

OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director
Scott Parkman, Principal Conductor

The Thirty-Fifth Season



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Saturday, March 20, 1999
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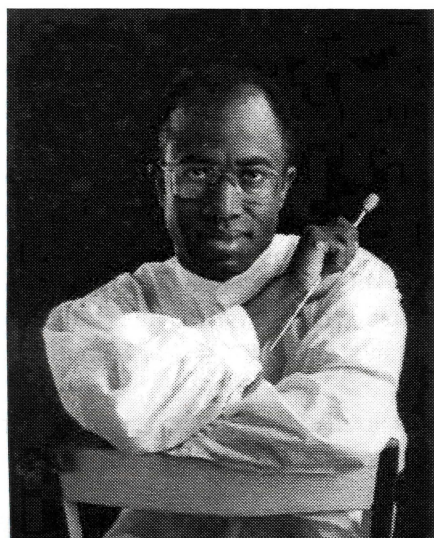


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Oakland Youth Orchestra 1998-1999 Season

A Message from the Artistic Director



A youth orchestra concert allows you to see into the future of classical music. The excitement of young musicians discovering great music together can be felt throughout the concert hall.

The Oakland Youth Orchestra is one of the most famous in the country and demonstrates the vitality of the artistic community in our region. It will also be the crown jewel of my music efforts here in the East Bay.

This is your chance to take part in a real adventure. It's not to be missed.

Michael Morgan

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Oakland Youth Orchestra 1998-99 Fact Sheet

- History -

The Oakland Youth Orchestra, founded in 1964 as the educational arm of the Oakland Symphony, is recognized as an important musical organization in Oakland and the San Francisco Bay area. An independent non-profit organization since 1986, the Orchestra has a history of commissioning, premiering and recording the works of American composers. Consequently, the orchestra has been recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in its 35th season, the Oakland Youth Orchestra consists of seventy-five talented young music students aged 12-22 years. These young musicians represent forty different schools, and over 25 cities in the San Francisco Bay Area. They rehearse a wide range of repertoire and present several classical, pops and youth outreach concerts each season. The orchestra is coached by local professional musicians who lead group sectionals. The orchestra is open to all qualified young people and musicians are offered scholarship assistance for tuition and individual lessons. The OYO is supported by tuition, corporations, foundation and government grants, and individual contributions from the community.

The orchestra maintains a commitment to cultural exchange, and has toured extensively in England, Europe, Asia, the Middle East, the Caribbean Islands, Costa Rica, Mexico and Cuba.

- Awards -

1976, 1980, 1982, 1995, 1996 ASCAP - for Adventurous Programming of Contemporary Music

- Tours -

The Orchestra has toured widely, performing across the United States and:

Germany, 1972	Von Karajan Festival, 4 th place
Germany, 1974	Von Karajan Festival, 2 nd place
Scotland, 1976	International Festival, 1 st place
Germany, 1978	Tour with Mainz Youth Orchestra
Italy & Switzerland, 1980	Tour of European Festivals
Caribbean Cruise, 1982	Toured 8 Islands
Scotland/England, 1984	International Festival, 1st place
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Austria/Germany, 1990	Vienna Youth & Music Festival
Europe, 1993	Czech Republic, Poland, Germany, Austria
Asia, 1995	China, Hong Kong, Taiwan
Latin America, 1998	Costa Rica, Mexico, Cuba,

- Conductors -

Robert Hughes 1964-1970 & 1980: Composer, teacher and lecturer

Denis de Coteau 1971-1979: Music Director of the San Francisco Ballet,
Conductor, San Francisco Conservatory

Kent Nagano 1981-1985: Music Director of the Berkeley Symphony,
Conductor, Opera de Lyon, France

Stewart Robertson 1985/86: Music Director of the Long Beach Symphony

Samuel Cristler 1986-1991: Assistant Conductor at the Metropolitan Opera in
New York, Conductor of opera in Germany

Wes Kenney 1991-1996: Associate Conductor of the Virginia Symphony

Michael Morgan 1996-Present: Conductor of Oakland East Bay Symphony

Oakland Youth Orchestra 1998-1999 Season

Subscription Concert II

3 PM, March 20, 1999

First Presbyterian Church, Oakland

Michael Morgan, Artistic Director
Scott Parkman, Principal Conductor

Program

Quiet City

Aaron Copland
(1900–1990)

Violin Concerto No. 2 in G minor, Opus 63

Sergei Prokofiev
(1891–1953)

- I. Allegro moderato
- II. Andante assai
- III. Allegro ben marcato

Jia Yao, violin

—INTERMISSION—

Symphony No. 2 in C minor, Opus 17
(Little Russian)

Peter Ilyich Tchaikovsky
(1840–1893)

- I. Andante sostenuto—Allegro vivo
- II. Andantino marziale, quasi moderato
- III. Scherzo
- IV. Finale

The Oakland Youth Orchestra acknowledges the support of Ms. Margaret Stuart Graupner and Clorox.

Additional Funding provided by the Oakland Cultural Affairs Commission; the Cultural Arts Division of The City of Oakland's Life Enrichment Agency—Parks, Recreation, and Cultural Arts.

Please silence all beepers and paging devices

Oakland Youth Orchestra 1998-1999 Season

Artistic Director Biography

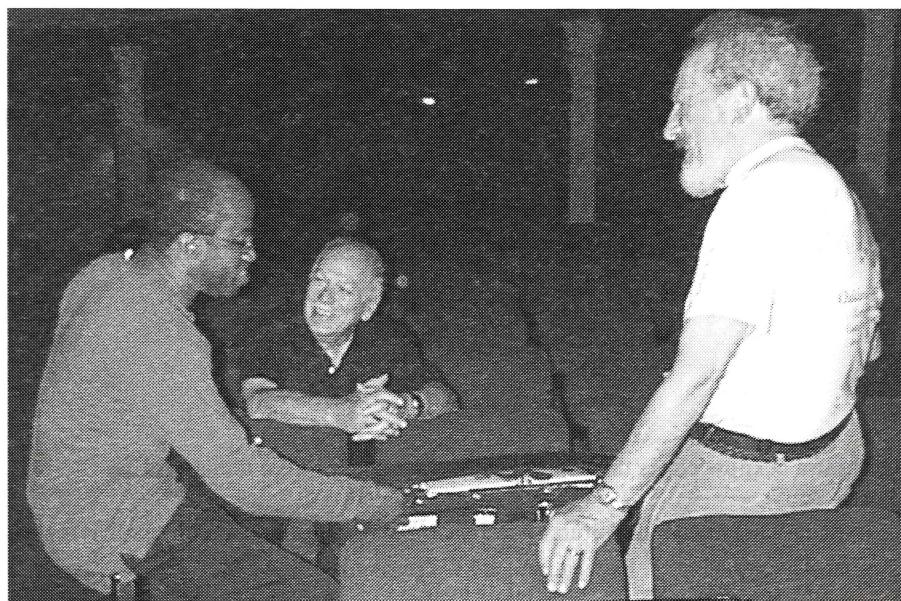
Michael Morgan was born in 1957 in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and it was during that summer that he worked with Leonard Bernstein.

In 1980 he was the 1st prize winner in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became the Assistant Conductor of the Saint Louis Symphony Orchestra, under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the Seraglio*.

In 1986 Sir George Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. He stepped into this performance without rehearsal and to critical acclaim. During his tenure in Chicago he was also conductor of the Civic Orchestra of Chicago and the Chicago Youth Symphony Orchestra.

Other guest appearances have included the Berlin State Opera, Saint Louis Opera Theater, Washington Opera, and New York City Opera. He has conducted the National, Baltimore, Houston, Seattle, Vancouver, Detroit, and Oregon Symphony Orchestra's as well as the Los Angeles and Warsaw Philharmonics and the Philadelphia Orchestra. He is presently Music Director of the Oakland East Bay Symphony and the Festival Opera in Walnut Creek. He has appeared many times with both the San Francisco Symphony and Ballet.

Michael Morgan is a noted advocate for music education making over 100 appearances in the nation's schools each year.



Michael Morgan, Harold Lawrence, and Robert Schwartz—Jean Bogiages tour photo

Oakland Youth Orchestra 1998-1999 Season

Orchestra Personnel

Violins

Margot Schwartz, *concertmaster*
The Jordan, Woodman, Dobson Chair
Jia Yao, *assistant concertmaster*
Baker S. Peeples, *principal second*
§Jackie Kamrath
Sarah Aroner
Diana Au
Adelaide Cheng
Sven Chilton
Anjali Dharan
Daniele Fogel
Shoshana Kay
Chris Kim
Gracé Kim
Lawrence Lau
Norvelle Lee
Shauna Revelli
Noah Schwartz
Tabitha Shen
Christina Wong
Allison Young
Julia Zolinsky

Viola

*Anna Cooper
§Kristen Kamrath
Erica Cande
Nicholas Foster
Calvin Sheh
Ted Yuan

'Cello

*Helene Lee
The Liftech Chair
in honor of
Samuel Christler
§Michal Shein
Stephan Boman
Bridget Chang
Leonard Cheng
Shana Kirsch
Robin Kirschbaum
Aaron Wong
Eric Wright

Bass

*Shavon Hutchison
§Justin Nishioka
Erik Carlson
Ellarae Miner
Erica Moehle
Jens tenBroek
Jimmy Tseng
Bonnie Villalon

Flute

*Alan Berquist
Andrei Gorchov
Meghan Miller
Rachel Yow

Piccolo

Alan Berquist
Rachel Yow

Oboe

*Scott Pollack
Jason Leith
Zachary Morfin

Clarinet

*Kenny Pexton
Sarah Grenfell

Bassoon

*Jesse Miller
Rosie Lazzarotto

Trumpet

*Bryant Estep
*Scott Kagawa
*Brian Maddox

Cornet

Scott Kagawa

Horn

*David Konigsmark
Jonathan Barnes
Angelina Crans
Jeff Matthews

Trombone

*Kristin Arendt
Neil Smith
Andrew Farthing, *bass trombone*

Tuba

**Jason Roberts

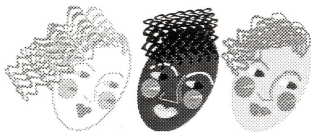
Percussion

Pam Bajada
Alan Tarr
Joshua Trevorrow

* *principal*

** *guest artist*

§ *assistant principal*



Oakland Youth Orchestra 1998-1999 Season

Soloist Biography

Violinist Jia Yao, age 18, is a concertmaster of the Oakland Youth Orchestra, a visiting student in the Virtuoso Program at San Domenico School in San Anselmo, and is a student of Debra Wood Schwartz. She is a native of Beijing and was a student at the prestigious Beijing Central Conservatory when it played side-by-side with the Oakland Youth Orchestra on our 1995 concert tour of China. When Jia joined the OYO in 1998 she was delighted to find colleagues she remembered from 1995!

In the spring of 1998 Jia was First Place Winner in the Prometheus Symphony (Berkeley) Concerto Competition and in June soloed with them in the Vieuxtemps *Concerto No. 5*. The Mendocino Music Festival also featured Jia in its July 1998 Festival. As first violinist with her string quartet from San Domenico, Jia recently appeared in concert in Chicago and in April will perform at Barge Music in New York and on Capitol Hill in Washington.



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Oakland Youth Orchestra 1998-1999 Season

First Presbyterian Church, Oakland

This beautiful gothic sanctuary, constructed in 1912–1914, is clearly the home of a congregation which cherishes artists and craftspeople. Please take time to enjoy the beautiful architecture and decoration.

The 1994 Creation Window, a work of the Wallach Glass Studio of Santa Rosa, invites the eye to linger. It was named for Haydn's sacred Oratorio, "The Creation." The central theme is "an unfurling fabric, the fabric of the universe or of God, holding all else together, revealing and concealing, expressing the complexity of creation." The designer, Christine Wallach, writes, "We want the window to express the boundaryless nature of Creation. Creation on multiple levels, the macrocosmic simultaneously with the microcosmic." She refers to it as a "symphony of light and color."

The pipe organ was rebuilt by Rosales Organ Builders and dedicated in 1993. The builder, working with First Presbyterian's Music Director Ron McKean, took care to incorporate much of the original wood façade and pipework into the new instrument. They retained much of the carvings, mouldings, and cornices. They included the four largest of the original double-rise bellows. The new organ features the original four bass registers, most notably the enormous 32 foot wooden pipes.

While the majority of the instrument plays from a direct mechanical action, the organ is not strictly mechanical. Some of the lower manual notes play from tubular-pneumatic action, and electric action is used for the four largest pedal stops and the *Chamade*. The console has state-of-the-art registration aids, a piston sequencer and MIDI capability.

The designer and builder Manuel J. Rosales, Jr. writes:

"Grandeur, majesty and awe, balanced with clarity, delicacy and refinement; to create an organ which could respect tradition while developing its own statement—these are the concepts we have pursued."

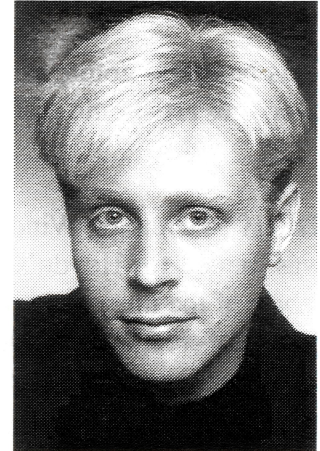
Every Wednesday at 12:15 Music Director Ron McKean offers an organ concert free of charge to the public.

Andrew Bogiages Scholarship Fund

Last year a scholarship fund was established to honor the memory of bassoonist Andrew Bogiages. This full OYO scholarship will be granted annually on a merit basis to an OYO wind player who best exemplifies the qualities which others admired in Andrew: excellence in music, commitment to the orchestra and its members, a joy of life, caring for his fellow human beings, and a desire to be a good person. Last season the recipient was clarinetist Jane Carr. For the 1998-1999 OYO season, the award goes to a young man in our horn section, Jeff Matthews.

Principal Conductor Biography

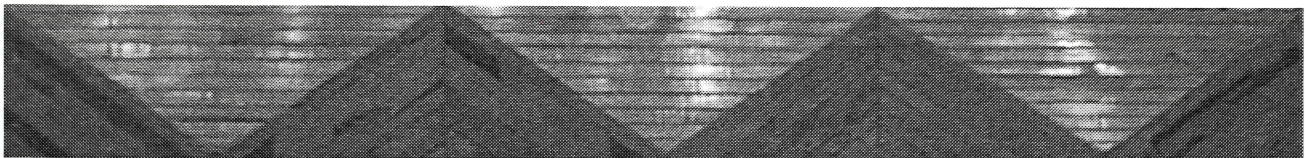
Scott Parkman, a native of Texas, began music studies with piano at the age of eleven. His conducting interests began shortly thereafter with formal study beginning at fifteen. He spent two summers at the Interlochen National Music Camp, where he studied percussion with Erik Forrester and conducting with Henry Charles Smith. In 1990 he guest conducted the National Music Camp Percussion Ensemble and won the Interlochen scholarship to the University of Michigan.



In 1995 he earned his Bachelor of Music degree in Orchestra/Opera Conducting from the University of Michigan, graduating with highest honors. During his four years at Michigan, Mr. Parkman served as music director for productions of *The Baker's Wife* and *Fiddler on the Roof*, conducted for the Gilbert and Sullivan Society of Ann Arbor, and was the artistic director and conductor for an opera gala. He also frequently conducted the University of Michigan Percussion Ensemble, an organization with which he toured Taiwan and Japan on two occasions in 1992. His recordings with the ensemble as both conductor and percussionist can be heard on the Einstein and Equilibrium labels.

During the 1997-98 season, Mr. Parkman was an apprentice conductor for the Minnesota Orchestra. He conducted the Orchestra in numerous performances including Young People's Concerts, Adventures in Music, and Casual Classics. He also performed as a featured artist on the Sommerfest series, and, at the invitation of Music Director Eiji Oue, accompanied the orchestra on its first European tour.

Mr. Parkman has attended the Pierre Monteux School for Conductors and Orchestral Players, and in 1993, was selected as a Conducting Fellow at the Conductor's Institute of South Carolina. It was there that he met Michael Morgan and became his student and conducting assistant. In the summer of 1994, at Mr. Morgan's invitation, Scott served as the assistant conductor for the Rocky Ridge Music Center and in 1996, he returned as the resident conductor. For the 1996-97 season Mr. Parkman was the Resident Conductor for the Oakland Youth Orchestra. He has taught for the University of Michigan All-State Program at Interlochen and has studied Italian in Bologna, Italy. His teachers have included Martin Katz, Gustav Meier, Michael Morgan, and Kate Tamarkin.



Oakland Youth Orchestra 1998-1999 Season

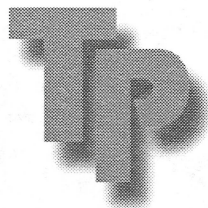


Anjanine Bonet, Jia Yao, Quen Cheng, and Margot Schwartz.



Photos on these two pages were made by Jean Bongiages during the OYO tour this past summer.

Oakland Youth Orchestra 1998-1999 Season



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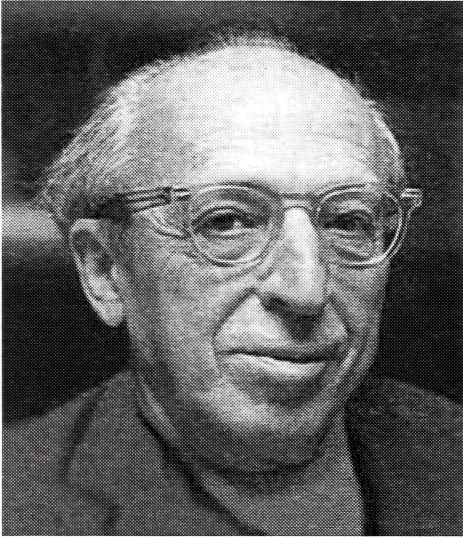
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Program Notes

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Aaron Copland (1900–1990): *Quiet City*



Quiet City derives from incidental music Copland wrote in 1939 for Group Theatre's production of Irwin Shaw's play of the same name. Billed as a "realistic fantasy," the play concerns a young trumpeter who imagines the night thoughts of different people and plays his trumpet to evoke their emotions and consciences.

After two tryout performances in April, the play was dropped. The music was recast as a concert piece in September, 1940, and introduced by the Saidenberg Little Symphony, conducted by Daniel Saidenberg, on January 18, 1941, at Town Hall in New York.

"I cannot take credit for what a few reviewers called my affinity to Whitman's 'mystic trumpeter' or Ives' persistent soloist in *the Unanswered Question*," said Copland. "My trumpet was simply an attempt to mirror the troubled main character, David Mellnikoff, of Irwin Shaw's play. In fact, one of my markings for the trumpeter is to play 'nervously.'" But *Quiet City* seems to have become a music entity, superseding the original reasons for its composition. The work has been called 'atmospheric' and 'reflective,' and David Mellnikoff has long since been forgotten!"

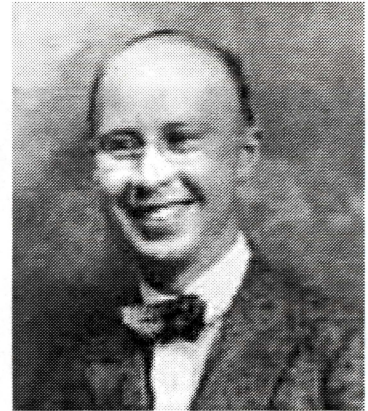
Geoffrey Crankshaw describes the work, "In three linked sections, it conjures the atmosphere of a city at rest. Particularly poetic is the trumpet part—haunting, mysteriously eloquent. The melodic lines are carried by the English horn with strings providing soft harmonic support until they arise to achieve their own eloquence in the majestic episode which brings the short but deeply felt piece to a close."

The original version called for trumpet, saxophone, clarinet and piano. In 1940 Copland arranged the music for trumpet, English horn and strings.

"the atmosphere of a city at rest"

Sergei Prokofiev (1891–1953): Violin Concerto No. 2 in G minor, Opus 63

The best account of the origins of Prokofiev's Second Violin Concerto comes from the composer himself. In his autobiography, he wrote: "In 1935 a group of admirers of the French violinist Robert Soëtans asked me to write a violin concerto for him, giving him exclusive rights to perform it for one year. I readily agreed since I had been intending to write something for the violin at that time and had accumulated some material. As in the case of the preceding concertos, I began searching for an original title for the piece, such as 'concert sonata for violin and orchestra,' but finally returned to the simplest solution: Concerto No. 2. Nevertheless, I wanted it to be altogether different from No. 1 both as to music and style."



At the same time, Prokofiev was working on his ballet *Romeo and Juliet*. When Nikolai Miaskovsky saw the sketches for the Concerto in May, he wrote in his diary: "Superb!" By August 18, 1935, the piece was finished. "The variety of places in which that Concerto was written," said Prokofiev, "is a reflection of the nomadic concert-tour existence I led at the time: the principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration I completed in Baku, while the first performance was given in Madrid."

The premiere took place on December 1, 1935, with violinist Soëtans and the Madrid Symphony Orchestra, conducted by Enrique Fernandez Arbos. A special delegation visited Prokofiev afterwards to thank him for choosing Spain for the first performance.

"The second violin concerto," writes biographer Israel D. Nestyev, "is more serious, more philosophical than the First, which was written twenty years before. Here we no longer find those mocking, grotesque effects which had so astonished listeners...in the First Concerto. There are fewer harsh timbres and harmonies, and a more restrained and gentle play of tone colors. The Second Concerto is written in a simpler, more intimate style....The virtuoso writing is also more modest, containing fewer unusual technical innovations, even though this time the composer did use some very complicated technical figuration with biting accents."



Oakland Youth Orchestra 1998-1999 Season

Peter Ilyich Tchaikovsky (1840–1893):

Symphony No. 2 in C minor, Opus 17 (*Little Russian*)



Tchaikovsky began his second symphony during the summer of 1872, while visiting his sister Alexandra and brother-in-law Leo Davidov at their estate in Ukraine. Back in Moscow in November, he finished the work and wrote to his brother Modeste: “The symphony, which is nearing completion, occupies me so entirely that I can think of nothing else....It seems to me my best work, at least as regards correctness of form, a quality for which I have not so far distinguished myself.”

He played the finale through on the piano at a party at Rimsky-Korsakov’s house. According to Tchaikovsky, “the whole company almost tore me to pieces in their delight, and Madame Korsakova asked me, amid tears, for a piano duet arrangement.”

The work was first performed on February 7, 1873, in Moscow. Nikolai Rubinstein conducted the Russian Musical Society, to whom the work is dedicated. Critic Herman Larouche wrote: “It is a long time since I have encountered a work of art with so powerful a thematic development of ideas, such well-motivated and artistically worked-out contrasts.”

It was Tchaikovsky’s friend, the critic Nikolai Kashkin, who named the symphony the *Little Russian*, because Ukrainian folksongs appear in the outer movements (*Down by Mother Volga* in the first, *the Crane* in the last). “Little Russia” was another name for Ukraine, a name that Ukrainian patriots despised. The Second Symphony was a huge success and additional performances were scheduled. At one, Tchaikovsky was applauded between each movement and received a laurel wreath and silver goblet at the end.

Tchaikovsky revised the work in 1879. “Seven years can mean so much when a man is striving for progress in his work,” he wrote to his patroness, Nadezhda von Meck. “Is it possible that seven years hence I shall look upon what I write today as I now look at my music written in 1872? I know it is possible, because perfection—the ideal—is boundless.” The new version was played in St. Petersburg on February 2, 1881, and, according to Modeste, “not a single critic noted the changes in the work, nor the fact that the first movement was entirely new.”

In the midst of his revision of the symphony, Tchaikovsky wrote to his pupil Sergei Taneyev about the original first movement; “My God, how heavy, loud, disjointed and uncouth it is!” Still, Taneyev preferred the first version. “It seems to me,” he wrote, “that in some future concert you ought to let people hear the real Second Symphony, in its original form....When I see you I will play both versions and you will probably agree with me about the superiority of the first.”

Biographer Herbert Weinstock called the symphony “a successful work of art, one that sets out to fill the area within clearly defined boundaries, and fill it with living materials well balanced and well contrasted....Other Russian composers, and Peter Ilyich himself, have composed symphonies in which there are weightier material, greater isolated beauties, more originality, and more profundity. None has exceeded this one in achieving exactly the form required its melodic content.”

Oakland Youth Orchestra 1998-1999 Season

Save this Date!

May 23, 1999: Subscription Concert III at the Calvin Simmons Theatre
Wagner, *Act 3, Prelude, Lohengrin*,
Barber, *Violin Concerto*, Mahler, *4th Symphony*



These and cover photo of the OYO Summer 1998 Tour courtesy of Martha Jones.



The Oakland Youth Orchestra covers only about 22% of our expenses through tuition and fees. The remainder must be raised each year through events, fundraisers, grants, and donations. Help us maintain our internationally acclaimed program and scholarship assistance.

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Oakland Youth Orchestra 1998-1999 Season

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