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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

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www.oyo.org

cover: OYO in concert at Dean Leshner's Hofmann Theatre, May 18, 2003. photo by B. Stack

Oakland Youth Orchestra 1964-2004

- History -

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 our 40th season, the Oakland Youth Orchestra consists of eighty-three talented young music students aged 12-21 years. These young people represent forty-six different schools, and over 30 cities in the San Francisco Bay Area. We rehearse a wide range of serious and challenging works and present several classical, pops and youth outreach concerts each season. The orchestra is coached by professional orchestral musicians and is open by audition to all qualified young people. No young musician is excluded for reasons of financial need. OYO is supported by tuition, corporate, foundation and government grants, and individual contributions.

OYO 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. We host visiting youth orchestras as well.

- 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
Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema

- Conductors -

Robert Hughes 1964–1970 & 1980: Composer, teacher and lecturer
Denis de Coteau 1971–1979: Music Director of the San Francisco Ballet
Kent Nagano 1981–1985: Music Director of the Berkeley Symphony; Conductor, Opera de Lyon
Stewart Robertson 1985–1986: Music Director of the Long Beach Symphony
Samuel Cristler 1986–1991: Assistant Conductor at the Metropolitan Opera
Wes Kenney 1991–1996: Associate Conductor of the Virginia Symphony
Michael Morgan 1996–Present: Conductor of Oakland East Bay Symphony

Artistic Director

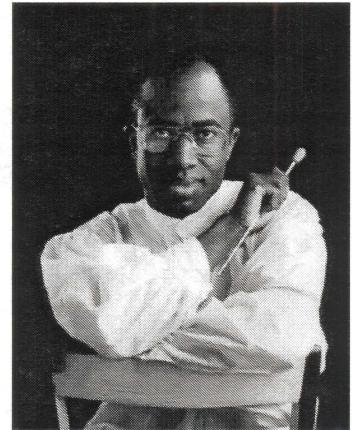
Michael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and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

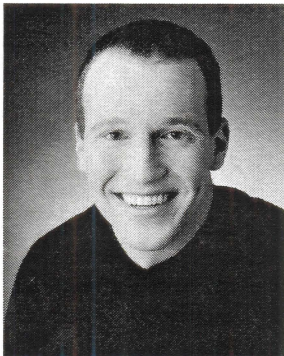
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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. Next summer Maestro Morgan returns to Tanglewood to teach conducting.

Michael Morgan is a noted advocate for music education in Oakland and around the world. Not long ago he visited the Congo where he worked with a youth orchestra in Kinshasa.



Resident Conductor



Bryan J. Nies enjoys a rapidly growing career as a conductor of musically diverse ensembles and opera. He is the Resident Conductor of the Oakland Youth Orchestra and Festival Opera (Walnut Creek, CA) where he is also the Chorus Master. Pursuing an avid interest in all musical genres, Bryan is the associate musical director with the American Musical Theater of San Jose and music director with the New Conservatory Theater Center in San Francisco. He was the assistant conductor of Opera San Jose's production of *Die Zauberflöte* in the spring of 2003.

During the summer of 2002 Bryan was honored with a Leonard Bernstein fellowship to participate as a conductor at the Tanglewood Music Center. There he conducted performances to rave reviews in the *Boston Globe*. In addition, he received personal instruction with many leading professional conductors, including, Roberto Abbado, Jeffery Tate, Hans Vonk, Michael Morgan, Rafael Fruhbeck de Burgos, and Grant Llewellyn.

As one of the conducting class' youngest graduates, Bryan received a M.M. in Orchestral Conducting from the Peabody Conservatory where he studied under the tutelage of Gustav Meier and Markand Thakar. He received a full assistantship in opera coaching and was the assistant conductor of the Peabody Camerata, the contemporary ensemble. While at Peabody, He was asked to be the Assistant Conductor of the National Chamber Orchestra (Washington D.C.) and a conductor at the National String Institute in Rockville, MD. Bryan also initiated and conducted the Children's Choir as part of the Handel Choir of Baltimore, where he was also the director of the Outreach Program.

A native of Chicago, IL, Mr. Nies also holds a B.M. in Piano Performance and a B.A. in Psychology from Northwestern University in Evanston, IL. He has won numerous piano competitions in the Chicago area including a Gramma Fisher Scholarship to study with the American Institute of Musical Studies in Graz, Austria. In addition, he has performed with William Warfield for the Lyric Opera of Chicago, and the Elmhurst Symphony Orchestra, as their Assistant Conductor. In addition, Bryan was on the staff of Northwestern University's Theater Department, where he served as vocal coach and piano accompanist.

Oakland East Bay SYMPHONY

Michael Morgan, Music Director

January–May 2004

Fridays at the Paramount Theatre

Concert 8pm • Pre-Concert Talk by John Kendall Bailey 7:05pm
Michael Morgan, Music Director & Conductor

January 23

**Shostakovich Symphony No. 5, Coleridge-Taylor
Violin Concerto (with Tai Murray, violin) and Ingram Marshall**

February 20

**Mozart Mass in C minor and Ave verum Corpus, and
Ann Lathan Kerzner**

March 19

**Beethoven Symphony No. 7, Ravel Bolero and
Anthony De Ritis, New Work for DJ Spooky & Orchestra**

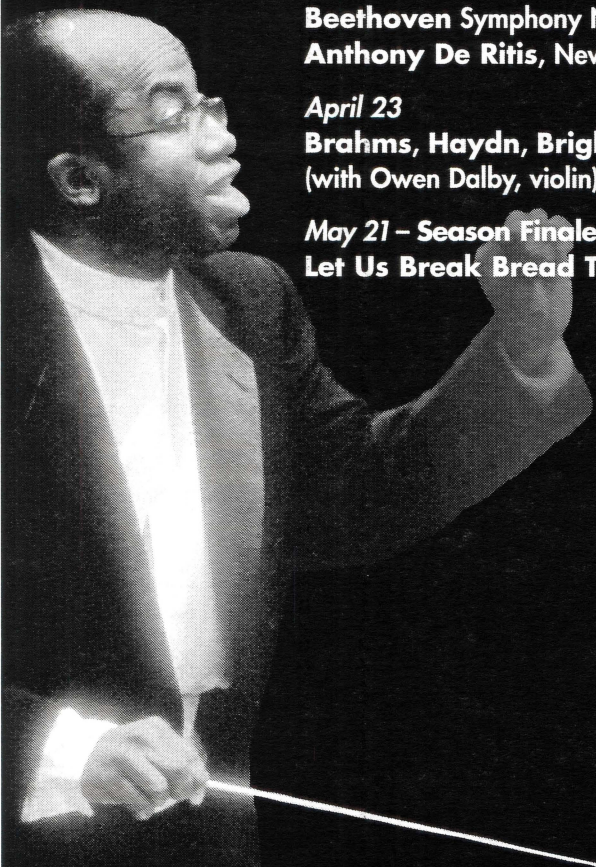
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Guest Conductor Zachary Carrettin



ZC rehearsing OYO on 11/9/03.
B. Stack photo

Zachary Carrettin completed Bachelor and Master of Music degrees at the Rice University Shepherd School of Music, where he studied classical violin with Kenneth Goldsmith and Sergiu Luca. While a graduate student, Zachary was concertmaster of Houston's Orchestra X and taught advanced violin students in the Preparatory Program at the Shepherd School. In 1999, he joined the first violin section of the Bergen Philharmonic, Norway, returning to the U.S. for solo performances as well as the Houston Grand Opera's first in-house period instrument production, Monteverdi's *Orfeo*. In 2000 Zachary and colleagues formed two ensembles: Magnolia, a Portland-based chamber series, and Los Peregrinos, specializing in urban tango music. Zachary performs with the American Bach Soloists, Philharmonia Baroque Orchestra and Portland Baroque Orchestra. He plays contemporary music recitals in the U.S., Europe and South America with pianist-composer Ray Granlund. Additionally, Zachary has been commissioned to write and record new music for two San Francisco Bay area dance companies, Zaccho Dance Theatre and Project Bandaloo, with whom he has toured extensively.

Why Tour?

Youth Orchestras have toured for many years and for many reasons. One is the strange purpose of making life harder—to challenge the young musicians, and equally to challenge the adults to make the tour happen.

The 2001 Italy tour was a grand success! We brought everyone back healthy and happy. Second, we played great music, made dynamic and subtle by the chance to repeatedly perform it while on tour. Third, we moved a lot of gear to and from Italy, and in and out of six concert sites with no big problems. Fourth, we gave 70 kids a chance to succeed at a big adventure—to keep themselves and their friends well and strong enough to carry off the logistics and the art of performing on tour, while following a relentless and exhausting (though fascinating and irresistible) tourist agenda. Fifth, we extended the opportunity and the adventure to the 14 students who received scholarship aid. And sixth, we showed the Italians the best of the USA and got a chance to experience the beauty which is Italy.

Help OYO fund the 20 scholarships needed for Tour 2004 to Australia & New Zealand



Montecatini, Italy, July 1, 2001. Scott Parkman conducts.

Jay Levine photo

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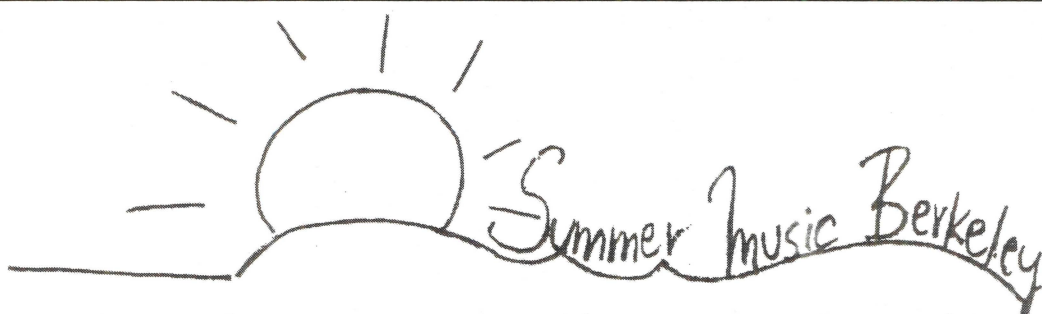
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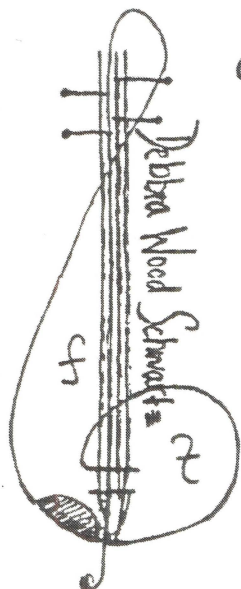
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Samuel Chen, *co-concertmaster*
Danielle Taylor, *co-concertmaster*
Kate Bokan-Smith*
Agnieszka Borzuchowski§
Benjamin Gan§
Sarah Lee§
Vidya Pai§
Ashley Wong§
Kadhja Bonet
Tania Chen
Veronica Chin
James Choi
Ebony Garrett-Bluford
Jimmy Hahn
Peter Hung
Joseph Jung
Raymond Kim
Deborah Lee
Thomas Logan
Alyssa Mathias
Jennifer Moriuchi
Jennifer Purdy
Alicia Tan
Rachel Taylor
Carol Tsang
Andrew Wilson
Whitney Wu-Chu
Sophia Zhang

Viola

Alessandra Aquilanti*
Yennie Lee§
Amanda Sims§
Serena Huang
Daniel Kwan
Dennis Lam
Abraham Liao
Charlie Stephen
Rachel Taylor

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

'Cello

Bridget Chang*
Bryan West*
The Liftech Choir
in honor of
Samuel Cristler
Timothy Hsu§
Stephen Shum§
Joshua Chen
Andrew Cheng
Emily Gee
Christine Hsia
Sydney Rainwater
Jonathan Rosenthal

Bass

Shavon Hutchison*
Kiefer Katovitch
Paul Smith-Stewart

Flute

Courtney Nippa
Erika Oba
Jean Wang

Oboe

Jessica Huntsman
Carolyn Kwok
Lisa Sommerauer

English Horn

Jessica Huntsman

Clarinet

DeMarus Allen
Yongeun Lee

Bass Clarinet

Alison Mirin

Bassoon

Kyle Chin**
Jessica Peterson

Contra Bassoon

Jeff Hansen**

Trumpet

Emma Kelp-Stebbins
Noel Swanson
Erik Vertz

Horn

Sarah Yow*
Philiana Ng
Niko Reyer
Jay Sinha

Trombone

Homer Chiang*
Victor Lee

Bass Trombone

Daniel Wright

Tuba

Chris McGaw

Percussion

Michael Kizzar
Ruthie Price
Maneka Puligandla
Ted Yuan**

Harp

Christina Kopriva

Keyboards

Ebony Garrett-Bluford

Subscription Concert I
Allen Temple Baptist Church, Oakland
3 PM, November 16, 2003

Michael Morgan, Artistic Director
Bryan Nies, Resident Conductor

Program

Sinfonia from *Cantata 196*
Cantata 61
Cantata 29

JS Bach
(1685–1750)

conducted by Zachary Carrettin

Symphony No. 96

Joseph Haydn
(1732–1809)

- I. Adagio—Allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Finale: Vivace assai

conducted by Bryan Nies

—INTERMISSION—

Romeo and Juliet Suite No. 2

Sergei Prokofiev
(1891–1953)

- I. Montagues and Capulets
- II. Young Juliet
- IV. Dance
- VI. Dance of the Antillies Girls
- VII. Romeo at Juliet's Grave

Romeo and Juliet Suite No. 1

- VII. Death of Tybalt

conducted by Michael Morgan

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, the Bernard Osher Foundation, the Ann and Gordon Getty Foundation, the Margaret Graupner Living Trust, Robert A.D. and Debra Wood Schwartz Foundation, The East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund, Solectron and Liftech. Additional Funding provided by the Oakland City Council and the City of Oakland's Cultural Funding Program and the California Arts Council. Oakland Youth Orchestra's print-media sponsor is The Oakland Tribune.

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Oakland Youth Orchestra 2003-2004 Season

Program Notes

by Charley Samson, copyright 2003

Johann Sebastian Bach (1685-1750): Sinfonia from Cantata 29, *Wir danken Dir, Gott* (We thank Thee, God)

After working for Prince Leopold of Anhalt-Cöthen, Bach was appointed cantor of the St. Thomas School in Leipzig, but only after two other musicians had turned down the job. He moved in 1723 and remained in Leipzig until his death. During that time he wrote between 250 and 275 cantatas. For the town council election on August 27, 1731, he wrote the Cantata 29, sometimes called the "Ratswahl Cantata" (Council Election Cantata).

Biographer Philipp Spitta says the opening Sinfonia "has a festal and lively character, and leads up very fitly to the cantata, which gives expression to gratitude towards God in gushing songs of triumph, and solemn, majestic choruses, emphasizing this feeling rather than the occasional purpose of the composition."

Johann Sebastian Bach (1685-1750): Sinfonia from Cantata 196. *Der Herr denket an uns* (The Lord Careth For Us)

When Bach was an organist in Arnstadt, his employers accused him of having a "stranger maiden" with him in the choirloft. The "stranger maiden" was his cousin, Maria Barbara Bach, whom he married in 1707 in a little church in the village of Dornheim, just outside Arnstadt.

Bach went on to a job at the Church of St. Blasius in Mühlhausen and while there wrote the Cantata 196 for the marriage of his wife's aunt, Regina Wedemann, to the very pastor who officiated at his own wedding, Johann Lorenz Stauber. The wedding took place on June 5, 1708 at the same church in Dornheim where Bach and Maria Barbara were wed the previous year.

In his book on the cantatas, W. Murray Young writes of the opening Sinfonia: "This introduction is very apt for the beginning of a wedding ceremony. An atmosphere of sublime peace is created by the unison strings."

Johann Sebastian Bach (1685-1750): Sinfonia from Cantata 61, *Nun komm, der Heiden Heiland* (Now come, The Gentiles' Savior)

After jobs in Arnstadt and Mühlhausen, Bach professed a desire "to compose a well-regulated church music without further vexation." His chance came in 1708, when the Duke of Weimar hired him, initially as an instrumentalist, then as court organist. In 1714 he was promoted to Concertmaster, which required him to compose a cantata every month for performance in Duke Wilhelm Ernst's chapel in the Himmelsburg palace.

Cantata 61 was written for first Sunday of Advent and was duly performed on December 2, 1714. The text employs Martin Luther's adaptation of the fourth century Catholic Advent hymn "Veni redemptor gentium," as well as verses by Erdmann Neumeister.

Of the Sinfonia, W. Murray Young writes: "Bach's preoccupation with instrumental works probably induced him to compose this slow-fast-slow French overture, treating the voices and instruments on equal terms....A mystical atmosphere is conjured up in our minds by the musical tempo of this wonderful chorale-chorus, which seems to visualize for us a pious procession singing on its way into Jerusalem."



J. S. Bach dedicated his music "to the glory of God."

Franz Josef Haydn (1732-1809): Symphony No. 96 in D major (*Miracle*)

The Symphony No. 96 has been called the *Miracle* because of a bizarre incident that actually occurred after the first performance of the Symphony No. 102. Albert Dies, a landscapist and early Haydn biographer, told the story:

...the curious audience...left their seats and crowded toward the orchestra the better to see the famous Haydn quite close. The seats in the middle of the floor were thus empty, and hardly were they empty when the great chandelier crashed down and broke into bits, throwing the numerous gathering into great consternation. As soon as the first moment of fright was over, and those who had pressed forward could think of the danger they had luckily escaped and find words to express it, several persons uttered the state of feelings with loud cries of 'Miracle! Miracle!'

Dies later asked Haydn about the incident. The composer replied, "I know nothing about it."

The Symphony No. 96 was first performed on March 11, 1791 at the Hanover Square Rooms in London. "I created a furor with a new Symphony," Haydn wrote to his friend Luigia Polzelli. The historian Charles Burney described an "electrical effect on all present" and "such a degree of enthusiasm as almost amounted to frenzy." The *Diary* reported that "the audience was so enraptured, that by unanimous desire, the second movement was encored, and the third was vehemently demanded a second time also, but the modesty of the Composer prevailed too strongly to admit a repetition."

The great Haydn scholar H.C. Robbins Landon called the work "a miracle of sophistication, wit, beautiful orchestration, and charm. The second movement, to which the trumpets and kettledrums contribute a dramatic effect when they enter in the minor section, shows off the London wind players and also contains a particularly beautiful cadenza—just as if the movement were from a concerto—using among other things two solo violins, which weave a gently running pattern through the rich texture of the full band. The minuet is a stirring movement with almost march-like grandeur, while the trio is an Austrian waltz for solo oboe and strings....The symphony is flanked by two elegant movements: the first has a stately slow introduction followed by a scintillating *allegro*, while the last...is a racy and brilliant rondo with all sorts of diversions (an angry section in the minor, a section for the wind band alone, including soft trumpets and drums)."



English Chandelier

Probably made to commemorate the fourth Earl of Devonshire's elevation to the dukedom as 1st Duke of Devonshire in 1694.

Sergei Prokofiev: Suite from *Romeo and Juliet*, Op.64

In 1916, a Russian critic, referring to Prokofiev's *Scythian Suite*, complained: "To each his own: to one it is given to sing of the love of Romeo and Juliet, to another to depict the frenzied screeches and comical capers of monkeys." Less than twenty years later, Prokofiev would write a full-length ballet on Shakespeare's famous lovers.

Prokofiev's seventh ballet was commissioned by the Kirov Theater in Leningrad during the autumn of 1934. According to the composer, the music was composed "at top speed" during the following summer. "I have taken special pains," he said, "to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be very sorry—but I feel sure that sooner or later they will."

It was to be later. The Kirov shelved the work and so did the Bolshoi Theater in Moscow, which rejected the music as "impossible to dance to."

Undeterred by these developments, Prokofiev put together two orchestral suites from the ballet. The first was conducted by George Sebastian on November 24, 1936 in Moscow. "Fresh, bright, sonorous, expressive," noted Nikolai Miaskovsky in his diary. "Stormy success, music of the highest order." The second suite was introduced by Yevgeny Mravinsky and the Leningrad Philharmonic on April 15, 1937. Prokofiev conducted both suites on concert tours of Europe and the United States the following year. A critic in New York wrote: "Prokofiev has written music for the masses and at the same time has attained extraordinary nobility." Prokofiev also arranged ten numbers from *Romeo and Juliet* for solo piano and even added a third orchestral suite in 1946.



The complete ballet finally reached the stage on December 30, 1938, when a company in Brno, Czechoslovakia performed it without consulting the composer. Prokofiev did not attend.

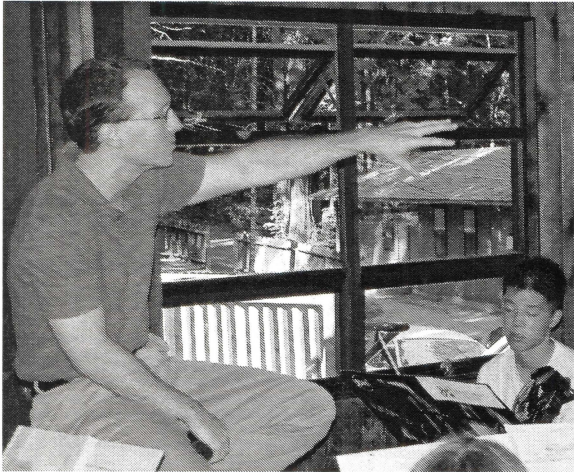
Meanwhile, the Kirov Theater had changed its mind. When the choreographer suggested changes in the score, Prokofiev was adamant: "I have written the exact amount of music that is necessary. And I am not going to do anything more. It is done. The piece is ready. If you want to produce it—there it is, if not—then not."

The dancers at the Kirov were confused. Galina Ulanova, who portrayed Juliet, remembered: "We simply did not understand his music. We were disturbed by his weird orchestration, the frequent changes in rhythm, which made it difficult to dance. We were not used to such music and we were afraid of it."

After much negotiation and delay, *Romeo and Juliet* was finally given in Leningrad on January 11, 1940. The Bolshoi Theater followed suit on December 22, 1946.



Bryan conducts at the front...



OYO's annual fall retreat is a chance for the orchestra members to get to know one another, for seating auditions and long sessions with sectional coaches, for the musicians and the conductors to hear the ensemble for the first time ("awesome!"), and for OYO to have a big campfire and eat a lot of chocolate and marshmallows. Here begins the team building and esprit de corps which will be audible in concerts and so important on tour.

Violas doing a great job of ignoring Barbara standing on the furniture.



Denis has the winds breathing the country air

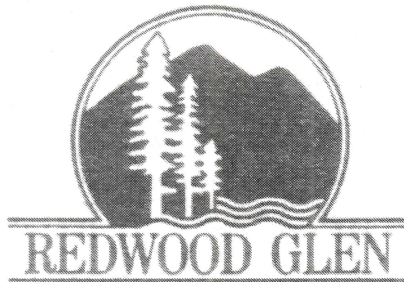


B. Stack photos

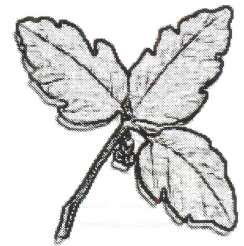
OYO Retreat, September 12-14, 2003

BIG FUN!

...while Michael coaches from the back.



Heghine & Debra pick a nice spot for a scary audition



The OYO horns working together

Thank you to the following wonderful musicians who drove out into the woods to coach and inspire us:

Violins: Debra Schwartz & Heghine Boloyan

Violas: Tekla Cunningham

Cellos: Dawn Foster-Dodson

Winds: Denis Harper

Brass: Trish Grima

Percussion: Amy Stubbs



The Mozart Effect

July 28, 2003

Letter to the *New York Times* from Henry Fogel
American Symphony Orchestra League

In May 2002, the Arts Education Partnership released a report called *Critical Links: Learning in the Arts and Student Academic and Social Development*. This report pulled together 62 different studies analyzing the academic and social impact of arts education on children. What this report shows is that in the very areas with which the school system is concerned, incorporation of the arts brings measurable improvement. Reading, writing, and math scores significantly improve for those students who also study music and other arts, as do problem solving abilities, collaborative working skills, and positive risktaking. Arts education has a documented and significant positive impact on at-risk youth – studying the arts has been shown to lower recidivism rates among young offenders and lead to increased self-esteem, the acquisition of better job skills, and the development of creative thinking (a critical societal need). These studies are there for all to see.

The Michael Morgan Effect

OYO is about learning and it is about growth. Growth occurs at times of peak performance. Michael Morgan conducts an intense, sometimes ferocious and often electric rehearsal. With fire and humor and also critical confrontation he leads the young musicians to play their best and then to transcend their best to a new level of performance. The students are often astounded each week: impressed by the conductors, by each other, and, not the least of all, by their own playing.—BTS

OYO Offers Special Thanks

Scott Cole
Randy Gee
Leonora Sleeter Gillard
Larry Granger
Jay Lehmann and Laney College
Art Mirin
Doroteo Ng
Brian Nippa
OEBS: Carl Stanley & Deborah Hersh

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Rick Fenchel
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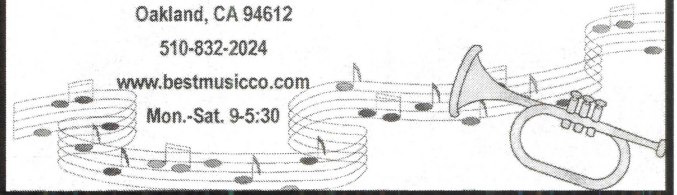
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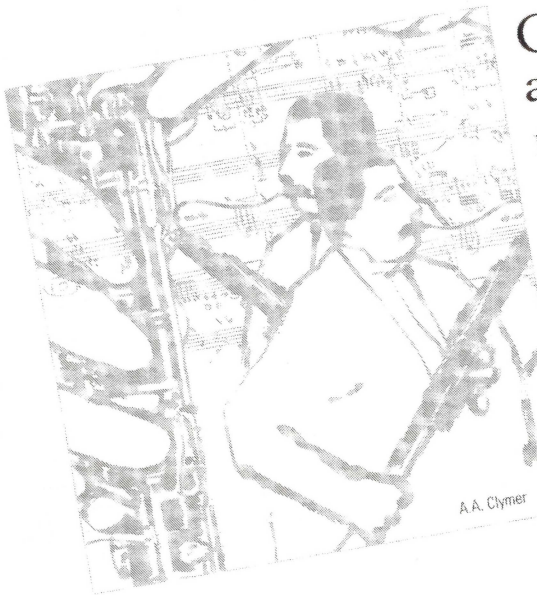
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