

SAN JOSE YOUTH SYMPHONY

February 14th, 2012



CLEF NOTES 2011-2012

San Jose Youth Symphony Celebrates 60th Anniversary

Upbeats

**March 10th,
2012**

Intermezzo and Prelude String Ensembles

Addison-Penzak Jewish
Community Center of Silicon Valley,
2:30 pm

**March 14th,
2012**

SJYS Flute Masterclass

Valley Christian High School, 7 pm

**March 17th,
2012**

Philharmonic Orchestra

California Theater, 2:30 pm

**March 18th,
2012**

Concert Orchestra and Avant Flute Choir

Los Gatos United Methodist
Church, 5:30 pm

Sixty years ago, SJYS was created as part of the San Jose Symphony. When current Maestro Samet joined seventeen years ago, SJYS had two orchestras with 50 members. Throughout the years, SJYS has flourished and grown to become an internationally-recognized youth symphony with eight different ensembles and over 400 members. We have also created two different music programs and established a scholarship fund in honor of a past member of SJYS.

Members of SJYS have been able

to travel to foreign countries as ambassadors and play side by side with various groups and orchestras from those countries. They have also had the privilege of playing with many world famous musicians from around the world.

Sixty years have come and gone, and there are many more to come. Everything that SJYS has done in the past six decades and will do in the years to come are done with the same goal in mind: to provide exceptional music education to youth in our community.



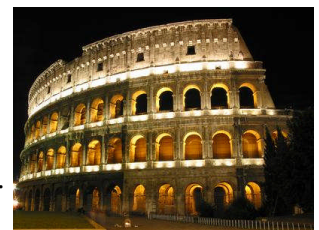
SJYS 60th Anniversary Logo

Summer of 2011: Europe Tour

By 9:15 A.M. on June 23, 2011, Leigh High School's parking lot was filled with energized students, anxious parents, and suitcases packed to the brim. With months of rehearsal under our belts, we were more than ready for the San Jose Youth Symphony's much-anticipated concert tour to Europe. Those who had never been on tour had high expectations; those who had—even higher.

Every two years, SJYS performs a series of concerts abroad. Past locations have included South America, Japan, and Eastern Europe. This time, it was Italy, Austria, and Germany. We were to depart on June 23 and return on July 7 for a total of two weeks and five concerts, performing Dvorak's *Scherzo Capriccioso*, Gershwin's *Porgy and Bess*, and Mendelssohn's Violin Concerto in e minor with soloist Hannah Tarley. In addition, we prepared three encore pieces: Brahms's *Hungarian Dance No. 5*, Sousa's *Stars and Stripes Forever*, and finally, Rossini's *William Tell Overture*—a special treat we were to *sing* for the audience.

After 14 long hours of static-y hair, petrified (and petrifying) airplane food, and annoying flight attendants, we finally arrived in Rome, Italy—wary, but eager nonetheless. With much



The Colosseum

tugging and heaving, we loaded our suitcases and instruments onto the tour buses we were assigned to for the next two weeks. The next day, we had our first rehearsal abroad, mainly to check that our instruments were still functioning properly after the long flight. Besides a few snapped strings and run-away bridges (all eventually fixed, of course), we were ready to show Italy whom it was dealing with.

As we walked into the cathedral where we were to perform our first concert, voices rose in awe, augmented by the intricately-designed interior of the venue. In fact, in Yair's words, our performance would "probably echo in the cathedral for the next decade or so."

After two more concerts in Italy at the Rieti Theatre and an outdoor spa in Montecatini, it was —at last— time for the crown jewel of our concert tour: the Mozarteum in Salzburg, Austria—hometown of Wolfgang Amadeus Mozart. Though the venue was somewhat smaller than we had imagined, the acoustics were incomparable. Needless to say, every musician was humbled and honored to perform in such a renowned concert hall. In fact, the concert was a charity event for the Wheel Chair Dancers, a local handicapped society for whom we raised over 6,000 Euros (approximately \$9,000)!

To our delight, we also spent a few days exploring Austria's quaint streets and even the Hohensalzburg castle! After sliding down underground salt mines and enjoying one kasekreiner (cheese-filled sausage) too many, it was finally time to say goodbye to Austria and hello to its neighbor, Germany. There, we performed our last concert of the tour, but this time, alongside a German youth symphony. Of course, we couldn't leave Germany without a bit of sightseeing, so we spent the remainder of our time visiting BMW World and shopping at Marienplatz, Munich's city center.

At last, it was time to leave Europe, and although nostalgia for the past two weeks was already sinking in, everyone had something to look forward to: SJYS's 2013 tour to Eastern Europe, which includes destinations such as Bosnia and the Czech Republic. The flight back to San Francisco was noticeably more subdued, as everyone reminisced over all the fun and all the hard work dedicated to the trip, unable to fully comprehend how two weeks could possibly pass so quickly. Despite teary farewells at the airport, SJYS's European Tour had built inseparable friendships and valuable experiences that will remain with each musician for years to come.

"SJYS's European Tour had built inseparable friendships and valuable experiences that will remain with each musician for years to come."



SJYS in the Mozarteum

World-Renowned Flutists Join SJYS in Concert

Robert Stallman and Isabelle Chapuis, two internationally-recognized flutists, join SJYS Philharmonic Orchestra in a performance of Doppler's *Double Flute Concerto in d Minor for Two Flutes and Orchestra* on Saturday, March 17th, 2012.

Isabelle, former professor of flute at San Jose State University and principal flute in the orchestra of Opera San Jose, journeyed to Paris at a young age and studied at the prestigious Paris Conservatory under Jean-Pierre Rampal. She became Principal Flute of the Orchestra symphonique du Conservatoire national de Paris. It was there that she met Robert Stallman and became good friends with him. Isabelle still teaches lessons, and occasionally collaborates with her colleague in recitals and master

classes.

Mr. Stallman, who performs frequently, has released several CDs, and has edited numerous pieces, created his own editions, and added his own touch to them. His most recent release, *The Nightingale in Love*, contains pieces from the late French Baroque period.

The *New York Times* has written numerous reviews for Mr. Stallman, including, "What made Robert Stallman's flute recital at Alice Tully Hall Friday night such a satisfying one was more than just the variety of the program; it was the way Mr. Stallman could bend the color and the character of his instrument to fit the music at hand." Mr. Stallman travels nationwide and worldwide giving master classes and concerts.



Robert Stallman and Isabelle Chapuis in recital

The next masterclass will be held on Wednesday, March 14th at Valley Christian High School at 7pm.

These two flutists both learned their trade under the guidance of one of the most famous flutists in history: Jean-Pierre Rampal, and they are quickly putting their names in history as well. Although this is not the first time Isabelle and Robert have performed together, it will certainly be one of the more memorable.

And the Soloists are...

Alan Hwang and Anthony Angeles

Having sat next to each other for the past three years, how have you two learned from one another?

Alan: From the first time I met Anthony when we both sat fourth stand of the first violins, I never knew that we would be performing side by side for the next three seasons. Through our experiences in rehearsal, on tour, and in concerts, I feel that we have both grown closer as friends and have become more complete musicians. As the years passed, we came to understand each other better musically, and I believe that we work better as a team now than when we first started. Anthony is a fantastic violinist, and he has taught me how to incorporate more body movement into my playing, greatly improving my musical expression. Not only that, all the jokes and hopes that we have both shared have greatly improved our performances one after another. It has definitely been a great pleasure performing with Anthony over these past years.

Anthony: Having sat next to Alan for three years now, I feel we have both grown as musicians and as friends. From the first time I sat next to him in the fourth stand I believe,

I saw how he played his notes very accurately and practiced slowly. This was my first year playing classical music and felt challenged to stay on par and learn as much as I could. Now, I feel like the difference between us would be slight as we have both advanced in our musical studies through our time together. Alan is a wonderful violinist who has always pursued perfection in his playing. Through the years performing by his side, I have seen the dedication he has to achieve mastery in the music and have learned to apply it towards my playing. It has truly been a great privilege being able to perform with Alan these past years in SJYS.

Anthony, how does it feel to perform the same piece on the same stage years later after it has been performed by Richard Sim and Jamie Pak?

I feel honored and humbled to interpret such a passionate piece once performed by Richard Sim and Jamie Pak. Unfortunately, I did not have the privilege to meet Richard Sim or hear him play, however I have heard many wonderful stories about him as concertmaster and what he means to those who knew him. Regarding Jamie Pak, I was able to play with

him before as stand partners in the South American Tour and value that experience to heart. Jamie has had much more experience performing than me, and from seeing how he experiences the music, I have learned to more freely embrace and express my passions when performing such beautiful music.

Alan, having already soloed before, what will be your main focus for this performance?

In this performance, I will be emphasizing on my musicality, communication with Anthony, and enthusiasm for the music. In my past performance, I believe that I focused too much on technicality; in this performance, I will better convey the emotions and flourishes that Sarasate expressed through his composition. Sarasate's *Navarra for Two Violins* is a highly virtuosic piece, and I believe that Anthony and I will have a blast performing with both rich harmony and great expression.



Charlie Liou (2011 Concert Orchestra Solo Competition*)

Why did you become interested in being a soloist?

My parents were music lovers; so naturally, they took me to many concerts. Many of these concerts had soloists, such as Itzhak Perlman, Joshua Bell, and others. While watching these soloists, I wondered what it would be like if I could stand up there. My chance came when SJYS hosted its Annual Solo Competition.

How did preparing for this concert differ from preparing for other concerts?

A lot more practice was involved, and when I was practicing with the orchestra, I had to listen to the accompaniment, the conductor, and myself. We had to listen to each other, and that was a major difference from when I practiced for my solo.

What is a helpful tip you would tell future soloists regarding the performing experience?

I think the most helpful tip is not only do you have to practice, but you should remember that you are the only one on stage, and you will have to do your best. Don't stress about it too much, because if you do, you will start worrying, and that will hinder your ability to perform well.

How did your interest in cello begin?

My interest in cello began in eighth grade, although in elementary school was when I first began playing the cello. My cello teacher, Ashley Kim prepared numerous recitals for her class and as I began to perform in front of an audience more, I began to enjoy it rather than go into nervous breakdowns. And then I wanted to experience being in a group of people who feel the same way as I do: an orchestra. As I entered SJYS, one thing led to another, I applied for the competition and became a soloist, which I very much enjoyed.

What are some challenges involved in being a soloist?

The hardest thing about being a soloist was the consistency of practicing. For a about a year, I had to practice and practice a five-paged piece over and over again. Eventually, I got sick and tired of playing the same music for so long but the thought of the concert kept me going.

If you could play any other instrument, which would it be and why?

If I could play another instrument, I would play the violin because I always thought it made a pretty sound if I can even play well enough. If it hadn't been my parents pushing me to play cello, I would have chosen the violin as my instrument.

Eunice Sim (2011 Chamber Orchestra Concerto Competition*)



*2011 Concert orchestra, Chamber orchestra, and Young Artist competitions kindly sponsored by the San Jose Symphony Foundation

Iris Liu (2011 Young Artist Competition*)

How did you prepare for this concert?

A large portion of my preparation for the performance was covered by the prerequisite Young Artist Competition, which compelled me to learn by heart not only the cello solo, but also the orchestral accompaniment. From then onward, I continued to work with my private instructor, Jonathan Koh, to further refine the subtleties and nuances of my interpretation of the concerto. As with any musical piece, it really just comes down to practice and attention to detail.

How did performing with the orchestra behind you compare to performing at the competition with a pianist?

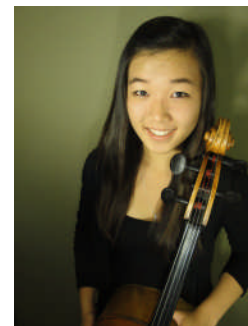
I had already competed and recorded with a pianist accompanying me a few times before the concert, but performing with the orchestra was quite a different experience. With piano accompaniment, I know that no matter how I play, the pianist will follow me. I had already listened to recordings of the concerto hundreds of times, so as long as the piano and I sounded right together, I didn't have to worry too much about listening to what the piano was playing. However, when performing live with the orchestra, I found that I had to concentrate a lot more on playing consistently and as both a soloist and a member of the orchestra. Over time, I found that paying attention to the orchestra really helped me adapt my playing so that the cello solo and the orchestral accompaniment sounded more cohesive and dynamic.

How has the experience of rehearsing and performing with a full orchestra enhanced your experience as a cellist?

Despite how nervous I was before the concert, this is an experience that I really cherish, and I realize how rare it is to come upon such a great opportunity. Normally, when I rehearse my concerto at home, there are a plethora of details that I tend to accidentally overlook. When I'm rehearsing or performing with the orchestra, all of these points stand out so that I know what to work on in the future. These areas apply to not only the Shostakovich Cello Concerto, but my general musical work ethic as well.

What was the best part of this overall experience?

It may sound silly, but I think it is absolutely amazing listening to the orchestra play the accompaniment part. Before my first rehearsal with the orchestra, I had heard only myself and the recording of the piece. I knew the orchestra part by heart, but it seemed somewhat unreal as I had never heard it performed in person. You really can't substitute a piano for a full orchestra, so by the time of the concert, to see how far we had come together to perform the concerto was the most rewarding aspect of this entire experience.



Remembering Richard Sim

“We will always remember and treasure his great smile, kindness, friendship, and the legacy he left behind”

The year of 2008 was one filled with many memories. For those who knew Richard Sim, it was a year to share the memories they had of him so that he would never be forgotten. The previous concertmaster of SJYS Philharmonic Orchestra passed away unexpectedly at the age of 19 in June of 2008 as a result of a heart condition.

To keep the memories of this young man alive, the Philharmonic Orchestra's March 17th Concert will be dedicated to him, as will the concertmaster seat of the Philharmonic orchestra. On December 5th, 2005, Richard performed Sarasate's *Navarra for Two Violins and Orchestra* with Jamie Pak. On March 17th, *Navarra* will once again be heard in the California Theater, this time played by Alan Hwang, concertmaster, and Anthony Angeles, co-concertmaster. SJYS has also created a Richard Sim Fund in memory of Richard. The money donated to this fund is intended to go towards covering the costs

of private music lessons and will be awarded annually to deserving members with financial need.

There is no doubt that Richard would have gone on and done great things. As Maestro Yair Samet puts it, “Richard was one of the best members we ever had in SJYS, considering his great musical talent and complete dedication to our organization's mission and goals. But most importantly, Richard was a beautiful human being in every possible way. His care and consideration for others, kindness, friendliness, great personality and sense of humor, earned him much love from everyone around him. In all the years I have known Richard, I didn't hear once the word “no” from him. He was always happy to help SJYS and support us in every possible way. Richard brought a lot of happiness to everyone around him. His heart was bigger than life, and it is truly tragic this it was his heart which couldn't keep him in our lives. We will always remember and treasure his great smile, kindness, friendship, and the legacy he left behind. RIP dearest Richard!”



Richard and Maestro Samet in 2007



The New Members of the SJYS Family

Victoria Morton

Intermezzo String
Ensemble

What was your reaction when you first found out you would be conducting this group?

When I first received the news that I would move to Intermezzo, I was very excited and honored to be chosen. I have quite a bit of more challenging music to use and I'm thrilled to have more experienced musicians with whom to work.

Do you have any fond or funny memories from your music education or background?

I'll never forget how thrilling it was to play in the orchestra at Cazadero Music Camp. We played incredibly beautiful music together and it was fantastic to be in the redwoods playing the Ravel string quartet. For relaxation we got to use the rope swing and jump into the river to swim. My youth symphony experiences in the Oakland Symphony Youth Chamber Orchestra enabled me to make lifelong friends.

What made you decide to pursue a musical career?

From the time I picked up the violin when I was a beginner, I knew that I would be a musician. Music is a major part of who I am and when I'm not making music, I'm not the person that I want to be. I'm so blessed to have the opportunities given to me to perform and to share my love for this art.

Marcella Schantz

Prelude String
Ensemble

What is it like working/connecting with the members of your group?

The students of the Prelude String Ensemble are very bright, intelligent, talented students! They are eager to learn, and enjoy the challenge of learning new and sometimes difficult music. As an instructor, conductor and violinist, I am extremely gratified that I can help them with their technique as well as learning the music. As a group that has only played together for a few months, they already have a rhythm of working with each other and working as a unit. Also, they are eager to help each other and have an overall positive attitude that really comes through in their performance! The parents of these students are wonderful, I appreciate their support so much!

What are some of your expectations for the members?

My expectations of the members of the Prelude Ensemble are that they come to rehearsal prepared. This means that they have practiced their music during the week between rehearsals, especially the sections we discussed that need more work. Also, possibly bringing the music to their private instructor during their weekly lesson when they could benefit from their individual help to work out any especially difficult passages. They are expected to come to rehearsal with their music binder, instrument, music stand and pencil. Their behavior during rehearsal is expected to be attentive and courteous so that all the students can benefit from rehearsal.



What instrument(s) do you play, and do you enjoy practicing?

I am a professional violinist, and that is my performance instrument. I also play piano, and some cello, viola, viola da gamba, and drums. (I took drum lessons for two years as an adult, and have a renewed respect for the percussion section!) I absolutely love practicing, it is a real gift to be able to keep my skills "fine-tuned"! No matter what level you are, there are always improvements that can be made, both technically and musically. I often record myself practicing so that I can listen more objectively. It is a good way to hear things one doesn't always catch while playing. Mostly, I just love playing the violin: practicing, performing, and even creating my own music!

Ryo Fukuda

Concert Orchestra
Conductor

How is this group different from the group you previously conducted?

Conducting a full orchestra (winds, brass, percussion and strings) is a completely different experience than working with a string orchestra. There are so many more colors and the repertoire is vast!

What was the inspiration behind the repertoire you chose for this season?

All of the repertoire I have chosen is music that I have either played or conducted before. So naturally, it is music that I love.

Have you ever had any experience being part of a youth orchestra while growing up? If so, how has that experience affected you musically?

As a student I was a member of the NY Youth Symphony. We gave concerts at Carnegie Hall. It was a huge orchestra and the level of the students was pretty outstanding. Auditions were very competitive. If you were selected to be a member of this orchestra, it was really an honor. There was only level. The experience was a very positive one.



Valley Christian and SJYS

After an exciting journey through Europe last summer and performing alongside a high school orchestra in Bad Aibling, SJYS decides to hit a bit closer to home as it invites students from our very own Valley Christian High School to join in the music-making this second set.

VCCHS, a private school located in San Jose, provides an extensive Conservatory program with an instrumental music program including 11 different courses. The VC Conservatory has grown from a meager twenty-something students in its first year to now nearly three hundred. The history between VCCHS and SJYS began a few years ago. Their conservatory associate director is one of our own, Percussion Ensemble director Jeff Wilson, and the SJYS percussion ensemble holds weekly rehearsals at VCCHS facilities.

SJYS has provided a wonderful opportunity to the Valley Christian students this set by inviting the VCCHS Wind Ensemble to perform with them during Holst's *The Planets*. Musicians from the Valley will be able to play with all the complements and trimmings of a full symphony orchestra as well as listen to a great selection of classical music when they are not tooting their horns. In addition, VC's Wind Ensemble will be doing a piece of their own. Vice President/Director of the Conservatory Troy Gunter says, "The Valley Christian Conservatory Wind Ensemble is looking forward to our March 17 collaborative performance with the San Jose Youth Symphony. Our respective institutions have much in common as we discover and develop the musical gifts of young people. Our students are excited to perform under the baton of Maestro Samet, and hope you enjoy our performance of Charles Rochester Young's *Tempered Steel*."

While concert band musicians usually might not prefer classical music, perhaps this experience would whet their tastes for a whole new kind of playing and open their eyes to a whole new world of music. Hopefully, this joining of forces will bring about new ways of thinking, new appreciation for areas previously unexplored, and new relationships in-the-making.

Bass Buzz

Double bass, string bass, contrabass, oversized cello: the stringed instrument that is taller in height than most people. The bass has many names, but its main purpose is the same: to keep the beat for the orchestra. And occasionally to play off beats. Then there are the bass concertos that few have ever heard of...

Bass Buzz, a new two-year educational program offers classes to middle school and early high school students in double bass. This new program was developed to provide music education at an affordable, reasonable cost, to older students to address a chronic shortage of double bass players faced by orchestras everywhere, due to the instrument's large size and limited availability. Thanks to



Shoko Michael Chairman of the Board

Shoko Michael, our new Chair of the Board, is happy to be with SJYS this year. She became involved in SJYS when her daughter, fourteen year-old Hana, joined Prelude three years ago. Mrs. Michael has



continually increased her involvement in the organization, beginning as a parent volunteer and then taking a role as the sole member in the Development Committee. Since then, Mrs. Michael has been elected to the positions of Treasurer and now Chair of the Board. As the Chair of the Board, she is working with Maestro Yair Samet to plan future events for SJYS, from having a commissioned work composed by Taylor Eigsti to preparing the 2013 Tour.

Currently, her two children, Hana and Severin, are involved in SJYS. Hana plays first violin in the Concert Orchestra and nine-year-old Severin is a cellist in Prelude. When it comes to SJYS as a whole, Mrs. Michael loves the goals set forth by the mission statement: to provide exceptional music education to youth in our community. She admires the gifted children, enthusiastic staff, and supportive volunteers and board members. To Mrs. Michael, the most impressive aspect of SJYS is the fact that the group seems to have heart and that those involved do not simply show up to excel but to also have fun in the process.

generous funding from the Rotary Club of San Jose and The Valley Foundation of Los Gatos, SJYS now has double basses that can be used by its students.

Bass Buzz classes will be held weekly during after-school hours at designated school campuses. Its instructors, who are professional musicians and teachers, travel to the campuses to teach several sessions of classes scheduled throughout the school year. These small-size classes are offered at a very low cost to students, with size kept to a maximum of no more than 10 students per class. For more details, please visit our website at www.sjys.org/music_matters.html. Come one, come all, and experience for yourself the joy of playing an oversized cello!

School Corner

We are pleased to add this new section to Clef Notes, dedicated to local school music programs and their directors. As has been our stated policy, SJYS is a supplement, rather than a substitute for school programs, and we expect all of our members to fully participate in their school music programs. School-related events *automatically* take precedence for members with schedule conflicts; and marching band students can apply for membership later in our regular season so as to avoid conflicts with their schools' band schedule. As our first guest on "School Corner," we have invited **Michael Boitz**, Music Director of **Saratoga High School**, to share a little about himself and his views about music education. For us SJYS members from Saratoga High School, we are thrilled to have him talk about Saratoga's great music program, considered one of the best in the Bay Area.



Why did you choose to conduct high school students?

When I was growing up, I was influenced by some really great teachers that I had in junior high and high school. I think that's what really turned me on to music - participating at that age level. I had actually gone through college thinking that I was going to be a physics major, but I was acting as a music major all along. I just found that I love the process of making music, but more than anything, I loved working with students and the process of

learning it. I found myself the most happy was when I was doing music, when I was involved in orchestra or band, and that continued to draw me to it. And not only did music make me the most happy, but the most challenged and what seemed to be the most engaging to me.

In what way is music a part of a complete education?

There's all kinds of research that tells us that music makes us smarter. The analytical side of the brain and the creative side, working in combination, propels us. But one of my favorite quotes states that "All of my classes give me a means to live by; music gives me a reason to live." For a lot of us, music fulfills a passion that we have. That's what makes it addictive and complete. I would say that kids are well-rounded when they are involved in some kind of arts activity, and very worthwhile for them to be involved in some kind of music ensemble. Being in band, orchestra, or choir builds the nature of a team and ensemble. It makes us collectively stronger and helps us with interpersonal and leadership skills. Kids learn to be dedicated to group purposes, instead further delving into the narcissistic nature of education right now (the way that we're very geared towards standardized tests and independent bubbles). Whereas in music, the exact term is authentic assessment, meaning we're constantly assessing what we do, and it connects us to the rest of the academic base.

How has music at Saratoga created a community?

The kids that are in the music department are just wonderful. It's a great melting pot. If you go out into the band room or music quad, there's every kind of student. There are kids that are hardcore music kids, there are kids that need the outlet in their day, there are kids in music because they need the social part of it, there are kids in music that want to be professional performers. It's a big variety of athletes, debaters, drama, and everybody, so it's a great gathering of diversity. Music kids are not easily stereotyped or grouped, but all are linked in music.

SJYS Alumni Today

"SJYS has done so much for me over the years. I found my passion for music through performing pieces such as *Danzon No. 2* and Tchaikovsky's *5th Symphony*. In addition to enhancing my affinity for music, SJYS enabled me to find some of my best friends while playing in the philharmonic orchestra. SJYS truly is like my second family, and having to leave this orchestra to go to New York was one of the hardest things I've ever had to do. However, I found myself being comforted while taking classes such as Music History at NYU. A lot of the pieces that we listened to in class were pieces that I played with SJYS. I have to thank SJYS for giving me that initial education in classical music and I will never forget all the memories that were made during my time with the best orchestra."



Grace Yang

"SJYS truly is like my second family..."

~Grace Yang

"SJYS allowed me to make lasting friendships and unforgettable memories..."

~Perry Choi



Perry Choi

"Although I joined SJYS as a junior, my time with the organization was nonetheless formative in creating who I am today. I gained valuable orchestral experience and had the privilege to work with an amazing conductor. More importantly, however, SJYS allowed me to make lasting friendships and unforgettable memories. Of which include the European tour, the concerto concert with soloists Cheryl and Tiffany, and the hilarious episodes from summer camp. Despite the hour-long-drive to and from home every rehearsal, I have no regrets.

As for the present, I'm playing as co-principal clarinetist in the Harvard-Radcliffe Orchestra and teaching young clarinetists through a program called HARMONY. I'm also still running my non-profit Keeping Music Alive and plan to take either a music ensemble class or a composition class this semester. I strayed away from the idea of majoring in music and am instead considering Human Evolutionary Biology with a possible secondary in either Music or Neurobiology. Nothing's certain though. Regardless, music remains an important part of my life, and I believe it will continue to be for many years to come. I wish everyone in SJYS all the best and hope to see you all in the alumni concert in the summer. Until then."

Newsletter staff:

Gloria Breck
 Cheryl Chang
 Robert Collar
 Felicia Fang
 Iris Liu
 Maggie Moor
 Hillary Nguyen
 Hiroki Yuasa



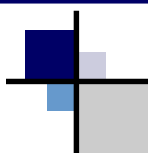
In the Words of Yair Samet

Bits and Pieces of Rehearsal

- “(Name of composer) already died. It’s too late to rewrite the piece.”
- “Lower your music stand. Lower. LOWER. Just put it on the ground.”
- “Starting at five before O.”
 - “Where?”
 - “Five before P.”
 - “Huh?”
 - “FIVE BEFORE O.”
 - “But you said...”
 - “Yeah yeah, you have to know what I MEAN.”
- "If you have earplugs, I suggest you put them on..."
- “Where are we?”
 - “In Los Gatos.”
- "Let's not shoot the first note in the head... Let's be nice to it."
- “Why didn’t you play? Are you on strike or something?”

**Visit the SJYS website
 for more details
 about the 2012-2013
 auditions**

sjys.org



60th Anniversary Season Finale

SJYS has begun its 60th season with fantastic performances by all ensembles, but the best is still yet to come in the Season Finale. It’s never too early to start marking your calendars. The San Jose Youth Symphony’s 60th Anniversary celebration will culminate in a spectacular concert at the **Flint Center in Cupertino on Saturday, June 16th, 2012 at 7:30 pm**. This concert will feature world-renowned pianist and Bay Area native Jon Nakamatsu, playing *Rachmaninoff’s Piano Concerto No.2*. Also on the program is Gershwin’s *Strike up the Band Overture* and Berlioz’s *Symphonie Fantastique*. Joining the Philharmonic Orchestra for this once-in-a-lifetime performance will be many of the past alumni of SJYS and all the members of the other ensembles of SJYS. This is definitely an event you will not want to miss.



Jon Nakamatsu