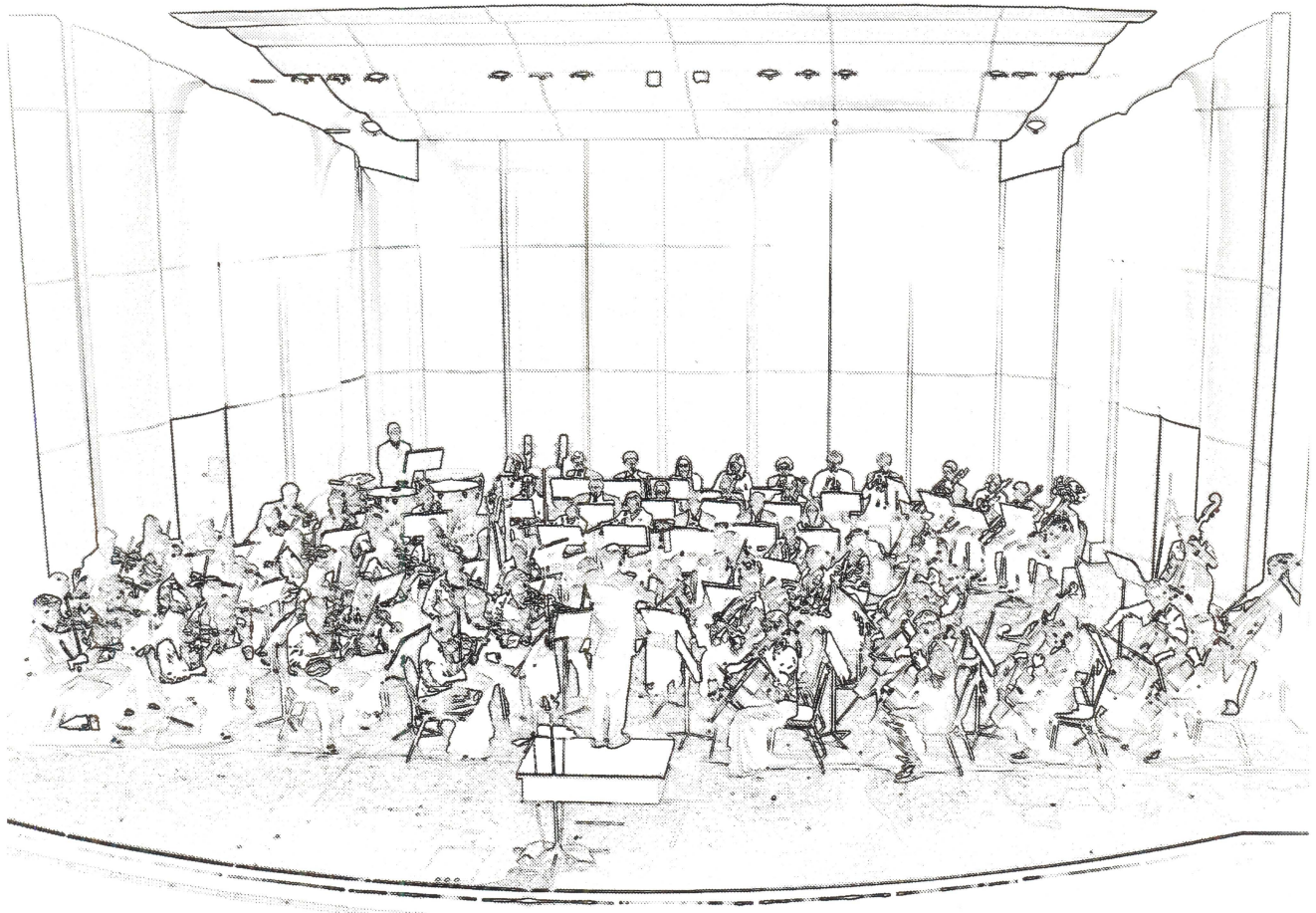


OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Bryan Nies, Resident Conductor

The Fortieth Anniversary Season

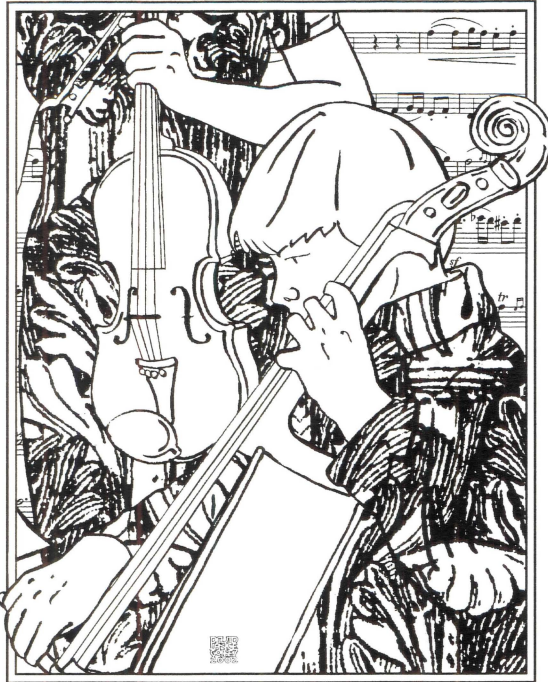


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Crowden graduates attending CPS have contributed greatly to both our academic and music program. They have brought with them intellectual curiosity and artistic talent and passion.

—Lucia Heldt, Administrator,
The College Preparatory School

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www.thecrowdenschool.org



Concert Program Guide

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

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510.832.7710 manager@oyo.org

www.oyo.org

cover: OYO in concert at Dean Leshner's Hofmann Theatre, May 18, 2003. photo by B. Stack

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 40th season, the Oakland Youth Orchestra consists of seventy-eight 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, Cuba and Italy. 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

- 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

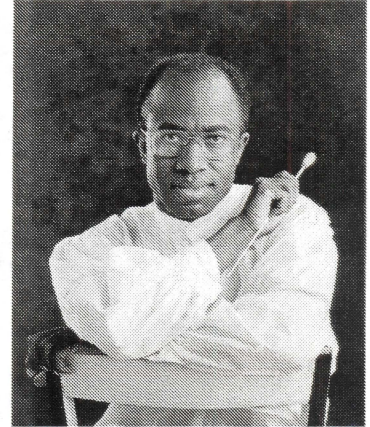
Michael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and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

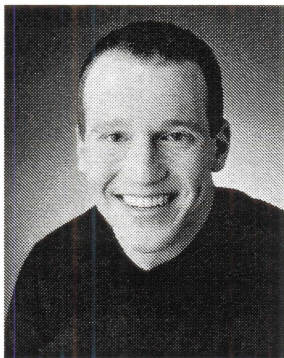
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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 Orchestra's 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 holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony and is the Resident Conductor of the Oakland Youth Orchestra. Pursuing an avid interest in all musical genres, Bryan was an associate musical director with the American Musical Theater of San Jose and assistant conductor at Theatreworks in Mountain View, CA. In addition, he has been the assistant conductor with Opera San Jose and Festival Opera (Walnut Creek, 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, 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.

S Oakland East Bay **SYMPHONY** Michael Morgan, Music Director

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**Shostakovich Symphony No. 5, Coleridge-Taylor
Violin Concerto (with Tai Murray, violin) and Ingram Marshall**

February 20

**Mozart Mass in C minor and Ave verum Corpus, and
Ann Lathan Kerzner**

March 19

**Beethoven Symphony No. 7, Ravel Bolero and
Anthony De Ritis, New Work for DJ Spooky & Orchestra**

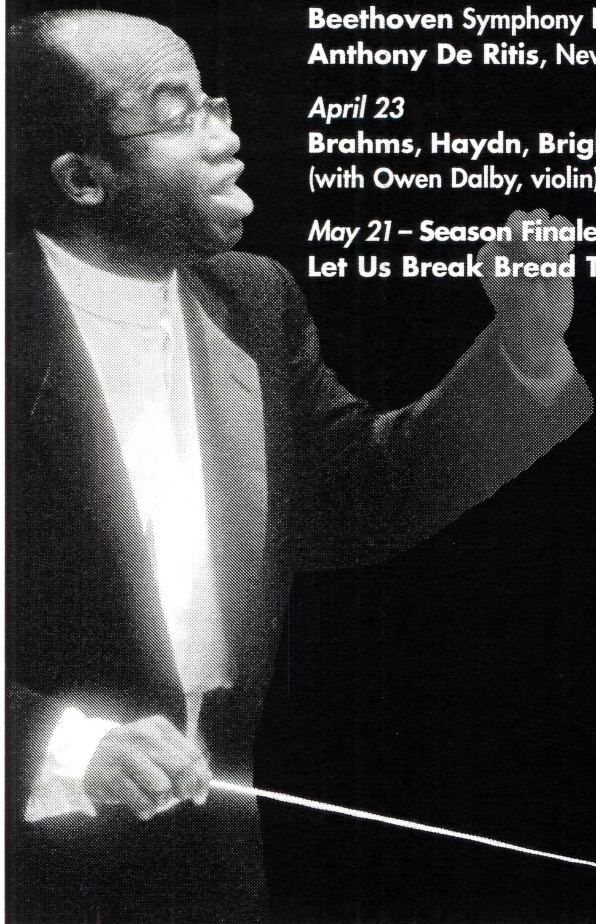
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Concerto Competition Second Place Winner Danielle Taylor

Danielle Taylor, a junior in The San Domenico School's Virtuoso Program, began violin study in small weekly classes with Mrs. Lana Patterson in the fourth grade at Oakland's Sobrante Park Elementary School. When Michael Morgan visited that school he discovered her interest and talent and helped her win a scholarship to study privately



with Debbra Wood Schwartz. She began taking violin lessons from Debbra the summer before sixth grade. Danielle attended The Crowden School for one year and two years later won a full scholarship to attend San Domenico School and its Virtuoso Program. She appeared as soloist in May 2002 with the San Domenico Orchestra Da Camera playing the Vitali Chaconne, and that summer performed with the advanced chamber ensemble at Summer Music Berkeley. Danielle also performed Brandenburg's 4 Concerto at OYO's pops last year and again with OYO at the Junior Bach 50th Anniversary Jubilee Concert on March 22. Danielle also plays lots of viola and intends to pursue her studies in music as a violin performance major along with a major in African American Studies.

Jiebing Chen, Erhu



Jiebing Chen has been hailed as one of the foremost erhu virtuosos in the world, based on her mastery of the classical Chinese repertory for the erhu and for her award-winning contemporary innovations. Chen has virtually reinvented the erhu for the 21st century, performing in partnership with some of the most notable jazz and world music artists of our time. Her artistry has made her the most recorded erhu artist in the world with over 20 CD titles.

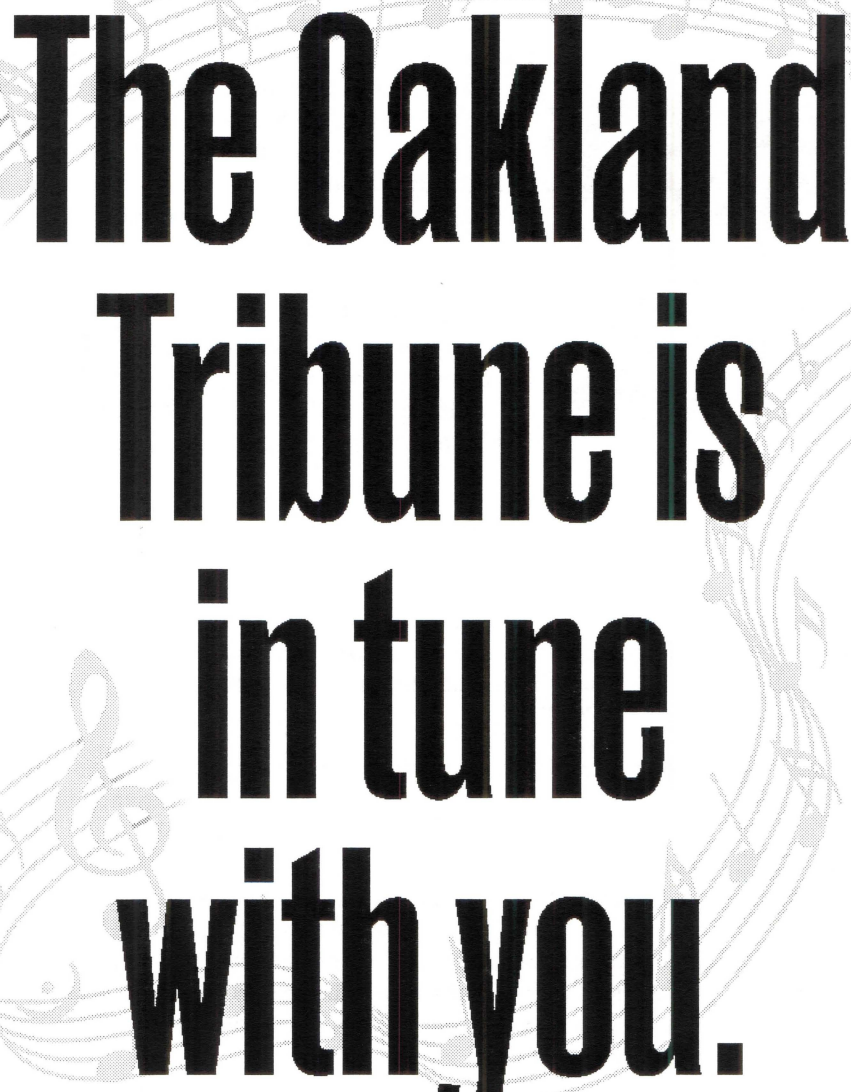
Jiebing Chen began performing at age 6 in her native Shanghai. Recognized as a child prodigy, her talent was saved during the Chinese Cultural Revolution when, at age 9, she was taken into the Chinese Navy Orchestra. She found herself playing martial music and performing in the orchestra for Madame Mao's 'model operas.' Chen studied and graduated with top honors from the distinguished Shanghai Conservatory of Music in 1982. That same year she won first prize in the National Competition of Traditional Instruments in Beijing. Shortly thereafter, she made her first recording on a major label, "Jiebing Chen Erhu Recital," the first solo recording of the erhu, on China Records. Five years later, Chen was the youngest performer to be named "National First Rank Performing Artist."

As a soloist with the Shanghai Symphony and Chamber Orchestras, Chen performed for the first time using the erhu with Western orchestral accompaniment. Chen then toured Australia, Asia and Europe as a Chinese cultural exchange artist in "Marvelous Strings." In 1989 Chen came to study at SUNY in Buffalo, receiving a MA in Music Theory. The total freedom Chen felt in the US deeply affected her exploration of the possibilities for her instrument, including orchestral, and jazz and Indian classical music.

Chen's appearances as a featured soloist with orchestras include the Buffalo Philharmonic, the SF Symphony, the New Moscow Symphony, the Hungarian Symphony, the Marin Symphony, Taipei Municipal Chinese Classical Orchestra, the New Century Chamber Orchestra, the Hollywood Bowl Orchestra, and others. She has been a featured performer at many Shanghai International Music Festivals and played the contemporary work "Double Concerto for Violin and Erhu" with the renowned violinist Cho-Liang Lin.

In a new direction, Chen began performing a series of concerts with the Jon Jang Sextet and The Billy Taylor Trio in NYC. Next Chen recorded with the well-known American banjo player Bela Fleck, flutist James Newton and Indian violinist Subramanian. Her CD, *Tabla Rasa*, a collaboration with Bela Fleck and Vishwa Bhatt, was nominated for a 1996 Grammy Award for Best World Music album. In 1999 Chen began a collaboration with pianist and composer Jon Jang and legendary jazz percussionist Max Roach. Dedicated to fresh East-West jazz-fusion, the Beijing Trio has toured Europe and the US with dates at the jazz festivals of Switzerland, Berlin, Milano, Chicago, Boston, New York and other cities. *Downbeat Magazine* handed the Beijing Trio five stars!

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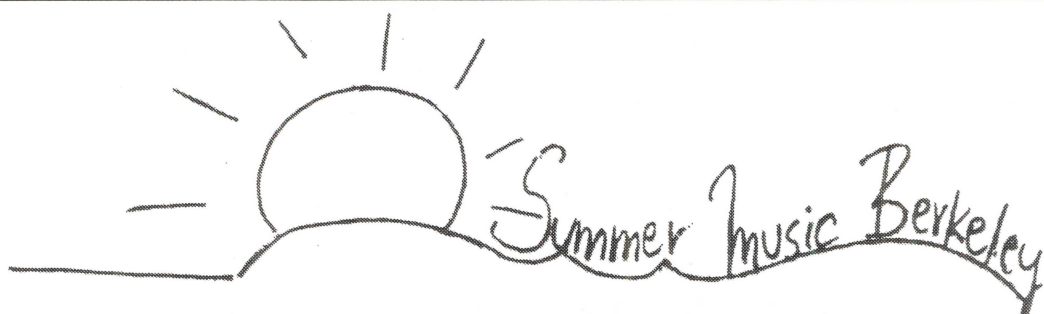
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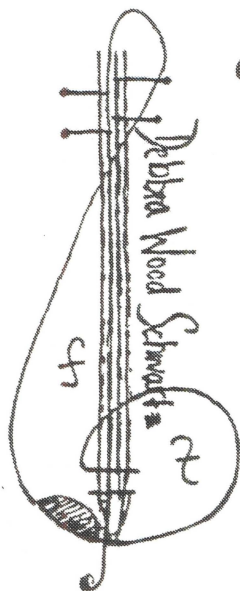
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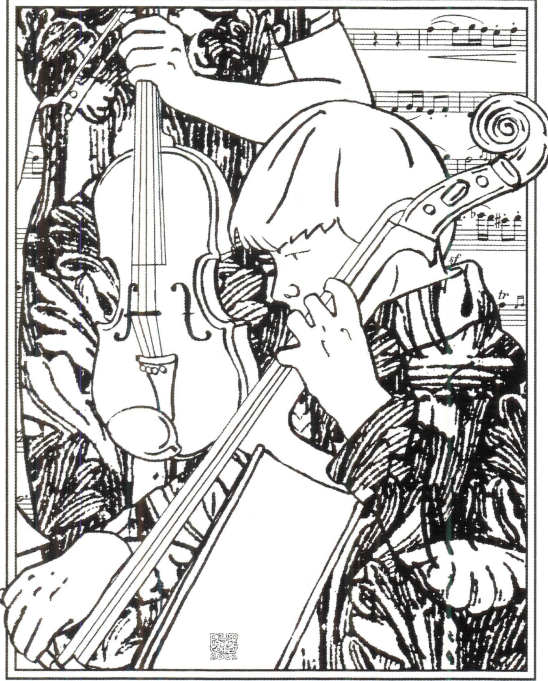
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Crowden Center for Music in the Community (CCMC) is a vital community resource that provides the highest quality music education, training, and opportunities for performance to students of all ages and levels of ability.

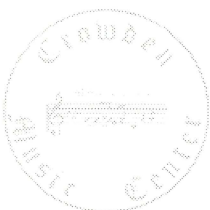
CCMC courses help fill the growing void of musical opportunity brought about by increasing budget cuts in schools throughout the San Francisco Bay Area. Each year, 700-800 students, ranging in age from toddlers to adults, enroll in a wide range of classes, individual lessons, and summer music camps. Students from five counties attend weekly classes after school and on Saturdays during the school year. Summer day camps attract students from a much broader geographical area, including from other states and abroad.

CCMC faculty are drawn from the ranks of the Bay Area's premier professional musicians and teachers. In addition to providing classes and lessons, CCMC supports musicians, music teachers, and music institutions with training, affiliate programs, and collaborations in performance.

CCMC engages in a number of popular outreach programs and events, including:

- **Music Pathways**, designed to increase enrollments that reflect the socio-economic and cultural diversity of the San Francisco Bay Area. Participants enroll in a sequence of music classes through which they progress to become musically proficient. Initially designed for children ages 5-10 with limited or no previous exposure to music, this program acts in collaboration with music education programs in public and private schools. Music Pathways provides a musical foundation leading to private music lessons and ultimate placement in local youth orchestras and other music organizations at little to no cost to the students' families.
- The **Metlife Youth Music Project**, providing individual and group instruction to middle school students for whom music education would otherwise be unavailable. CCMC is one of ten Community Music Schools nationwide participating in this project.
- **Community Music Day**, a free, fun-filled afternoon of musical activities and performances. One of the highlights of this annual event is the highly popular Instrument Petting Zoo that introduces hundreds of children to string, wind, and percussion instruments, often for the first time.
- **Sundays at Four**, a series of family-length chamber music concerts free to children under 18. The featured performers are prominent national and Bay Area artists.

CCMC believes that the enjoyment and understanding of music and the development of skills to create and perform music enrich the quality of life and foster the growth of intellect, creativity, and character. CCMC is a member of the National Guild of Community Schools of the Arts and the California Assembly of Local Arts Agencies.



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OYO Personnel

Violins

Samuel Chen, *co-concertmaster*
Danielle Taylor, *co-concertmaster*
Kate Bokan-Smith*
Ashley Wong§
Agnieszka Borzuchowski
Tania Chen
Veronica Chin
James Choi
Benjamin Gan
Eboni Garrett-Bluford
Jimmy Hahn
Peter Hung
Joseph Jung
Raymond Kim
Deborah Lee
Sarah Lee
Thomas Logan
Alyssa Mathias
Jennifer Moriuchi
Vidya Pai
Jennifer Purdy
Alicia Tan
Rachel Taylor
Carol Tsang
Andrew Wilson
Whitney Wu-Chu
Sophia Zhang

Viola

Alessandra Aquilanti*
Yennie Lee§
Amanda Sims§
Serena Huang
Daniel Kwan
Dennis Lam
Abraham Liao
Charlie Stephen
Elizabeth Yoon

'Cello

Bridget Chang*
Bryan West*
The Liftech Chair
in honor of
Samuel Cristler
Joshua Chen
Andrew Cheng
Emily Gee
Christine Hsia
Timothy Hsu
Sydney Rainwater
Stephen Shum

Bass

Shavon Hutchison*
Kiefer Katovitch
Hannah Keeshan
Paul Smith-Stewart

Flute & Piccolo

Courtney Nippa
Erika Oba
Jean Wang

Oboe

Jessica Huntsman
Carolyn Kwok
Lisa Sommerauer

English Horn

Jessica Huntsman

Clarinet

DeMarus Allen
Yongeun Lee
Alison Mirin

Bass Clarinet

Alison Mirin

Saxophone

Brian Walsh

Bassoon

Vanessa Blake
Jessica Peterson

Contra Bassoon

Jeff Hansen**

Trumpet

Noel Swanson*
Christina Jupp
Erik Vertz

Horn

Sarah Yow*
Philiana Ng
Niko Reyer
Jay Sinha

Trombone

Homer Chiang*
Victor Lee

Bass Trombone

Daniel Wright

Tuba

Chris McGaw

Percussion

Michael Kizzar*
Ruthie Price
Maneka Puligandla
Brian Walsh
Ted Yuan**

Harp

Joffria Whitfield**

Keyboards

Eboni Garrett-Bluford

* *principal*

§ *assistant principal*

** *guest artist*

Subscription Concert III
Calvin Simmons Theatre, Oakland
3 PM, May 23, 2004
Michael Morgan, Artistic Director
Bryan Nies, Resident Conductor

Program

Russian Easter Overture, Opus 36

Nikolai Rimsky-Korsakov
(1844-1908)

conducted by Bryan Nies

Romeo and Juliet Suite No. 1

IV. Minuet
V. Masks

Sergei Prokofiev
(1891-1953)

Romeo and Juliet Suite No. 2

III. Friar Laurence
V. Romeo at Juliet's Before Parting

conducted by Bryan Nies

Violin Concerto No. 5, Allegro aperto

Wolfgang Amadeus Mozart
(1756-1791)

Danielle Taylor violin

—INTERMISSION—

Luminescence

Lee Pui Ming
(1956-)

Gallop of Warhorse

Yao Xing Chen
reorchestrated by Gang Situ

Jiebing Chen, erhu
conducted by Bryan Nies

Symphony No. 5, "Reformation," opus 107

Felix Mendelssohn
(1809-1847)

I. Andante—Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Andante con moto—Allegro vivace—Allegro maestoso

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 East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund, Solectron and Liftech. 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

Nikolai Rimsky-Korsakov (1844-1908): *Russian Easter Overture*

The first music published in Russia was the *Obikhod*, a 1772 collection of canticles used in the Orthodox Church. Rimsky-Korsakov employed various liturgical themes from this collection in his *Russian Easter Overture*, which was introduced at the Russian Symphony Concerts on December 15, 1888.

“In order to appreciate my Overture even ever so slightly,” he said, “it is necessary that the hearer should have attended Easter morning-service at least once...in a cathedral thronged with people from every walk of life with several priests conducting the cathedral service.” The composer was wrong: even godless heathens are powerfully moved by this music.

Rimsky-Korsakov even admitted that the work “combined reminiscences of the ancient prophecy, of the gospel narrative and also a general picture of the Easter service with its ‘pagan merry-making.’ The capering and leaping of the biblical King David before the Ark, do they not give expression to a mood of the idol-worshippers’ dance? Surely the Russian Orthodox *Obikhod* is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices...transport the imagination to pagan times?...This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merry-making on the morn of Easter Sunday, is what I was eager to reproduce in my Overture.”

He asked Count Golyenishcheff-Kootoozoff to write a programmatic poem on the Overture. Dissatisfied with the result, he prefaced the score with quotations from Psalm 68 and St. Mark’s Gospel.

The composer then provided his own description of the work: “The rather lengthy, slow introduction on the theme of ‘Let God Arise!’ alternating with the ecclesiastical theme ‘An angel wailed,’ appeared to me, in its beginning, as it were, the ancient Isaiah’s prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulcher that had shone with ineffable light at the moment of the resurrection,—in the transition to the *Allegro* of the Overture. The beginning of the *Allegro*, ‘Let them also that hate Him flee before Him,’ led to the holiday mood of the Greek orthodox church service on Christ’s matins; the solemn trumpet voice of the joyous, almost dance-like bell-tolling, alternating now with the sexton’s rapid reading and now with the conventional chant of the priest’s reading the glad tidings of the Evangelist. The *Obikhod* theme, ‘Christ is arisen,’ which forms a sort of subsidiary part of the Overture, appeared amid the trumpet-blasts and bell-tolling, constituting also a triumphant *coda*.”



Sergei Prokofiev: *Suite from Romeo and Juliet*, Op.64

In 1916, a Russian critic, referring to Prokofiev's *Scythian Suite*, complained: "To each his own: to one it is given to sing of the love of Romeo and Juliet, to another to depict the frenzied screeches and comical capers of monkeys." Less than twenty years later, Prokofiev would write a full-length ballet on Shakespeare's famous lovers.

Prokofiev's seventh ballet was commissioned by the Kirov Theater in Leningrad during the autumn of 1934. According to the composer, the music was composed "at top speed" during the following summer. "I have taken special pains," he said, "to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry—but I feel sure that sooner or later they will."

It was to be later. The Kirov shelved the work and so did the Bolshoi Theater in Moscow, which rejected the music as "impossible to dance to."

Undeterred by these developments, Prokofiev put together two orchestral suites from the ballet. The first was conducted by George Sebastian on November 24, 1936 in Moscow. "Fresh, bright, sonorous, expressive," noted Nikolai Miaskovsky in his diary. "Stormy success, music of the highest order." The second suite was introduced by Yevgeny Mravinsky and the Leningrad Philharmonic on April 15, 1937. Prokofiev conducted both suites on concert tours of Europe and the United States the following year. A critic in New York wrote: "Prokofiev has written music for the masses and at the same time has attained extraordinary nobility." Prokofiev also arranged ten numbers from *Romeo and Juliet* for solo piano and even added a third orchestral suite in 1946.



The complete ballet finally reached the stage on December 30, 1938, when a company in Brno, Czechoslovakia performed it without consulting the composer. Prokofiev did not attend.

Meanwhile, the Kirov Theater had changed its mind. When the choreographer suggested changes in the score, Prokofiev was adamant: "I have written the exact amount of music that is necessary. And I am not going to do anything more. It is done. The piece is ready. If you want to produce it—there it is, if not—then not."

The dancers at the Kirov were confused. Galina Ulanova, who portrayed Juliet, remembered: "We simply did not understand his music. We were disturbed by his weird orchestration, the frequent changes in rhythm, which made it difficult to dance. We were not used to such music and we were afraid of it."

After much negotiation and delay, *Romeo and Juliet* was finally given in Leningrad on January 11, 1940. The Bolshoi Theater followed suit on December 22, 1946.

Wolfgang Amadeus Mozart (1756-1791): *Violin Concerto No. 5 in A major*

“You have no idea how well you play the violin,” wrote Mozart’s father to his son. “If only you would do yourself justice and play with boldness, spirit and fire, you would be the first violinist in Europe.”

Within a period of nine months in 1775, Mozart wrote five violin concertos, either for his own use as concertmaster of the Salzburg orchestra, or for his successor in the post, Antonio Brunetti. The fifth of the set was finished on December 20. It is subtitled *Turkish* because of the so-called “Turkish music” in the last movement, which Mozart lifted from his own opera *Lucio Silla*.

Alfred Einstein considers the Fifth Concerto “unsurpassed for brilliance, tenderness and wit.” Describing all five violin concertos, H.C. Robbins Landon writes: “Melody is piled upon melody, and new ideas succeed each other in blissful insouciance of each other and of any strict formal pattern.

What immediately captivates the listener is the matchless elegance of conception and execution, the suavity of orchestration—which even at this comparatively early stage has that natural brilliance which is so characteristic of mature Mozart—and the luxurious delight in pure melody.”



Notes on *Luminescence* by erhu soloist Jiebing Chen

People think erhu is traditional Chinese instrument only. When audiences see me perform Chinese traditional music on the erhu, people ask if I can do other kinds of music. Yes, of course, but the challenge is that there isn’t very much music written for the erhu to do other things. That’s why I asked Canadian composer Lee Pui Ming to write a piece to explore more possibilities for erhu performance. I really wanted a piece for erhu alone. Performing erhu alone is a very traditional practice but in the last 30 years, performers have not done this so much. It is very challenging because the erhu has only two strings to make all the sound.

“Luminescence” has influences from traditional music such as the famous “Galloping War Horse” piece. This comes in the form of “horse” sounds, particularly in the middle sections. However, the melodic content of “Luminescence” contains more modern ideas and intervals as opposed to identifiable classic Chinese melody. For example the melodic character utilizes the chromatic scale not often used in traditional music. In addition, it uses many techniques that the erhu has never used before, such as double stops, very difficult because the bow is in between the two strings. The piece also makes use of what is known as “false” or “artificial” as opposed to “natural” harmonics. This is difficult on the erhu because of there is no fingerboard like the violin. “Luminescence” also makes extensive use of the extreme high register of the erhu (known as fifth position). In this register, the sound of the erhu can be very thin so the erhu performer must work hard to create a thicker more convincing tone.

According to composer Lee Pui-Ming, “Luminescence” is “based on the reality that everything in the universe is made up of energy and that this piece refers to the quality of light that is this energy.” In different sections of the piece, “the energy is presented as it is, then manifests itself as a fish swimming vigorously upstream, as fire and dragon at the centre of the earth, as a horse galloping through a wide-open space and as a soaring eagle in the sky.”

This piece reflects the very traditional practice of playing the erhu but brings the technical and musical capabilities of the instrument to a new level. This is a very important aspect of my desire to contribute to the future of the erhu in modern society. The master works that I studied when I was growing up were the result of 20th Century Chinese innovations in erhu performance. In the 21st Century, the erhu will continue to grow as a musical voice based on its 2000-year history and will be studied, performed and heard throughout our increasingly close-knit global reality. Please join me in embracing this very exciting possibility!

I want to respectfully acknowledge the generous support City of Oakland Crafts and Cultural Arts Department. This performance is made possible through CCAD’s Individual Artist Grant Program. I also wish to thank the Oakland Youth Orchestra, Michael Morgan, Sherlyn Chew, the Great Wall Chinese Orchestra, Laney College, the Asian Improv aRts in San Francisco and of course composer Lee Pui Ming.

Lee Pui Ming (1956-): *Luminescence*



Lee Pui Ming is a Toronto-based composer and performer. As a composer, her interest and passion in writing for Chinese instruments began in the early 1990s. The Lee Pui Ming Ensemble, with Lee at the piano, along with percussion and a quartet of Chinese instruments, performed original compositions by Lee. The Ensemble's recording, "Nine-Fold Heart" (1993), received the Canadian recording industry's Juno Award nomination for Best Global Recording. "Taklamakan" (1999), a recording with musicians from Shanghai, Xinjiang, Inner Mongolia and Toronto, was a further investigation into the interface of traditional and contemporary Chinese music. In June, 2004, a new composition entitled "Blessings" will be premiered by The Hong Kong Chinese Orchestra. Lee has also received commissions for dance productions (Kokoro Dance, CanAsian Dance, Vancouver Chinese Cultural Centre's Millennium Dance Project) and concert music (Forty Fingers Saxophone Quartet, The Evergreen Club Gamelan Ensemble).

As a pianist, Lee has released three recordings and has performed in numerous jazz and improvised music festivals across North America and Europe. She is the recipient of The Freddie Stone Award (2000) recognizing her contribution to improvised music in Canada.

More information available at www.leepuiming.com



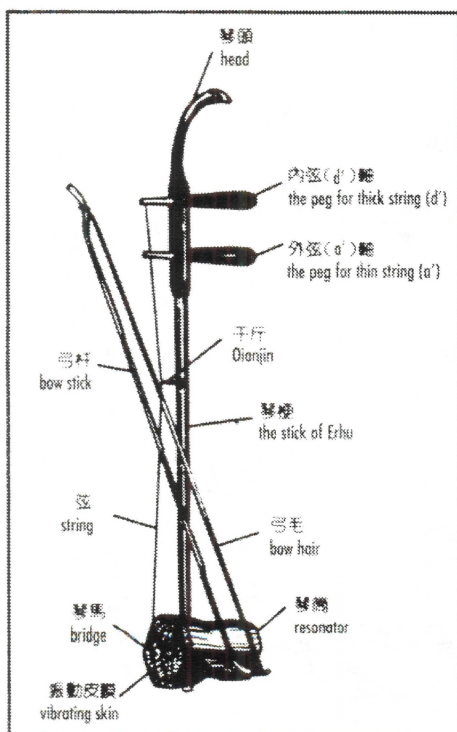
"Luminescence" is about the multi-faceted expression of form through energy. All life and all life forms are displays of the same Energy. Nothing is solid, everything changes and transforms. "Luminescence" is the imaginative play of the many wondrous manifestations of Energy.

The composer would like to thank Jiebing Chen for the opportunity to compose for such a wonderful artist, and The Canada Council For The Arts for its generous financial support of this project.



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The Erhu is an ancient Asian instrument, brought to China during the Han dynasty (~140 B.C.). Bowed instruments became popular in China during the Sung dynasty (A.D. 960-1279). The two-stringed Erhu, a member of the huqin family, is one of the most widely used bowed instruments in China. The sound box is covered by a serpent skin which gives the instrument its distinctive tone color.

Throughout its history, the Erhu has been constantly improved, so that its tone is now mellow and bright, similar to the violin, yet more soulful and expressive. Its lower tones sound forceful and lavish. The mid-tones are gentle and touching, while high tones turn clear and bright. This changeful character makes it possible for the Erhu to perform music with a variety of moods.

Played with a variety of techniques, it is now extremely popular for both solo and orchestral performances. In classical Chinese music the Erhu is melodic, haunting, ever changing, and alive. The traditional style of playing is rich in ornamentation, giving the music a deep, three-dimensional quality.

Felix Mendelssohn (1809-1847): *Symphony No. 5 "Reformation" Opus 107*

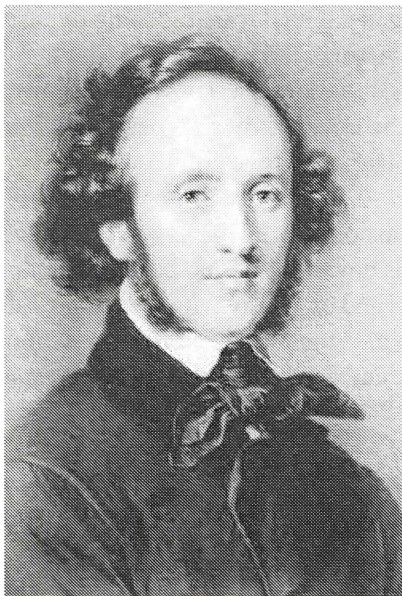
Mendelssohn began his D minor Symphony while visiting North Wales in the fall of 1829. Subtitled "Reformation," the work was intended to celebrate the 300th anniversary of the Augsburg Confession, the basic document of the Protestant faith written by Philipp Melancthon with Martin Luther's approval in 1530.

The symphony was completed in April, 1830. "I will send you, dear Fanny, the copy of my symphony," Mendelssohn wrote to his sister. "Try to collect opinions as to the title I ought to select: Reformation Symphony, Confession Symphony, Symphony for a Church Festival, Juvenile Symphony, or whatever you like."

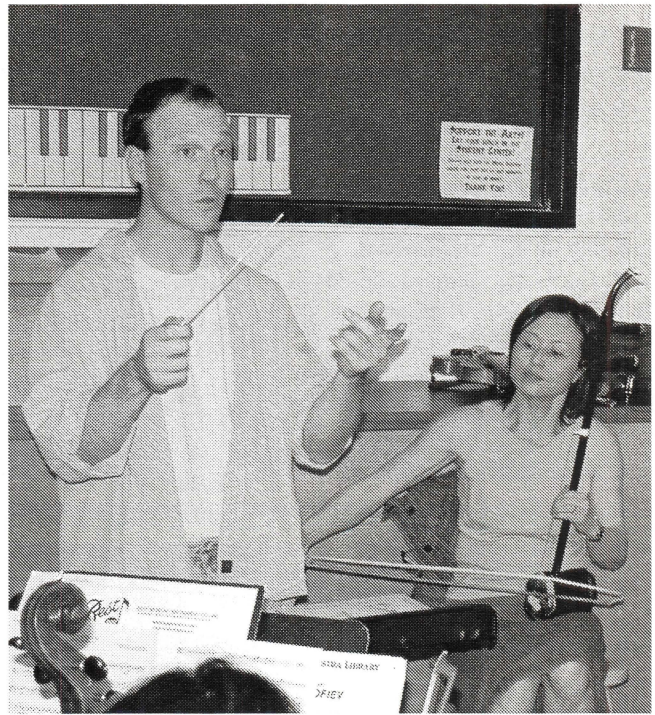
The planned Lutheran celebrations were cancelled due to political unrest. The Symphony languished unperformed until November 15, 1832, when Mendelssohn conducted it in Berlin at a benefit concert for widows and orphans. Then it was titled "Symphony for the Commemoration of the Church Revolution."

Two famous Lutheran tunes are employed in the work. The so-called "Dresden Amen"—later used by Wagner in *Parsifal*—appears in the opening movement, and is hinted at in the next two. The last two movements feature Luther's chorale "Ein feste Burg ist unser Gott!" (A Mighty Fortress is our God!). The second movement is a scherzo in all but name. The third movement resembles a Song without Words, a kind of instrumental recitative leading without pause to the finale.

The Reformation Symphony never caught on during Mendelssohn's lifetime. The Paris Conservatory rejected it as being "too learned." A London performance was poorly received. Even Mendelssohn lost faith: "I sometimes wonder that I did not make a better job of it." The Symphony wasn't published until 1868, twenty-one years after Mendelssohn's death. Hence, it is numbered fifth, even though it was written before the third and fourth symphonies.



陳潔冰



Mike trots out the temple blocks while Bryan leads the strings at a good pace.



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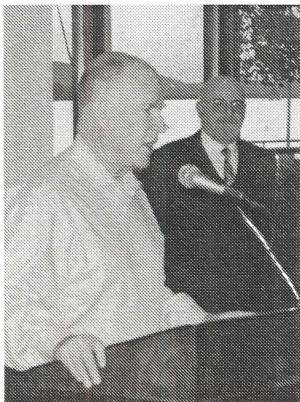
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Mayor Jerry Brown addresses OYO supporters gathered by John Protopappas while OYO Board President Jay Levine looks on.

The OYO family--members, parents, board, and staff thank John Protopappas and Jerry Brown for coming to our rescue when the demand for scholarships for our tour to Australia and New Zealand seemed impossibly great. 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.

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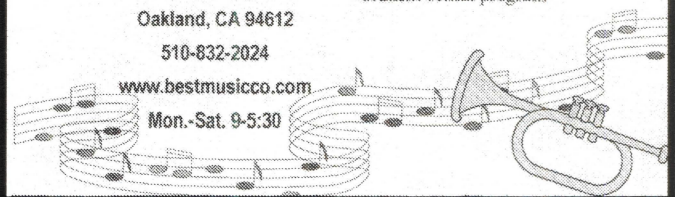
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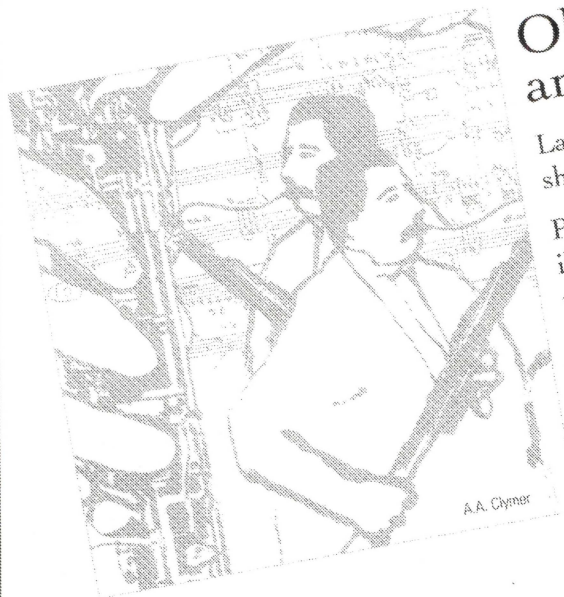
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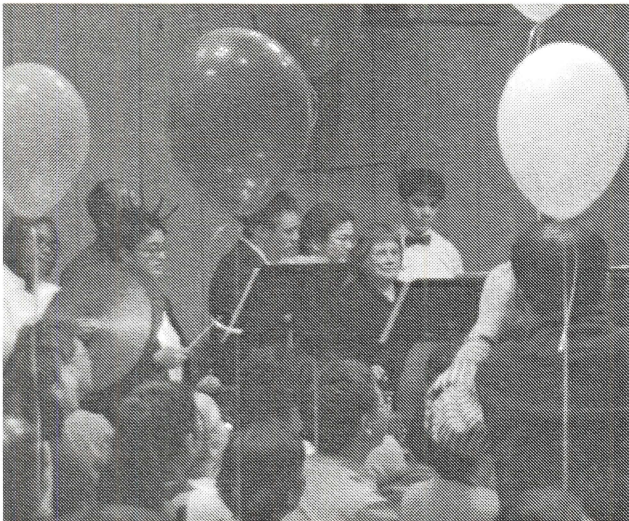
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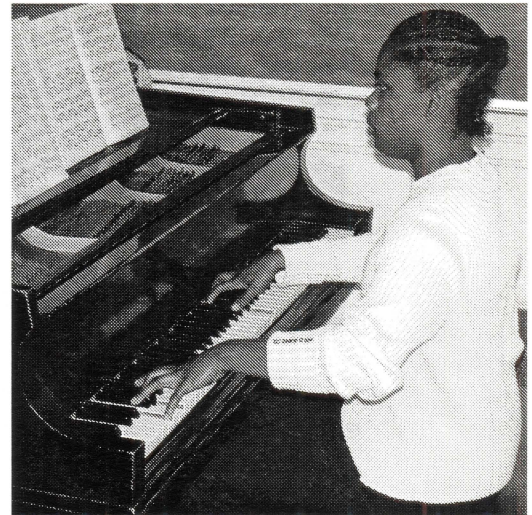
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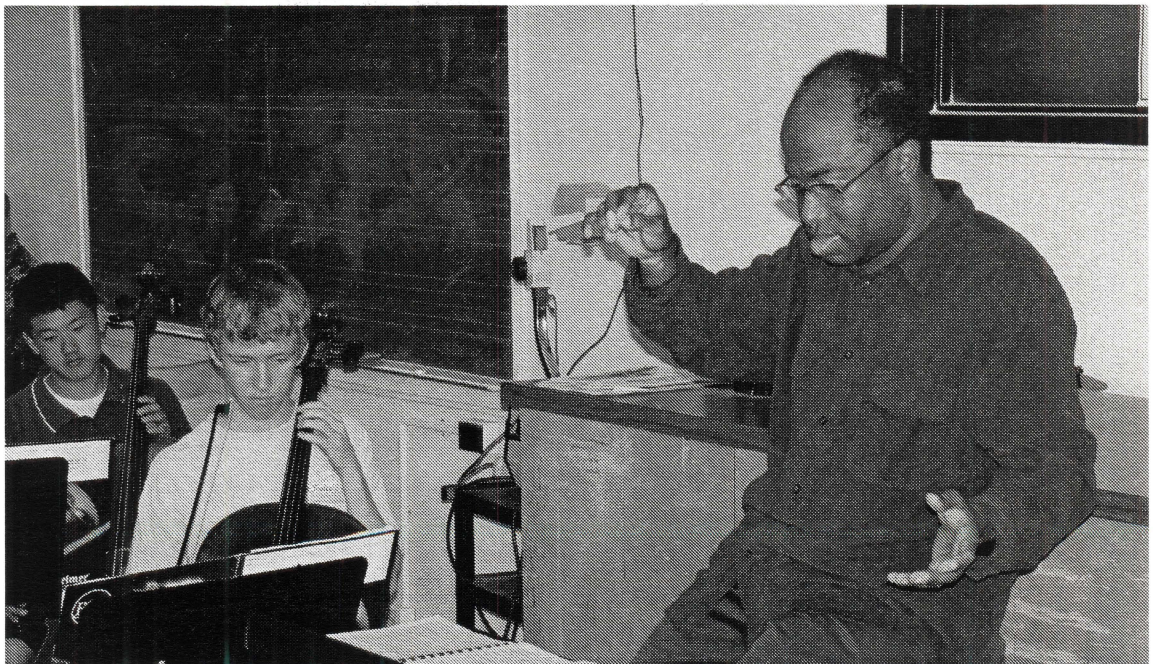


Eboni Garrett-Bluford plays violin and keyboards.



February 8 applause for violinists Danielle Taylor, Vidya Pai, Joseph Jung, Agnieszka Borzuchowski, and Kate Bokan-Smith.

Michael *makes* the music at rehearsals--actually shapes it with his hands. Cellists are Bryan West and Tim Hsu.



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