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## Concert Program Guide

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## Oakland Youth Orchestra

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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 40<sup>th</sup> season, the Oakland Youth Orchestra consists of seventy-eight 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 <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
Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema

### - Conductors -

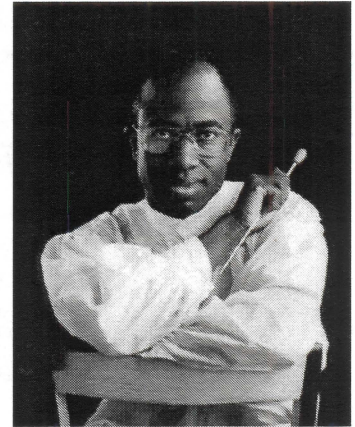
Robert Hughes 1964–1970 & 1980: Composer, teacher and lecturer  
Denis de Coteau 1971–1979: Music Director of the San Francisco Ballet  
Kent Nagano 1981–1985: Music Director of the Berkeley Symphony; Conductor, Opera de Lyon  
Stewart Robertson 1985–1986: Music Director of the Long Beach Symphony  
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

**M**ichael 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*.

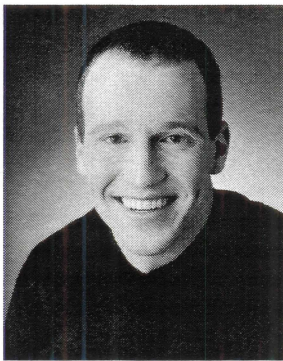
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*.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



**B**ryan J. Nies enjoys a rapidly growing career as a conductor of musically diverse ensembles and opera. He holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony and is the Resident Conductor of the Oakland Youth Orchestra. Pursuing an avid interest in all musical genres, Bryan was an associate musical director with the American Musical Theater of San Jose and assistant conductor at Theatreworks in Mountain View, CA. In addition, he has been the assistant conductor with Opera San Jose and Festival Opera (Walnut Creek, CA).

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.



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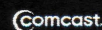
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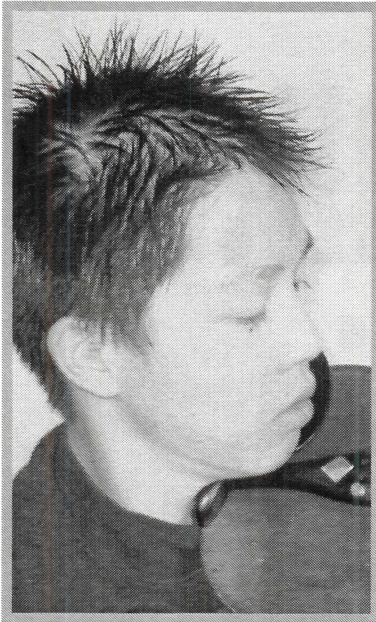
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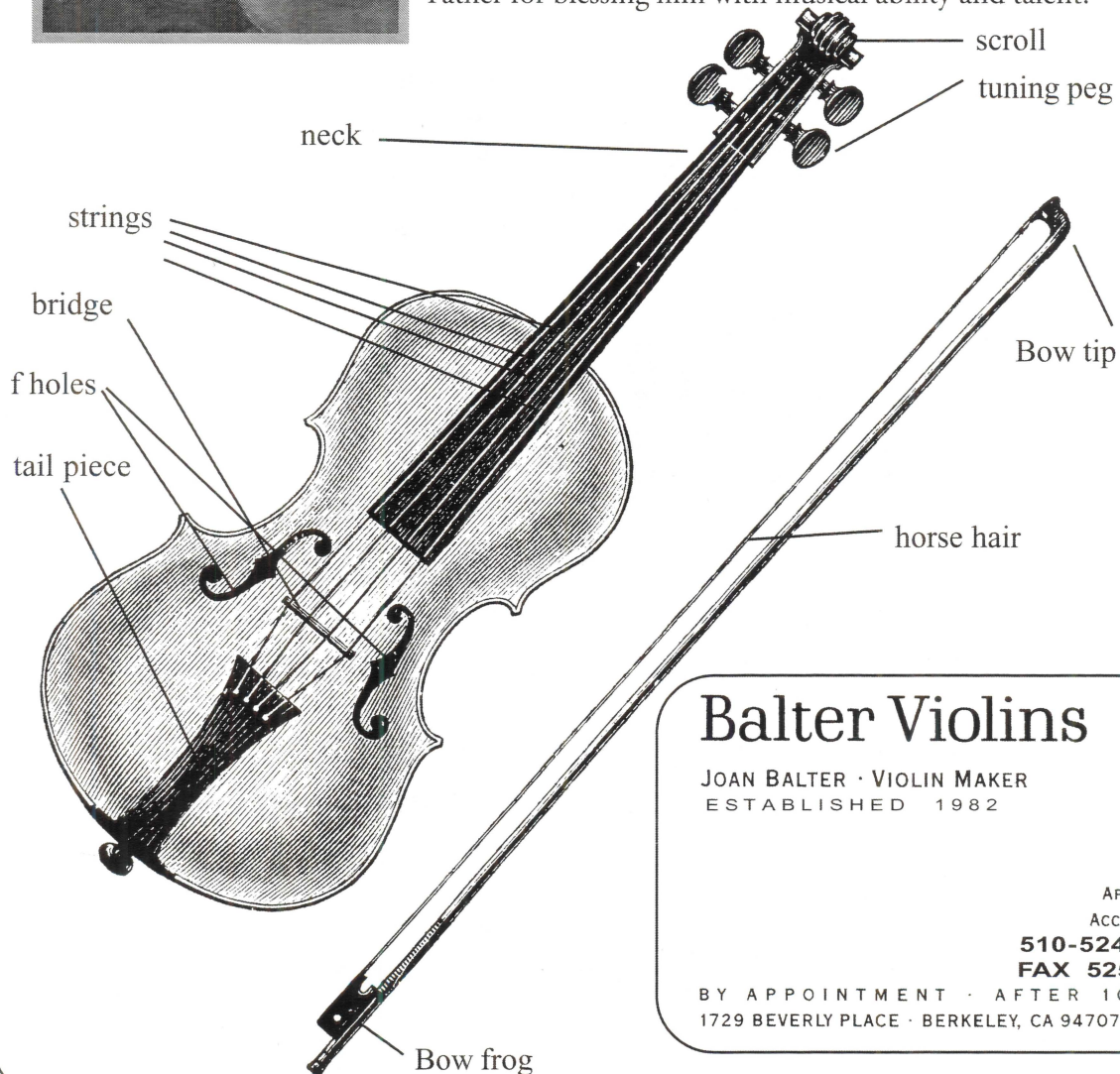
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## Concerto Competition Winner Samuel Chen



Samuel Chen began playing the Violin at the age of four. A student of Lee Lin, a member of the San Francisco Conservatory of Music, he is currently a Senior at Mission San Jose High School in Fremont. Coming from a musical family, both of his brothers have or are currently involved in OYO. Lucas, his older brother graduated from OYO in 2002 having held the principal cellist chair for the past 3 years and also won the orchestra's concerto competition his senior year. Samuel's little brother, Josh, is in his 2nd year with OYO and is steadily progressing and growing in the orchestra. Samuel hopes to major in music as well as biology at UC San Diego, UC Davis, or at UC Irvine. Samuel is also active in his school's Chamber Chorale program, as well as keyboarding and leading worship for his church fellowship. Samuel would like to thank his parents for all they have done to get him here, and to thank his Heavenly Father for blessing him with musical ability and talent.



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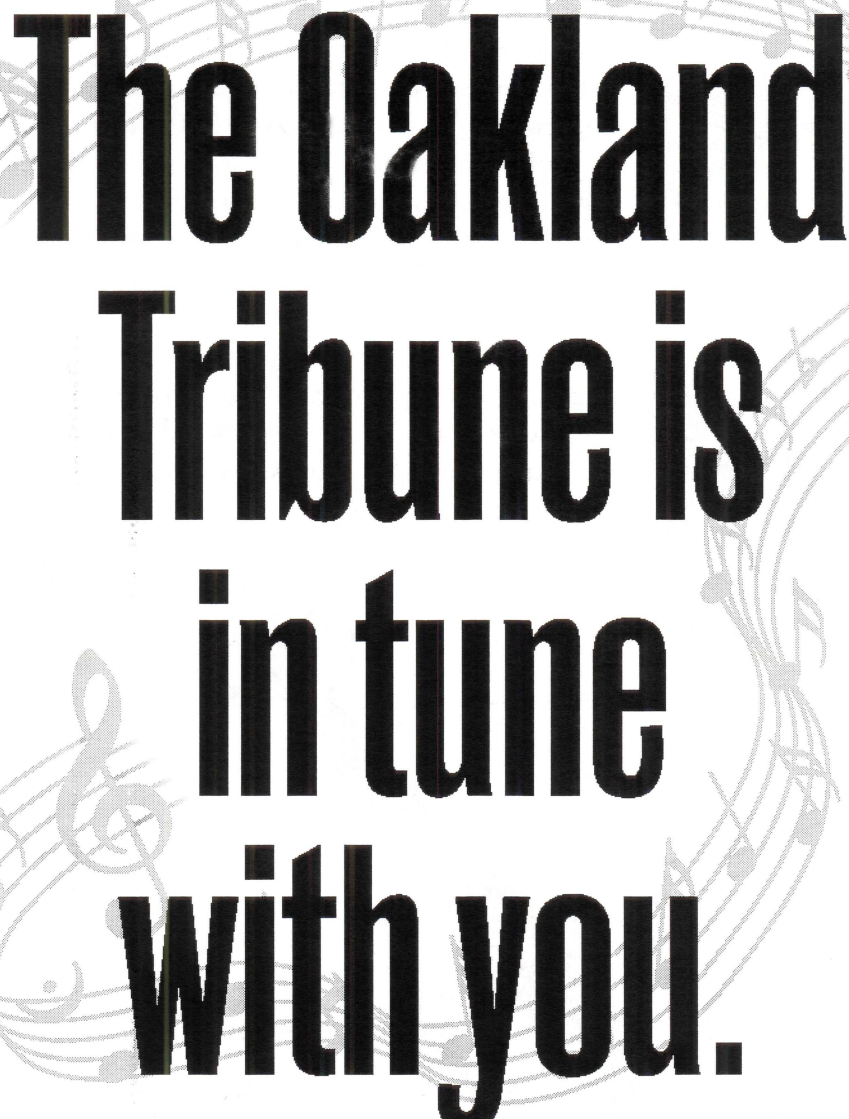
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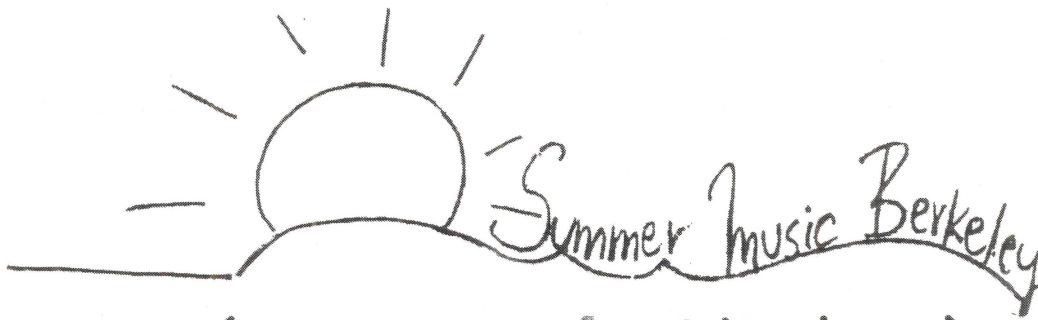
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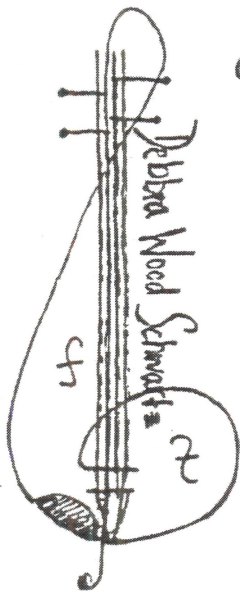
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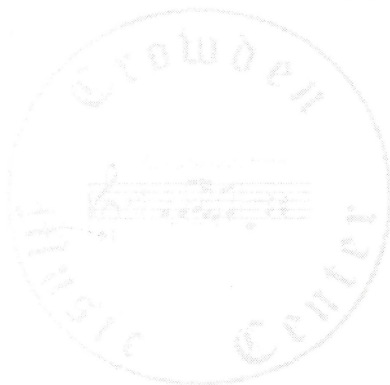
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Danielle Taylor, *co-concertmaster*  
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Ashley Wong§  
Kadhja Bonet  
Agnieszka Borzuchowski  
Tania Chen  
Veronica Chin  
James Choi  
Benjamin Gan  
Eboni Garrett-Bluford  
Jimmy Hahn  
Peter Hung  
Joseph Jung  
Raymond Kim  
Deborah Lee  
Sarah Lee  
Thomas Logan  
Alyssa Mathias  
Jennifer Moriuchi  
Vidya Pai  
Jennifer Purdy  
Joyce (Mei Ying) Tam  
Kwok Tam  
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

\* *principal*

§ *assistant principal*

\*\* *guest artist*

### ***'Cello***

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Bryan West\*  
*The Liftech Chair*  
*in honor of*  
*Samuel Cristler*  
Joshua Chen  
Andrew Cheng  
Emily Gee  
Christine Hsia  
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### ***Bass***

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Hannah Keeshan  
Paul Smith-Stewart

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Erika Oba  
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Carolyn Kwok  
Lisa Sommerauer

### ***English Horn***

Jessica Huntsman

### ***Clarinet***

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Yongun Lee

### ***Bass Clarinet***

Alison Mirin

### ***Bassoon***

Vanessa Blake  
Jessica Peterson

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Frank Casados\*\*

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Christina Jupp  
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Philiana Ng  
Niko Reyer  
Jay Sinha

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Homer Chiang\*  
Victor Lee

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Daniel Wright

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Chris McGaw

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Ruthie Price  
Maneka Puligandla  
Brian Walsh

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Christina Kopriva

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Bryan Nies

## Subscription Concert II

First Congregational Church, Oakland

3 PM, February 8, 2004

Michael Morgan, Artistic Director

Bryan Nies, Resident Conductor

# Program

*Night on Bald Mountain*

Modeste Mussorgsky  
(1839-1881)

conducted by Bryan Nies

*Violin Concerto in C major in the style of Vivaldi*

Fritz Kreisler  
(1875-1962)

- I. Allegro moderato e maestoso
- II. Andante doloroso
- III. Allegro assai

Samuel Chen violin

— INTERMISSION —

*Mississippi Suite*

Ferde Grofé  
(1892-1972)

- I. Father of the Waters
- II. Huckleberry Finn
- III. Old Creole Days
- IV. Mardi Gras

*Rumanian Rhapsody No. 1*

Georges Enesco  
(1881-1955)

conducted by Bryan Nies

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, the Morris Stulsaft Foundation, 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 2004

Modeste Mussorgsky (1839-1881): *Night on Bald Mountain*

Notorious for leaving works unfinished, Moussorgsky was also loathe to abandon good material. The music now known as *Night on Bald Mountain* popped up in various guises for over twenty years and only emerged fully after the composer's death.

On Christmas Day, 1858 Moussorgsky announced plans to make an opera of Gogol's *St. John's Eve*. Less than two years later, he spoke of a commission for incidental music to a play called *The Witches* by his old army buddy Baron Georgy Mengden. The music for both these projects, if he ever wrote any of it at all, is lost. Parts of the *Bald Mountain* music appeared in his unfinished opera *Salammbô* of 1864.

Something concrete finally surfaced on June 23, 1867 (St. John's Eve), when Moussorgsky completed an orchestral fantasy titled *St. John's Night on Bare Mountain*. "I wrote it quickly," he said, "straight away in full score without preliminary drafts, in twelve days. It seethed within me, and I worked day and night, hardly knowing what was happening within me. And now I see in my sinful prank an independent Russian product, free from German profundity and routine."

Based on the legend of the witches' sabbath on St. John's Eve at Mt. Triglav near Kiev, the music, said Moussorgsky, is "a very graphic depiction of a Witches' Sabbath provided by the testimony of a woman on trial, who was accused of being a witch and had confessed love pranks with Satan himself to the court. The poor lunatic was burnt. All this occurred in the Sixteenth Century. From this description I stored up the construction of the Sabbath."

Accordingly, Moussorgsky prefaced the score with the program: "Subterranean din of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the god Tchernobog. Glorification of the Black God, the Black Mass. Witches' Revels. At the height of the orgies, there is heard from afar the bell of a little church in the village. The spirits of Darkness disperse. Daybreak."

*St. John's Night on Bare Mountain* was never performed during Moussorgsky's lifetime. In 1871 he added a chorus to form "The Sacrifice of the Black Goat on the Bald Mountain," a portion of the opera-ballet *Mlada*, a collaboration with Cui, Rimsky-Korsakov and Borodin. It, too, was never performed.

In 1877 the same music was reworked as an intermezzo titled "Dream Vision of the Peasant Lad" from the comic opera *Sorochintsy Fair*. It was this version that Rimsky-Korsakov arranged and titled *Night on Bald Mountain* for a St. Petersburg performance on October 27, 1886. Moussorgsky's original 1867 version wasn't published until 1968.

It was also Rimsky-Korsakov who compounded the confusion by insisting that the *Bald Mountain* music originated as a piece for piano and orchestra, along the lines of Liszt's *Totentanz*. As Moussorgsky's biographer, M.D. Calvo-coressi, puts it, "there is good reason to believe that it never existed outside Rimsky-Korsakov's notoriously faulty memory."

There was yet another version of the *Bald Mountain* music. In 1878, on a concert tour of the Ukraine, Crimea and towns along the Don and the Volga, Moussorgsky played piano transcriptions of his orchestral music, including "a musical picture from a new comic opera, *Sorochintsy Fair*." It was the very same *Bald Mountain* music.



Fritz Kreisler (1875-1962): *Violin Concerto in C major in the Style of Vivaldi*

One of the greatest violinists ever, Kreisler was born in Vienna. As a tot, he made a little violin out of a cigar box and shoestrings. His father soon bought him a real violin. At seven, he became the youngest student ever admitted to the Vienna Conservatory. There he studied with Anton Bruckner. He graduated at the age of ten and moved on to the Paris Conservatory. At thirteen, the young prodigy made a wildly successful tour of the United States. Returning to Vienna, he abandoned music in favor of science, languages and a two-year stint in the Austrian army. For six years he never touched a violin.

Eventually he returned to playing and made his debut with the Vienna Philharmonic in 1898. Two years later he toured the United States again, again to enormous acclaim. "Years ago Kreisler toured this city as a wonder child," wrote one critic. "Today he reappears as an absolute wonder, with astonishing violinistic powers." Kreisler became an American citizen in 1943.



Besides all the standard repertory concertos, Kreisler played numerous bon-bons of his own composition, at first passing them off as long lost works by the likes of Pugnani, Francoeur and Martini. In 1935 he admitted that the music was his own, much to the consternation of critics who had fallen for the hoax. After the success of his transcription of Tartini's "Devil's Trill" Sonata, he felt emboldened to try a baroque concerto. In 1905 he produced a concerto by Vivaldi, in versions for strings and organ and for piano. The published score says the work was "edited from the manuscript and arranged by Fritz Kreisler." Indeed, it sounds very much like Kreisler, hardly at all like Vivaldi.

### Ferde Grofé (1892-1972): *Mississippi Suite*

Born in New York City and raised in southern California, Grofé studied piano and violin with his mother, and viola with his grandfather. For nearly ten years he played viola in the Los Angeles Symphony. In 1919 Paul Whiteman heard one his arrangements and hired him as pianist and arranger. It was Grofé who wrote the orchestration for Gershwin's *Rhapsody in Blue*.

Subtitled "A Tone Journey," *Mississippi Suite* was composed in 1924 for Paul Whiteman, who introduced it at Carnegie Hall in New York on December 29, 1925. The opening movement, "Father of the Waters," refers to the Algonquin origins of the river's name ("misi," meaning "great" and "sipi," meaning "river"). It was an 18<sup>th</sup> century French writer who mistranslated it as "father of waters." After a slow brass introduction, the solo French horn—accompanied by undulating strings, harp and clarinet—is first to play the main melody, followed by strings with English horn. The second movement, "Huckleberry Finn," is a rambunctious nod to Mark Twain's character. The third movement, "Old Creole Days" is a nostalgic evocation of pre-Civil War Louisiana. The final movement, "Mardi Gras," depicts the gaiety and bustle of carnival in New Orleans.



### The Mighty Mississippi River





Georges Enesco (1881-1955): *Rumanian Rhapsody No. 1 in A major, Opus 11*

Enesco once described himself as “a savage, whom nothing could fully discipline, a staunch adept of independence, who accepted no constraint and did not recognize any school.” He studied first at the Vienna Conservatory, and later at the Paris Conservatory. His teachers included Massenet and Fauré, and his own pupils included Dinu Lipatti and Yehudi Menuhin. Menuhin called him “the one man to whom I owe everything.”

Despite his internationalism, he maintained ties with his native Rumania, serving as court violinist to the Queen of Rumania, conductor of the Bucharest Philharmonic and founder of the Enesco Prize for composition.



The two Rumanian Rhapsodies appeared in 1901. Both were introduced at a Pablo Casals concert in Paris on Feb 7, 1908 with Enesco conducting. A drinking song (*I Have a Coin and I Want a Drink*) and four other national melodies appear in No. 1, which S.W. Bennett describes as “all jollity, from its opening ‘call’ by clarinets and oboe through its chain of rousing dance motifs, and without ever losing its earthly folk quality, it achieves near the end a Dionysiac rapture.”

Romania was formerly spelled “Rumania” or “Roumania.” The name comes from “Rome” or the Roman Empire and represents the country’s origins.



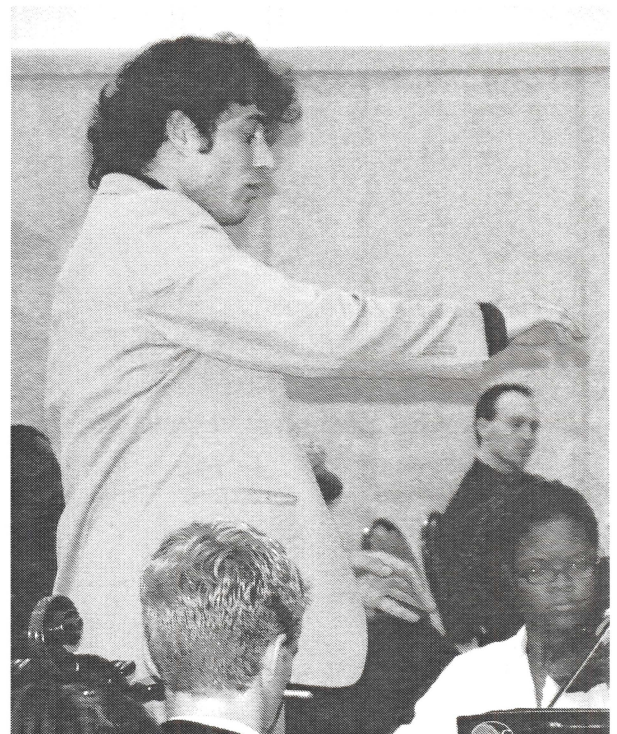
# OYO in Concert

November 16, 2003 at Allen Temple Baptist Church

Maestro Michael Morgan



Jay Levine photos



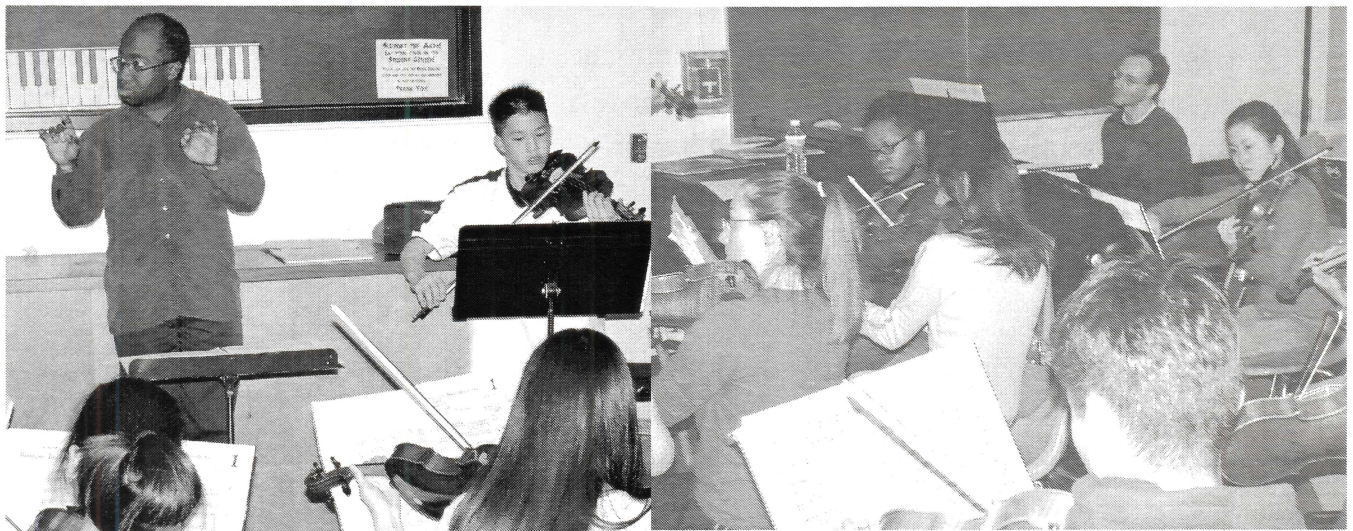
Bryan Nies (above) and Zachary Carretin (right)  
work their enchantments upon OYO.

*the brightest stars of tomorrow...today*

# YOYO in Rehearsal

Preparing for today's concert

Bryan wields the stick  
...cooking up hot music  
in early January.



Michael conducts, Sam fiddles, and  
Bryan contemplates.

David Arend coaches basses to a  
deeper understanding.



# Conductor Training: a natural fit for OYO

Michael Morgan's great successes in training young conductors at Tanglewood, OYO, and elsewhere translate into some really terrific experiences for OYO members as they become auditors in the advanced class. Often the interests of young conductors and young musicians dovetail: OYO members need to sight-read a lot of music to grow their skills; young conductors need to try out lots of new pieces. Student musicians need to rehearse pieces many more times than adult musicians; young conductors need to be able to revisit a piece they are working on and try out new interpretations and techniques. Young musicians need to encounter a wide range of role models and musical styles.

A podium is a scarce and precious resource in the world of music, usually reserved for mature and successful conductors. The podium in front of OYO is greatly valued by Michael Morgan and his younger colleagues and they always give us their best.

OYO's coaches also contribute to the conductor-training mission. While sitting in on rehearsal they might help a young conductor refine his communication of techniques in instrumental sections outside of the conductor's own skill set. Sitting with conductors in OYO auditions, their detailed discussions following each performance gives conductors a fine grained model of how instrumental skills develop over time, as well as insights into fatal flaws and young talent.

It is a lucky OYO which can have the luxury of two conductors in the room!

-BTS

## *OYO Offers Special Thanks*

Oakland Mayor Jerry Brown	OYO Coaches & Parents
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Scott Cole	Port of Oakland
Rick Fenchel	John Protopoulos
Leonora Sleeter Gillard	Milly Rosner
Jay Lehmann and Laney College	School & Private Music Teachers
Harold Lawrence	Bob & Debra Schwartz
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Donn Logan	Dan Westerlin
OEBS: Carl Stanley & Deborah Hersh	Dorcas and Jesse Yow

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Mildred Rosner  
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Kendelyn Beck & David Ceponis  
Alice & Chauncey Bell

Gillian Blair  
Jane Bokan and Ron Smith  
Ute Bummel  
Michelle Caimotto  
Rita Chin  
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Kate Parun  
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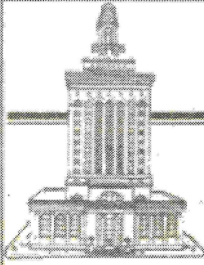
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City Council  
CITY OF OAKLAND, CALIFORNIA

Resolution

HONORING THE OAKLAND YOUTH ORCHESTRA  
On its 40<sup>th</sup> Anniversary

WHEREAS, 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; and

WHEREAS, in 1986, the Oakland Youth Orchestra became an independent organization and since then has had 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; and

WHEREAS, today, on its 40<sup>th</sup> season, the Oakland Youth orchestra consists of seventy-five talented young music students aged 12 to 21 years. These young people represent forty-six different schools throughout the Bay Area; and

WHEREAS, the Oakland Youth Orchestra, under the artistic direction and leadership of Michael Morgan, brings the vitality and energy of youth to the Oakland community through music each season; now therefore, be it

RESOLVED: That the Oakland City Council applauds each member of the Oakland Youth Orchestra for all the hard work and dedication they combine with their talent to create wonderful musical experiences for us all; and be it

FUTHER RESOLVED: That the Oakland City Council commends the Oakland Youth Orchestra and its efforts to provide Oakland's citizens with unique, educational concert events and urges all citizens to join in the 40th anniversary celebration of this fine organization to the cultural life our community and the development of our children.

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I CERTIFY THAT THE FOREGOING IS A FULL, TRUE AND CORRECT COPY OF A RESOLUTION PASSED BY THE CITY COUNCIL OF THE CITY OF OAKLAND, CALIFORNIA ON December 16, 2005.

CEDA FLOYD - CITY CLERK

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