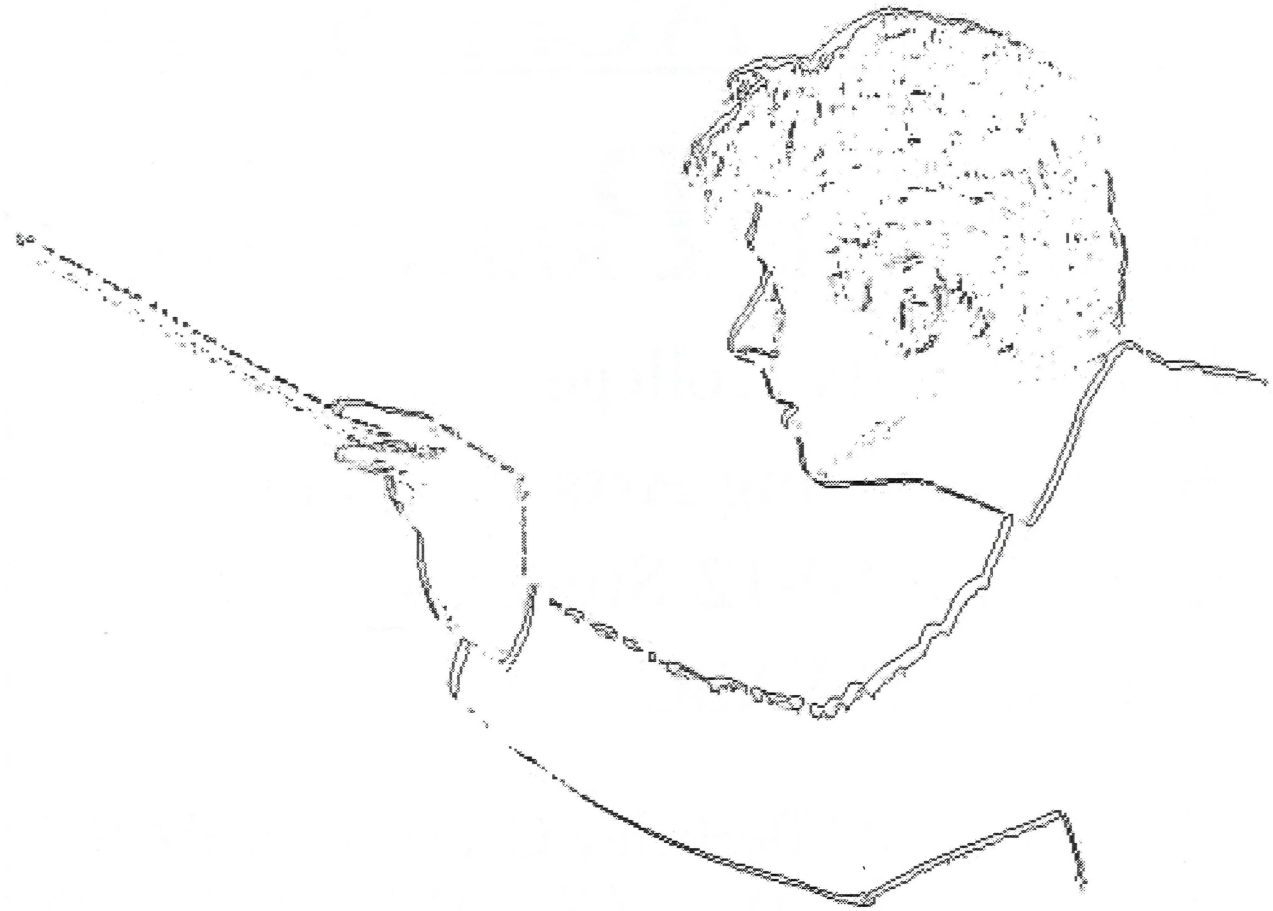


# OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director  
Scott Parkman, Principal Conductor

*The Thirty-Sixth Season*



*the brightest stars of tomorrow...today*

Sunday, March 12, 2000  
Calvin Simmons Theatre, Oakland

Oakland Youth Orchestra 1999-2000 Season

*Arrowsmith*  
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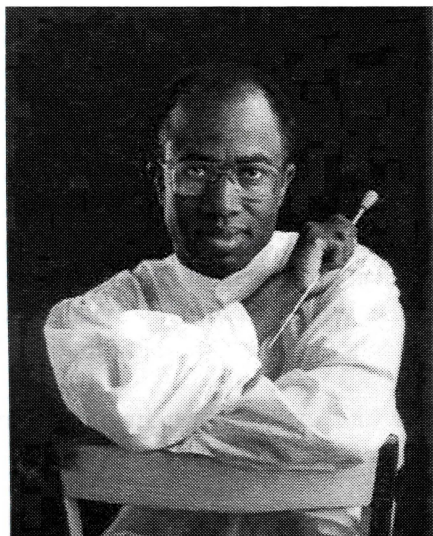
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Oakland Youth Orchestra 1999-2000 Season

## A Message from the Artistic Director



I took on the Oakland Youth Orchestra to show students that there is a logical progression from beginning an instrument to playing in the Oakland East Bay Symphony.

OYO acts as ambassadors for Oakland all over the world and as ambassadors for classical music in neighborhoods all around the Bay.

There is an excitement in listening to young people discover that they can tackle difficult, exciting music. You have to experience it in person.

Future OEBS players and patrons as well as future leading citizens of Oakland are sitting in this orchestra right now. It is vital to the musical health of our community that we give them our support.

*Michael Morgan*

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# Oakland Youth Orchestra 1999-2000 *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 36<sup>th</sup> 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 <sup>th</sup> place
Germany, 1974	Von Karajan Festival, 2 <sup>nd</sup> place
Scotland, 1976	International Festival, 1 <sup>st</sup> 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 1999-2000 Season

Michael Morgan, Artistic Director  
Scott Parkman, Principal Conductor

**Subscription Concert II**

Calvin Simmons Theatre, Oakland  
3 PM, March 12, 2000

Scott Parkman, Conductor

**Program**

Overture to *Egmont*, Opus 84

Ludwig van Beethoven  
(1770–1827)

*Piano Concerto No. 1 in E minor*, Opus 11

Frédéric Chopin  
(1810–1849)

Adrian Tam, OYO Concerto Competition Winner

I. Allegro maestoso  
II. Romance: Larghetto  
III. Rondo: Vivace

—INTERMISSION—

*Suite No. 3 in D major*, BWV 1068

Johann Sebastian Bach  
(1685–1750)

I. Overture  
II. Air  
III. Gavotte  
IV. Bourrée  
V. Gigue

“Dance of the Seven Veils” from *Salome*, Opus 54

Richard Strauss  
(1864–1949)

The Oakland Youth Orchestra acknowledges the support of Clorox, The Clarence E. Heller Foundation, and The East Bay Community Foundation.

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; and Alameda County Arts Commission.

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Oakland Youth Orchestra 1999-2000 Season

## Artistic Director Biography

**M**ichael 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 Georg 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 Orchestras 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, Principal Conductor of the Sacramento Philharmonic, and Guest Conducts each year at Indiana University. 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.

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A.A. Clymer



Oakland Youth Orchestra 1999-2000 Season

# Orchestra Personnel

## **Violins**

Margot Schwartz, *concertmaster*  
*The Jordan, Woodman, Dobson Chair*  
Adelaide Cheng, *asst. concertmaster*  
Sunny Chan, *principal second*  
Sarah Aroner<sup>§</sup>  
Rachel Antonsen  
Diana Au  
Samuel Chen  
Timothy Cheng  
Sven Chilton  
Daniele Fogel  
Elizabeth Gancher  
Vanessa Haves  
Emily Hsu  
Jackie Kamrath  
Alison Kaneko  
Grace Kim  
Max Norton  
Baker S. Peeples  
Albert Roh  
Noah Schwartz  
Tabitha Shen  
Anson Tsai  
Rebecca Wilcox  
Allison Young  
Julia Zolinsky

## **Viola**

Kristen Kamrath\*  
LaBria Bonet<sup>§</sup>  
Erica Cande  
Daniel Chen  
Noah Schwartz  
Rebecca Wilcox

\* *principal*

§ *assistant principal*

\*\* *guest artist*

## **'Cello**

Lucas Chen\*  
*The Liftech Chair*  
*in honor of*  
*Samuel Christler*  
Adele Ewert<sup>§</sup>  
Daniel Chan  
Bridget Chang  
Leonard Cheng  
Iris DeSerio  
Vanessa Huang  
Ian Jones  
Eric Wright

## **Bass**

Shavon Hutchison\*  
Erik Carlson  
David Kahn  
Patrick Nagel  
Jimmy Tseng

## **Flute and Piccolo**

\*Alan Berquist  
Andrei Gorchov  
April Wood

## **Oboe**

Scott Pollack\*  
Maya Barrera  
Zachary Morfin

## **Clarinet**

Kenny Pexton  
Nikala Prowznik  
Mark Ward

## **Bass Clarinet**

Andrew Crotto\*\*

## **Contra Bassoon**

Joel Philpot

## **Trumpet**

Scott Kagawa\*  
Bryant Estep  
Brian Maddox

## **Horn**

Jeff Matthews\*  
Jonathan Barnes  
Angelina Crans  
Megan Garrison

## **Trombone**

Kristin Arendt\*  
Andy Kondrat

## **Bass Trombone**

Dustin Smurthwaite

## **Tuba**

Barrett Williams\*\*

## **Percussion**

Pam Bajada  
Alan Goldenberg  
Tim Dent\*\*

## **Piano, Harpsichord, Celeste**

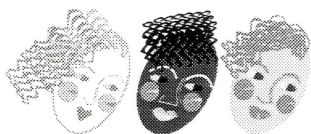
Adrian Tam

## **Harp**

Dan Levitan\*\*

## **Bassoon**

Jeff Hansen\*  
Jesse Miller\*  
Joel Philpot



## Principal Conductor



Since 1998 Scott Parkman has been the Principal Conductor of the Oakland Youth Orchestra and Assistant Conductor of the Oakland East Bay Symphony. He also had a continuing relationship with the Festival Opera of Walnut Creek, having been an assistant conductor for the past three seasons. His performances of *Mozart's The Marriage of Figaro* received raves from audiences and critics alike. He is scheduled to conduct a new production of Donizetti's *Elixir of Love* for the Festival Opera in the summer of 2000. As the assistant conductor for the Oakland East Bay Symphony, Mr. Parkman has conducted numerous performances around the Bay Area and has been particularly active in strengthening the bond between the OEBS and Oakland's school music programs. He has led the OEBS in performances of the Oakland Ballet's production of Tchaikovsky's *Nutcracker* and will conduct the orchestra during the 2000-2001 subscription season.

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 he was a frequent conductor of 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.

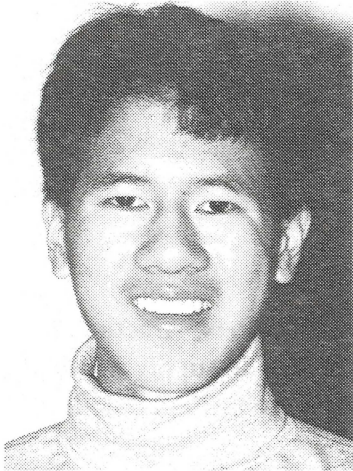
During the 1997-1998 season Mr. Parkman was an apprentice conductor for the Minnesota Orchestra. He conducted the MO in numerous performances including Young People's Concerts, Adventures in Music, Casual Classics, and was a featured artist on the Sommerfest series. At the invitation of Music Director Eiji Oue, Mr. Parkman also served the Assistant Conductor on the orchestra's first European tour.

Mr. Parkman was recently engaged as a rehearsal conductor for the Deutsche Oper am Rhein for a production of Wagner's *Die Meistersinger*, and also guest conducted the Sacramento Philharmonic in a program including Beethoven's *Seventh Symphony*. He has been the Resident Conductor of the Rocky Ridge Music Center in Colorado and a teacher for the University of Michigan's All-State Program at Interlochen. He studied Italian and art/architectural history in Bologna, Italy. His teachers have included Martin Katz, Gustav Meier, and Michael Morgan.





## Concerto Competition Winner



Adrian Tam, age 15, was raised in Quesnel, a small town in the central interior of British Columbia, Canada. He showed an affinity to music at a very young age, humming tunes to nursery rhymes before he could talk. By age three, he had already begun to explore the keyboard by himself and discovered octaves, intervals and key structures. He began experimenting with harmonies and soon afterwards was able to create tunes and transpose music. It was during this time that his mother, Rosita Tam, taught him how to read music.

At the age of five, Adrian began monthly piano lessons with Ellen Tso in Vancouver, 400 miles away. Since lessons were far and few between, he had the freedom to explore to his satisfaction a wide variety of piano repertoire. Also at age five, Adrian began a long-distance mentoring relationship with Robin Beloff Wachsberg of Santa Rosa, California. Robin nurtured

Adrian's musical growth at this critical stage with her unique approach to music instruction through composition.

At ten, Adrian met Dr. David Duke, a Canadian composer who immersed him in a broad fine arts education ranging from music theory and composition to the visual arts. Two years later, Adrian met renowned Canadian pianist Anton Kuerti. Mr. Kuerti became an important driving force in his musical studies and was the first musician to plant the seed in Adrian's mind about seeking serious piano performance training.

This search ended when Adrian met Dr. Sharon Mann in Berkeley, California. Dr. Mann recognized Adrian's talent and his need for serious training and offered him a full scholarship for a year's study which made it possible for him to move to Berkeley. Through her insightful instruction, he has made incredible progress. Since his arrival in the Bay Area, Adrian has performed in Junior Bach and the Oakland Youth Orchestra and has studied chamber music in the Crowden Extension Program. Adrian is a sophomore at the College Preparatory School.



# Program Notes

by Charley Samson, copyright 2000

## Ludwig van Beethoven: Overture to *Egmont*, Opus 84



“No one lends himself so well to composition as he does,” Beethoven said of Goethe. He was thrilled with the commission to supply incidental music for a new production of Goethe’s *Egmont*—so thrilled that he refused payment for his work.

Composition continued from October, 1809 to June, 1810. He wrote to Goethe about “this glorious *Egmont* which I read so ardently, thought over and experienced again and gave out in music—I would greatly like to have your judgment on it and your blame, too.”

Beethoven wrote ten numbers in all. The Overture was completed last. *Egmont* opened at the Court Theater in Vienna on May 24, 1810, but without Beethoven’s music, which wasn’t ready until the June 15 show.

When Goethe heard the music four years later, he said: “Beethoven has followed my intentions with admirable genius.”

Goethe’s play concerns the 16th century Flemish patriot Count Egmont, his imprisonment and death at the hands of the Duke of Alba—the evil instrument of the Spanish Inquisition—and the subsequent rebellion of the people.

Biographer Marion N. Scott writes: “Into the *Egmont* Overture Beethoven packed the whole scene and course of the heroic story. Perhaps the most astounding example of his compression is the passage immediately following the very softly held chords that denote the patriot Egmont’s death, when Beethoven conveys in *eight* bars the gathering together and uprising of a nation in revolution.”



## Oakland Youth Orchestra 1999-2000 Season

### Frédéric Chopin: Piano Concerto No. 1 in E minor, Opus 11

Chopin's E minor Piano Concerto was written after his F minor Concerto, but published first and therefore is called "No. 1." He worked on it during the spring and summer of 1830 and provided periodic progress reports to his friend Titus Woysiechowski. In May, he wrote that the last movement "is not yet finished because the right inspired mood has kept eluding me....(The second movement) is not meant to be loud, it's more of a romance, quiet, melancholy; it should



give the impression of gazing tenderly at a place which brings to mind a thousand dear memories. It is a sort of meditation in beautiful spring, but by moonlight. That is why I have muted the accompaniment."

On September 22, 1830, Chopin arranged a private performance of the new work. "Our house will witness the event," he said. "I'm doing it as a rare treat." He assured Titus that "the Rondo is effective, the Allegro powerful. O, accursed self-love!" Nevertheless, he was nervous: "I feel like a novice, just as I felt before I knew anything of the keyboard. It is far too original and I shall end by being unable to learn it myself." Despite its being a private performance, one account of the evening appeared in the paper: "It is the work of genius."

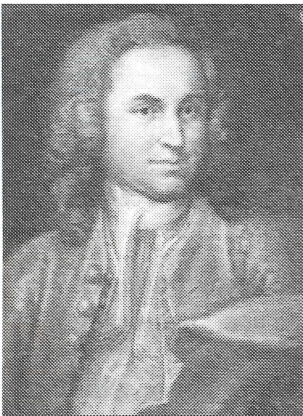
The first public performance of the Concerto took place at the National Theater on October 11, 1830, Chopin's last concert in Warsaw. It was the custom then to insert shorter pieces between movements of a larger work. Thus, after the opening movement of Chopin's Concerto, one Panna Wolkowa—"dressed in blue and looking like an angel," according to Chopin—sang an aria by the conductor, Carlo Evasio Soliwa. Then Chopin returned for the final two movements of his Concerto. "I was not the slightest bit nervous," said Chopin, "and I played as I play when I'm alone. It went well. The hall was full....The bravos were deafening."

The next day, Chopin wrote to Titus: "I don't know how things would have gone yesterday if Soliwa (the conductor) had not taken my scores home with him, read them and conducted so that I could not rush as if I would break my neck. But he managed so well to hold us all that, I assure you, I never succeeded in playing so comfortably with the orchestra."

Chopin's writing for the orchestra has attracted its share of detractors. Franz Liszt said that both piano concertos "showed more effort than inspiration." Karl Klindworth and Carl Tausig were inspired to re-orchestrate both concertos. Robert Schumann had a different view: "Let us be certain that were a genius like Mozart to be born today, he would write concertos in the manner of Chopin rather than in the manner of Mozart."

## Oakland Youth Orchestra 1999-2000 Season

### Johann Sebastian Bach: Suite No. 3 in D major, BWV 1068



After working for Prince Leopold of Anhalt-Cöthen, Bach was appointed cantor of the St. Thomas School in Leipzig. He moved family and furniture in May of 1723. His job description included duties as civic director of music, and this meant numerous odious encounters with the Town Council. He complained of “superiors who are strange people, with little regard for music.”

Some relief from his official duties came in 1729, when he was asked to direct the Leipzig Collegium Musicum, a group founded 25 years earlier by Telemann. During the winter, they performed from eight to ten o’clock every Friday night at Gottfried Zimmermann’s coffeehouse. In the warmer months, they moved outdoors in the garden for concerts from four to six o’clock on Wednesday afternoons.

All four of the Suites for Orchestra were played at these concerts. The Third Suite apparently dates from 1730-31, at Leipzig. In 1830 Felix Mendelssohn played the Third Suite for the 80-year-old Goethe. “He took great pleasure” in it, Mendelssohn recalled. “The opening was so pompous and so aristocratic, he told me, that one could clearly see a procession of elegantly dressed people descending a grand staircase.” Mendelssohn conducted the first performance of the Suite since Bach’s day on February 15, 1838 in Leipzig.

In Bach’s time, a “suite” of dance movements was preceded by an “Overture,” after the innovations of Jean Baptiste Lully. To complicate matters, the entire sequence of movements—“Overture” plus suite of dances—was also called an “Overture.” Nowadays, to complicate matters further, the entire enterprise is called a “suite.”

After the “Overture” in the Third Suite comes the “Air,” made famous by August Wilhelm’s arrangement for violin and piano titled “Air on the G String.” The work is scored for 2 oboes, 3 trumpets, timpani, strings and continuo.



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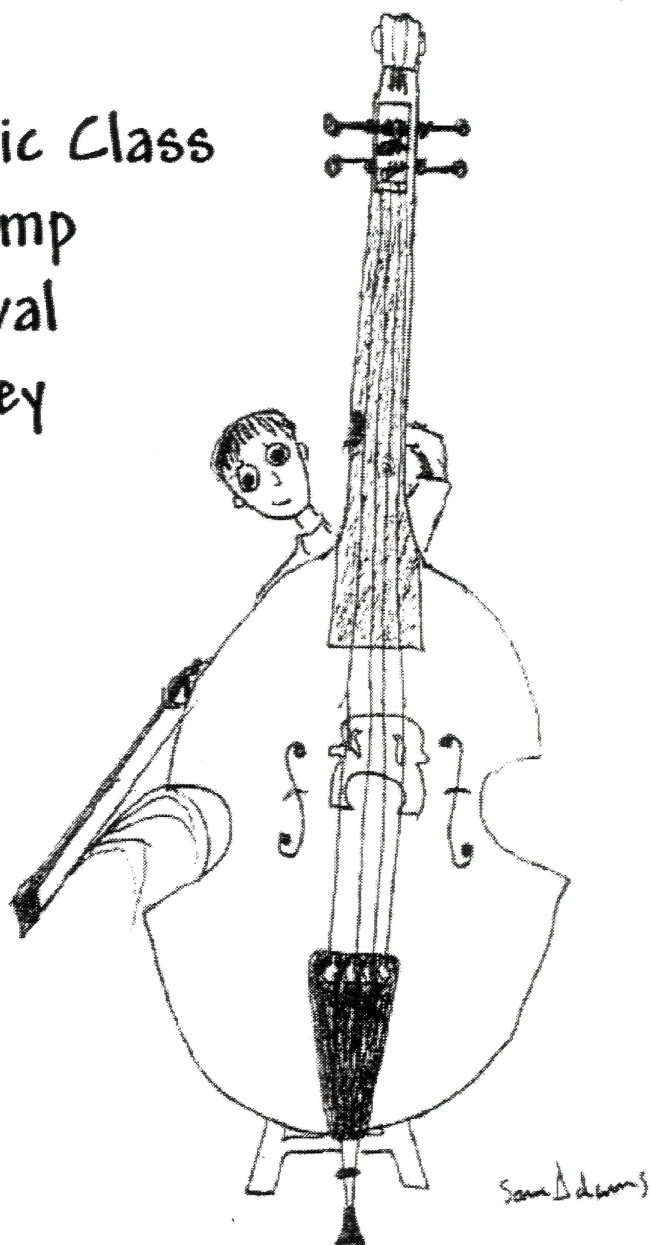
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Oakland Youth Orchestra 1999-2000 Season



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Nathan Rubin, *Violin*

Anthony Kelley, *The Breaks*

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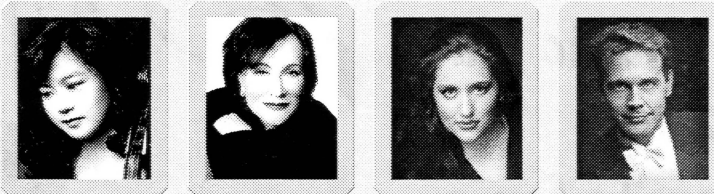
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Richard Strauss: "Dance of the Seven Veils" from *Salome*, Opus 54

Based on Oscar Wilde's play about Herod's stepdaughter, *Salome* was first performed at the Dresden Opera on December 9, 1905. It was immensely popular most places but censored in others, due to the explicit sexual desires displayed in the text and especially because of the erotic "Dance of the Seven Veils."

The plot concerns the Herod's imprisonment of the prophet John the Baptist, who proclaims the coming of the Messiah. Salome, Herod's stepdaughter, orders the prophet brought to her. He curses Salome's mother, Herodias, for her dissolute life and hopes that Salome will pursue a virtuous path. Salome tries to kiss John the Baptist, but he repulses her. Herod asks Salome to dance for him. She agrees, but on the condition that she be granted any wish. She performs the famous Dance of the Seven Veils, then demands the head of John the Baptist. The horrified Herod finally agrees, the head is brought forth, and Salome kisses it passionately. Now completely revolted, Herod orders Salome crushed beneath the shields of his soldiers.



The Dance is in three sections, with an introduction and coda. The two outer exotic parts frame an inner one of waltz tunes. "Old home week in Gomorrah" was H.L. Mencken's description of the opera.

"The trick lies in the tone color," he wrote, "in the flabbergasting magic of the orchestration. There are moments... when sounds come out of the orchestra that tug at the very roots of the hair, sounds so unearthly that they suggest a caroling of dragons."

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Adrian Tam and Noah Schwartz at rehearsal. B. Stack photo

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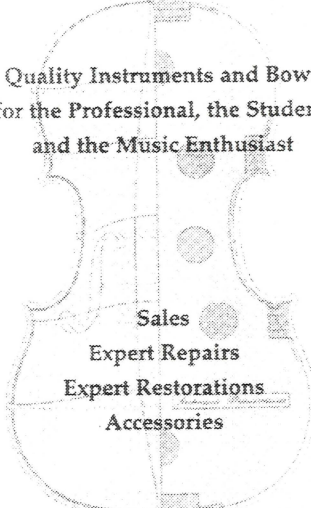
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Board Members Shavon Hutchison and Ed Gould at Pops. Patrick Nagel in background. Tim Hutchison photo

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Cover photo of Scott Parkman by Barbara Stack at OYO Rehearsal February 27, 2000. Illustrations on Principal Conductor and Soloist Biography Pages are by Aubrey Beardsley from the 1894 edition of Wilde's *Salome*.

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