

OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director
Scott Parkman, Principal Conductor

The Thirty-Fifth Season



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Sunday, May 23, 1999
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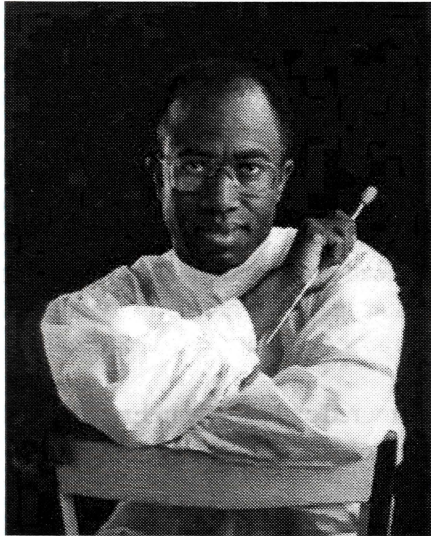
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Oakland Youth Orchestra 1998-1999 Season

A Message from the Artistic Director



A youth orchestra concert allows you to see into the future of classical music. The excitement of young musicians discovering great music together can be felt throughout the concert hall.

The Oakland Youth Orchestra is one of the most famous in the country and demonstrates the vitality of the artistic community in our region. It will also be the crown jewel of my music efforts here in the East Bay.

This is your chance to take part in a real adventure. It's not to be missed.

Michael Morgan

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Oakland Youth Orchestra 1998-99 Fact Sheet

- History -

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. 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 its 35th season, the Oakland Youth Orchestra consists of seventy-five talented young music students aged 12-22 years. These young musicians represent forty different schools, and over 25 cities in the San Francisco Bay Area. They rehearse a wide range of repertoire and present several classical, pops and youth outreach concerts each season. The orchestra is coached by local professional musicians who lead group sectionals. The orchestra is open to all qualified young people and musicians are offered scholarship assistance for tuition and individual lessons. The OYO is supported by tuition, corporations, foundation and government grants, and individual contributions from the community.

The orchestra 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.

- 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,

- Conductors -

Robert Hughes 1964-1970 & 1980: Composer, teacher and lecturer

Denis de Coteau 1971-1979: Music Director of the San Francisco Ballet,
Conductor, San Francisco Conservatory

Kent Nagano 1981-1985: Music Director of the Berkeley Symphony,
Conductor, Opera de Lyon, France

Stewart Robertson 1985/86: Music Director of the Long Beach Symphony

Samuel Cristler 1986-1991: Assistant Conductor at the Metropolitan Opera in
New York, Conductor of opera in Germany

Wes Kenney 1991-1996: Associate Conductor of the Virginia Symphony

Michael Morgan 1996-Present: Conductor of Oakland East Bay Symphony

Oakland Youth Orchestra 1998-1999 Season

Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

Subscription Concert III

Calvin Simmons Theatre, Oakland

3 PM, May 23, 1999

Scott Parkman, Conductor

Program

Prelude to Act III of *Lohengrin*

Richard Wagner
(1813–1883)

Violin Concerto, Opus 14

Samuel Barber
(1910–1981)

I. Allegro

II. Andante

III. Presto in moto perpetuo

Margot Schwartz, violin

—*INTERMISSION*—

Symphony No. 4 in G major

Gustav Mahler
(1840–1893)

I. Bedächtig, nicht eilen

II. In gemächlicher Bewegung. Ohne Hast

III. Ruhevoll

IV. Sehr behaglich

Eileen Meredith, soprano

The Oakland Youth Orchestra acknowledges the support of Ms. Margaret Stuart Graupner and Clorox.

Additional Funding provided by the Oakland Cultural Affairs Commission; the Cultural Arts Division of The City of Oakland's Life Enrichment Agency—Parks, Recreation, and Cultural Arts, and Alameda County Arts Commission.

Please silence all beepers and paging devices

Oakland Youth Orchestra 1998-1999 Season

Artistic Director Biography

Michael Morgan was born in 1957 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 Orchestra's as well as the Los Angeles and Warsaw Philharmonics and the Philadelphia Orchestra. He is presently Music Director of the Oakland East Bay Symphony and the Festival Opera in Walnut Creek. He has appeared many times with both the San Francisco Symphony and Ballet.

Michael Morgan is a noted advocate for music education making over 100 appearances in the nation's schools each year.

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This photo of the OYO Summer 1998 Tour courtesy of Martha Jones.

Oakland Youth Orchestra 1998-1999 Season

Orchestra Personnel

Violins

Jia Yao, *concertmaster*
The Jordan, Woodman, Dobson Chair
Margot Schwartz, *asst. concertmaster*
Jackie Kamrath, *principal second*
§Baker S. Peeples
Sarah Aroner
Diana Au
Adelaide Cheng
Sven Chilton
Anjali Dharan
Daniele Fogel
Emily Hsu
Shoshana Kay
Chris Kim
Grace Kim
Lawrence Lau
Norvelle Lee
Shauna Revelli
Noah Schwartz
Tabitha Shen
Christina Wong
Richard Wu
Allison Young
Julia Zolinsky

Viola

*Kristen Kamrath
§Anna Cooper
Erica Cande
Calvin Sheh
**Ted Yuan



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

'Cello

*Michal Shein
The Liftech Chair
in honor of
Samuel Christler
§Helene Lee
Stephan Boman
Bridget Chang
Lucas Chen
Leonard Cheng
Shana Kirsch
Robin Kirschbaum
Aaron Wong
Eric Wright

Bass

*Shavon Hutchison
§Justin Nishioka
Ellarae Miner
Erica Moehle
Jimmy Tseng
Bonnie Villalon

Flute

*Alan Berquist
*Andrei Gorchov
Meghan Miller
Rachel Yow

Piccolo

Alan Berquist
Rachel Yow

Oboe

*Scott Pollack
Jason Leith
Zachary Morfin

Clarinet

*Teddy Abrams
*Sarah Grenfell
Kenny Pexton

Bass Clarinet

Teddy Abrams

Bassoon

*Alicia Young
Rosie Lazzarotto
Jesse Miller

Contra Bassoon

Jesse Miller

Trumpet

*Scott Kagawa
*Brian Maddox
Bryant Estep

Horn

*David Konigsmark
*Jeff Matthews
Jonathan Barnes
**Armando R. Castellano
**Suzanne Chasalow
Angelina Crans
**Zach Maupin
Susan Vollmer

Trombone

*Kristin Arendt
Neil Smith

Tuba

**Scott Choate

Percussion

Pam Bajada
**Amy Stubbs
Alan Tarr
Joshua Trevorrow

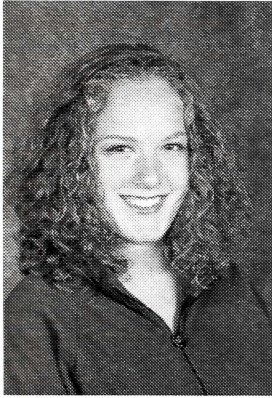
Piano

Zachary Morfin

Oakland Youth Orchestra 1998-1999 Season

Soloist Biography

Violinist Margot Schwartz, age 15, a Crowden School graduate and violin student of Anne Crowden for the last five years, is a junior in the Virtuoso Program at San Domenico School in San Anselmo. This is Margot's second solo appearance with the Oakland Youth Orchestra, having played Wieniawski Violin Concerto No. 2 in 1997 with Maestro Michael Morgan conducting.



As a member of San Domenico's touring Virtuoso quartet for the last two years, Margot performed at Bargemusic in New York, on Capitol Hill and at the Kennedy Center in Washington DC, and in Chicago at Bein & Fushi. During the summers of 1997 and 1998 she participated in the Weathersfield Music Festival in Vermont as a student of violin padagogues Roland and Almita Vamos. In 1997 she toured England and Scotland with the Crowden School as soloist in Vivaldi's "Summer" Concerto from *The Four Seasons*. Margot was soloist with of San Domenico's Orchestra da Camera in its gala benefit concerts "Vivaldi at of San Domenico" October 1997 and 1998, and in Berkeley's Junior Bach Festival in 1998 and again in 1999.



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and

Maestro Scott Parkman

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Oakland Youth Orchestra 1998-1999 Season

Soloist Biography

Eileen Meredith, soprano, was born and raised in Washington, DC, and has been highly praised for her concert and operatic performances in the northwestern United States. Last month she appeared in Oakland Symphony Chorus' 40th Anniversary Gala concert. Other concert solo performances include Handel's *Messiah*, with players of the San Francisco Symphony, Britten's *A Ceremony of Carols* at Davies Symphony Hall, Poulenc's *Gloria*, under Michael Morgan, Respighi's *Laud to the Nativity*, and Haydn's *Theresienmesse*. Operatic roles include Musetta in *La Boheme*, Frasquita in *Carmen*, and Amina in *La Traviata*. Ms. Meredith has received first prize awards for the NATS and American Art Song competitions. She would like to thank her family for their support.



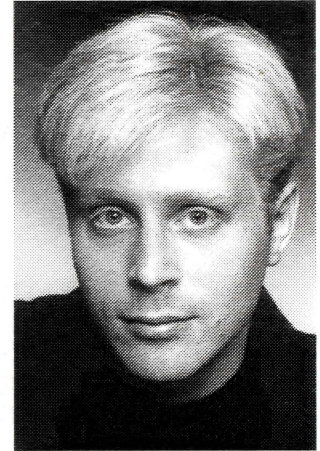
Andrew Bogiages Scholarship Fund

Last year a scholarship fund was established to honor the memory of bassoonist Andrew Bogiages. This full OYO scholarship will be granted annually on a merit basis to an OYO wind player who best exemplifies the qualities which others admired in Andrew: excellence in music, commitment to the orchestra and its members, a joy of life, caring for his fellow human beings, and a desire to be a good person. Last season the recipient was clarinetist Jane Carr. For the 1998-1999 OYO season, the award goes to a young man in our horn section, Jeff Matthews.

Oakland Youth Orchestra 1998-1999 Season

Principal Conductor Biography

Scott Parkman, a native of Texas, began music studies with piano at the age of eleven. His conducting interests began shortly thereafter with formal study beginning at fifteen. He spent two summers at the Interlochen National Music Camp, where he studied percussion with Erik Forrester and conducting with Henry Charles Smith. In 1990 he guest conducted the National Music Camp Percussion Ensemble and won the Interlochen scholarship to the University of Michigan.



In 1995 he earned his Bachelor of Music degree in Orchestra/Opera Conducting from the University of Michigan, graduating with highest honors. During his four years at Michigan, Mr. Parkman served as music director for productions of *The Baker's Wife* and *Fiddler on the Roof*, conducted for the Gilbert and Sullivan Society of Ann Arbor, and was the artistic director and conductor for an opera gala. He also frequently conducted the University of Michigan Percussion Ensemble, an organization with which he toured Taiwan and Japan on two occasions in 1992. His recordings with the ensemble as both conductor and percussionist can be heard on the Einstein and Equilibrium labels.

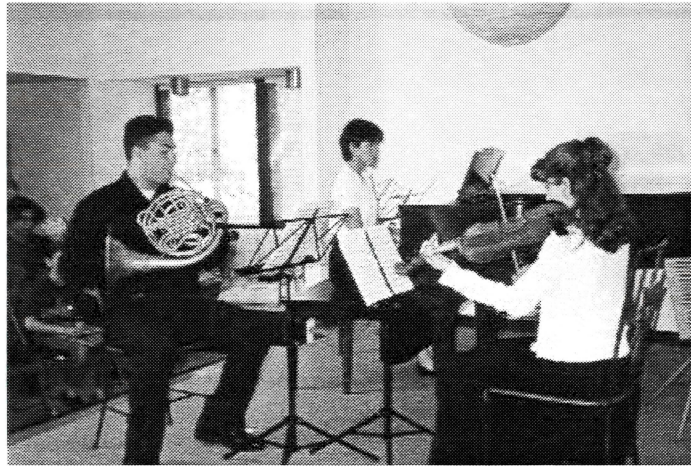
During the 1997-98 season, Mr. Parkman was an apprentice conductor for the Minnesota Orchestra. He conducted the Orchestra in numerous performances including Young People's Concerts, Adventures in Music, and Casual Classics. He also performed as a featured artist on the Sommerfest series, and, at the invitation of Music Director Eiji Oue, accompanied the orchestra on its first European tour.

Mr. Parkman has attended the Pierre Monteux School for Conductors and Orchestral Players, and in 1993, was selected as a Conducting Fellow at the Conductor's Institute of South Carolina. It was there that he met Michael Morgan and became his student and conducting assistant. In the summer of 1994, at Mr. Morgan's invitation, Scott served as the assistant conductor for the Rocky Ridge Music Center and in 1996, he returned as the resident conductor. For the 1996-97 season Mr. Parkman was the Resident Conductor for the Oakland Youth Orchestra. He has taught for the University of Michigan All-State Program at Interlochen and has studied Italian in Bologna, Italy. His teachers have included Martin Katz, Gustav Meier, Michael Morgan, and Kate Tamarkin.



This and cover photo of the OYO Summer 1998 Tour courtesy of Martha Jones.

Oakland Youth Orchestra 1998-1999 Season



David Konigsmark, Emily Hsu, and Shoshana Kay



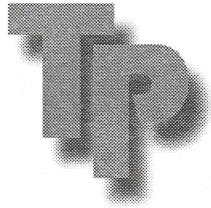
Christina Wong, Erica Cande, and Aaron Wong



Baker S. Peeples, Christina Wong, Anna Cooper, and Eric Wright

B. Stack photos of OYO Chamber Concert, May 1, 1999.

Oakland Youth Orchestra 1998-1999 Season



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Oakland Youth Orchestra 1998-1999 Season

Program Notes

by Charley Samson, copyright 1999

Richard Wagner (1813-1883): Prelude to Act III of *Lohengrin*

“The turning point in my life,” Wagner said of *Lohengrin*. The opera had been rejected by the Dresden Court Opera because of Wagner’s revolutionary activities. Franz Liszt finally mounted the first production in Weimar on August 28, 1850.

Wagner wrote the third act prelude first. It is meant to set the scene for the festivities surrounding the wedding of Lohengrin, Knight of the Holy Grail, and Elsa of Brabant. It begins with a joyous theme for the full orchestra, then a brass melody with pulsating string accompaniment. A quieter middle section, with solos for oboe, flute and clarinet, leads to the return of the opening theme, with a dramatic swell to the final noisy conclusion.



Samuel Barber (1910-1981): Violin Concerto, Opus 14



The Violin Concerto was commissioned by Samuel Fels, a businessman (Fels Naphtha soap) and member of the board of trustees of the Curtis Institute of Music in Philadelphia, as a vehicle for Iso Briselli, a child prodigy and Fels’s adopted son.

Barber began composing the work in Switzerland during the summer of 1939, continued when he moved to Paris and finished in July, 1940 at Pocono Lake Preserve, Pennsylvania. The violinist at the premiere on February 7, 1941 was Albert Spalding. Eugene Ormandy conducted the Philadelphia Orchestra.

In his notes for the premiere, Barber described the work as “lyric and rather intimate in character....The first movement begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form. The second movement is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the more brilliant and virtuoso characteristics of the violin.”

Gustav Mahler (1860-1911): Symphony No. 4 in G major



In 1886 Mahler came across an anthology of poems in German folk style by Ludwig Achim von Arnim and Clemens Brentano titled *Des Knaben Wunderhorn* (The Youth’s Magic Horn). The volume would occupy him in some form or another for the next twenty years. One of the poems, “Das himmlische Leben” (The Heavenly Life), he set as a song for voice and piano in February, 1892. A month later he orchestrated it. In that guise, it was originally intended for inclusion in a cycle of *Wunderhorn* songs called *Humoresken*. Mahler changed his mind, and planned it as the seventh movement—titled “What the Child Tells Me”—of his Third Symphony. When this notion proved unwieldy, he moved it into his Fourth Symphony.

The other three movements of the Fourth were begun at Maiernigg in Austria during the summer of 1899. A year later he noted on the score, “The third movement and with it the entire symphony, completed on Sunday August 6 at Maiernigg.”

Oakland Youth Orchestra 1998-1999 Season

Mahler conducted the Kaim Orchestra, with soprano Rita Michalek in the last movement, in the first performance on November 25, 1901 in Munich. The audience was noisy. According to Mahler's friend Natalie Bauer-Lechner, "the hissing which followed the (second movement) was so loud that even Mahler's ardent young admirers, who filled the parquet standing-room in a stifling throng, could not drown it out with all their clapping." Finally, "the applause for the last movement being relatively unopposed, Mahler let the ingratiating young singer take the first bows alone, before making his own appearance with a countenance more furious than friendly."

The critics were no less disapproving. "It is nothing but an unpleasant pleasantry—a truly unpleasant pleasantry," wrote one. Another found in the work "not a single authentic feeling...nothing but calculation and falsehood...a stylistic monstrosity." Apparently alone in his opinion, Artur Seidl wrote, "It is the critics who consider him with an ironic eye and find only affectation in his music. It is they who are stubborn and cannot find the key to his naive and childlike fairy-tale world."

Mahler observed that listeners "just didn't know whether to swallow it forward or backward." To his fiancée Alma Schindler, he wrote, "My Fourth will mean nothing to you. It again is all humor—'naive,' as you would say."

When Mahler conducted the Fourth Symphony in New York ten years later, he asked that no titles for the movements be included in the program book. "I know the most wonderful names for the movements," he said, "but I will not betray them to the rabble of critics and listeners so that they can subject them to banal misunderstandings and distortions."

Nevertheless, some of Mahler's movement titles have leaked out. Beginning with jingle bells and two flutes, the opening movement was called "The World as Eternal Present." Max Graf said this music "rides into heaven with jolly bells."

According to Alma Mahler, "in the second movement the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter's ear while the latter sits entranced." Mahler called the movement "Death Plays On." The concertmaster frequently switches violins to an instrument tuned higher to produce an effect "so mysterious, confused, and supernatural," Mahler said, "that your hair will stand on end when you hear it." In the next movement, "where all this passes off, you will immediately see that it was not meant so seriously."

The composer told conductor Bruno Walter that the third movement reminded him of "one of those church sepulchres showing a recumbent stone image of the deceased with the arms crossed in eternal sleep."

In the first three movements, Mahler said, "there reigns the serenity of a higher realm, a realm strange to us, oddly frightening, even terrifying. In the finale the voice of the child, which in its chrysalis form has belonged to this higher realm, tells us what it all means." He instructed the soloist at the first performance to sing "with a cheerful and childlike expression, absolutely without parody!"

Mahler described the general mood of the Symphony as "a sky of unbroken blue...only occasionally does it grow dark with ghostly menace; but the sky itself is not troubled—we alone are afflicted by sudden dread, just as on the most beautiful of days one may be overcome by panic in a brightly lit forest."

"On earth there is no music to be compared with ours"

Oakland Youth Orchestra 1998-1999 Season

“Das himmlische Leben” (The Heavenly Life)

Wir geniessen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht in Himmel
Lebt alles in sanftester Ruh!

Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen,
Sanct Peter im Himmel sieht zu!

Johannes das Lämmelein auslasset
Der Metzger Herodes drauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's
Ein liebliches Lämmelein zu Tod!

Sanct Lukas den Ochsenschlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im himmlischen Keller.
Die Englein, die backen das Brot.

Gut Kräuter von allerhand Arten
Die wachsen im himmlischen Garten!
Gut Spargel, Fisolen,
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!

Gut' Äpfel, gut' Birn' und gut Trauben!
Die Gärtner, die Alles erlauben
Willst Rehbock, willst Haasen
Auf offener Strassen
Sie laufen herbei!

Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden angeschwommen.
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchin muss sein.

Kein Musik is ja nicht auf Erden,
Die uns' rer verglichen kann werden,
Elf tausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!

Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen
Dass alles für Freuden erwacht.

All heavenly joys are ours,
Pleasures of earth we disdain.
No worldly strife
Mars our heavenly life.
We live here in sweetest peace.

We lead an angelic life,
Yet are merry as can be.
We dance and spring,
We jump and sing
While St. Peter in Heaven looks on.

The lamb we have from St. John.
Herod, the butcher will be.
We lead the meek
And innocent
Little lamb to the death.

St. Luke slaughters the oxen
Without any worry or heed.
The wine costs us naught
From our heavenly draught
And the angels bake us our bread.

Fine vegetables grow
In the garden of Heaven.
Good asparagus, good beans,
Whatever we please.
Whole plates of them wait to be eaten.

Good apples, good pears, good grapes!
The gardeners give what we wish.
And roebucks and hares
Run into our arms
Here in the open streets!

And when there is a fast day
The fish come swarming in.
St. Peter he runs
With his net and bait
To fish in the heavenly pond.
St. Martha must cook the catch.

On earth there is no music
To be compared with ours,
The eleven thousand virgins
Make bold to dance.
And St. Ursula smiles on the scene.

Cecilia, her kith and her kin
Play like a royal band.
And choirs of angels
Lift up our spirits
To the highest of heavenly joys.

Oakland Youth Orchestra 1998-1999 Season



B. Stack photos of OYO rehearsal January 24, 1999.



The Oakland Youth Orchestra covers only about 22% of our expenses through tuition and fees. The remainder must be raised each year through events, fundraisers, grants, and donations. Help us maintain our internationally acclaimed program and scholarship assistance. We welcome inquiries concerning charitable trusts.

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Oakland Youth Orchestra 1998-1999 Season

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