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2024-2025

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73rd Season



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Welcome New Staff

CYS welcomes three new staff members. A warm welcome to **Nicole Jeans** who joined CYS in May. Before joining CYS, Nicole served as Chief of Staff at a nonprofit counseling agency that offered services to individuals and families. In June, **Kiri Loehmann** began as CYS's new Executive Director. A graduate of Princeton University with musical training at The Juilliard School, she comes to CYS with 20 years of experience as an arts administrator, board member, violinist, and teacher. The most recent addition to the administrative team is our Operations Manager, **Brian McKee**, who served as the Program Director of Youth Orchestra Salinas and is also a professional bassoonist.



Nicole Jeans



Kiri Loehmann



Brian McKee

PRESIDENT'S MESSAGE

On behalf of the Board of Directors of the California Youth Symphony, I'm thrilled to welcome you to our 73rd season. The orchestra had a wonderful tour this summer in Spain and we have an exciting season ahead.

To start, I'd like to welcome our new executive director, Kiri Loehmann. Kiri comes to us with a wealth of experience from her time as executive director of the Portland Youth Philharmonic and continues to be an active violinist in the Bay Area. We're thrilled to have her and look forward to navigating and growing CYS with her help.

The organization continues to provide a world-class music education to our students. On today's program, you will hear *Pictures at an Exhibition* by Modest Mussorgsky. The work was originally written as a cycle of piano pieces and was orchestrated by Maurice Ravel. The piece is especially imaginative, and I'm sure you will enjoy the colors painted by all the hard-working musicians in the orchestra as they vividly depict a person viewing paintings in an art gallery. Both the paintings and the walk between paintings are described in sound, and the orchestra's ability to bring this to life is a testament to Leo Eylar and his artistic vision as well as the countless hours spent by our students honing their skills in practice and all of the parents who support these artistic endeavors.

I also would like to recognize the rest of our artistic staff – Pete Nowlen, Kati Kyme, Tony Lanzino, and Artie Storch. Their continued work of developing the musical foundations of our students is a critical component of our organization. Finally, a tremendous thank you to our volunteers. CYS has always depended on volunteers to organize concerts and rehearsals, to help raise funds, and to keep the organization running.

I would like to ask you to consider making a tax-deductible contribution to our CYS annual fund. Your contribution will help expand our reach into the community and provide scholarships to our talented musicians. Please obtain a donation envelope in the lobby or donate through our website at cys.org/donate. Our goal is to raise \$250,000 through our campaign to support these youth and that 100% of supporters participate. Don't forget to check if your company has a matching donation program (many do) to double your impact!

I'm really excited for this upcoming season. There's a lot of great music to be played, new experiences to be had, and new friendships to be made.



Tyson Mao
President, CYS Board of Directors

Thank you for investing in the finest musical training, the opportunity for personal growth, and the next generation of leaders. Your **tax-deductible contributions** will allow CYS to continue offering **tuition assistance** to our young musicians.

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PLANNED GIVING

Help CYS start its endowment through bequests and trusts. You can also designate CYS as the beneficiary of your retirement plan or of a life insurance policy. Please contact kiri@cys.org if you are interested in planning a gift!

CALIFORNIA YOUTH SYMPHONY

441 California Ave. #5, Palo Alto, CA 94306 • www.cys.org

November 3, 2024 | 2:30 PM
San Mateo Performing Arts Center
Leo Eylar, Music Director

73RD SEASON | FIRST CONCERT

CYS SENIOR ORCHESTRA

Leo Eylar, Conductor

Devil's Radio Mason Bates (b. 1977)

Cello Concerto in B minor, Op. 104 Antonín Dvořák (1841-1904)

I. Allegro

II. Adagio ma non troppo

III. Allegro moderato

Huisun Hong, Cello

***** INTERMISSION *****

Pictures at an Exhibition. Modest Mussorgsky (1839-1881)
Arr. Maurice Ravel

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LEO EYLAR

Music Director

Senior and Associate Orchestras

Conductor-Composer Leo Eylar grew up in a musical family. He began studying violin at the age of nine and was accepted into the private studios of both Jascha Heifitz and Ruggiero Ricci. His early teachers included Virginia Baker, Joachim Chassman and Eudice Shapiro. Eylar attended Northwestern University and the University of Southern California, where he received his Bachelor of Music degree Summa cum Laude.

His violin teachers included Glenn Dicterow, Concertmaster of the New York Philharmonic, and Samuel Magad, Concertmaster of the Chicago Symphony. In 1980 Eylar joined the Seattle Symphony and in 1982 he was awarded an International Rotary Foundation Grant to study conducting at the Hochschule für Musik in Vienna, Austria. After studies there with Otmar Suitner, he returned to the U.S. and completed his Master's Degree in conducting at the San Francisco Conservatory of Music, simultaneously holding the position of Co-Concertmaster of the San Jose Symphony from 1984-89.

Eylar was on the faculty of the San Francisco Conservatory of Music from 1985-88, during which time he conducted a nationally televised performance of "America Sings" with Bobby McFerrin and the San Francisco Conservatory of Music Orchestra. He is also Professor Emeritus at California State University, Sacramento, having retired in May 2018, after 30 years as the Director of Symphony Orchestra & Opera and teaching composition, theory, history, and orchestral conducting. Since 1990 he has been Conductor and Music Director of the California Youth Symphony. Under his masterful and spirited direction the orchestra soon enhanced its reputation as one of the finest youth orchestras in the world and won first prize in the International Youth and Music Festival in Vienna, Austria, in July 1994. Over the course of his tenure, the orchestra has performed to great critical acclaim across four continents. He has also guest-conducted extensively throughout Europe and Asia, including prestigious music festivals in Japan, Austria, France, and Australia. Eylar has also been a frequent guest conductor of the San Jose Symphony. With a repertoire of over 500 symphonic works conducted, as well as numerous operas, Eylar brings a vast range of expertise and depth to his conducting.



Eylar is also a composer of international stature. His compositions, which blend a rich, coloristic neo-romanticism with elements of jazz and driving Eastern European rhythmic vitality, have been performed in Carnegie Hall, as well as in England, the Netherlands, Japan,



Germany, Russia, China, and Austria. His original works have been commissioned by the Dutch contemporary orchestra “De Volharding,” the San Francisco ensemble “Earplay,” and the prestigious German “Ensemble8,” among others. In 1993 *The Temptation of St. Anthony for Horn and String Orchestra* was performed by the California Youth Symphony, and was acclaimed by the press as a “symphonic gem.” In 1994 the Seattle Symphony, along with well-known trumpeter Jeffrey Silberschlag, recorded Eylar’s *Dance Suite for Trumpet and String Orchestra* on the Delos label, which received plaudits from the press. Also in 1994 his *Variations on a Troubadour Theme for String Orchestra* was performed by the San Luis Obispo County Symphony. In 1995 Eylar’s *Rhapsody for Orchestra*, which was subsequently nominated for a Pulitzer Prize, was performed by the California Youth Symphony and recorded in Japan the following year. In 1997 he conducted the world premiere of his Violin Concerto, *An Orpheus Legend*, in San Luis Obispo with noted violinist Ralph Morrison as soloist. *An Orpheus Legend* was featured by CYS during its Spanish Tour in the summer of 1998, and recorded in Spain with violin soloist Kenneth Hsu.

The world premiere of Eylar’s *Concerto for Harp and String Orchestra* took place in 1998. In 2004 the internationally recognized German string bass virtuoso Christine Hoockt recorded Eylar’s *Suite in Three Movements for Bass and Piano* as the leading work on her debut CD. Other commissions have included an octet for the German contemporary group “Ensemble8,” a 14-minute orchestral work titled *Tonescapes* to celebrate the 50th Anniversary of the California Youth Symphony, a Sonata dedicated to well-known German bassoonist Frank Forst and a large-scale percussion duo titled *Two Klee Sketches* composed for CYS’ own percussion director Artie Storch and CSUS percussion director Daniel Kennedy. Eylar recently completed a work based on the Orpheus legend, scored for large symphonic wind ensemble, that was premiered on June 1, 2018 at the Mondavi Center by the UC Davis Concert Band under the baton of Pete Nowlen.

Eylar’s music is published by the well-known German publishing house, Accolade Musikverlag, in Munich.



FEATURED SOLOIST

HUISUN HONG

Cello

Huisun Hong, 17, is a senior at Amador Valley High School in Pleasanton, California. He began playing the cello at the age of eight and currently studies under Eric Sung at the San Francisco Conservatory of Music's Pre-College Division. Huisun is the principal cellist of the San Francisco Symphony Youth Orchestra and has been a member since 2021. In 2024, he was the runner-up in the orchestra's concerto competition and had the honor of representing the youth orchestra at a performance for the donors and sponsors of the Pierre Monteux Society at the San Francisco Towers.

A 2024 National YoungArts Winner and the 2024 MTNA California State competition prize winner, Huisun has also performed as a soloist with the Palo Alto Philharmonic. In the upcoming season, he is looking forward to performing with the Cambrian Symphony. Huisun has won top prizes at numerous competitions including the KAMSA Competition, Burlingame Music Club's Young Artists Competition, the Etude Club of Berkeley's Young Artist Competition, the Pacific Music Society Competition, and the US International Music Competition. Additionally, he was invited to perform at the Junior Bach Festivals in 2020, 2021, and 2022. As an avid chamber musician, Huisun plays in the Aves Trio as part of the Young Chamber Musicians program. In 2024, the trio won first and grand prize at the 11th Coltman National Chamber Music Competition, for which they were invited to perform in the Chamber Music Society of Lincoln Center's Young Musicians Concert in New York in the spring of 2025. The Aves Trio also won first prize in the ENKOR Int'l Music Competition and MTAC VOCE State Competitions and was selected as a finalist in NPR's From the Top. Huisun has had the privilege to have lessons and masterclasses under many renowned cellists, including Laurence Lesser, Andres Diaz, Paul Katz, Clara Kim, Hans Jensen, Lluís Claret, Steven Doane, and Zvi Plesser. He has participated in several summer music programs over the years such as the Bowdoin International Music Festival, NYO2, Encore Chamber Music, and NYO-USA. This past summer, Huisun attended the Morningside Music Bridge program, an international scholarship program for gifted artists in Boston, MA.



PROGRAM NOTES

Devil's Radio

Mason Bates (b. 1977)

Program notes by *Mason Bates*

“Rumor is the Devil’s radio,” goes an evocative Southern phrase, and ever since hearing it, I’ve fantasized about a fanfare with equal parts darkness and groove. What began life as a brief piano étude quickly swelled way beyond its bounds, and the opportunity to write for a massive orchestra in Sun Valley seemed the perfect chance to give the Devil his due.

Sometimes the music is coldly propulsive, as at the opening, which uses a kind of sparkling “musical lure” in the upper woodwinds. But this is soon undercut by a bluesy bass line and energetic percussion, ultimately building into a soaring melody that’s best described as vainglorious. Indeed, the work has ample brightness to counter its dark corners, and in this way it can be heard as a fanfare our villain might write for himself, complete with grandiose flourishes and an infectious swing section. But this lightness quickly evaporates in the work’s final minutes, when thunderous hits in the low brass suggest a Goliath-sized figure throwing his weight around. He bows out with a wink and nod, ever the gentleman.

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Cello Concerto in B minor **Antonín Dvořák (1841 - 1904)**

Program Notes by Dr. Richard E. Rodda

A true son of Bohemia, Antonín Dvořák (1841-1904) was one of the few nationalist composers during the height of the Romantic age to garner international admiration, most especially in English-speaking England and the United States. Enticed to America to become the director of the National Conservatory in New York, Dvořák responded to new cultural stimuli by composing an “American” String Quartet, a “New World” Symphony and an “American” Quintet. At the same time, the call of the homeland caused him to travel as far as Spillville, Iowa, and Omaha, Nebraska, to visit Czech enclaves. These popular and enduring compositions on which his international fame rests arose from his associations with and activities within these two countries, including a mutual collaboration on the Cello Concerto in B minor, Op 104.

Dvořák had the good fortune of attracting the attention of an important, established German composer, Johannes Brahms, who became the Czech composer’s champion and saw to it that German publishers paid attention. As late as 1894, only three years before Brahms’ death, and the very year in which Dvořák began his Cello Concerto, Brahms undertook the thankless task of correcting a publisher’s galley proofs, in order to shorten the publication process for Dvořák Violin Sonatina. Dvořák composed his Cello Concerto (really his second cello concerto, following an early attempt by thirty years) during his “American” period, and it remains one of his most-frequently-performed works.

The work was intended for Czech cellist Hanuš Wihan, who had plagued Dvořák to write a cello concerto for years and on whom Dvořák relied for technical aspects of the solo part. Dvořák devised arresting themes, sometimes casting them in the mold of his other American works. (One often wonders whether to say of his themes, “How American!” or “How Czech!”). Having already composed nine symphonies, Dvořák painted his orchestral tone colors masterfully in the concerto. At one memorable point in the slow movement, the solo cello is accompanied by oboes and bassoons as well as by the orchestral cello section, but the soloist uses the bow, while the other cellists play without it (*pizzicato*). This last concerto is the most intensively personal of Dvořák’s concertos in that it memorializes his affections for his sister-in-law who was dangerously ill during the time of its composition. It was no secret that Dvořák was, as a young man, in love with Josefina Kaunitzová, a love she could not reciprocate. In the second movement, he quotes one of his songs, a favorite of Josefina, *Lasst mich allein* (*Let Me Be Alone*), Op 82, No 1. After Josefina’s death in May 1895, Dvořák revised the score again; the melody returns in the finale as a slow section, a soulful duet with the violin and the cello intermingling, before returning to the dance-like proceedings leading to the dramatic, sudden conclusion.

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Pictures at an Exhibition

Modest Mussorgsky (1839 - 1881)

Transcribed for Orchestra by Maurice Ravel (1875-1937)

Program notes by Dr. Richard E. Rodda

In the years around 1850, with the spirit of nationalism sweeping through Europe, several young Russian artists banded together to rid their native art of foreign influences in order to establish a distinctive character for their works. At the front of that movement was a group of composers known as “The Five,” whose members included Mussorgsky, Rimsky-Korsakov, Borodin, César Cui and Mily Balakirev. Among the allies that The Five found in other fields was the artist and architect Victor Hartmann, with whom Mussorgsky became close personal friends. Hartmann’s premature death at 39 stunned the composer and the entire Russian artistic community. The noted critic Vladimir Stassov organized a memorial exhibit of Hartmann’s work in February 1874, and it was under the inspiration of that showing of his late friend’s works that Mussorgsky conceived his *Pictures at an Exhibition* for piano. Maurice Ravel made his masterful orchestration of the score for Sergei Koussevitzky’s Paris concerts in 1923.

Promenade. According to Stassov, this recurring section depicts Mussorgsky “roving through the exhibition, now leisurely, now briskly, and, at times sadly, thinking of his friend.” *The Gnome*. Hartmann’s drawing is for a fantastic wooden nutcracker representing a gnome who gives off savage shrieks while he waddles about. *Promenade – The Old Castle*. A troubadour sings a doleful lament before a foreboding, ruined ancient fortress. *Promenade – Tuileries*. Hartmann’s picture shows a corner of the famous Parisian garden filled with nursemaids and their youthful charges. *Bydlo*. Hartmann’s painting depicts a rugged wagon drawn by oxen. The peasant driver sings a plaintive melody (solo tuba) heard first from afar, then close-by, before the cart passes away into the distance. *Promenade – Ballet of the Chicks in Their Shells*. Hartmann’s costume design for the 1871 fantasy ballet *Trilby* shows dancers enclosed in enormous egg shells. *Samuel Goldenberg & Schmuyle* was inspired by a pair of pictures depicting two residents of the Warsaw ghetto, one rich and pompous (a weighty unison for strings and winds), the other poor and complaining (muted trumpet). Mussorgsky based both themes on incantations he had heard on visits to Jewish synagogues. *The Marketplace at Limoges*. A lively sketch of a bustling market. *Catacombs, Roman Tombs. Cum Mortuis in lingua mortua*. Hartmann’s drawing shows him being led by a guide with a lantern through cavernous underground tombs. The movement’s second section, titled “With the Dead in a Dead Language,” is a mysterious transformation of the *Promenade* theme. *The Hut on Fowl’s Legs*. Hartmann’s sketch is a design for an elaborate clock suggested by Baba Yaga, a fearsome witch of Russian folklore who flies through the air. Mussorgsky’s music suggests a wild, midnight ride. *The Great Gate of Kiev*

was inspired by Hartmann's plan for a gateway for the city of Kiev in the massive old Russian style crowned with a cupola in the shape of a Slavic warrior's helmet. The majestic music suggests both the imposing bulk of the edifice (never built, incidentally) and a brilliant procession passing through its arches.

ENTER

1. Promenade
 2. The Gnome
 3. Promenade
 4. Old Castle
 5. Promenade
 6. Tulleries - Children Squabble
 7. Byllo - Ox Cart
 8. Promenade
 9. Ballet of the Chicks in their Shells

EXIT

10. Two Men: One Rich, One Poor
 11. Limoges: Market Place
 12. Catacomb
 13. With the Dead in a Dead Language (Promenade)
 14. The Hut on Chicken's Legs (Baba Yaga)
 15. The Great Gate of Kiev



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Co-concertmaster
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Asst. Concertmaster
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Lumi Kim,
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Asher Wong

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Linda Chang
Myles Loong,
Principal 2nd
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Jiho Seo

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Nathan Saputra

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Grady McCarter,
Co-principal 2nd
Milan Towfiq,
Co-principal 2nd

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Co-principal
Annabelle Lin,
Co-principal
Elliot Yang
Sanghyuk (Eric) Ko
Ariana Yi

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Co-principal
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In addition to hours of CYS rehearsals, our musicians also participate in their school bands and orchestras as well as study privately. We would like to commend the following dedicated private and school music teachers whose efforts have helped to make today's concert possible:

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Lu-An Ko	Intermezzi Strings
Hannah Chang-Farh	Intermezzi Strings
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THE DEBORAH SHIDLER OBOE SCHOLARSHIP



The Deborah Shidler Oboe Scholarship, created by husband and professional trumpeter, Dave Burkhart, aims at outstanding oboists in CYS who show promise for continued excellence in music.

Deb passed away on May 23, 2021, after a battle with pancreatic cancer. She was a professional oboist with SF Opera Orchestra, Symphony San Jose, and Berkeley Symphony, to name a few, and taught at UC Davis for ten years, CSU Sacramento for over 20 years, and coached at camps and workshops. Deb taught her last Zoom session with CYS the day before she went into the ICU.

Beloved for her kindness, compassion, and sense of humor, Deb was known locally and regionally for her musical gifts and as a devoted teacher. She inspired her students with her singing sound and soaring phrasing, musical and historical insight, reed-making skill, and a “You’re doin’ it!” encouragement. Deb’s footprint in the world of instrumental music education is immeasurable. This scholarship fund for outstanding oboists will help ensure Deb Shidler’s legacy at CYS.

Those interested in donating to the Deborah Shidler Oboe Scholarship Fund may donate online at www.cys.org/donate or send checks made payable to the CYS, referencing “Deb Shidler” or “Oboe Scholarship” in the memo. We thank the following donors who have supported the scholarship so far:

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2024-2025 SEASON SCHEDULE

CYS SENIOR ORCHESTRA

SEASON OPENER

November 3, 2024 | 2:30 PM

San Mateo Performing Arts Center

Bates: *Devil's Radio*

Dvořák: *Cello Concerto* (**Huisun Hong**, soloist)

Mussorgsky/Ravel: *Pictures at an Exhibition*

HOLIDAY CONCERT

December 1, 2024 | 2:30 PM

San Mateo Performing Arts Center

Copland: *Buckaroo Holiday* from *Rodeo*

Daughtrey: *Sea of Tranquility*

(Percussion Section)

*Plus, Classical and Seasonal Favorites by the
CYS Orchestras and CYS Wind Symphony*

SPRING CONCERT

March 30, 2025 | 2:30 PM

Hertz Hall, UC Berkeley

Daughtrey: *Rhyme or Reason*

(Percussion Section)

Golovko: *Colombian Marimba Concerto*

(**Apple Gao**, soloist)

Ravel: *La Valse*

Respighi: *Feste Romane*

Simon: *Fate Now Conquers*

SEASON FINALE

June 1, 2025 | 2:30 PM

San Mateo Performing Arts Center

Higdon: *Blue Cathedral*

Stookeny: *The Composer is Dead*

*Plus, additional works by CYS Graduating
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HOLIDAY CONCERT

December 1, 2024 | 2:30 PM

San Mateo Performing Arts Center

with the CYS Senior Orchestra

FESTIVAL EVENING

March 9, 2025 | 6 PM

Smithwick Theatre, Foothill College

CODA CONCERT

May 18, 2025

1 PM – Assoc. Orchestra & String Ensembles

6 PM – Wind Symphony & Wind Ensembles

Smithwick Theatre, Foothill College

CYS STRING & WIND ENSEMBLES

WINTER CONCERT

December 8, 2024 | 1 PM

Venue to be Announced

FESTIVAL AFTERNOON

March 9, 2025 | 1 PM

Smithwick Theatre, Foothill College

CODA CONCERT

May 18, 2025

1 PM – String Ensembles & Assoc. Orchestra

6 PM – Wind Ensembles & Wind Symphony

Smithwick Theatre, Foothill College

