



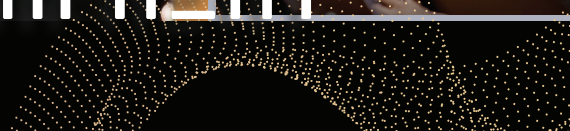
2022-2023

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PRESIDENT'S MESSAGE

On behalf of the Board of Directors of the California Youth Symphony, I would like to welcome you to our 71st season.

The outstanding success of the California Youth Symphony continues to be nothing short of extraordinary. Congratulations to Leo Eylar for his vision of providing a world class music program to our more than 400 students. Together with the rest of our artistic staff – Kati Kyme, Pete Nowlen, Rosita Amador, and Artie Storch – they have crafted an educational experience that is top notch.

As I am sure that you know, CYS is primarily a volunteer-based organization. Our volunteers are always working behind the scenes to organize concerts and rehearsals, to raise funds, and to do the other myriad of tasks that keep CYS running smoothly. Without their support, and the support of our larger community – parents, alumni, friends, businesses, and foundations – CYS would not be able to provide the exceptional programs that are our hallmark.

If you enjoy the music today and wish to support the efforts of these amazing young people, I ask you to consider making a tax-deductible contribution to our CYS Annual Fund, which will help expand our reach into the community and provide scholarships to our talented musicians. Please look for the donation envelope attached to this program, pledge cards in the lobby, our website - cys.org/donate or contact Brooke Mickelson at brooke@cys.org. Don't forget to check if your company has a matching donation program (many do) and you can double your impact!

This season will include performances of masterworks from a diversity of composers from all eras and backgrounds. We are very fortunate to have some of the most talented professional musicians in the Bay Area join our new weekly coaching program, which now brings a master artist into every Senior and Associate Orchestra rehearsal, along with our Wind Symphony rehearsals. Our Young Artist Competition was one of the most competitive we have ever had, and as you will see on stage today, the winners perform at a level far beyond their years. If you are interested in supporting these important activities, please reach out to us!

What you will see on stage today is a result of the dedicated efforts of our talented young Senior Orchestra musicians and their families, under the leadership of an exceptional musical and administrative staff.

Now, I invite you to sit back and enjoy the concert!



Dave Morley
President, CYS Board of Directors

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*The California Youth Symphony is excited to announce the **CYS Fall Fundraising Campaign.***

Will you help us continue our groundbreaking artistic vision this season? Our Fall campaign will provide support for our innovative programming, financial aid to improve access to all members of our community, collaborations with other arts organizations, and our operating costs.

Though CYS's finances are sound and well managed, your support is needed to reach out even farther into the community to share our award winning programs and provide foundational experiences for our students, so that they are better prepared to be tomorrow's leaders. The future of music making begins here with the opportunities and dreams we realize. Make a tax-deductible contribution and help the California Youth Symphony continue its legacy of developing talented youth and presenting great music for us and our children in the communities we serve.

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Through your tax-deductible contributions, you ensure that young people will continue to have the opportunity to share in the joy of music, as they have since 1952. Thank you for investing in the future of music and the next generation of leaders!

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NOVEMBER 6, 2022 • 2:30PM

San Mateo Performing Arts Center

Leo Eylar, Music Director

71st SEASON • FIRST CONCERT • Leo Eylar, Conductor

Variations on “America” Charles Ives
(1874 – 1954)

Double Concerto for
Violin and Cello in A minor, Op. 102 Johannes Brahms
(1883 – 1897)

- I. Allegro
- II. Andante
- III. Vivace non troppo

Valery Breshears, violin
Starla Breshears, cello

***** INTERMISSION *****

Concerto for Orchestra Jennifer Higdon
(b. 1962)

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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 400 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 Hoocht recorded Eylar’s *Suite in Three Movements for Bass and Piano* as the leading work on her debut CD. Recent 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 SOLOISTS

VALERY BRESHEARS

Violin

Valery Breshears, age 12, began violin lessons at age 2 with David Mallory. By the age of 5 Valery started studying at the San Francisco Conservatory of Music, Pre-College Division under William Barbini, and currently studies with Zhao Wei. Additionally, she is coached by her accompanist, Ayke Agus. Valery has soloed 11 times with orchestra since the age of six. She has won first place in 10 solo competitions, including

the Parnassus-San Francisco Conservatory of Music Concerto Competition and the Livermore-Amador Symphony Concerto Competition. Valery also is a recipient of the Fremont Symphony Nafisa Taghioff Award and the 2021 Jack Kent Cooke Young Artist Award.

STARLA BRESHEARS

Cello

Starla Breshears, age 14, began cello lessons at age 3 with Yoshie Muratani. By the age of 6 Starla started studying at the San Francisco Conservatory of Music Pre-College Division under Jean-Michel Fonteneau. She is now the principal cellist of the SFCM Pre-College Orchestra. Starla is also coached by her accompanist, Ayke Agus, and by cellist, Christine Walevska. Starla has soloed with 11 different orchestras since the age of six. She has won first place in 10 solo competitions, including the Parnassus-San Francisco Conservatory of Music Concerto Competition and the Palo Alto Philharmonic Concerto Movement Competition.

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PROGRAM NOTES

Variations on “America”

Charles Ives (1874 – 1954)

Orchestrated by William Schuman (1910 – 1992)

Charles Ives might be the most significant American composer from the last “turn of the century.” His experimental concepts were a quantum leap beyond anything else happening in the country and ahead of the avant-garde of Europe as well. Born in Danbury, Connecticut, Ives was a New Englander through and through. His father, a military bandmaster, gave him a solid foundation in music theory and encouraged his early experiments in composing. Ives became an accomplished church organist in his teens and was fascinated with new and unusual effects of the instrument. The elder Ives wanted his son to be a truly educated man, sending him to Yale. This proved to be a wise investment, for after graduation Charles went into the insurance business, eventually becoming a self-made millionaire.

While at Yale, he was one of the first students in its fledgling music department, studying with Horatio Parker. Parker would eventually be recognized as one of the foremost musical educators in the United States, who greatly influenced the development of American musical composition at that time. Young Ives, though, was the bane of Parker’s existence. From the beginning, Ives had perfect command of whatever Parker tried to teach him. But the young composer disdained Parker and his lessons as being unimaginative. Almost every example of Ives’ mature experimentalist style will show the listener why.

Ives’ later compositions are the musical equivalent of cubism in painting. He would invariably decompose familiar music (frequently his aural impressions of New England) into bits and pieces of melody and harmony, of mood and feeling. These he would then transform – twisting familiar melodies subtly, adding dissonance, introducing sharp contrasts, playing different fragments simultaneously in different keys, and various other musical sleights of hand. Finally, he would reassemble the pieces. The ensuing work is often hard to listen to and was usually shunned by the average audience (as well as critics from the time). Ives didn’t care. His highly successful insurance business allowed him the freedom to write what he felt, not what the public wanted.

Variations on “America” is a youthful work, very approachable by Ives’ standards, but foreshadowing his mature musical style. Originally composed for organ, he submitted it for publication at age 17 (long before he attended Yale). It was, of course, rejected – its style probably mystifying the intended publisher. William Schuman’s 1962 orchestration enhances Ives’ conception by giving distinctly different instrumental colors to individual melody lines and harmonic fragments, which might otherwise get lost in the thick texture of the organ. As a result, the audience can hear the creativity and playfulness that would develop into the brilliant (although misunderstood) genius of the mature Charles Ives.

America (My Country 'Tis of Thee)

Lyrics by Samuel Francis Smith

Voice

My coun - try 'tis of thee, Sweet land of li - ber - ty
Let mu - sic swell the breeze, And ring from all the trees

Piano

Detailed description: This system contains the first four measures of the song. The voice part is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a steady accompaniment with chords and moving lines.

5

of Thee I sing. Land where my fa - thers died,
Sweet free - dom's song. Let mor - tal tongues a - wake;

Detailed description: This system contains measures 5 through 8. The notation continues from the previous system, with the voice part and piano accompaniment. The piano part provides harmonic support for the vocal line.

9

Land of the pil - grim's pride, From ev - 'ry moun - tain - side,
Let all that breathe part - take; Let rocks their si - lence break,

Detailed description: This system contains measures 9 through 12. The voice part and piano accompaniment continue. The piano part includes some more active rhythmic patterns in the right hand.

13

Let free - dom - ring.
The sound pro - long.

Detailed description: This system contains the final two measures of the song. The voice part concludes with a long note on 'ring' and 'long'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

Double Concerto for Violin and Cello in A minor, Op. 102

Johannes Brahms (1833 – 1897)

Program notes by Leo Eylar

It is an absolute pleasure to be offering a performance of this incredible composition with the California Youth Symphony and our superb soloists Valery and Starla Breshears. It is a work of profound depth, beauty, and power, and one which I have held dear to me since I first heard it as a teenager in Los Angeles.

Double concertos, primarily those for solo violin and violoncello with orchestra, are actually more common than one might imagine—there being more than four dozen by recognized composers over the centuries. Contemporary composers have also tackled the double concerto, including Roger Sessions, André Previn, and others. Nevertheless, one stands almost alone in its towering reputation and frequency of performance, and that is Brahms's work. Although composed in 1887, ten years before his death, it is the composer's last work for orchestra. It is dedicated to his life-long friend and musical collaborator, the violin virtuoso, Joseph Joachim, one of the most celebrated violinists of the century. Joachim's wife Amalie was also a close friend of the composer and a fine opera singer. Unfortunately, Joachim and Brahms had a falling out. Joachim thought that his wife was cheating on him, and of course he could count on his buddy Brahms to back him up, right? Wrong! Brahms was certain that Joachim was just being paranoid, so he wrote a letter to Mrs. Joachim (aka Amalie Weiss) saying so. She then used this letter against Joachim in their divorce proceedings. Oops. It was years before Joachim spoke to Brahms again. Finally, reconciliation came in the form of the Double Concerto, which Brahms had composed as a kind of peace offering to Joachim. The cellist for the première was also a longtime friend and collaborator with Brahms, Robert Hausmann.

In a letter to Clara Schumann written by Brahms outlining his summer composing plan for 1887, he stated "As to myself, I can tell you something funny, for I have had the amusing idea of writing a concerto for violin and cello. If it is at all successful it might give us some fun. You can well imagine the sort of pranks one can play in such a case. . ." There is a great uneasiness in those flippant words, as Brahms rarely used words like "fun" and "pranks". It is astounding that Brahms, at that age (54) and experience and position, was still insecure about solo writing. The main problem was that he did not have Joachim on hand to help him, due to their estrangement. As he confessed to Clara in the same letter, "It's a different matter writing for instruments you only know at second hand—which you can only hear with your mind's ear, so to speak—and writing for an instrument you don't know through and through, as I know the piano, where I know precisely what I'm writing and why I'm writing it in that particular way." A revealing admission from a composer at the height of his powers!

The work was first performed in Cologne in October of 1887, with Brahms at the podium. The Concerto received a mixed reception from the critics. Many considered it a somewhat austere—even overly modern composition—and not a particularly brilliant showpiece for the soloists. Clara Schumann wrote in her journal: "I do not believe the Concerto has any future...nowhere has it the warmth and freshness which

are so often to be found in his works.” Theodore Billroth, one of Brahms’s closest friends (and one of the most acclaimed surgeons in the world, among the first to explore procedures made possible by the discoveries of anesthesia and antisepsis) wrote to critic Eduard Hanslick that he found the work “tedious and wearisome, a real senile production. If the *Gypsy Songs* (a high-spirited product of the previous summer) had not been composed later, one might almost believe it was all up with our Johannes.” The public, for its part, would never embrace the Double Concerto during Brahms’s lifetime. Even today many newcomers to the work still encounter it as a somewhat intellectual exercise in compositional virtuosity. Those observations have adherents, but veteran Brahms listeners adore the work. It certainly does not fit the stereotype of the typical romantic concerto, one that emphasizes showy pyrotechnics and warm, lyrical melodies. It does, nevertheless, require two virtuosos in the solo parts, performers who are skilled at close musical communication and mutual expressivity.

The concerto follows the established pattern of the time. It begins with a fast and dramatic movement, in which the soloists have virtuosic episodes contrasted with the full orchestra. The harmonic language is typical of Brahms, being based on triadic movements, and the orchestration belongs to the late romantic tradition. By contrast the second movement is slow, reflective and lyrical. The concerto concludes with a lively finale Rondo with plenty of virtuosic writing for the soloists. Here we can trace the influence of Hungarian gypsy idioms. Brahms had, in his early career, been introduced to gypsy music in his role as an accompanist, and it remained an influence throughout his life. An interesting detail in this work is Brahms’s use of a musical cipher with the notes F-A-E, which stand for his motto “Frei aber einsam” (“free but lonely”). In the Double Concerto the composer slightly rearranged the notes to provide the motif, A-E-F, which one will hear transformed and integrated *thoroughly* throughout the first movement. Listen constantly for the intervals of a fourth and a step. They’re everywhere, frontwards, backwards, and upside down, turned in and out. You can’t miss it. The process is a tour de force of compositional integrity and unity—a milestone on the path from Beethoven to Schoenberg in the eyes of many.

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Concerto for Orchestra
Jennifer Higdon (b. 1962)
Program notes by Jennifer Higdon

The “Concerto for Orchestra” is truly a concerto in that it requires virtuosity from the principal players, the individual sections, and the entire orchestra. Built from the inside out, the third movement was written first, and it is the movement that allows each principal player a solo before moving into section solis. The winds are highlighted first, followed (after a tutti) by the strings and then the brass. Each solo has its unique material, some of which is utilized in the tutti sections of the movement.

The second movement was written next, inspired by the string sound of The Philadelphia Orchestra. This movement is like a scherzo in character, written in a jaunty rhythm and tempo that celebrates the joyous sound of strings. The movement begins with everyone playing pizzicato and then slowly integrates an arco sound, first through soloists and then with all the players. It continues to romp through the end, where a snap pizzicato closes out the movement.

The fourth movement is a tribute to rhythm and the percussion section of the orchestra (harp, celesta, and piano are included in this movement). Since this piece was completed at the beginning of the 21st century, it seemed very fitting to have a movement that highlights the one section of the orchestra that had the greatest amount of development during the 20th century. Ironically, the opening of this movement is the quietest and stillest part of the entire work, which is not what one might expect from percussion. The movement opens with bowed vibraphone and crotales...opening the way for the percussion to move through many of its pitched instruments (as well as collaborating with the harpist and celesta player, who are percussive in their nature). Eventually, the musicians move to non-pitched percussion, which is emphasized by the movement’s tempo speeding up at key moments. This progression in the tempi will carry this movement from an extraordinarily slow start (quarter equals 42) through to the fifth movement, which continues the progression of increasing tempi, until the end of that movement, which arrives at a quarter equals 160-180 on the metronome. These tempo increases occur at specific moments, usually covering 2 measures, and are meant to resemble the effect of a victrola being wound up.

The fifth movement, which begins with the entrance of the violins, highlights the entire orchestra and has its rhythm set up through an ostinato in the percussion, which has been carried over from the previous movement. The various sections of the orchestra converse in musical interplay throughout, while the tempo continues to increase. This occurs to such an extent, that a primary theme that is stated within the first minute of the movement will eventually come back in rhythmic values that are twice as long, but with the increased tempo, will sound like it did at its first appearance.

Surprisingly, the first movement was the last to be composed. It took writing the other four movements to create a clear picture of what was needed to start this



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virtuosic tour-de-force. The opening of the piece begins with chimes and timpani, sounding together, and then a quick entrance by the strings in energetic scale patterns (octatonic), which moves the orchestra up through the winds and finally adds the brass in major chords, a major second apart (this is a sound the composer has been working with for years). This movement is primarily tutti in its use of instruments, but there are small chamber moments, in recognition of the fact that it takes many individuals to make the whole of the orchestra.



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In addition to hours of CYS rehearsal time each week, 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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THE DEBORAH SHIDLER OBOE SCHOLARSHIP



CYS announces the launch of the Deborah Shidler Oboe Scholarship aimed at outstanding oboists in CYS who show promise for continued excellence in music.

Nearly \$30,000 has been raised, to date, for the Deborah Shidler Oboe Scholarship Fund, created by husband and professional trumpeter Dave Burkhart in her memory. Deb passed away on May 23, 2021, after a battle with pancreatic cancer. She was a professional oboist at 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, including CYS. Deb taught her last Zoom with CYS the day before she went into the ICU.

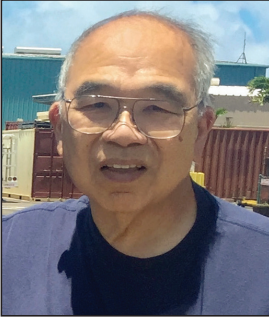
Beloved for her kindness, compassion, and sense of humor, Deb was known locally and regionally for her musical gifts and as a devoted teacher. She inspired her students with her singing sound and soaring phrasing, musical and historical insight, reed-making skill, and a “You’re doin’ it!” encouragement. 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, to CYS, 441 California Ave., #5, Palo Alto, CA 94306.

We thank the following donors who supported the scholarship as of October 2022.

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IN LOVING MEMORY OF BIT LEUNG “BIT” SETO



March 20, 1942 - December 9, 2021

CYS is saddened by the passing of Bit Seto, who passed away from a heart attack at his home in Pleasanton on December 9, 2021. He was 79 years old. He will always be remembered for his gentle, kind, and caring spirit.

After growing up in Hong Kong, Bit came to the United States to study engineering and received a Bachelor's and Master's degree from the University of California, Berkeley. While he was a student, he met his wife Ruby at Chinese for Christ Church. The two married in 1968 and settled in Cupertino for most of their lives where they raised their two sons. Bit worked as an engineering manager on sensors used in manufacturing for various companies in Silicon Valley while Ruby worked as CYS's longtime Office Manager. He was a loving father and had a lifelong passion for gardening, woodworking and classical music.

For many years he volunteered at the California Youth Symphony: he accompanied the orchestra on six international tours between 1986 and 2000, chaperoned the ensemble's annual summer camp, and served on the organization's board for almost two decades. In 2018, Bit and Ruby moved to Stoneridge Creek in Pleasanton to enjoy life as retirees.

In lieu of flowers, donations in his memory may be made to the California Youth Symphony. Contributions to CYS would honor Bit's commitment to educating young people through music. Please reference "in honor of Bit Seto" in the memo of the check or the message of the PayPal donation.

Bit touched many lives through his generosity and kindness. He will be greatly missed by the entire CYS family.

CYS would like to thank the following donors who have made contributions in honor on Bit Seto.

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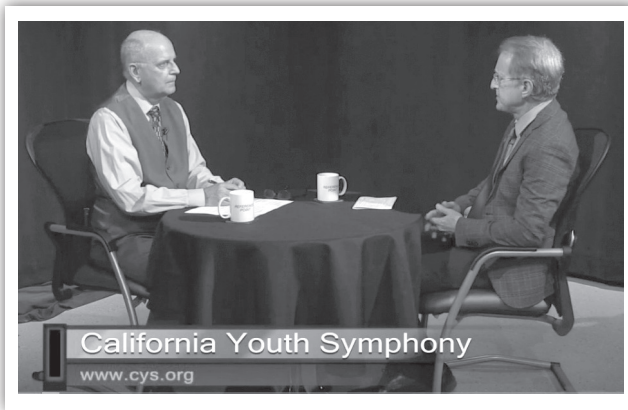
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SUNDAY FRIENDS

Once again this year CYS will host a toy drive for an outstanding Bay Area charity. Sunday Friends is a non-profit organization serving South Bay families in need since 1997. Each holiday season, Sunday Friends makes it possible for children and parents from very-low-income families to earn, select and giftwrap gifts to give each other. CYS has partnered with this fine organization that provides many services to disadvantaged families right here in the Bay Area. We are asking CYS patrons to do two things -- come to our **Holiday & Winter Concerts on December 4** at the San Mateo Performing Arts Center and bring a new toy that we will share with our Sunday Friends. Something educational is preferred, but not necessary -- but please, no weapons or edibles of any kind. And don't forget re-gifting! Search your home for lovely gifts you have received but never used. There will be donation boxes at the concert hall on December 4. Thanks!



The Working Alternative To Charity



Maestro Eylar was a featured guest on KMVT15's Reference Point TV with host David Kocharhook in August. In this interview, Leo discusses the history, mission, and goals of the California Youth Symphony and offers personal recollections and thoughts regarding his 33 years as Music Director of CYS.

Visit cys.org/media for the shows.

2022-2023 SEASON SCHEDULE

THE CYS ORCHESTRA

SEASON OPENER

November 6, 2022 | 2:30PM

San Mateo Performing Arts Center

Ives: *Variations on America*

Brahms: *Double Concerto*

(Valery & Starla Breshears, violin & cello)

Higdon: *Concerto for Orchestra*

HOLIDAY CONCERT

December 4, 2022 | 1:00PM

San Mateo Performing Arts Center

Tchaikovsky/Ellington: Selections
from *The Nutcracker Suite*

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

SPRING CONCERT

March 12, 2023 | 2:30PM

Location TBD

Wagner: *Die Meistersinger Overture*

Price: "Juba Dance" from *Symphony No. 3*

Beethoven: *Piano Concerto No. 5*

"Emperor" (Jeston Lu, piano)

Rachmaninov: *Symphonic Dances*

SEASON FINALE

May 7, 2023 | 2:30PM

San Mateo Performing Arts Center

Strauss: *Dance of the Seven Veils*
from *Salome*

Shostakovich: *Symphony No. 1*

*Plus additional works by CYS Graduating
Senior Concerto Competition Winners*

CYS ASSOCIATE ORCHESTRA

HOLIDAY CONCERT

December 4, 2022 | 1:00PM

San Mateo Performing Arts Center

*with the CYS Senior Orchestra
and CYS Wind Symphony*

FESTIVAL CONCERT

March 5, 2023 | 1:00PM

Location TBD

*with the CYS Wind Symphony and
CYS Intermediate Strings*

SEASON FINALE

June 4, 2023 | 1:00PM

Location TBD

with the CYS String Ensembles

*Featuring works by Bernstein,
Borodin, Britten, Herold, and more...*

CYS WIND SYMPHONY

HOLIDAY CONCERT

December 4, 2022 | 1:00PM

San Mateo Performing Arts Center

with the CYS Orchestras

FESTIVAL CONCERT

March 5, 2023 | 1:00PM

Location TBD

*with the CYS Intermediate Strings
and CYS Associate Orchestra*

SPRING CONCERT

June 4, 2023

1:00PM | String Ensembles

6:00PM | Wind Ensemble

Location TBD

with the CYS Wind Ensembles

*Featuring works by Pang, Sharp, Miranda,
Hisaiishi, Marquez and more...*

CYS STRING & WIND ENSEMBLES

WINTER CONCERT

December 4, 2022 | 6:00PM

San Mateo Performing Arts Center

FESTIVAL CONCERT

March 5, 2023 | 1:00PM

Location TBD

*CYS Intermediate Strings,
CYS Associate Orchestra and
CYS Wind Symphony*

SPRING CONCERT

June 4, 2023 | 6:00 PM

Location TBD

*Featuring works by Beethoven, Mussorgsky,
Nagle, Smart, and more...*

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