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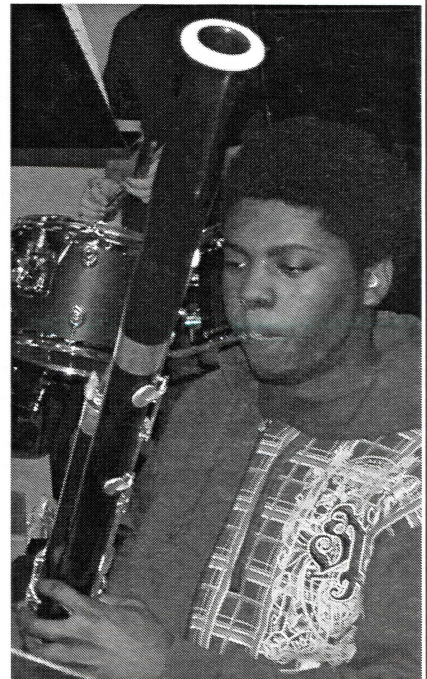
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The Musicians

The Program

Program Notes

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Oakland Youth Orchestra

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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 44th 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 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, 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

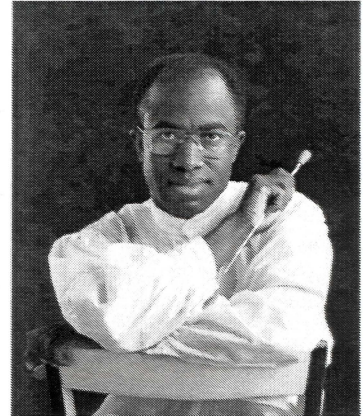
Michael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and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

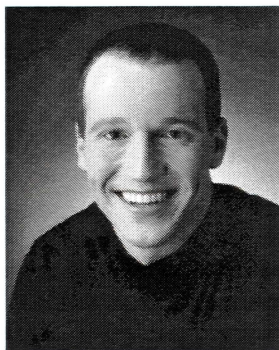
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*.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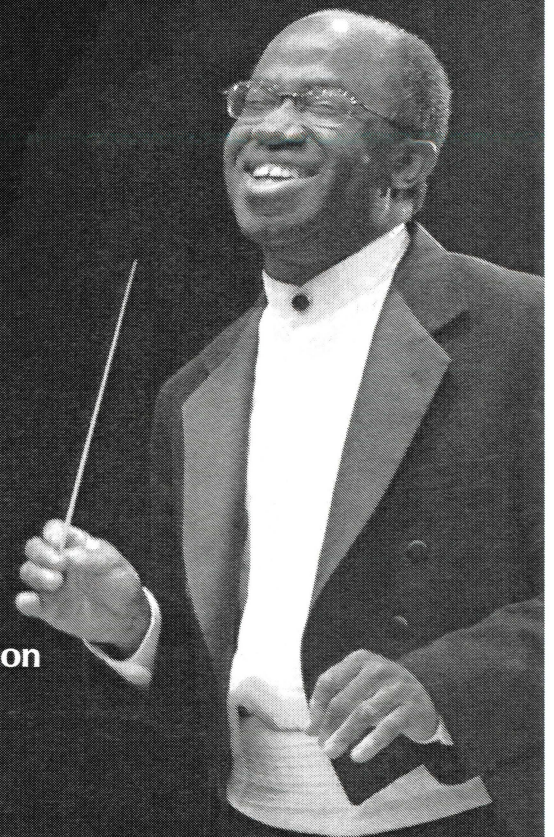
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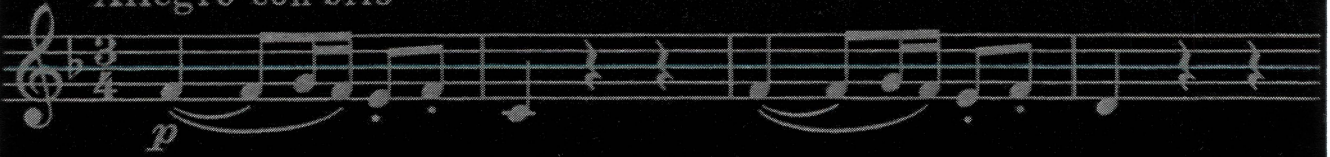
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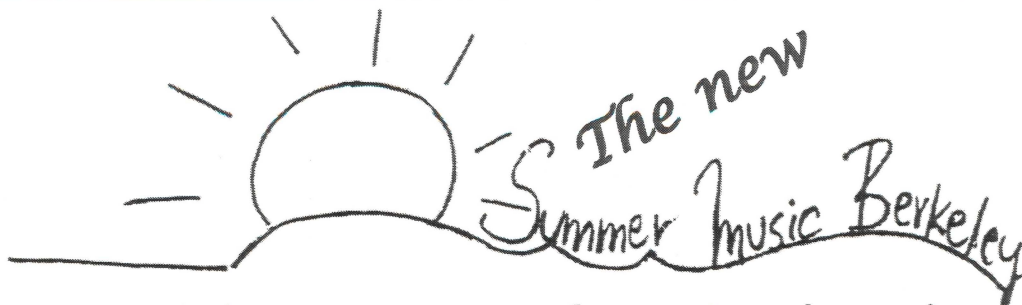
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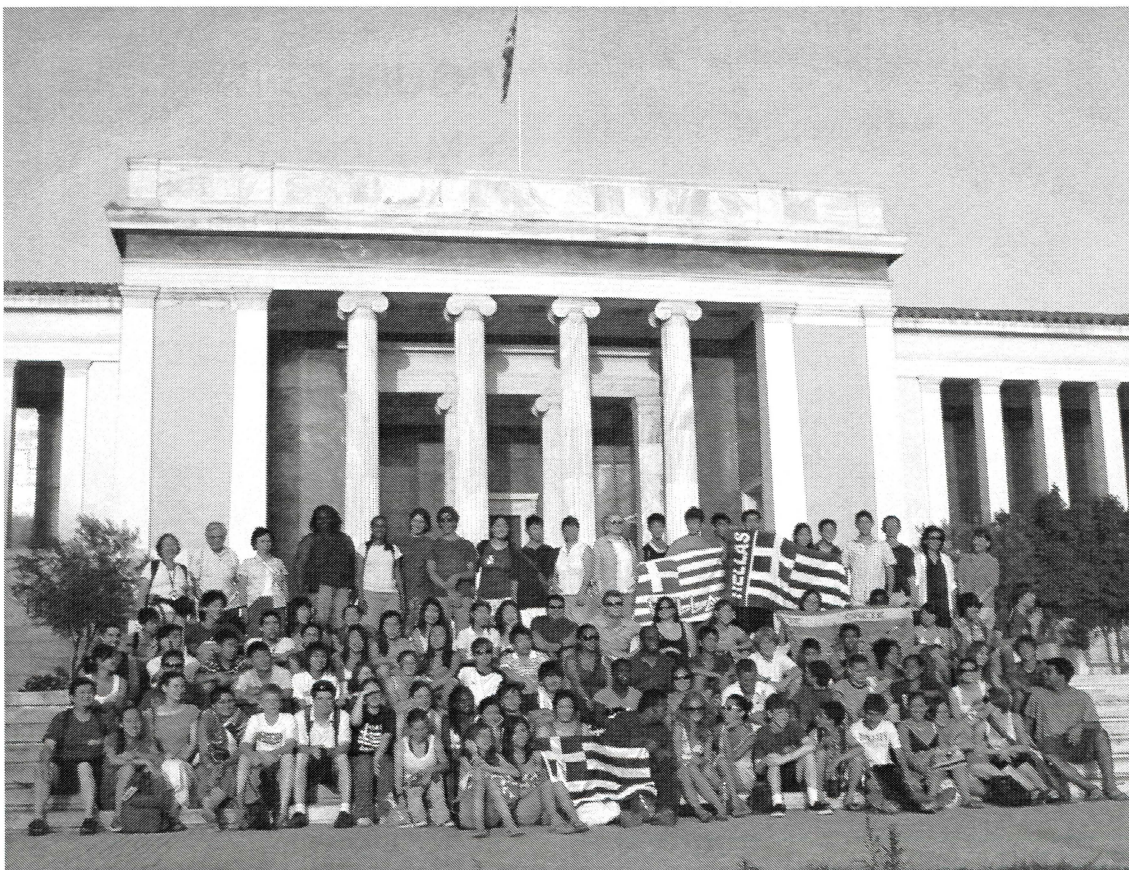


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Jennifer Chou[§]
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Chumeng Li
Lyly Li[§]
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Anderson Tu**

* *principal*

§ *assistant principal*

** *guest artist*

*** *guest artist and OYO alumna*

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OAKLAND YOUTH ORCHESTRA

Oakland Interstake Center of The Church of Jesus Christ of The Latter-day Saints

7:30 PM, May 18, 2008

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Program

Fantasia on a Theme by Thomas Tallis

Ralph Vaughan Williams
(1872-1958)

conducted by Bryan Nies

Symphonie Espagnole, Op. 21

Edouard Lalo
(1823-1892)

I. Allegro non troppo

Ceci Li, violin
conducted by Michael Morgan

Decoration Day from Holidays Symphony

Charles Ives
(1874-1954)

conducted by Michael Morgan

—INTERMISSION—

Themes from Capriccio Italien

Peter Ilych Tchaikovsky
(1840-1893)
Arr. by Richard Meyer

MUSE Orchestra
conducted by Michael Morgan

Symphony No. 5 in E minor, Opus 64

Peter Ilych Tchaikovsky
(1840-1893)

- I. Andante
- II. Andante cantabile, con alcuna licenza
- III. Valse, allegro moderato
- IV. Finale, andante maestoso

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

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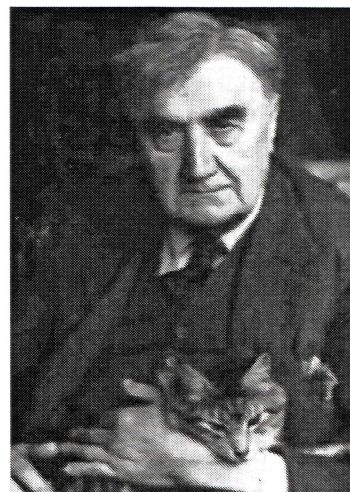
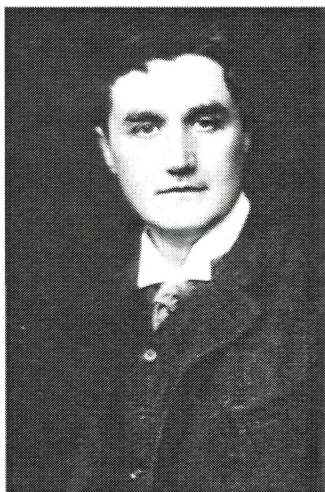
Ralph Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*

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

Edouard Lalo: *Symphonie Espagnole in D minor, Opus 21*

Like other greater interpreters, the Spanish violinist Pablo de Sarasate inspired great works from numerous composers. Bruch, Saint-Saëns, Joachim, Wieniawski, Dvorák and Lalo all wrote pieces for him.

In 1874, Lalo wrote the *Symphonie Espagnole* for Sarasate. Much has been made of the composer's Spanish origins in so titling the work. However, as Paul Dukas put it, "Lalo seems to us above all an artist of Mediterranean sensibility whose music, in its wonderfully spontaneous outpouring, naturally takes on the aspect of an ideal dance....The fact that Lalo composed a *Symphonie Espagnole* can be explained just as well by the simple fact that he was intimate friend of Sarasate, quite aside from his Spanish ancestry."

Sarasate introduced the work in Paris on February 7, 1875. One of the work's early admirers was Tchaikovsky. "The work has given me the greatest pleasure," he wrote to his patroness. "It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies....Like Delibes and Bizet, he shuns carefully all that is routine, seeks new forms without wishing to be profound, and cares more for musical beauty than for the old traditions."

Four years after the premiere, Lalo wrote to Sarasate's accompanist: "Artistically, a title means nothing and the work itself is everything; this is an absolute principle; but commercially, a tainted, discredited title is never a good thing. I kept the title *Symphonie Espagnole* contrary to and in spite of everybody, first, because it conveyed my thought—that is to say, a violin solo soaring above the rigid form of an old symphony— and then because the title was less banal than those which were proposed to me. The cries and criticisms have died or will die down; the title will remain."



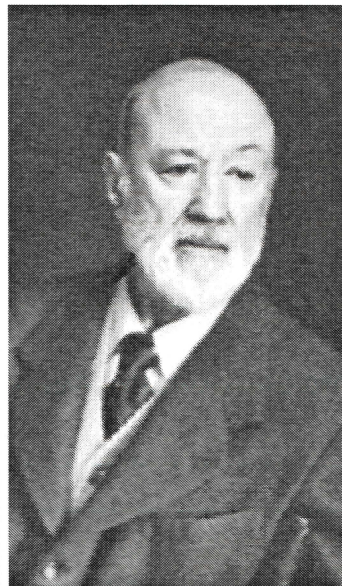
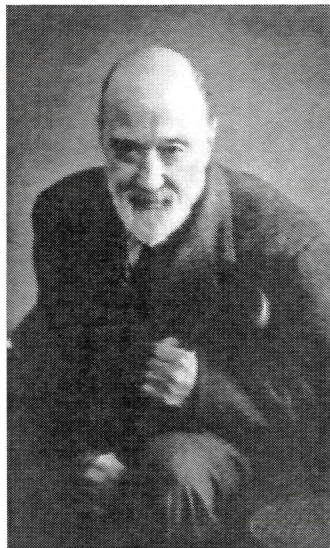
One of the work's early admirers was Tchaikovsky.

Charles Ives: *Decoration Day* from *Holidays Symphony*

In 1913 Ives assembled four one-movement works as the *Holidays Symphony*, which he called “recollections of a boy’s holidays in a Connecticut country town.” As H. Wiley Hitchcock puts it, “this is an American ‘Four Seasons’ as reflected in national holidays: “Washington’s Birthday” (winter), “Decoration Day” (spring), “The Fourth of July” (summer) and “Thanksgiving” (autumn).” Ives noted in the score: “These movements may be played as separate pieces. These pieces may be lumped together as a symphony.”

In “Decoration Day,” Ives depicts the commemorations for the Civil War dead (the holiday was later renamed “Veteran’s Day”). Ives recalled his father’s band marching from the Soldier’s Monument in Danbury, Connecticut to Wooster Cemetery, where his father would play *Taps*. Afterwards, the band marched back to town, playing D.W. Reeves’s *Second Regiment Connecticut National Guard*. “The march to Wooster Cemetery,” Ives wrote, “is a thing a boy never forgets. The roll of muffled drums and “Adeste Fideles” answer for the dirge.”

The music begins, writes biographer Jan Swafford, “with an extended meditative section, mostly for strings, at first barely audible. It is an evocation of early morning and the awakening of memory . . . Ives adds what he called ‘shadow lines’—a player or two, sometimes offstage or to the side, plays as if to himself, like somebody in the next room or down the street. At times the shadow lines suggest other realities, parallel memories, the subconscious.” Hints of *Taps*, “Marching Through Georgia,” “Adeste Fideles,” “Tenting on the Old Campground,” “Nearer, My God, to Thee,” and the Reeves tune pop in and out, leading to an ending that Igor Stravinsky called “the loneliest and one of the most touching I know of.”



Peter Ilyich Tchaikovsky: *Symphony No. 5 in E minor, Opus 64*

“In the summer I shall certainly write a symphony,” wrote Tchaikovsky to his brother Modeste in 1888. This was the first mention of what would become his Fifth Symphony. As early as May of that year, he complained: “To tell the truth, at present I’ve no inclination at all to create. Have I really finally used myself up? But I hope that little by little materials for a symphony will accumulate.”

A month later, Tchaikovsky mentioned to a conductor that he was “working fairly assiduously on a symphony, which if I’m not mistaken will be no worse than the previous ones. But perhaps it only seems so. Recently I’ve been haunted by the thought that I’ve written myself out.”

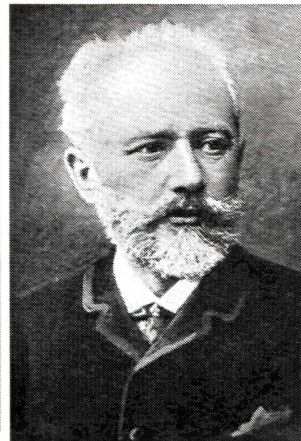
Despite the composer's doubts about his inspiration, the Fifth Symphony was finished in August. It was first performed on November 17, 1888 at a concert of the St. Petersburg Philharmonic Society, with Tchaikovsky conducting.

Typically, Tchaikovsky's opinion of his own work changed. After the third performance he wrote to his patroness, Nadejda von Meck: “I have come to the conclusion that it is unsuccessful. There is something repellent about it; too much patchiness and insincerity, fabrication. And the public instinctively recognizes this. It was very clear to me that the ovations of which I was the object were on account of my previous works and that the symphony itself doesn't give pleasure.”

However, after a successful performance of the Fifth in Hamburg, Tchaikovsky had changed his mind: “I no longer find the symphony bad, and love it once again.”

Tchaikovsky never revealed a program for the Fifth Symphony, but Nicolas Slonimsky discovered the following note among Tchaikovsky's sketchbooks: “Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, complaints, reproaches against XXX....II. Shall I throw myself in the embraces of faith???” What this note means is the subject of some speculation.

The Symphony begins with a slow introduction, whose theme acts as a motto in the other three movements. Biographer Edwin Evans writes: “The slow movement is a perfect poem, and more than one writer has professed to find here the finest symphonic movement Tchaikovsky has bequeathed us. The waltz, which takes the place of the scherzo, is also a triumph.” In the finale, according to Ernest Newman, “the motto phrase, which has appeared like a sinister intruder, an unwelcome guest at the musical feast, emerges as the chief thematic factor, not only of the introduction to the Finale, but of the whole movement.”



Violin Soloist Ceci Li



Ceci Li, a Junior at San Domenico High School in San Anselmo, has been with OYO for 2 years. She started playing the violin at age 10 at Cleveland Elementary School in a 4th grade violin class taught by Margot Harrison. Margot recalls that Ceci's very first violin was a full-sized German violin owned by Oakland Unified School District. "She wouldn't put it down. She played it at recess. She played constantly." Ceci soon joined the MUSE Orchestra. Ceci has been studying the violin with Debbra Wood Schwartz since seventh grade..

In the past, Ceci has participated in many competitions, youth orchestras and Crowden Summer Music Camps including Young People's Chamber Orchestra, Young People's Symphony Orchestra, Summer Music Opera and Summer Music Berkeley. And just last year, Ceci was awarded third place for the Contra Costa performing arts Society Scholarship Competition. Ceci is also a current member of San Domenico's Orchestra Da

Camera, which won first place as Grand Champions for the American Strings Teachers' Association National Orchestra Festival 2008 in Albuquerque, New Mexico.

Apart from music, Ceci enjoys swimming during the summer and is a seven-year member for the Live Oak Hammerheads swim team in Oakland. Ceci is the oldest child of three. She has two younger sisters who also play the violin, Lyly and Hilda. Ceci would like to thank her family, friends, teachers, and Debbra Schwartz and Margot Harrison for their great support.

Peter Ilyich Tchaikovsky: *Themes from Capriccio Italien*

Notes from Wikipedia

The *Capriccio Italien*, op. 45 is a fantasy for orchestra composed between January and May of 1880 by Pyotr Ilyich Tchaikovsky.

The *Capriccio* was inspired by a trip Tchaikovsky took to Rome, during which he saw the Carnival in full swing, and is reminiscent of Italian folk music and street songs. As these elements are treated rather freely initially he intended this piece to be called *Italian Fantasy*. Tchaikovsky even uses as the introduction a bugle call that he overheard from his hotel played by Italian cavalry regiment. Another source of inspiration for this piece are Mikhail Glinka's *Spanish Pieces*.

The premiere was held in Moscow on December 18 of the same year; the orchestra was led by Nikolai Rubinstein. Although Tchaikovsky wrote to his patroness Nadezhda von Meck that the work would be successful (the piece was praised by most critics) he admitted that it was not very well composed.

Dedicated to Karl Davidov, the *Capriccio* was later arranged by the composer for 4-hand piano.

MUSIC FOR EXCELLENCE

Founded in 2000 by the Oakland East Bay Symphony, Music for Excellence, MUSE, is a training orchestra in the Oakland Public Schools for musicians in grades 4-6 who can read music. They rehearse weekly under the baton of **Kathrynn Lyle**, assisted by musicians from the OEBS and co-directors **Carl Stanley** and **Margot Harrison**. Students come from Franklin, Cleveland, La Escuelita, Glenview, Chabot and Thornhill Elementary and Edna Brewer and Montera Middle Schools.

A leader in music education, OEBS developed MUSE as a comprehensive instrumental music program that currently serves 3,000 students in grades 3-12 at eighteen Oakland public schools.

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The program serves a student population that is primarily African American, Asian and Latino in some of the city's most economically depressed neighborhoods.

This activity is funded in part by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

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Jessica Chen
Elizabeth Deluna
Carmen Guan
Betty Ho
Christine Le
Diane Le
Xiaodi Li
Jun Liu
Xue Yong Liu
Felicia Su
Amberly Tam
Amy Wong

Violin II

Justin Chuong
Feng Ming Li
Lynn Vu
Keith Wong

Violin III

Elaine Chuong
Angel Duan
Michelle Ha
Gia Hoang
Anna Lu
Karen Lu
Estefany Rivera
Christy To

Cello

Gavin Demorest
Sue Kim
Kristopher Quan

Flute

Emily Deluna
Siying Feng
Patrick
McCullough

Clarinet I

Ari Gumara
Chris Snellings

Clarinet II

Jeffrey Chuong

Alto Sax

Sean Quong

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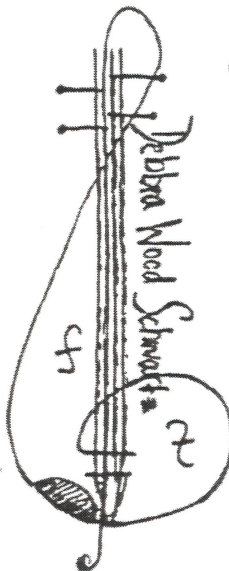
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Diablo View Middle School
East Bay Waldorf School
Ecole des Penseuses
Foothill Middle School
Fortress Hill Academy
GGWA/Home
Granada High
Hercules High
Irvington High
Las Lomas High
Lick-Wilmerding
Livermore Valley Charter
Lowell High
Marin Academy
Maybeck High School
Miramonte High
Mission San Jose
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Northgate High
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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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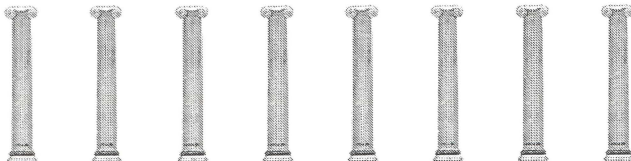
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