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

## Oakland Youth Orchestra 1964-2008

### - 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 44<sup>th</sup> season, the Oakland Youth Orchestra consists of seventy-six talented young music students aged 12-21 years. These young people represent forty-two 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 <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
Australia/New Zealand, 2004	Melbourne, Sydney, Canberra, Auckland
Greece, 2007	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

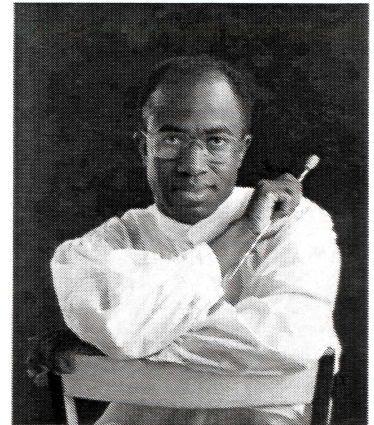
**M**ichael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa,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

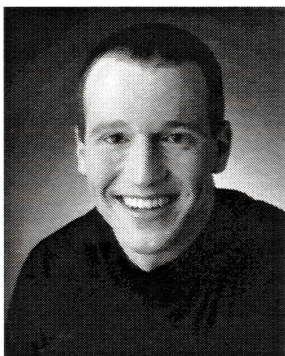
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*.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



**B**ryan 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 lead 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, Jeffery 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.

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Michael Morgan, Music Director

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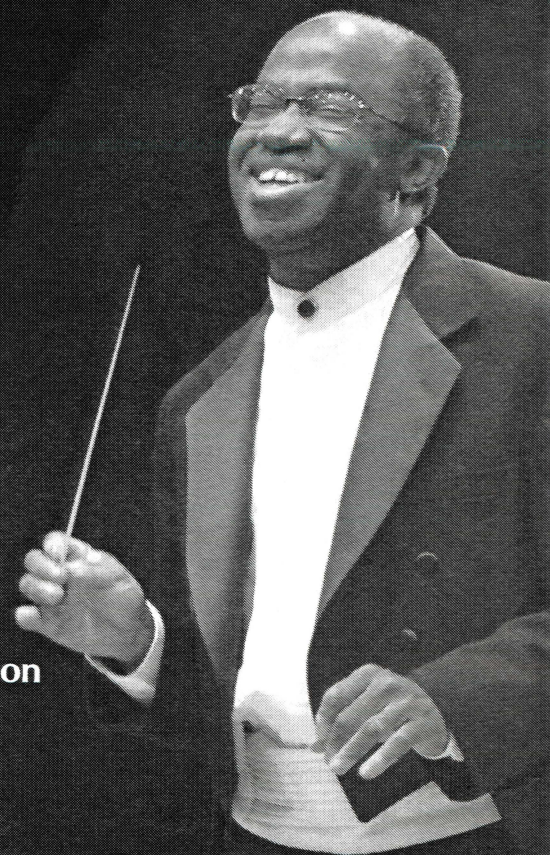
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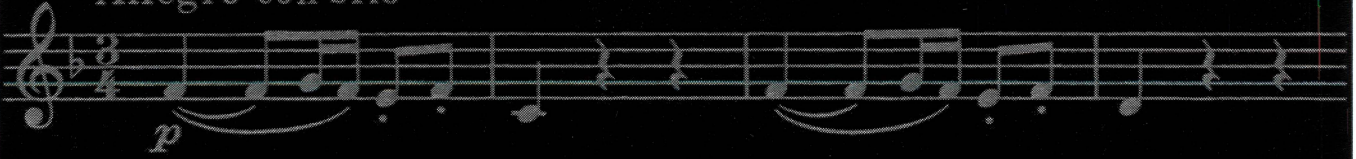
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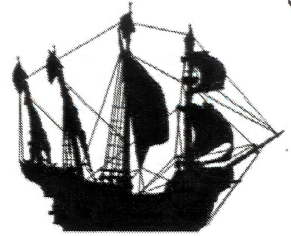


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Oakland Youth Orchestra

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Alexandre Lee  
James MacQueen  
Geoffrey Seto  
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Michael Zhao

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Andrew Cheng<sup>§</sup>  
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Arturo Rodriguez

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Austin Hogan

### **Bassoon**

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### **Horn**

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Valerie Senavsky  
Lacey Waggener\*\*\*  
Andrew Watson

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Tristan Boisset  
Leo Harrington

### **Trombone**

Ryan Day  
Kirk Robinson

### **Bass Trombone**

Anabel Hirano

### **Tuba**

Grant Lipson

### **Timpani**

Connor Irias\*  
Savannah Harris

### **Percussion**

Connor Irias\*  
Savannah Harris  
Benjamin Ring\*\*

### **Piano**

Simon Kim

\* *principal*

§ *assistant principal*

\*\* *guest artist*

\*\*\* *guest artist and OYO alumna*

Subscription Concert II

OAKLAND YOUTH ORCHESTRA

First Congregational Church, Oakland

3:00 PM, January 27, 2008

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Program

*Overture to the Magic Flute*

Wolfgang Amadeus Mozart.

(1756-1791)

conducted by Michael Morgan

*Festive and Commemorative Music*

Johannes Brahms

(1833-1897)

arr. for brass ensemble by Fred W. Teuber

- I. Unsere Väter hofften auf dich
- II. Wenn ein starker Gewappneter
- III. Wo ist ein so herrlich Volk

conducted by Bryan Nies

*Fantasia on a Theme by Thomas Tallis*

Ralph Vaughan Williams

(1872-1958)

—INTERMISSION—

*Old Wine in New Bottles*

Gordon Jacob

(1895-1984)

- I. Wraggle Taggle Gypsies
- II. The Three Ravens
- III. Begone Dull Care!
- IV. Early One Morning

*Dance of the Baffoons from The Snow Maiden*

Nikolai Rimsky Korsakov

(1844-1908)

*Danzon No. 2*

Arturo Marquez

(1950-)

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 2008

## Wolfgang Amadeus Mozart: Overture to *Die Zauberflöte* (*The Magic Flute*), K.620

Sometime during the spring of 1791, Mozart was commissioned to write a new kind of opera, a “magic opera” titled *The Magic Flute*. He was dubious about the project, but needed the money too badly to refuse. “If we make a fiasco,” he said, “I cannot help it, for I never wrote a magic opera in my life.”

To facilitate the composition, Mozart was provided a little summer house outside the theater, as well as plenty of oysters and wine. He wrote the Overture on September 28, 1791. Two days later, the entire opera was introduced at a suburban theater near Vienna.

*The Magic Flute* was not an immediate success, “owing to the inferiority and diction of the piece,” according to one critic. But before long, it was a sensation. Twenty-four performances were given in October. By November of 1792, the 100th performance was announced.

The Overture begins with three solemn chords, an allusion to the initiation ceremony in the order of Freemasons, to which Mozart and the theater impresario belonged. “Into the Overture,” wrote Alfred Einstein, “Mozart compressed the struggle and victory of mankind, using the symbolic means of polyphony: working out, laborious working out in the development section; struggle and triumph.”



a new kind of opera, a “magic opera” titled *The Magic Flute*

## Johannes Brahms: *Fest- und Gedenksprüche*, Opus 109

In May of 1889 Brahms received a telegram from Carl Petersen, the mayor of Hamburg: "I am happy to be able to inform you that the Honorary Freedom of Hamburg has been conferred upon you." Only twelve others had received the honor, including Otto von Bismarck. It was like being named an honorary citizen, or receiving the "keys to the city."

Brahms responded to this honor by composing three motets for eight-part double chorus, collectively titled *Fest- und Gedenksprüche*, variously translated as "Festive and Commemorative Pieces," or "Festival and Commemoration Mottoes, or Sayings." Brahms selected texts from the Bible that reflected his patriotism. After the Franco-Prussian War, Germany was unified, and Wilhelm I was crowned emperor.

Brahms conducted the Cecilia Society in the first performance on September 14, 1889, during the Hamburg Exhibition of Trade and Industry. Brahms dedicated the work to Petersen. "To me, as a layman, a great honor has been paid," Petersen wrote to the composer. "Fortunately, one need not be an expert in order to derive joy from music, and just as I enjoyed this beautiful work at the Exhibition, so I hope often to feel happiness and peace of mind on hearing it in future. Your work and your name will long outlive mine; so it is pleasant to think that through the medium of your dedication my name will be handed down to posterity."



This piece was originally written for two 4-part choirs of mixed voices. In keeping with the original concept, this 1972 arrangement by Fred W. Teuber for brass ensemble is divided into two brass quartets. Teuber received the BMus degree from Michigan State, the MMus from New England Conservatory, and the PhD from the University of Iowa. As a professional French hornist, Dr. Teuber performed extensively with recording, television, and chamber orchestras. He was Professor of brass and composition at the University of South Carolina, a member of the University woodwind quintet, and principal hornist with the Columbia (SC) Philharmonic Orchestra.

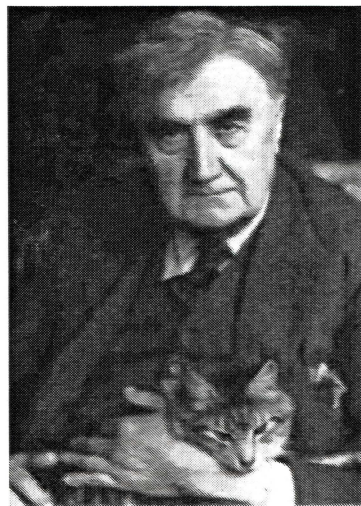
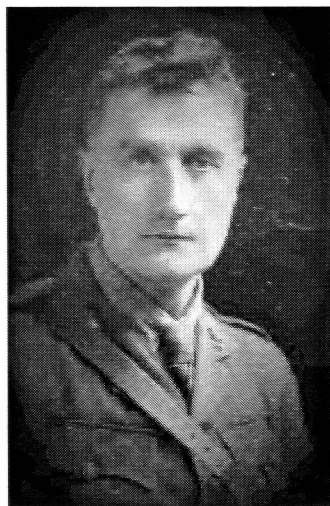
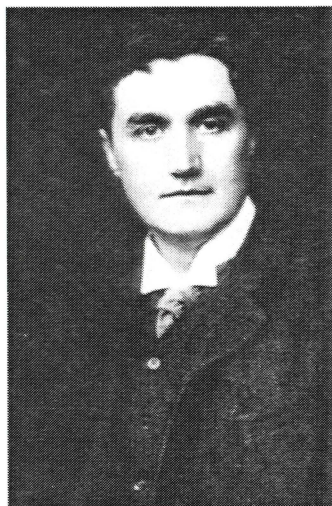
## Ralph Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*

While editing the *English Hymnal* in 1906, Vaughan Williams included a tune by the Tudor composer Thomas Tallis (c.1505-1585). It was one of eight melodies originally composed for the Metrical Psalter of Matthew Parker, Archbishop of Canterbury. The third of these was a setting of “Why fumeth in sight: the Gentile spite in fury raging stout?”

Vaughan Williams incorporated the Tallis tune into a piece for double string orchestra with solo quartet called *Fantasia on a Theme by Thomas Tallis*. It was first performed at the Three Choirs Festival in Gloucester Cathedral on September 6, 1910. Elgar’s *The Dream of Gerontius* concluded the program. Herbert Howells, later a pupil of Vaughan Williams, was there, and recalled: “Two thousand people were in Gloucester Cathedral that night, primarily to hear *Gerontius*. But there at the rostrum towered the unfamiliar magnificent figure. He and a strange new work for strings were between them and their devotion to Elgar.” The reviews were mixed.

Fuller Maitland of *The Times* wrote: “The work is wonderful because it seems to lift one into some unknown region of musical thought and feeling. Throughout its course one is never quite sure whether one is listening to something very old or very new....The voices of the old church musicians...are around one, and yet there is more besides, for their music is enriched with all that modern art has done since.”

More recently, biographer James Day wrote: “This great work makes an immediate appeal, largely because of the nobility of Tallis’ own theme; yet the more closely one listens to it, the more one becomes captivated by the ingenuity and inevitability of the manner in which Vaughan Williams develops it, and the variety and subtlety of the scoring. Here is something as old as the soil of England itself, yet for ever fresh and original.”



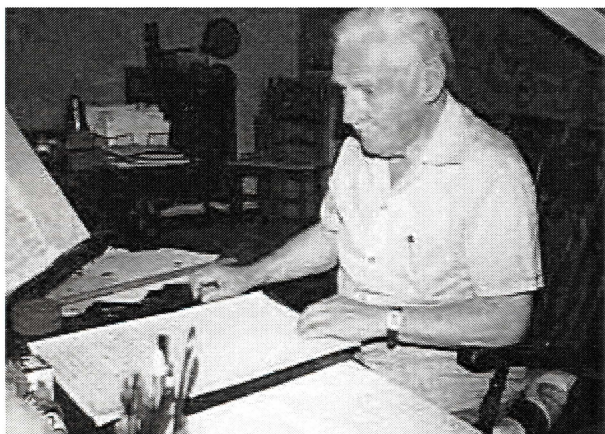
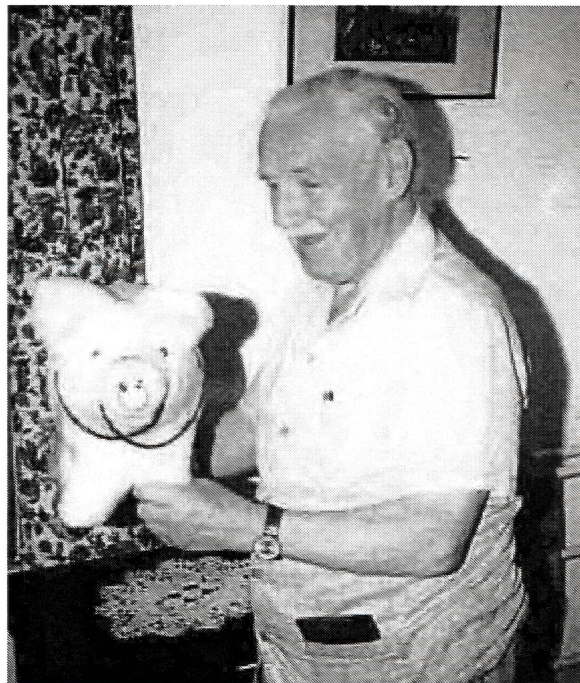
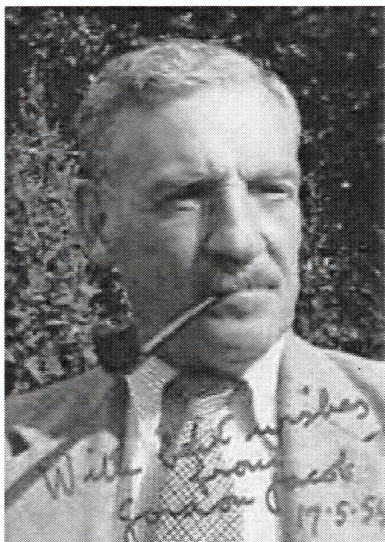
*it seems to lift one into some unknown region of musical thought and feeling*



## Gordon Jacob: *Old Wine in New Bottles*

“I dislike an ‘academic’ outlook,” Jacob once said, “but my style is deeply rooted in the traditions in which I was trained and which, by inclination, I followed.” Born in London, Jacob attended the Royal College of Music, where he would later teach for some forty years until 1966. His pupils included Malcolm Arnold and Imogen Holst. In 1943 he was awarded a fellowship by the Worshipful Company of Musicians. In 1968 he was named Commander of the British Empire. His works include symphonies, concertos, ballets and chamber music.

*Old Wine in New Bottles*, scored for flute, oboe, clarinet, bassoon, horn and trumpet, was completed on August 19, 1958. The first performance was given by members of the BBC Northern Orchestra, conducted by Stanford Robinson, at the St. Bees Festival on April 4, 1959. Characteristically, the four movements borrow from folk song. Jacob had set the middle two, “The Three Ravens” and “Begone Dull Care!,” for four-part chorus in the mid-1930s.



Mark 2:22

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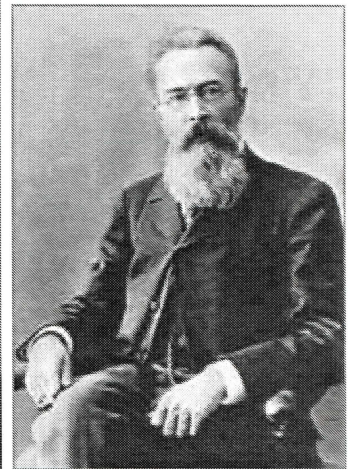
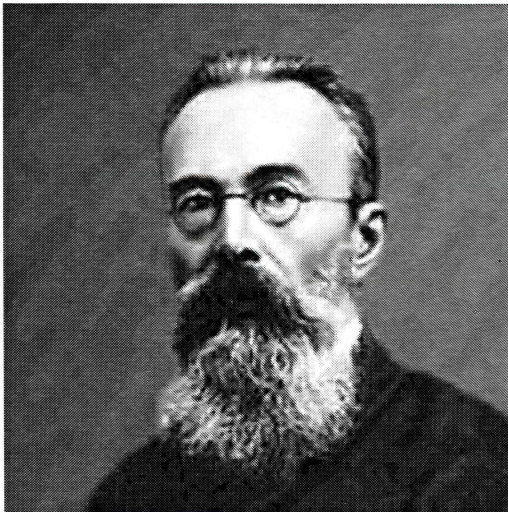
And no man putteth new wine into old bottles: else the new wine doth burst the bottles, and the wine is spilled, and the bottles will be marred: but new wine must be put into new bottles.

Nikolai Rimsky-Korsakov: “Dance of the Baffoons” from Act III of *The Snow Maiden*

Music was not Rimsky-Korsakov’s first choice. He wanted to be a sailor. After graduation from the Naval Academy, he went on a three-year cruise. By then Mily Balakirev had convinced him to become a musician. He was included in the so-called “Mighty Five” of Russian nationalistic composers. He taught at the St. Petersburg Conservatory and the Free School of Music. His pupils included Glazunov, Liadov, Arensky, Ippolitov-Ivanov and even Stravinsky.

A master orchestrator, Rimsky-Korsakov produced a string of great symphonic works: *Capriccio espagnol*, *Russian Easter Overture*, *Scheherazade* and others. Then he turned to opera, “an essentially false artistic genre, but alluring in its spaciousness and its endless variety of forms.”

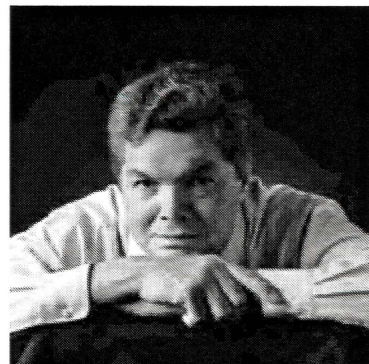
His third opera, *The Snow Maiden*, was a turning point, “not only my best opera, but, on the whole, perhaps the best of all contemporary operas.” First performed on February 10, 1882 in St. Petersburg, the opera concerns the daughter of Spring and Winter (The Snow Maiden), who longs for human love. When she finds it, the warmth of her emotion causes her to melt. In the third act, the rollicking “Dance of the Tumblers” [aka “Dance of the Baffoons”] accompanies a feast before the Tsar.



## Arturo Márquez: *Danzón No. 2*

Márquez began studying music at the age of sixteen, later entering the Mexican Conservatory of Music and the Institute of Fine Arts of Mexico. He also studied privately in Paris and at the California Institute of the Arts with Morton Subotnick and Mel Powell. His works include *Danza silvestre* (*Wild Dance*), an homage to Mexican composer Silverstre Revueltas; *Octeto malandro* (*Misbehaving Octet*), commissioned by Philadelphia's Relâche Ensemble; *Paisajes Sobre el Signo de Cosmos*, an homage to painter José Maria Velasco; and *En Clave* for piano, among others.

*Danzón No. 2* was commissioned and premiered in 1994 by the Filarmonica de la UNAM in Mexico City, Ronald Zolman conducting. Márquez provided the following program note: “The danzon is a Cuban dance that became very popular in Mexico during the first half of the twentieth century, especially in the state of Veracruz and Mexico City. Because it was developed in a very special way in our country, many of us Mexicans consider it our own national music. The structure in the classical danzon is Introduction—First Theme (first danzon)—Introduction—Second Theme (second danzon)—Introduction—Son (son montuno, cha-cha or mambo). *Danzon No. 2*, rather than dealing directly with the form and harmony of the classical danzon, pays tribute to the tradition and its people. I decided to start with a slow, sensuous theme instead of an introduction. After that, a rhythmical section continues the elaboration of these materials. The work is dedicated to my daughter Lily.”



What is a Danzón? from Wikipedia

The precursors of danzón are the contradanza, danza and the habanera music, all of which have their roots in French music which in turn was influenced by German and Italian music that arrived in Cuba via Haiti. Early danzón was played by groups called orquesta típica which had many instruments like woodwinds, brass, and small tympani. In the beginning of the 20th century, the lighter and somewhat more elegant sound of the charanga emerged. An orchestra that only consisted strings typically 2 or 3 violins, violas and/or cello, flute, timbales, güiro, piano and contrabass. In the 1940s, when son and cha-cha-chá became popular, many charangas added conga drums. Further development led to an open vamp section at the end of the form, with a rhythm than was initially called nuevo ritmo (“new rhythm”), and would eventually develop into danzón-chá, cha-cha-chá and mambo.

Danzón is also very popular in the Gulf Coast state of Veracruz, Mexico because of the strong Cuban influence in the region. Later on danzón developed in Mexico City, specially in the famous “Salón México”. It is often played in the same style of Cuban danzón, although it is occasionally played by a marimba band. The dancing of danzón can be seen in the cities and towns of the state of Veracruz, and this music is often associated with this region.



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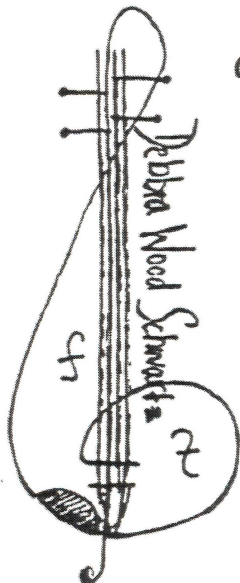
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On March 28, 2007 the Port of Oakland and John Protopappas threw a terrific party to raise funds for the OYO Greek Tour. We had great fun and we raised a substantial portion of our scholarship and production needs. Many Thanks to all! Big OYO thanks 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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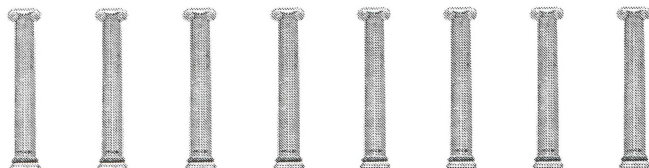
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