

OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Our Forty-Fourth Season



where education meets performance

Sunday, November 11, 2007

Allen Temple Baptist Church, Oakland

OAKLAND POST™

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Happy Birthday to the visionary Michael Morgan



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Oakland Youth Orchestra

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www.oyo.org

cover: Michael Morgans conducting OYO at June 28, 2007 concert at Arhaeo Odion, Greece. photo by Barbara Stack

Oakland Youth Orchestra 1964-2007

- 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 the recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in our 44th season, the Oakland Youth Orchestra consists of seventy-eight talented young music students aged 12-21 years. These young people represent forty-three different schools, and over 25 cities in the San Francisco Bay Area. We rehearse a wide range of serious and challenging works and present several classical and pops 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, Cuba, Italy, Australia and New Zealand. And 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
Australia/New Zealand, 2004	Melbourne, Sydney, Canberra, Auckland
Greece, 2004	Heraklion, Chania, Delphi, Athens, Patras

- 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, Montreal Symphony
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: Music Director of Fort Collins Symphony and Opera
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. For the last two summers Maestro Morgan has taught conducting at Tanglewood.

Michael Morgan is a noted advocate for music education in Oakland and around the world. He is widely regarded as an expert on the importance of arts education and minority access to the arts. He is on the Board of the American Symphony Orchestra League and is on the Conducting Faculty of the San Francisco Conservatory of Music.

Principal Conductor



Bryan Nies is the Assistant Conductor of the Oakland East Bay Symphony since 2002 and also serves as the Principal Conductor of Oakland Youth Orchestra, which he led on a tour of Australia and New Zealand during the orchestra's 40th season. With "superb musical direction," Bryan conducted sold-out performances of Bizet's "Carmen" with Festival Opera in 2007 to rave reviews that stated, "Nies is undeniably a talent to watch." In addition, he has conducted performances with Opera Idaho ("Barber of Seville") the Oakland Chamber Ensemble, and is an assistant conductor with Opera San Jose. Pursuing an avid interest in all musical genres, Mr. Nies conducted performances for the grand re-opening of the Castro Valley Arts Center, was an associate musical director with American Musical Theater of San Jose, Theatreworks, in Palo Alto, and teaches the musical theater workshop at the San Francisco Conservatory of Music.

During the summer of 2002, Mr. Nies 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, Michael Morgan, Roberto Abbado, Jeffrey Tate, Hans Vonk, Rafael Fruhbeck de Burgos, and Grant Llewellyn.

As one of the conducting class' youngest graduates, Mr. Nies 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, a contemporary ensemble. 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, where he has performed with William Warfield for the Lyric Opera of Chicago and was a vocal coach for the NU musical theater department.

Oakland East Bay SYMPHONY

Michael Morgan, Music Director

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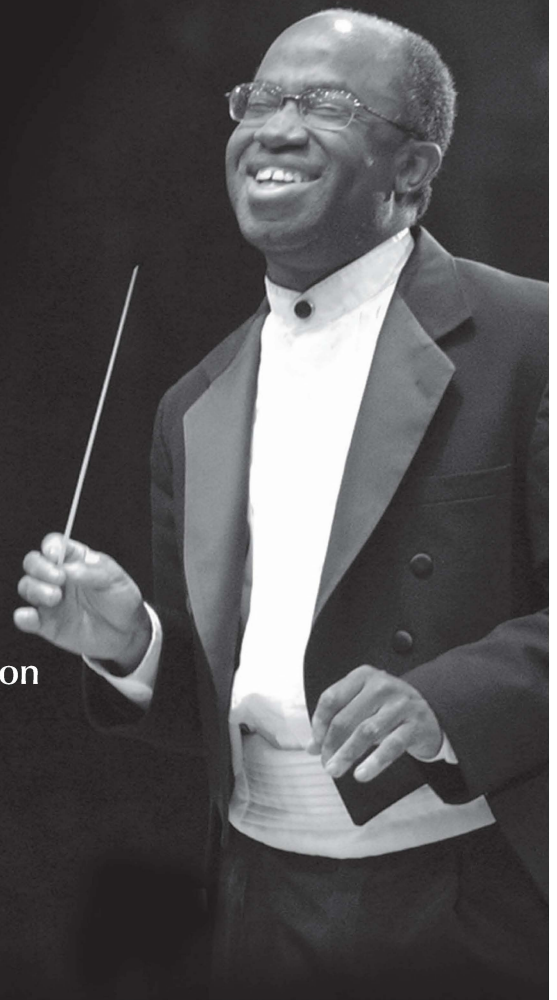
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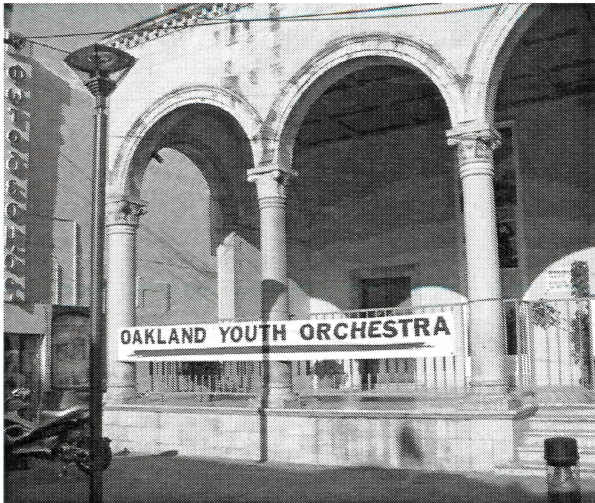
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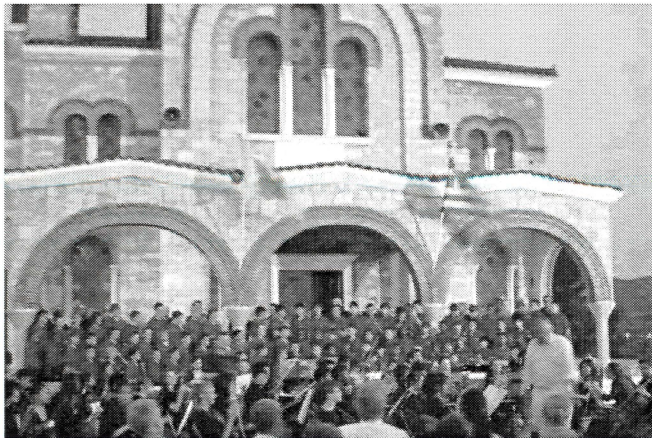


Heraklion June 21, 2007 Stack photo

Hot, Hot, Hot!!!!!!!



Chania June 22, 2007 Margaret Liu photo



Delphi June 24 with Philadelphia Boys Choir. J. Ahrens photo

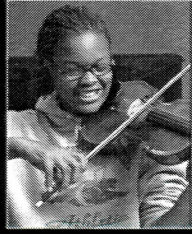


Patras June 28 at Arhaeo Odion. Stack photo



Athens June 26, 2007 Margaret Liu photo

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Celia Cheung*
Jennifer Chou
Julia Halford
Thomas Hon
Tabitha Hsia
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Peter Hung
David Kang
Luke Karl
Theodore Kerr
Simon Kim
Chumeng Li
Lyly Li
Ken Matsueda[§]
Jonathan Atalla Mei
Aleo Mok
Brian Shen
Kai Shibuya[§]
Nia Shima-Franklin
Elaine Ubando
Charlene Wang
Danielle Wilson
Deanna Wong
Beverly Xu
Xiaojun Zhang
Carolyn Zhou
Benjamin Zhu

Viola

Lucy Archer*
Michael Chang*
Alexandre Lee
James MacQueen
Geoffrey Seto
Chun Cecily Wang
Michael Zhao

'Cello

Joshua Chen*
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in honor of
Samuel Cristler
Samuel Chen
The Last Chair
in memory of
Leonard Cheng
Andrew Cheng[§]
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Anthony Yee

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Aneesa Al-Musawwir^α

Flute & Piccolo

Kelly Jenkins*
Corey Cassell
Meng Ruo Yang

Oboe

Janna Lee
Arturo Rodriguez

Clarinet

Anna Kent*
Austin Hogan

Bassoon

Antonio Cade*
Michael Severance

Horn

Ariana Johnson
Cadence Peckham
Andrew Watson
Nathan Huie**

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Gillian Freed*
Tristan Boisset
Leo Harrington
Erik Vertz**

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Ryan Day
Kirk Robinson

Bass Trombone

Andrew Walker**

Tuba

Grant Lipson

Timpani

Connor Irias*
Colin Jenkins

Percussion

Connor Irias*
Arek Boloyan
Colin Jenkins

Harp

Samantha Garvey**

^α *principal chamber orchestra*

^β *assistant principal chamber*

* *principal*

§ *assistant principal*

** *guest artist*

*** *guest artist and OYO alumnus*

Subscription Concert I

OAKLAND YOUTH ORCHESTRA

Allen Temple Baptist Church, Oakland

3:00 PM, November 11, 2007

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Program

Musica Mobilis

James A. Beckel, Jr.
(1948-)

conducted by Bryan Nies

Concerto Grosso No. 5 in G minor

Francesco Geminiani
(1680-1762)

- I. Adagio
- II. Vivace
- III. Adagio
- IV. Allegro

Soloists: Charlene Wang, Albert Chang, violins, Michael Chang, viola, Joshua Chen, cello

conducted by Michael Morgan

Double Concerto in D minor, BWV 1043

Johann Sebastian Bach
(1685-1750)

- I. Vivace (Philip Chang and Danielle Wilson)
- II. Largo ma non tanto (Lyly Li and Ceci Li)
- III. Allegro (Ken Matsueda and Lyly Li)

conducted by Michael Morgan

—INTERMISSION—

Symphony No. 1 in E minor, Opus 39

Jean Sibelius
(1865-1957)

- I. Andante, ma non troppo; Allegro energico
- II. Andante (ma non troppo lento)
- III. Scherzo: Allegro
- IV. Finale (Quasi una fantasia): Allegro molto

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 Ann and Barney Mizel Family Foundation, and The East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund. 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 Post.



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Program Notes

by Charley Samson, copyright 2007
except *Musica Mobilis* notes

James A. Beckel, Jr. (1948-): *Musica Mobilis*



James A. Beckel, Jr. graduated from the Indiana University School of Music and has been the Principal Trombonist with the Indianapolis Symphony since 1969. He is also on the music faculty at DePauw University and the University of Indianapolis. His works have been performed by many professional orchestras, including Minneapolis, St. Louis, Atlanta, Houston, Cincinnati, Baltimore, Buffalo, Detroit, Milwaukee, Indianapolis, Rochester, Charlotte, Fort Wayne, Rhode Island, Springfield, Evansville, Tampa, Arkansas, Oklahoma City, Phoenix, Terre Haute, South Bend, Omaha, Knoxville, Delaware, West Virginia, Chautauqua, and New Mexico.

Beckel has been an Individual Arts Fellow through the Indiana Arts Commission and the National Endowment for the Arts, and recently was one of 50 composers chosen nationwide to be part of the Continental Harmony Project. Nominated for a Pulitzer Prize, *The Glass Bead Game: Concerto for Horn and Orchestra* was premiered by the Indianapolis Chamber Orchestra, Kent Leslie horn soloist. *The Glass Bead Game* is now available for various ensembles, published by Hal Leonard Music. Mr. Beckel has also written works for brass choir and brass quintet. In 2004 the Indianapolis Symphony premiered and commissioned *Fantasy after Schubert* dedicated to their Music Director, Mario Venzago, in celebration of their 75th season.

Musica Mobilis was originally written for brass choir in 1996. It was commissioned by the Indianapolis Museum of Art to pay tribute to the work of sculptor Alexander Calder, the world-famous visual artist who made sculpture move, especially with his large mobiles. A mobile has a set number of pieces that are in constant flux, creating new images as the juxtaposition of the pieces change.

The work opens loudly, painting the musical picture of a person's first impression upon seeing one of Mr. Calder's large mobiles. The immense stark power of the metal work is reflected in the opening chords in the brass. At the same time, musical harmonies and motives are being stated that becomes the basis for the entire composition. The main interest while listening to this work is to follow the evolution of the music as these basic motives change position, like a mobile. The work stays in one basic tonality representing the unchangeable pieces of the mobile. When examining one of Mr. Calder's mobiles on display at the Indianapolis Museum of Art, Mr. Beckel specifically looked at a work entitled "*Five Pieces Suspended*." He decided to base this work primarily on five basic notes: A, F#, G, C, and D; as heard in the opening chords of the composition. As these notes rearrange themselves, the music takes on different moods, similar to the effects of the movement of a mobile. The only real deviation from this model is an occasional E natural used as a passing note in fast runs and a very intentional G# to cadence the work at the very end. A similar false cadence is also alluded to in measure 51, 52, and 53.

This four and a half minute work is constantly changing, from the ominous opening to the pensive and reflective middle section, then transforming into an exciting finale. "*Musica Mobilis*" is meant to reflect the magic of Alexander Calder's moving sculptures.

Francesco Geminiani (1680-1762): *Concerto Grosso No. 5 in G minor*

“He who in the present time wants to make a profit out of music betakes himself to England,” wrote the Hamburg theorist Johann Mattheson in 1713. Geminiani saw the wisdom of this advice, and traveled to London the very next year. As a former pupil of Arcangelo Corelli, Geminiani was certainly aware of the immense popularity of Corelli’s Op.6 Concerti Grossi in England. In 1726 Geminiani published a set of Concerti Grossi based on Corelli’s Op.5 Violin Sonatas.

One of Geminiani’s innovations was to add a viola to Corelli’s solo group of two violins and cello (“concertino”). He also removed violas from the larger instrumental group (“tutti”). In his preface to the score of his edition, Michelangelo Abbado writes, “I thought it would be better to add the viola part to the Tutti in order to avoid the lopsided effect the single viola might have produced if included in the concertino.” He also notes that the concerto follows the “church sonata” scheme, in which there are four movements arranged in a “slow-fast-slow-fast” pattern.



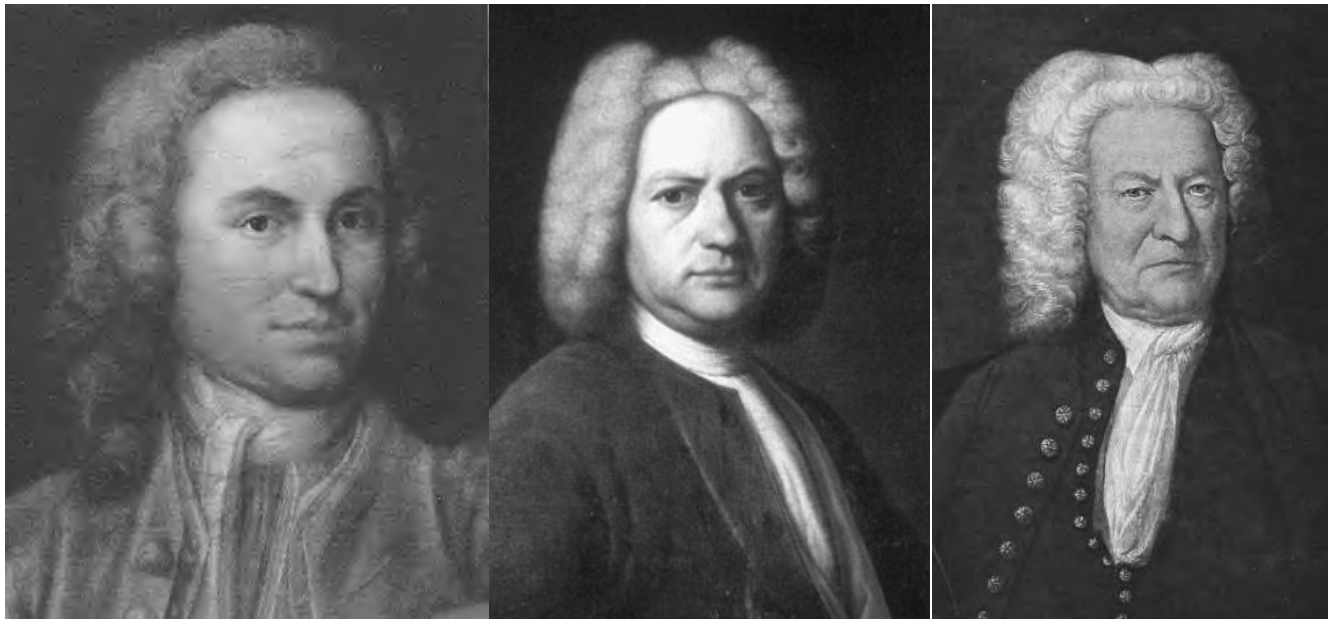
*Baroque music
expresses order,
the fundamental order
of the universe.
Yet it is always
lively and tuneful.*

notes

Johann Sebastian Bach (1685-1750): *Double Concerto in D minor*

In 1717 Bach assumed his new position as court conductor to Prince Leopold of Anhalt-Cöthen. “My gracious prince loved and understood music,” he later recalled. Much of Bach’s secular, instrumental music dates from his tenure at Cöthen, including a series of violin concertos.

The Double Concerto was written about 1720. “The attack of the first movement is uncompromising,” says Geoffrey Crankshaw, “and the contrapuntal exchanges of the orchestra are matched by those of the two soloists, using a variant of the main theme. The self-consistent logic of this movement is contrasted with the exalted calm of the second movement, whose serene canon, unfolded...by the soloists against a softly beating accompaniment, takes us beyond earthly experience. In the third movement, energy returns in an argument dominated by the soloists. Bach’s use of double-stopping in both solo parts is a marvelous stroke of poetic intensity.”



the second movement...takes us beyond earthly experience

Jean Sibelius (1865-1957): *Symphony No. 1 in E minor, Opus 39*

In April of 1898, Sibelius was in Berlin, carousing with his cronies and pretending to write his First Symphony. He wrote to his wife back in Helsinki: "I have now worked hard for three days. It has been wonderful. I'm working on the new thing, *alla sinfonia*." But it wasn't until his return to Finland that Sibelius really settled down to work on his "new thing." Most of it was composed during the autumn of 1898.

The first performance of the new work took place in Helsinki on April 26, 1899, with Sibelius himself conducting the Helsinki Philharmonic. Tchaikovsky's *Pathétique* Symphony had reached the city five years before and some critics noted its influence on the new Sibelius work. Sibelius was quick to concur: "There is much in that man that I recognize in myself."

Years later, with seven symphonies under his belt, Sibelius wrote: "My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music."

Despite his faith in absolute music, the composer did admit the influence of nature on his music. "Whenever I return to Finland across the Baltic and see the islands of a hard archaic beauty," he said, "I know why I am able to treat the orchestra as I do."

Robert Bagar described the Sibelius First as a work of contrasts. "Herein is represented," he wrote, "the unfettered, mercurial thinking of a young symphonist who is scarcely learned in the ways of practical economy. He has many things to say, many different and startling manners of saying them....The young composer pours great melodies into his work, melodies that sing with the exultant joy, melodies that rise and fall with tremendous intensity, and also melodies that are nostalgic and mellow and suffused with a tender pathos. There are grace and lightness in the music as it comes rushing to the creator's pen. There are also wild, barbaric shouts, outbursts of tremendous passion, raging unbridled utterances that hurl themselves forward like the roar of giant winds."



music begins where words cease

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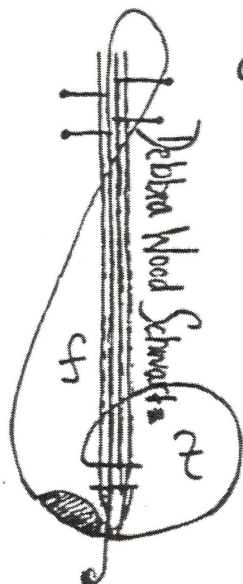
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OYO Retreat at Redwood Glen, September 14-16, 2007.



Conductor Bryan Nies conducts (L to R, rear then front): Clarinets Austin Hogan, and Anna Kent; Bassoons Antonio Cade and Michael Severance; Flutes Corey Cassell, MengRuo Yang and Kelly Jenkins; and Oboes Arturo Rodriguez and Janna Lee. Wind coach Robin May stands by to offer technical guidance.



Basses Jonathan Stein and Aneesa Al-Musawwir work with their coach Tim Spears in a bucolic setting, their famous power spot.



Michael Morgan took the podium on Sunday morning, and with cellist Andrew Cheng, Concertmaster Ceci Li and Principal Violist Lucy Archer, notices that there's something happening over there, and it's pretty amusing.



Cello coach Tania Simoncelli works out the celli. Principal Josh Chen and Asst. Principal Andrew Cheng are shown.



Under the invisible hand of Brass Coach Lenny Ott, from left, horns Cadence Peckham and Andrew Watson; trumpets Leo Harrington and Gillian Freed and tenor trombone Kirk Robinson.



Timpanist Connor Irias punctuates the rehearsal.

B. Stack photos



John Callahan

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On March 28, 2007 the Port of Oakland and John Protopappas threw a terrific party to raise funds for the OYO Greek Tour. We had great fun and we raised a substantial portion of our scholarship and production needs. Many Thanks to all! Big OYO thanks to the multi-talented Frosene Phillips, who serves as host and auctioneer for our Greek Gala and brightened our March party; and to John Protopappas, who once again worked so hard to make our tour a reality. Here they are dancing in the costumes of Crete.

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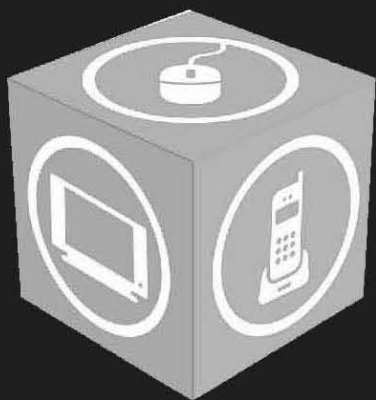
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