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CYOSC was founded in 1989 by Robert Lau, a prominent Orange County conductor and teacher of violin. Under his artistic direction the orchestra performed a broad range of traditional, contemporary, and Western and Chinese music in concerts throughout the United States and Asia. The ensemble toured Taiwan in 1994 under the sponsorship of the Pacific Cultural Foundation, Beijing and Xi-an, China in 1996, and participated in the 1998 International Youth Culture and Art Festival in Tianjian, China. The group also supports local organizations in its home town of Irvine, CA, USA, including fundraising for the Southern California Chinese Cultural Center (2002). Maestro Lau officially retired during the 2005-2006 season, and the orchestra appointed Irvine-based performer and teacher Gene Wie to lead the ensemble.

Orchestra Members

All performers are listed in alphabetical order. Except for designated principal positions, orchestra members rotate through their sections to give all students access to one-on-one coaching.

Violin

Emiko Bankson
 Kumiko Bankson
 William Chen
 Peter Cheng
 Jonathan Chu
 Bryan Chung
 Adriana Hernandez (*)
 Alexa Ismirnioglou
 Wilson Jeng
 Daniel Lin
 Michael Liu
 Aaron Morgan *
 Derek Wang
 Mason Yu **
 Zachary Yu
 Esther Yuen
 Ken Zheng

Piano/Percussion

Angela Chen
 Albert Zhu

** Concertmaster
 * Section Principal
 (*) Young Artist Coach

Viola

Wesley Chou
 Cyrus Hwang (*)
 Melissa Kim *
 Corinne Olsen (*)
 Brian Peng
 Keoki Yuen

Violoncello

Nathan Brenton (*)
 Kevin Cha
 John Choi
 Jason Huh
 Jeffrey Jeng
 Annalise Newton
 Jessie So
 Cristy Stiles
 Shannon Swick
 Wesley Yu *

Double Bass

Andrew deStackelberg
 Elise Reysbergen
 Kevin Wiseman (*)

Flute/Piccolo

Angela Fu
 Thomas Hwang
 Cara Kreiger

Oboe/English Horn

David Fitzpatrick (*)

Clarinet/Bass Clarinet

Bryan Changala
 Jay Shin
 Nicholas Yoon

French Horn

Matt Otto

Trumpet

Kiah Abendroth
 Kian Pasha

Trombone

Ryan Webber

PROGRAM NOTES

(with material sourced from Wikipedia.org, the free encyclopedia)

GABRIEL FAURE (1845-1924) was a French composer, organist, pianist, and teacher. He was the foremost French composer of his generation, and his musical style influenced many twentieth century composers. His influence on the teaching of harmony in subsequent decades was substantial as a result of his advanced harmonic and melodic compositional language. The Pavane in F-sharp minor, op. 50, is a composition for orchestra and optional chorus and dates from 1887. Obtaining its rhythm from the slow processional Spanish court dance of the same name, the Pavane ebbs and flows from a series of harmonic and melodic climaxes, conjuring a cool, somewhat haunting, Belle Époque elegance. From the outset, the Pavane has enjoyed immense popularity, whether with or without chorus. It entered the standard repertoire of the Ballets Russes in 1917, where it was alternatively billed as Las Mininas or Les Jardins d'Aranjuez. Fauré's example was imitated by his pupils, who went on to write pavaues of their own: Ravel's *Pavane pour une infante défunte* and Debussy's *Passepied* from his Suite Bergamasque.

WOLFGANG AMADEUS MOZART (1756-1791) is singularly one of the greatest composers of classical music, whose works today form a large body of standard repertoire in the symphony, concerto, and chamber music genres. His most famous works include the opera *The Magic Flute* and the ever-popular Eine Kleine Nachtmusik (“A Little Night Music”), more formally known as the Serenade for strings in G major, K.525.

ANDREW LLOYD WEBBER (1948) is a highly successful English composer of musical theatre, and also the elder brother of cellist Julian Lloyd Webber. Lloyd Webber has enjoyed great popular success, with several musicals that have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, two film scores, and a Latin Requiem Mass. He has also gained a number of honours, including a knighthood in 1992 followed by a peerage, three Tony Awards, three Grammy Awards, an Oscar, an International Emmy, six Olivier Awards, a Golden Globe, and the Kennedy Center Honors in 2006. Several of his songs, notably "I Don't Know How to Love Him" from Jesus Christ Superstar, "Don't Cry for Me, Argentina" from Evita, "Memory" from Cats, and "The Music of the Night" from The Phantom of the Opera have been widely recorded and were hits outside of their parent musicals.

JOHANN STRAUSS, JR. (1825-1899) was an Austrian composer known especially for his waltzes, such as The Blue Danube. Son of the composer Johann Strauss I, and brother of composers Josef Strauss and Eduard Strauss; Johann II is the most famous member of the Strauss family. He was known in his lifetime as "the waltz king" and was largely responsible for the popularity of the waltz in Vienna during the 19th century. He revolutionized the waltz, elevating it from a lowly peasant dance to entertainment fit for the royal Habsburg court. His work enjoyed greater fame than his predecessors, such as his father and Josef Lanner. Some of his polkas and marches are also well known, as is his operetta *Die Fledermaus*. Künstlerleben

(Artists' Life) op. 316 is a waltz written by Johann Strauss II in 1867, following closely on the success of the popular The Blue Danube waltz. Austria was severely shaken the previous year 1866 by the crushing defeat that the Austrian army suffered in the Battle of Königgrätz and many of the year's festivities and balls were cancelled as the prevalent depressing mood affected most of Vienna's populace. The new waltz was quickly heralded as a new 'twin' of the 'Blue Danube' and its popularity has since been retained in the classical music repertoire.

PIETRO MASCAGNI (1863-1945) was an Italian composer, most noted for his operas. His 1890 masterpiece, *Cavalleria rusticana*, caused one of the greatest sensations in opera history and singlehandedly ushered in the Verismo movement in Italian dramatic music. However, though it has been stated that Mascagni, like Leoncavallo, was a "one-opera man" who could never repeat his first success, this is inaccurate. *L'amico Fritz* and *Iris* have been popular in Europe since their respective premieres; in fact, Mascagni himself claimed that at one point *Iris* was performed in Italy more often than *Cavalleria*. It is certainly a better vehicle for a popular lyric soprano. Mascagni wrote a total of fifteen operas, plus an operetta, several orchestral and vocal works, as well as songs and piano music. He enjoyed immense success during his lifetime, both as a composer and conductor of his own and other people's music. If he never repeated the international success of *Cavalleria*, it was probably because Mascagni refused to copy himself. The variety of styles in his operas—the Sicilian passion and warmth of *Cavalleria*, the exotic flavor of *Iris*, the idyllic breeze that ventilates the charming *L'amico Fritz* and *Lodoletta*, the Gallic chiaroscuro of *Isabeau*, the steely, Veristic power of *Il piccolo Marat*, the overripe postromanticism of the lush *Parisina*—demonstrate a versatility that none of the other Veristi composers could boast, Puccini included.

PYOTR ILYICH TCHAIKOVSKY (1840-1893) was a Russian composer of the Romantic era. While not part of the nationalistic music group known as "The Five", Tchaikovsky wrote music which was distinctly Russian: plangent, introspective, often modal-sounding. He is famous for his works including *The Nutcracker* and *Swan Lake* Ballets, *Romeo and Juliet* Fantasy Overture, and the 1812 Overture, along with six symphonies and a celebrated violin concerto. The music in Tchaikovsky's ballet is some of the composer's most popular. The music belongs to the Romantic Period and contains some of his most memorable melodies which are frequently used in television and film. The Trepak, or Russian dance, is one of the most recognizable pieces in the ballet, along with the famous March and Dance of the Sugar-Plum Fairy, which can be heard in several commercials during the Christmas season. The ballet contains surprisingly advanced harmonies and a wealth of melodic invention unsurpassed in ballet music. One novelty in Tchaikovsky's original score was the use of the celesta, a new instrument Tchaikovsky had discovered in Paris. He wanted it genuinely for the character of the Sugar-Plum Fairy to characterize her because of its "heavenly sweet sound." Suites derived from this ballet became very popular on the concert stage. The composer himself extracted a suite of eight pieces from the ballet, but that authoritative move has not prevented later hands from arranging other selections and sequences of numbers. Eventually a sequence ended up in Disney's music movie *Fantasia*. In any case, *The Nutcracker Suite* should not be mistaken for the complete ballet.