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Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

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Calvin Simmons Theatre, Oakland

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# Concert Program Guide

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## Oakland Youth Orchestra

Alice Arts Center, 1428 Alice Street, Room 202 M, Oakland, CA 94612  
510.832.7710 [manager@oyo.org](mailto:manager@oyo.org)

[www.oyo.org](http://www.oyo.org)

cover photo OYO 5/27/2001 by Scott Cole

Oakland Youth Orchestra 2001-2002 Season

# About Oakland Youth Orchestra 2001-2002

## - History -

Founded in 1964 as the educational arm of the Oakland Symphony, Oakland Youth Orchestra is recognized as an important musical organization in Oakland and the San Francisco Bay area. An independent non-profit group since 1986, OYO student musicians have entered prestigious colleges and music conservatories, and have made careers in major symphonies and opera orchestras as well as jazz and pop.

Today, in its 38th season, the Oakland Youth Orchestra consists of talented young music students aged 12 to 22 years from all over the San Francisco Bay Area. They represent forty different schools and are often involved in athletics, school politics, academic clubs, and community volunteer service as well as music. They rehearse a wide range of serious and challenging works from all musical periods and present several concerts each season. The Orchestra is supported by tuition, corporations, foundation and government grants, and individual contributions from the community.

OYO's artistic staff is led by Michael Morgan, Oakland Youth Orchestra Artistic Director and Conductor of the Oakland East Bay Symphony. OYO is also conducted by Scott Parkman and is coached by members of the Oakland East Bay Symphony and other professional orchestras.

## - 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:

Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema
Latin America, 1998	Costa Rica, Mexico, Cuba
Asia, 1995	China, Hong Kong, Taiwan
Europe, 1993	Czech Republic, Poland, Germany, Austria
Austria/Germany, 1990	Vienna Youth & Music Festival
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Scotland/England, 1984	International Festival, 1st place
Caribbean Cruise, 1982	Toured 8 Islands
Italy & Switzerland, 1980	Tour of European Festivals
Germany, 1978	Tour with Mainz Youth Orchestra
Scotland, 1976	International Festival, 1 <sup>st</sup> place
Germany, 1974	Von Karajan Festival, 2 <sup>nd</sup> place
Germany, 1972	Von Karajan Festival, 4 <sup>th</sup> place

## 2002 OYO Season Schedule

<b>March 10, 2002, 3 PM</b>	<b>Pops Concert at Crowden School, Berkeley</b>
<b>May 19, 2002, 3 PM</b>	<b>Concert at Kofman Auditorium, Alameda</b>
<b>June 2, 2002, 1 PM</b>	<b>Oakland Zoo Concert</b>

## Artistic Director

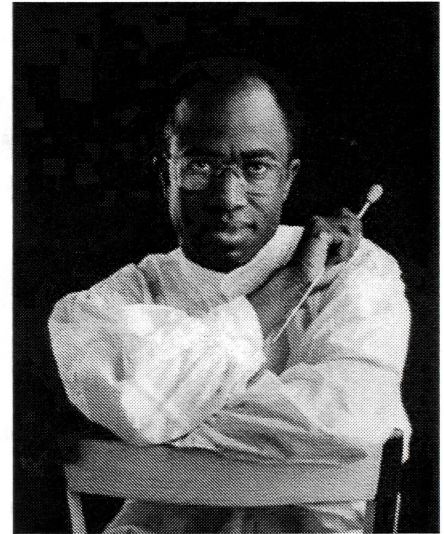
**M**ichael Morgan was born in 1957 in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji 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, the Festival Opera in Walnut Creek, and the Sacramento Philharmonic. Maestro Morgan has appeared many times with both the San Francisco Symphony and the San Francisco Ballet.

Michael Morgan is a noted advocate for music education and recently visited the Congo where he worked with a youth orchestra in Kinshasa.



## Principal Conductor



**S**cott Parkman has been the Principal Conductor of OYO and Assistant Conductor of the Oakland East Bay Symphony since 1998. He has been an assistant conductor of the Festival Opera of Walnut Creek for the past four seasons, and conducted their new production of Donizetti's *Elixir of Love* to great acclaim. He has led the OEBS in performances of the Oakland Ballet's production of *The Nutcracker* and recently conducted the orchestra in a performance of Tchaikovsky's *Symphony No. 5*, Chen Yi's *Momentum*, and Ravel's *Piano Concerto in G*, featuring OYO alumna Elizabeth Morgan. The *Oakland Tribune* wrote: "The music flowed well as Parkman showed a mastery of the orchestra and is well on his way to a successful career."

Scott earned his Bachelor of Music Degree with highest honors in Orchestra/Opera Conducting from the University of Michigan. During the 1997-1998 season he was an apprentice conductor for the Minnesota Orchestra. At the invitation of Music Director Eiji Oue, Mr. Parkman also served the Assistant Conductor on the orchestra's first European tour. His mentors include Gustav Meier, Michael Morgan, Jeffrey Tate, and Christian Thielemann.

Mr. Parkman was recently engaged as a rehearsal conductor for the Deutsche Oper am Rhein for a production of Wagner's *Die Meistersinger*, and has also twice guest conducted the Sacramento Philharmonic. During the 2001-2002 season he will participate in the Maazel/Vilar conducting competition, lead performances of the Oakland Ballet's *Nutcracker*, and guest conduct the Minnesota Orchestra.

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Michael Morgan, Music Director

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Dvorak *Symphony No. 8*, Corigliano & Wagner

~ April 19

HEAVENLY CHOIR *Michael Morgan, Conductor*  
Brahms & Haydn

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Oakland Youth Orchestra 2001-2002 Season



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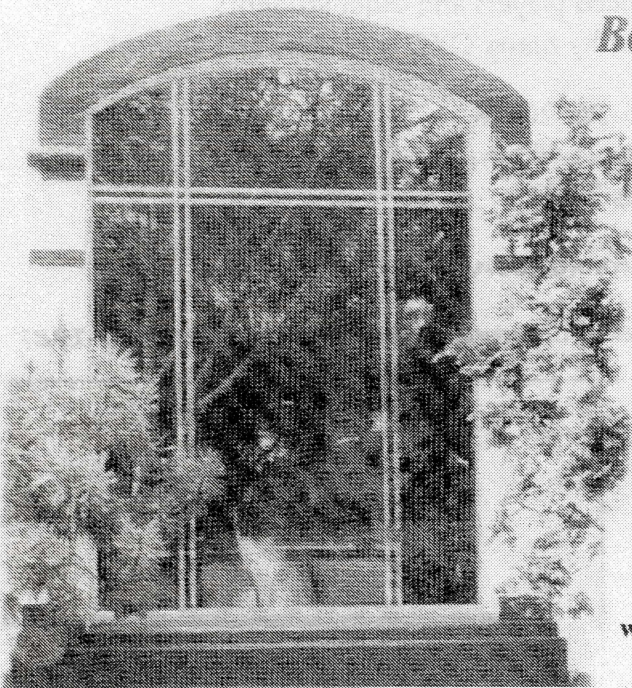
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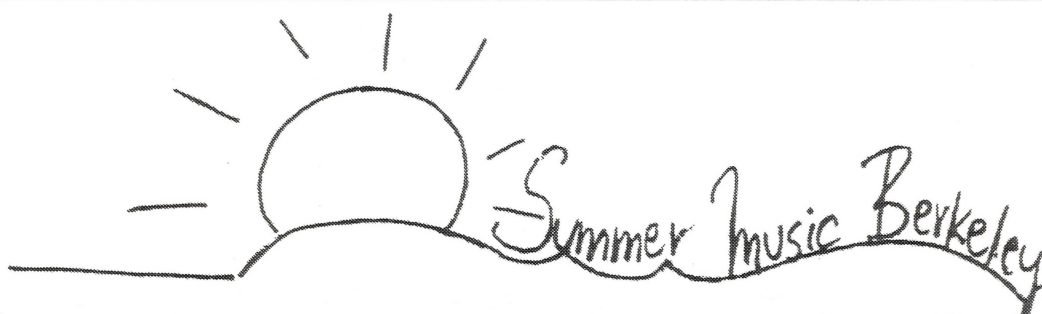
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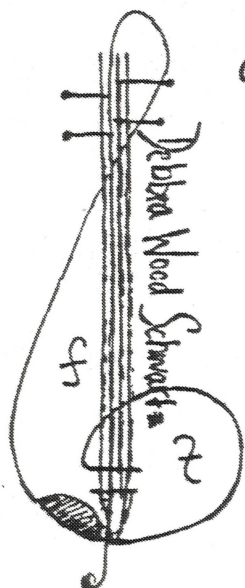
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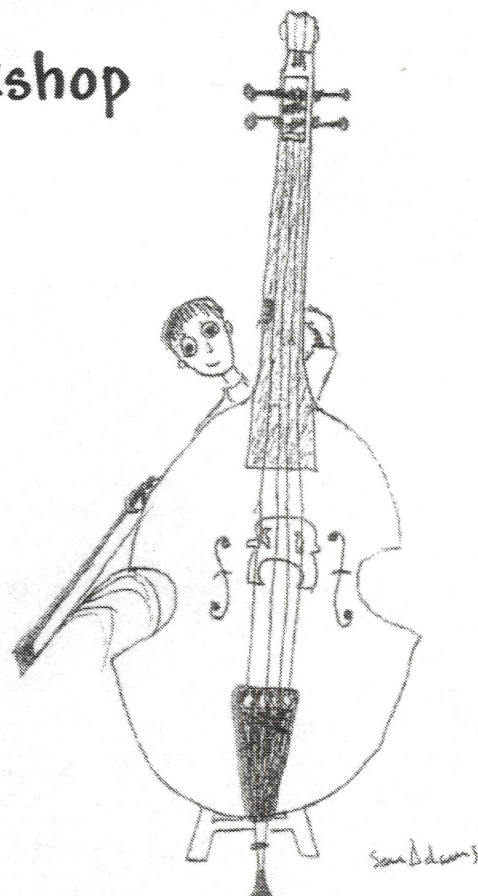
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# The Musicians

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*The Jordan, Woodman, Dobson Chair*  
Samuel Chen, *assistant concertmaster*  
Natalie Reed, *principal second*  
Jessica Karadi<sup>§</sup>  
Agnieszka Borzuchowski  
Sunny Chan  
Edmund Chen  
Tania Chen  
David Chiba  
Gabriel Crane  
Catherine Ho  
Christine Ho  
Jessica Lam  
Sarah Lee  
Jonathan Lin  
Alyssa Mathias  
Max Norton  
Vidya Pai  
Graham Patzner  
Albert Roh  
Coleman Ruggles  
Charlie Stephen  
Kristina Tae  
Rachel Taylor  
Halley Tsai  
Allison Young  
Molly Zhu

## *Viola*

Ella Bacon\*  
Alessandra Aquilanti<sup>§</sup>  
Katherine Kim  
Dennis Lam  
Julianne Mendes  
Nicole Thomas  
Jonathan Zeno

## *'Cello*

Lucas Chen\*  
*The Liftech Chair*  
*in honor of*  
*Samuel Christler*  
Ian Jones<sup>§</sup>  
Matthew Auyoung  
Jeremiah Campbell  
Adele Ewert  
Christopher Grafton  
Vanessa Huang  
Mina Lee  
Isaac Melamed  
Rachel Meresman  
Lewis Patzner  
Nick True  
Max Van Broek  
Bryan West

## *Bass*

Eric Price\*  
Jacob Geier  
Shavon Hutchison  
Karla Rojanapairat

## *Flute*

Andrei Gorchov\*  
Bora Chung  
Carla Roberts

## *Oboe*

Jesse Barrett\*  
Amy Benner

## *Clarinet*

Kenny Pexton\*  
Anna-Louise Burdett

## *Bassoon*

Frank Casados\*  
Jessica Peterson

## *Trumpet*

Bryan Fenchel  
Andrew Samuelson  
Nathan Tighe

## *Horn*

Angelina Crans\*  
Sarah Yow  
Zach Maupin\*\*

## *Trombone*

Homer Chiang  
Lewis Patzner

## *Bass Trombone*

Don Benham\*\*

## *Tuba*

Andrew Carle

## *Percussion*

Chris Kong  
Tim Dent\*\*  
Seth McCormick\*\*  
Ted Yuan\*\*

## *Harp*

Leila Martin

\* *principal*  
§ *assistant principal*  
\*\* *guest artist*

# Subscription Concert II

Calvin Simmons Theatre, Oakland

3 PM, February 10, 2002

Scott Parkman, conductor

## Program

Khalil Shaheed and Oaktown Jazz Workshops

*Alter Ego* James Williams  
(1951–)

*(What Do You Say) Dr. "J"* James Williams  
(1951–)

*Opus De Funk* Horace Silver  
(1928–)

*The Eternal Triangle* Sonny Stitt  
(1924–1982)

—INTERMISSION—

*La Forza del Destino Overture* Giuseppe Verdi  
(1813–1901)

*Concerto for Cello in B minor, Opus 104* Antonín Dvořák  
(1841–1904)

II. Adagio ma non troppo  
Lucas Chen, cello

*Concerto for Piano No. 9 in E flat major, K. 271* W. A. Mozart  
(1756–1791)

III. Rondo: Presto  
Matthew Auyoung, piano

*Academic Festival Overture* Johannes Brahms  
(1833–1897)

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, The Clarence E. Heller Foundation, The Bernard Osher Foundation, Abbott Laboratories, Jordan Woodman Dobson, Liftech, The Golden State Warriors Foundation, and the Wells Fargo Foundation.

Additional Funding provided by the City of Oakland Craft and Cultural Arts Department; the California Arts Council; and Alameda County Arts Commission.

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Please silence all cellular phones and paging devices.

Oakland Youth Orchestra 2001-2002 Season

# Program Notes

by Charley Samson, copyright 2002

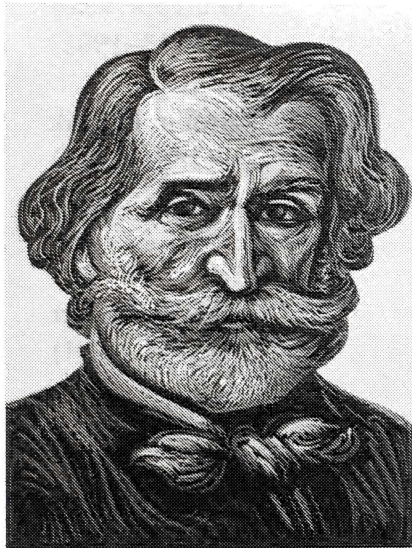
Giuseppe Verdi (1813–1901)

Overture to *The Force of Destiny* (*La Forza del Destino*)

In June of 1861, Verdi signed a contract to provide an opera for the next season of the Imperial Opera in St. Petersburg. He chose *Don Alvaro, or the Force of Destiny*, a play by Angel de Saavedra, the Duke of Rivas. Francesco Maria Piave, who provided the librettos for *Ernani*, *Macbeth*, *Rigoletto* and *La Traviata*, was asked to convert the Duke's play into an opera libretto titled *La Forza del Destino*.

"It is an opera of huge dimensions, and it needs special care," said Verdi upon arrival in St. Petersburg in November. But the leading soprano fell ill and the production was postponed until the following year. After the first performance, on November 10, 1862, Verdi's wife reported "excellent success...a good performance by all, singers, chorus and orchestra."

Verdi made a number of changes in the opera for the La Scala production in 1869, most notably in the overture. The Russian version had begun with a short orchestral prelude. For Milan he provided a real overture, containing themes from the opera. It begins with the six unison brass chords representing the tragic fate of the principal characters. Then allusions are made to the tenor-baritone duet from Act IV and Leonora's second act aria and duet with the abbot.



Relief-block print by Stephen Alcorn



**It begins with the six unison brass chords representing the tragic fate of the principal characters**

Wolfgang Amadeus Mozart (1756–1791)

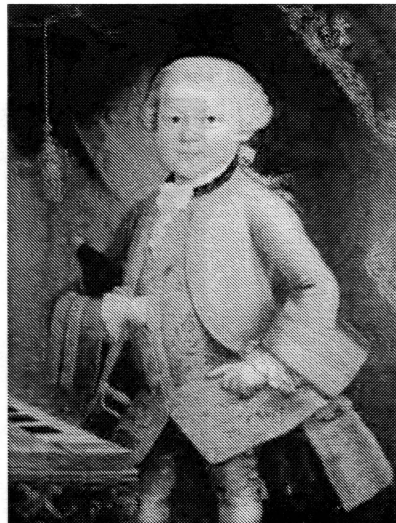
Piano Concerto No. 9 in E flat major, K.271 (*Jeunehomme*)

Mozart wrote K.271 for a touring French pianist named “Mlle. Jeunehomme,” who had apparently requested it while visiting Salzburg in January, 1777. Not much is known about her, but she must have been an excellent pianist, for the concerto written for her is something of a landmark for Mozart, who played it himself in Munich on October 10, 1777 and later tried to get it published in Paris “provided the publisher pays cash.”

Modern commentators regard the work as a break-through. Charles Rosen calls it “his first large-scale masterpiece in any form.” For Eric Blom, it is “his first truly characteristic and significant piano concerto....Those preceding that work might still have been written by anybody else, but here is the unmistakable Mozartian quality. Its refinement, its polish, no less than those strange undercurrents of pathos, belong to him, and to him only.”



Posthumous Portrait by Barbara Krafft, 1819



Age 7, probably by P.A. Lorenzoni, Salzburg, 1763



France



Germany



Bulgaria



Belgium

Antonin Dvorák (1841–1904)  
Cello Concerto in B minor, Opus 104

“Why on earth didn’t I know it was possible to write a cello concerto like this?” exclaimed Johannes Brahms upon seeing the score of Dvorák’s Cello Concerto. “If I had only known, I would have written one long ago!”

The impetus for composing the work came from two sources. In March of 1894, Dvorák heard Victor Herbert—later of *Naughty Marietta* and *Babes in Toyland* fame—play his Second Cello Concerto in Brooklyn. Dvorák began his own Cello Concerto the following November, at his East Seventeenth Street apartment in New York. Two years before, Dvorák was touring Bohemia and Moravia with the cellist Hanus Wihan, who had requested a cello concerto. By February of 1895, the work was finished.

It was not Wihan, but Leo Stern, who gave the first performance of the Cello Concerto, in London on March 16, 1896, with Dvorák conducting the London Philharmonic. When Dvorák learned of the death of his sister-in-law, Josefina Kaunitzova, he incorporated a favorite melody of hers—the Song *Leave Me Alone*, Opus 82 No. 1—into the middle movement.



painting by Steven Adler



**“Dvorák began his own Cello Concerto...at his East Seventeenth Street apartment in New York”**

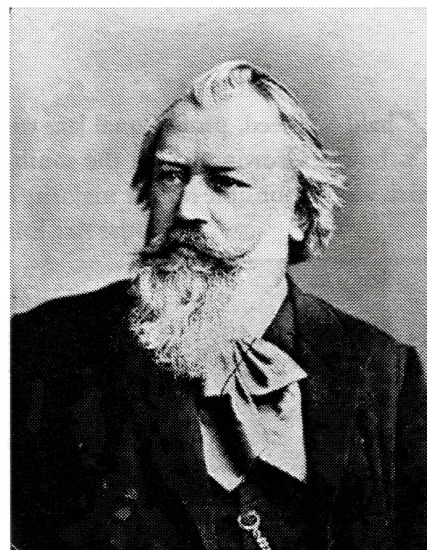
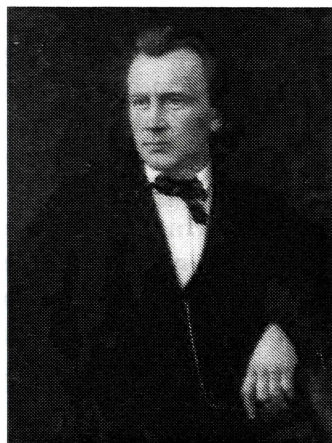
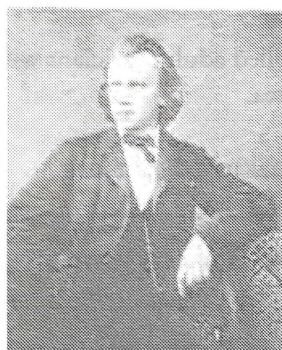


Johannes Brahms (1833–1897)  
*Academic Festival* Overture, Opus 80

In March of 1879, the University of Breslau awarded Brahms the honorary degree of Doctor of Philosophy. Brahms was going to send his thanks on a postcard, but a friend reminded him that the University expected his gratitude to take some musical form.

Brahms responded with the *Academic Festival* Overture, which he called “a rollicking potpourri of student songs a la Suppé.” Indeed, the work is based on four traditional German student songs: *Wir hatten gebauet* (We had built a stately house), *Der Landesvater* (Father of the land), *Was kommt dort von der Höh* (What comes from afar) and *Gaudeamus igitur* (Therefore let us rejoice).

The Overture was first performed at the University of Breslau on January 4, 1881, with the new Doctor himself conducting.



# Oaktown Jazz Workshops

Based in Oakland and formed in 1995, Oaktown Jazz Workshops (OJW) celebrates jazz music as an American indigenous art form of profound artistic and cultural significance. A complex and enjoyable music as well as an important indicator of American history, jazz offers a rich legacy that has touched the lives of each generation and continues to be an important component of contemporary culture. Our purpose is to promote, preserve, and present this music so that all youth, and especially African American youth, develop a sense of ownership and pride in jazz music as a uniquely American cultural tradition.

The goal of OJW is to provide young musicians with focused opportunities to develop a new or deeper relationship with this rich medium of expression; both as skilled performers and as informed and involved listeners. Our original program creates a safe, structured environment in which young people with different levels of musical experience are able to come and be a part of a creative jazz ensemble under the guidance of professional master musicians.

Traditionally, young musicians have learned to play jazz by hanging out with more experienced, professional musicians, in their neighborhood and after-hours in bars and nightclubs. Our weekly workshops are offered year round during afterschool hours in Oakland's schools and Park and Recreation facilities. Young musicians from 12 to 18 years of age who have some previous experience with a musical instrument and who wish to develop their skills in the jazz idiom.

Our newest program, Jazz in the Schools, was formed in 1998 and teams highly skilled adult musicians with advanced OJW students to present musical demonstrations in schools throughout the Bay Area.

510-562-4546

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Today's performance features Khalil Shaheed\* and Nick Azpiroz on trumpet; Aaron Rohrer and Raleigh Miller, tenor sax; Eric Lew, Danny Perry, Julian Taylor, and Brian Wong, alto sax; Kevin Stewart\* on piano; Ravi Abacarian\* on bass; and Ruthie Price, drums. \*faculty

## Khalil Shaheed

Khalil Shaheed, professional jazz trumpet player and educator, has for the last thirty years made the Bay Area his home. Growing up on the south side of Chicago instilled a great respect and involvement with R&B and blues which was responsible for the majority of his first working situations. Chicago bands such as Red Saunders big band, and the Art Ensemble of Chicago opened his ears to the many possibilities music offered.



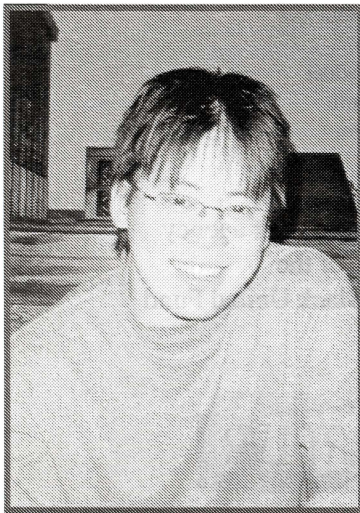
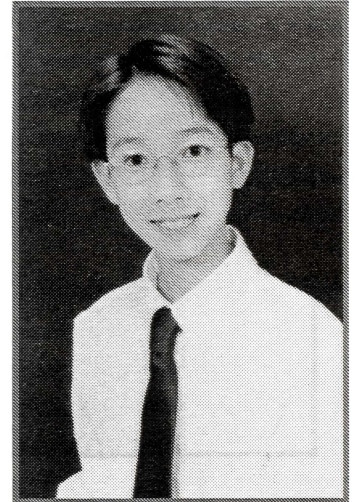
Khalil studied music composition and performance at Southern Illinois University and SF State University, but the bulk of his learning occurred while on numerous road trips actually playing the music. Khalil always looks to take the music further and learn more. He has played free jazz with the Sonny Simmons Quintet, and was featured as jazz soloist with the Oakland East Bay Symphony Orchestra under the direction of Michael Morgan, with whom he enjoys a continuing working arrangement.

Khalil has played and-or recorded with are: Buddy Miles, Woody Shaw, Ed Kelly, John Handy, Rufus Reed, Tootie Heath, Billy Higgins, Andy Narrell, and Pharaoh Sanders. He also leads his own jazz quartet, and experimental 20 piece improv' group entitled the "Open Mind Ensemble," which as Khalil's concept and working band, allows all members to fully express their musical individuality while working in unprecedented, diverse musical situations.

# OYO Concerto Competition Winners

**M**atthew AuYoung is a 13-year-old 8<sup>th</sup> grader at Piedmont Middle School. He began studying the piano at the age of 5 with Lamae Loo and the late Mona Sills. However, due to his teachers' health complications, Matthew's first few years of study were intermittent and inconsistent until 4 years ago, when he was introduced to Betty Woo, professor of Holy Names College and the San Francisco Conservatory. Matthew is also studying the cello with Mildred Rosner and is a cellist in the Oakland Youth Orchestra.

Aside from music, Matthew has many other strengths and interests. Academically, his favorite subjects are English, mathematics and the life and physical sciences. In 2000 and 2001, Matthew was identified by the Johns Hopkins University as academically gifted. He received the "State Award" in both years. In 2001, Matthew was placed with "Distinction In Mathematics as a seventh grader by scoring higher than the average college-bound twelfth-grade student on the SAT I." For recreation, he enjoys playing tennis, reading, and model building.



**L**ucas Chen began playing the cello at the age of seven, though then he only considered music to be his hobby. Throughout the years, his involvement in music steadily grew, starting with his winning the Fremont Young Composer's Competition in the fourth grade. Lucas is a past two-time honorable mention and winner of the MTAC (Music Teachers Association of California) in Alameda. He also participated in the Junior Bach Festival for two years. Currently a senior at Mission San Jose High School in Fremont, he has been a student of Milly Rosner in Berkeley for the past eight years. Lucas enjoys playing "contemporary" cello music for fun with 3 of his cello friends as well as serving with music in his church. He also enjoys tennis, table tennis, badminton, spending time with family, and picking on his brothers, who also happen to be talented musicians.

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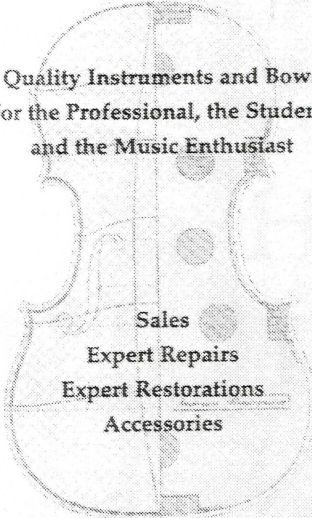
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