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Jay Lehmann  
*Artistic Director*

# Sounds of Autumn

Laney College · November 18<sup>th</sup>, 2018

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# *Welcome*

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We welcome everyone to our Sounds of Autumn concert. Your daughters and sons have worked very hard to prepare the music, and we hope you enjoy every minute. Thanks to all of you for supporting our annual Practice-a-Thon and now on with the show.

**Jay W. Lehmann**

*Artistic Director and Conductor  
Berkeley Youth Orchestra*

## ***Note from the Board President***

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# Program

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**BYO Full Orchestra** **Overture in B-flat**  
*Caesar Giovannini*

**Homage March**  
*Sigurd Jorsalfar Suite, Op. 56*  
*Edvard Grieg*

**BYCO** **Symphony No. 5 in B-flat, K. 22**  
*W. A. Mozart*

## ***Intermission***

**BYO Full Orchestra** **Emperor Waltz**  
*Johann Strauss II*

**In the Hall of the Mountain King**  
*Peer Gynt Suite No.1, Op 46*  
*Edvard Grieg*

**A Christmas Festival**  
*Leroy Anderson*

# Program Notes

## ***Overture in Bb***

*Caesar Giovannini, 1966*

Caesar Giovannini (1925 - 2017) was born in Chicago, IL. At 5 he started to learn piano, and by 8 he was recommended to study at the Chicago Conservatory, from which he received Bachelor of Music degrees in Piano and Composition. During World War II Caesar served as the band master for the US Navy Band with which he formed a lifelong partnership.

After the war Caesar worked extensively in television and cinema. In addition to composing theme music his piano playing can be heard in cult classics like *The House of Usher*, *The World of Henry Orient*, *Shaft's Big Score*, *Beneath the Planet of the Apes*, and *Soylent Green* among many others.

Concert band music was Caesar's *forté* however. His many composition continue to be performed by bands around the world, the most popular being the enthusiastic *Overture in B-flat*.

## ***Homage March***

*from Sigurd Jorsalfar Suite, Op. 56, 1892*

## ***In the Hall Of the Mountain King***

*from Peer Gynt Suite No. 1, Op. 46, 1888*

*Edvard Grieg*

Bjørnstjerne Bjørnson, the noted Norwegian writer and winner of the Nobel Prize for Literature in 1902 wrote the play *Sigurd Jorsalfar* to celebrate the twelfth century king Sigurd I of Norway (also known as Sigurd the Crusader). He asked Edvard Grieg (1843 - 1907) to provide incidental music for its premier. By that time Grieg was already a rising star having published his famous *Piano Concerto in A minor* in 1868, the year of his daughter's birth. Tragically he lost his daughter, his only child, to meningitis a year later.

*Sigurd Jorsalfar* premiered in 1872 in Christiania (present day Oslo) and was wildly popular. The success may have predisposed Grieg to accept more commissions for incidental music. This he did shortly after for *Peer Gynt*, a play by Henrik Ibsen, another great Norwegian writer who is more widely known today than Bjørnson, though despite having been nominated 3 times he would never win the Nobel.

*Peer Gynt* premiered in 1876, also in Christiania. From his letters and from accounts by his wife and close friends Grieg felt more affinity for the story of *Peer Gynt*, which drew from traditional Norwegian mythology, than for *Sigurd*. Grieg is himself predisposed to fancy and mythology, and according to his wife Nina, an accomplished pianist and

singer, he kept a troll figure on his nightstand and a frog doll in his pocket for good luck. Later in 1885 he would build a villa, name it *Troldhaugen* (Troll Heap), and call it home for the rest of his life.

Despite the positive reception of both *Sigurd Jorsalfar* and *Peer Gynt*, Grieg found the experience of composing for the stage and being subjected to the limitations of management direction and stagecraft to be too confined and unsatisfying. "I was thus compelled to do patchwork... In no case had I opportunity to write as I wanted... Hence the brevity of the pieces," Grieg says of *Peer Gynt*.

And so with each subsequent revival of *Peer Gynt*, Grieg would revise the music, lengthening or adding sections. In time Grieg would shake off the shackles of the stage and rework selected themes from the original music of *Peer Gynt* into 2 orchestral suites, the first as Opus 46 in 1888 and the second as Opus 55 in 1893. And in between these he also collected themes from *Sigurd Jorsalfar* into an orchestra suite as Opus 56 in 1892.

*Homage March* is the third section of *Sigurd Jorsalfar Suite*, and is widely performed on its own. It features our horns and cellos to great advantage.

*In the Hall of the Mountain King* from *Peer Gynt Suite No. 1* depicts Peer Gynt's visit with the Troll King during a dream sequence. The piece, perhaps the most recognizable of Grieg's works, starts softly as in a tip-toe with our lone bassoonist, and gradually crescendos to an orgiastic frenzy with enthusiastic energy driven by our percussionists.

### ***Symphony No. 5 in Bb major, K. 22***

*W. A. Mozart, 1765*

In our time, more than 250 years since his birth, the name Wolfgang Amadeus Mozart (1756 - 1791) has become synonymous with the word "prodigy". The media and internet today surround us with prodigies everywhere. Yet the word takes on a deeper meaning as we sit back and listen to this beautiful and intricate symphony and realize it was written while Mozart was only 9 years old, and that by then it was already his fifth symphony.

Tragically Mozart only lived to be 35. But in that short time he composed over 600 pieces of music including more than 50 symphonies, 22 operas, 26 string quartets, 12 violin concertos, 17 piano sonatas, and many more that have become the most beloved classical works of all time.

We honor this young prodigy with our own talented chamber group consisting of some of our more advanced musicians from the full orchestra.

### ***Emperor Waltzes, Op 437***

*Johann Strauss II, 1889*

The *Emperor Waltz* was composed to celebrate a historic visit by Emperor Franz

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Joseph of Austria-Hungary to Emperor Wilhelm II of the German Empire. That Johann Strauss Jr. (1825 - 1899) would celebrate a royal visit may be surprising given that years earlier he had supported the rebellion during the Austrian Revolution of 1848 through public performances of *La Marseillaise*, that anthem of the French Revolution. For this he had been arrested. In the meantime his father, Strauss Sr., ever the loyalist, had honored Marshal Joseph Radetzky with the *Radetzky March*, which remains Strauss Sr.'s most popular work to this day.

Even more surprising perhaps is that if Strauss Sr. had his wish Strauss Jr. would have been a banker and not have had a life of music at all. But Strauss Jr. secretly learned violin from the first violinist of his father's own orchestra. As he matured into a composer of waltzes like his father, an intense professional rivalry ensued, fanned by the bitterness of his mother after her divorce due to Strauss Sr.'s very public infidelity. The son eventually eclipsed the father as the undisputed Waltz King, and his music, such as the *Blue Danube* and *die Fledermaus*, have wormed their way into our ears and global consciousness.

And so we come full circle to the *Emperor Waltz*. It begins with a march, not unlike his father's *Radetzky*, then unfolds into waltzes of such rousing beauty they make us sway in our seats. This is the work his father wanted to do, to celebrate the royals with the fanfare of a march and the grace and majesty of waltzes. But the son, whether through rebellion, spite, or pure prodigious talent, was the one to achieve it.

### ***A Christmas Festival***

*Leroy Anderson, 1952*

What better way to celebrate the coming holidays than a mash-up of your holiday favorite? This is precisely what Leroy Anderson (1908 - 1975) delivers.

Born in Cambridge, Massachusetts, to musical Swedish immigrants, Anderson showed early talent for both piano and languages. While at Harvard Anderson led the Harvard University Band, and in 1936 his arrangements and compositions caught the attention of Arthur Fiedler, the director of the Boston Pops Orchestra. The two men formed a lifelong partnership.

From Harvard Anderson would go on to earn a MA in Music and a PhD in German and Scandinavian languages. By then Anderson was fluent in 9 languages: Danish, Norwegian, Icelandic, German, French, Italian, and Portuguese, in addition to his parents' native Swedish. With this proficiency Anderson joined the war effort in 1942 as an agent of the US Counter Intelligence Corps assigned to Iceland, and in 1945 he became Pentagon's chief of Scandinavian Department of Military Intelligence.

Despite his military service Anderson's partnership with the Boston Pops continued unabated, and some of his best known pieces were composed during this time

*continued on page 13*

# Orchestra

## First Violin

Olivia Hsu, concertmaster\*  
Erzsi Worthen, assistant concertmaster\*  
Samantha Cheunkarndee\*  
Luke Spivey\*  
Harper Casey-Housand  
Albert Ding  
Annabelle Chung\*  
Caitlin Gee  
Anjuli Oey  
Lewis Ma  
Margaret Graham  
Abigail Paik\*  
Meghana Manepalli\*  
Eric Huang  
Joyce Chen  
Maru Philip Mun\*  
Margaret Konecky\*  
Amanda Lam

## Second Violin

Katelyn Liao, principal\*  
Kevin Humphreys, assistant principal  
Keemia Sarafpour  
Henry Stroud  
Emma Li  
Allan Zhang  
Sarah Han  
Charlize Situ  
Sophie White  
Sindhu Ananthavel  
Grace Liao  
Gabriel Schwartz-Ketchner  
Jonah Tan  
Raffaella Wong  
Vintine Anrich  
Evelyn Ho

## Second Violin, continued

Brian Kwong  
Ezra Casimiro  
Kalyani Srikanth  
Katrina Stager  
Vincent Yu  
Ella Forrest  
Andrea Lim  
Natalie Address  
Kasia Kim  
Jason Yang

## Viola

Katharine Graham, principal  
Victoria Chen, assistant principal  
Roger Cheng\*  
Tomohiko Takeuchi\*  
Theodore Smith  
Patrick Ting  
Ketivinne Anrich

## Cello

Madeline Goldsmith, co-principal\*  
Grady O'Gara, co-principal\*  
Audrey Lim  
Michelle Seo\*  
Leyuan Zhang  
Melissa Lam  
Ella Thompson  
Beatrix Brundjar  
Robindronath Chatterjee  
Jeffrey Zhang  
Lucas Peterson  
Caleb Kim  
Rosie Harris  
Blanche Li  
Albert Wang

**Cello, continued**

Elliot Kim

Lucy Marten

Andrea Yu

**Bass**

Lauren Kim, principal

Madeline Goldsmith

Ying-Hsuen Lin

**Flute**

Naomi Birenbaum, principal\*

Emily Cooney\*

Arhan Misra

Joy Stager

**Oboe**

Aya Rokeach, principal\*

Mwanday Yamgeni\*

Jerry Liu

**Clarinet**

Zoe King, principal\*

Carina Ballek\*

Sophena Tuli

Naomi Rubalcava-Levinthal

Jayanna Zim

Eliot Jensen

**Bass Clarinet**

Ann Mulgrew\*

**Bassoon**

Yunueth Ceja

**French Horn**

Cole Evans, principal\*

Kira Shoka

Eric Fong

**Trumpet**

Quincy Taylor, principal\*

Linus Buchholz\*

**Trombone**

Alice Rubalcava-Levinthal, principal\*

Olivia Beckett\*

**Euphonium**

Kazeem Elebute\*

**Tuba**

Ronald Hamlet\*

**Percussion**

Yiying Zhang, principal

Katarina Tseng

Elizabeth Chung\*

**\* *BYCO – Berkeley Youth Chamber Orchestra***

***BYPO – Berkeley Youth Preparatory Orchestra***

**Violin**

Amelia Fung

Ethan Leung

Grace Xu

Joyce Xu

# Artists-in-Residence

BYO is proud to have artists-in-residence as part of our music program. The coaching provided by BYO's artists-in-residence elevates the support each member of the orchestra receives to a very high level.



## **David Ryther**

### *Artist-in-Residence, Violin*

Hailed by the Los Angeles Times as "vivid and extraordinary," violinist David Ryther has brought his interpretive powers as a soloist to such festivals as the Darmstadt Summer Festival of New Music, the Banff Centre, and the Green Umbrella Series at the Bing Theater in Los Angeles. He has been featured playing

new music with adventurous ensembles such as the sfSoundGroup, Earplay, San Francisco Contemporary Players, the Berkeley New Music Ensemble, Sonor, and Octagon. He is also a member of the Circadian String Quartet, a group that specializes in contemporary music. David Ryther graduated with highest honors in music from UC Santa Cruz and recently received his doctorate in contemporary violin performance from UC San Diego. Important mentors of his have included Janos Negyesy, Roy Malan, Roy Oakley, Ravi Shankar, and George Lewis. David Ryther can also be found playing in the Berkeley Symphony and the San Francisco Ballet Orchestra. As a music educator, David Ryther is on faculty at the Crowden Center for music in the Community and is Assistant conductor of the Villa Sinfonia, and he is a violin coach with the Berkeley Youth Orchestra. David has had his own compositions premiered around the United States and the world including in Cork Ireland, Scotland, and England and he made his Carnegie Hall conducting debut last summer with the Villa Sinfonia.

## **Heghine Boloyan**

### *Artist-in-Residence, Violin*

Heghine is a teacher with 40 years of experience in the USSR and America. She teaches at The Crowden School, coaches for the Young People's Youth Orchestra and the Berkeley Youth Orchestra, and has coached the Oakland Youth Orchestra for more than 20 years. She currently performs with the Oakland,

Marin and Santa Rosa Symphonies. As a soloist, Heghine has performed with the Oakland Symphony, the San Francisco Chamber Orchestra, and the Fremont Symphony. She was concertmistress for San Francisco Camerata Americana Chamber





Orchestra and has recorded the opera "Corpus Evita" by Carlos Franzetti. Haghine has performed with the San Francisco Opera and Merola program, and she has had the pleasure of performing with some of the greatest musicians in the world such as Sarah Chang, Itzhak Perlman, Emanuel Ax, and Yo-Yo Ma, to name a few. Haghine graduated from the prestigious Armenian Conservatory of Music with a master's degree in violin performance, chamber music performance and teaching.



**Karen Paik**

*Artist-in-Residence, Viola*

Karen Paik is a former member of Berkeley Youth Orchestra, then-led by John McLean, serving as concertmaster in eighth grade before continuing on to San Francisco Symphony Youth Orchestra under the batons of Leif Bjaland and Alasdair Neale. A daughter of two active musicians, she studied with Doris Fukawa, Anne Crowden, and Virginia Baker, and she holds a BA in Music from UC Berkeley. As an educator, she maintains an active private studio and is particularly interested in the development of the whole student, focusing on proper form, technique, literacy, and musicianship, right from the start. To that end, in addition to serving as the viola coach at BYO and member of its Artist in Residence string quartet, she volunteers regularly with her local elementary school's fourth and fifth graders during their beginning violin class, operating with the philosophy that good habits must be nurtured and bad habits avoided from the beginning because they are so difficult to overcome. An avid music arranger, she has also made custom arrangements of a few holiday hymns and duets to be performed by various beginner and intermediate ensembles. As a performer, she has played with myriad orchestras and ensembles throughout the Bay Area and out of state, including Adrian Symphony, Northbrook Symphony, Cantabella Children's Chorus, Cambrian Symphony, Benicia Ballet, Livermore Valley Opera, and Vallejo Symphony. Karen, with her husband, lives in Livermore and their two children, who continue the family BYO legacy: one who has completed her own three years at BYO, and the other who is in her second year here.

**Jessica Ivry**

*Artist-in-Residence, Cello*

Jessica Ivry is a longtime Bay Area freelance cellist and educator. Currently the orchestra teacher in the Piedmont Unified School District, previously Jessica taught at College of Marin, Ross Valley School District, and San Francisco Unified School District. She was



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founding cellist for world music string + vocal ensemble, Real Vocal String Quartet ([www.rvsq.com](http://www.rvsq.com)). With RVSQ, Jessica performed at Stern Grove Festival opening for Kronos Quartet, toured overseas as musical ambassador through the US State Department program, American Music Abroad, and was featured with a cover photo and article in Strings Magazine. Jessica has also performed for theater productions including A little Night Music, The Last Five Years (A.C.T. San Francisco); The Orphan of Zhao (A.C.T. San Francisco & La Jolla Playhouse); An Audience with Meow Meow, Pericles: Prince of Tyre, and Figaro (Berkeley Repertory Theatre) and in The 25th Annual Putnam County Spelling Bee (Post Street Theatre, SF). Jessica composed original music for Death of a Salesman and The Bright River (A Traveling Jewish Theatre, San Francisco). She has performed or recorded with David J, Bauhaus, Feist, Sharon Jones & the Dap Kings, Journey, Ty Seagull, Thao & the Get Down Stay Down, Mirah, Vienna Teng, and Beats Antique. She recorded on Grammy nominated album, Blueprint of a Lady for jazz vocalist, Nneena Freelon. Jessica received a Bachelor of Arts from Skidmore College, a Masters in cello performance from the San Francisco Conservatory of Music and a Masters of Art in Teaching from Longy School of Music of Bard College. Visit her website at [www.jessivry.com](http://www.jessivry.com).

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### ***Leroy Anderson's A Christmas Festival, continued from page 7***

including Promenade and the Syncopated Clock (1945), Sleigh Ride (1948); and in 1951 Anderson scored a Billboard No. 1 hit with Blue Tango. It was the first time a purely instrumental single sold over 1 million copies.

Anderson continued to compose for and perform with the Boston Pops until he passed away in 1975. In 1979 Arthur Fiedler also passed, and the baton for the Boston Pops was passed to John Williams who said of Anderson: "He was an American original. Leroy Anderson is one of the great American masters of light orchestral music. Though we have performed his works countless times over the years at the Boston Pops, his music remains forever as young and fresh as the very first day on which it was composed."

Anderson's compositions continues to be popular with the Boston Pops as well as orchestras and audiences around the World.

A Christmas Festival was originally premiered by the Boston Pops in 1950. In 1952 Anderson shortened the piece to further distill the holiday spirit. This is the version we play today.

# Staff Biographies

## **Jay Lehmann**

### *BYO Artistic Director and Conductor*

Jay grew up in Marin County and now resides in the East Bay. He received a bachelor's degree and lifetime teaching credential from UC Davis, and a master's degree in trumpet performance from CSU Hayward. He taught high school for 20 years in Richmond and Danville, and his instrumental performance groups have won awards throughout the state, including two first place performances at the Monterey Jazz Festival. Currently in his 25th year at Laney College, he serves as the Chairman of the Music Department. In addition, Jay is a full professor at the California Jazz Conservatory in Berkeley. He teaches music theory, history, and ear training, and he conducts various instrumental ensembles. Recipient of a Golden Bell Award for Outstanding Teaching in the State of California, Lifetime Achievement Award from the PTA, Laney College Teacher of the Year, and Laney College Outstanding Achievement Award for Teaching, he also serves as the Laney Academic Senate Music Representative. At BYO, Jay develops and oversees our music program, directs the music staff, and serves as our concert conductor. He is also the founder of the Berkeley Youth Chamber Orchestra (BYCO) and the Berkeley Youth Prep Orchestra (BYPO).



## **Julia Wilhite**

### *Orchestra Manager*

Julia Wilhite is a Berkeley Youth Orchestra alumna returning to her musical roots. She played the violin in Berkeley Youth Orchestra for two years before moving on to five years with Young People's Symphony Orchestra. Julia graduated from California State University East Bay with her Bachelor of Science in Kinesiology with an emphasis in Pre-Physical Therapy. Throughout college, Julia continued to play the violin in her church and with her two sisters in the Brandenburg String Trio. With her return to BYO, Julia hopes to aide young musicians discover the joys of classical music.





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Yun and David Han

Charlie Ma

Daniel Chung

Ethan Tseng

Yolanda Baber and David Rokeach

Robin Jensen and Robin Sease

Debbie and Wade Liggett

Gordon Long and Lydia Oey

Ramya Raghavachar and Srikanth

Ranganathan

## ***Staff***

Jay Lehmann, *Artistic Director –  
Conductor – Brass*

Julia Wilhite, *Orchestra Manager*

Morgan Mackay, *Bookkeeper*

## ***Members of the Board***

Flavio Gomes, *President*

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Sid Hsu, *Secretary*

Daniel Chun, *Member*

## ***Recordings***

All BYO concerts are professionally recorded. The cost of music downloads is included in the tuition. BYO members will receive a link for music downloads once the music is posted to our website. Members are welcome to download music and burn CDs to enjoy.



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