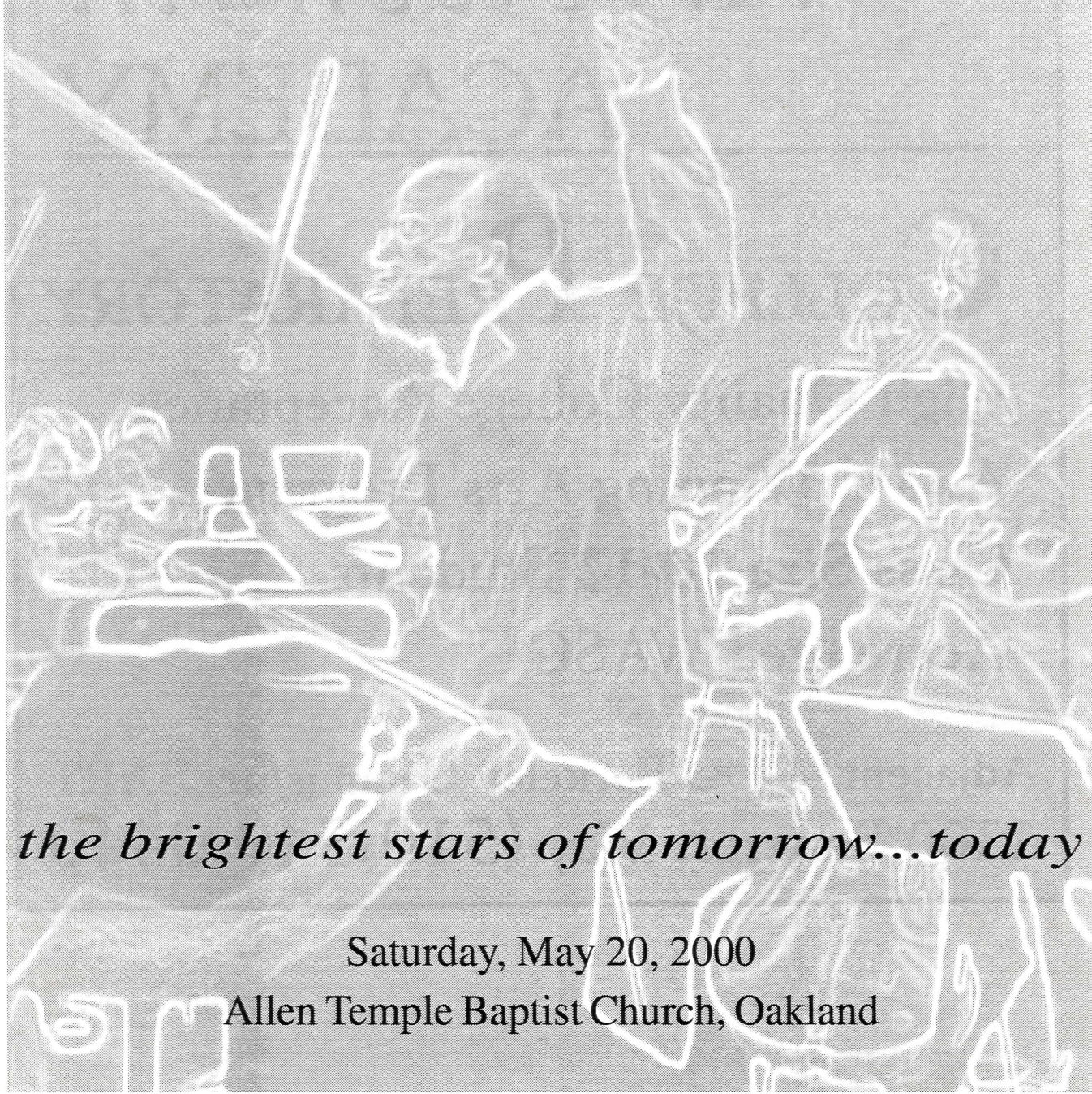


OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

The Thirty-Sixth Season



the brightest stars of tomorrow...today

Saturday, May 20, 2000

Allen Temple Baptist Church, Oakland

Oakland Youth Orchestra 1999-2000 Season

Arrowsmith
ACADEMY

COLLEGE **P**REPARATORY

High Quality College Acceptance

Award Winning Arts Program

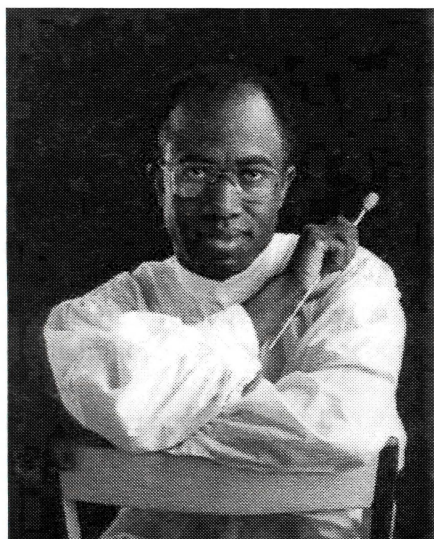
Class Size 10-12 Students

Accredited WASC

Adjacent to UC Berkeley Campus/nr. BART
2300 Bancroft Way (510)540-0440

Oakland Youth Orchestra 1999-2000 Season

A Message from the Artistic Director



I took on the Oakland Youth Orchestra to show students that there is a logical progression from beginning an instrument to playing in the Oakland East Bay Symphony.

OYO acts as ambassadors for Oakland all over the world and as ambassadors for classical music in neighborhoods all around the Bay.

There is an excitement in listening to young people discover that they can tackle difficult, exciting music. You have to experience it in person.

Future OEBS players and patrons as well as future leading citizens of Oakland are sitting in this orchestra right now. It is vital to the musical health of our community that we give them our support.

Michael Morgan

The Board of Directors

Harold Lawrence, President
Perika Sampson, Vice President
Maureen Alano, Vice President
Joanne Wright, Secretary
Jean Bogiages, Treasurer
Dawn Foster-Dodson
Leonora Gillard
Edward Gould
Harry Graham
Cessaly Hutchinson
Shavon Hutchison
Linda Kay
Howard Kirsch
Suzanne Pan
Selma Meyerowitz
Debra Wood Schwartz
Dustin Smurthwaite

The Advisory Board

John Adams
Virginia Baker
Anne Crowden
Gorden P. Getty
Joseph Gold
Margaret Stuart Graupner
Robert Hughes
Josephine Hui
Sheila Jordan
Susan Jordan
Rufus Olivier
Mildred Rosner
David Wilson
Olly Wilson
Chen Yi

The Staff

Barbara Stack, Executive Director
Ted Yuan, Librarian and Operations Manager
Claire Lavery, Development Director

Oakland Youth Orchestra 1999-2000 *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 36th 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 1999-2000 Season

Subscription Concert III

Allen Temple Baptist Church, Oakland

6 PM, May 20, 2000

Michael Morgan, Conductor

Program

Prelude, Die Meistersinger

Richard Wagner
(1813–1883)

Clarinet Concerto

Carl Nielsen
(1865–1931)

Mark Ward, clarinet

Jazz Symphony (1955 version)

George Antheil
(1900–1959)

Morgan Staples, student conductor

—INTERMISSION—

Song for the Street People

Ed Kelly, (arr. Jack Perla, 1997)

The Oaktown Jazz Ensemble, Khalil Shaheed, Director

Ed Kelly, piano

Spirituals: *Hold On* and *I Gotta Home in that Rock*

arr. Margaret Bonds

Ryan Houston, soloist

Second Hungarian Rhapsody (arr Müller)

Franz Liszt
(1811–1886)

The Oakland Youth Orchestra acknowledges the support of Clorox, The Clarence E. Heller Foundation, and The East Bay Community Foundation.

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.

The Oakland Youth Orchestra's media sponsor is Hills Publications.

Please silence all beepers and paging devices.

Oakland Youth Orchestra 1999-2000 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 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 and the Festival Opera in Walnut Creek, Principal Conductor of the Sacramento Philharmonic, and Guest Conducts each year at Indiana University. 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.

forrests music

The Double Reed Specialists



Oboes, Bassoons, and Accessories

Large selection, helpful service. Most items ship within 24 hours of receipt of order.

Please request our free 72 page illustrated double reed catalog, or visit our website: www.forrestsmusic.com

1849 University Avenue
Berkeley, CA 94703 USA

Tel: 1-800-322-6263 or 510-845-7178
(MON-SAT, 9AM-5PM, PST)

Fax: 510-845-7145

Oakland Youth Orchestra 1999-2000 Season

Orchestra Personnel

Violins

Margot Schwartz, *concertmaster*
The Jordan, Woodman, Dobson Chair
Adelaide Cheng ⊕
Jackie Kamrath ⊕
Baker S. Peeples ⊕
Rebecca Wilcox ⊕
Sunny Chan, *principal second*
Sarah Aroner §
Rachel Antonsen
Diana Au
Samuel Chen
Timothy Cheng
Sven Chilton
Daniele Fogel
Vanessa Haves
Emily Hsu
Alison Kaneko
Grace Kim
Max Norton
Albert Roh
Noah Schwartz
Tabitha Shen
Anson Tsai
Allison Young
Julia Zolinsky

Viola

LaBria Bonet*
Erica Cande
Daniel Chen
Nicole Thomas
Rebecca Wilcox

'Cello

Lucas Chen*
The Liftech Chair
in honor of
Samuel Christler
Adele Ewert §
Daniel Chan
Bridget Chang
Leonard Cheng
Iris DeSerio
Ian Jones
Molly Lehrkind

Bass

Shavon Hutchison*
Erik Carlson
David Kahn
Patrick Nagel
Jimmy Tseng

Flute and Piccolo

*Alan Berquist
Andrei Gorchov
April Wood

Oboe

Scott Pollack*
Maya Barrera
Zachary Morfin

Clarinet

Kenny Pexton
Mara Plotkin
Mark Ward

Bassoon

Jeff Hansen*
Jesse Miller*

Trumpet

Scott Kagawa*
Bryant Estep
Bryan Fenchel
Danica Morrison

Horn

Jeff Matthews*
Jonathan Barnes
Angelina Crans

Trombone

Kristin Arendt*
Andy Kondrat

Bass Trombone

Dustin Smurthwaite

Tuba

Barrett Williams**

Percussion

Pam Bajada
Alan Goldenberg
Noah Schwartz
Asa Whillock**

Piano

Adrian Tam

Harp

Joffria Whitfield***

* *principal*

⊕ *associate concertmaster*

§ *assisassistant principal*

** *guest artist*

*** *guest artist and alumna*



Oakland Youth Orchestra 1999-2000 Season

Principal Conductor



Since 1998 Scott Parkman has been the Principal Conductor of the Oakland Youth Orchestra and Assistant Conductor of the Oakland East Bay Symphony. He also had a continuing relationship with the Festival Opera of Walnut Creek, having been an assistant conductor for the past three seasons. His performances of *Mozart's The Marriage of Figaro* received raves from audiences and critics alike. He is scheduled to conduct a new production of Donizetti's *Elixir of Love* for the Festival Opera in the summer of 2000. As the assistant conductor for the Oakland East Bay Symphony, Mr. Parkman has conducted numerous performances around the Bay Area and has been particularly active in strengthening the bond between the OEBS and Oakland's school music programs. He has led the OEBS in performances of the Oakland Ballet's production of Tchaikovsky's *Nutcracker* and will conduct the orchestra during the 2000-2001 subscription season.

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 he was a frequent conductor of 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 1997-1998 season Mr. Parkman was an apprentice conductor for the Minnesota Orchestra. He conducted the MO in numerous performances including Young People's Concerts, Adventures in Music, Casual Classics, and was a featured artist on the Sommerfest series. At the invitation of Music Director Eiji Oue, Mr. Parkman also served the Assistant Conductor on the orchestra's first European tour.

Mr. Parkman was recently engaged as a rehearsal conductor for the Deutsche Oper am Rhein for a production of Wagner's *Die Meistersinger*, and also guest conducted the Sacramento Philharmonic in a program including Beethoven's *Seventh Symphony*. He has been the Resident Conductor of the Rocky Ridge Music Center in Colorado and a teacher for the University of Michigan's All-State Program at Interlochen. He studied Italian and art/architectural history in Bologna, Italy. His teachers have included Martin Katz, Gustav Meier, and Michael Morgan.

Ed Kelly



Pianist Ed Kelly, educated at the San Francisco Conservatory of Music, Berklee College of Music in Boston CSU Hayward, and Laney College, is a veteran and much-celebrated performer, recording artist and teacher. A longtime member of the Laney College Music Department, his musical interests span jazz, gospel, blues, and beyond.

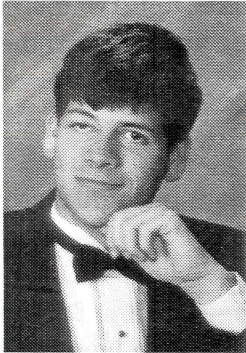
"I want to be able to play all kinds of music...to go down the street, hear a western band and sit in or go by the church on the corner, hear the gospel choir...go in and play. I'd like to do the same thing with the symphony. MUSIC is LIFE to me! There's no way to be prejudiced...if you dig one thing...you ought to dig it all!

—*Downbeat Magazine*

"...daily I pray for my music to be healing music....
for everyone who hears it..."

Oakland Youth Orchestra 1999-2000 Season

Concerto Soloist



Mark Ward, age 22, grew up in the Bay Area in the city of Lafayette. This is his fourth year with OYO, and he remembers the days when Wes Kenney was conductor. Mark went on tour to China with OYO in '95, where the orchestra played *Fanfare for the Common Man* on the Great Wall of China.

Mark picked up the clarinet at age 10 and began taking private lessons from Ben Renwick at age 12. Ben gave Mark the encouragement to put in the practice time, and in high school Mark moved on to study with Diane Maltester, clarinetist in the Oakland East Bay Symphony. Mark currently studies with William Wohlmacher at CSU Hayward, who chairs the Music Department.

Mark is a graduating senior at CSU, Hayward, majoring in music. At Hayward, he plays in Wind Ensemble 1, recognized as one of the finest collegiate bands in the nation. Last February the Wind Ensemble was invited to play at the California Band Directors Association State Conference, a very prestigious honor.

Mark also played in the inaugural season of the San Francisco Wind Symphony, a professional band. Last July Mark participated in a special event at the World Association of Symphonic Bands and Ensembles Conference in San Luis Obispo. There the first-ever California State University Intercollegiate Wind Ensemble was assembled, drawing the best musicians from all the state colleges to form a powerhouse symphonic band.

In the future, Mark would like to keep playing and work his way up to a major symphony.

Student Conductor

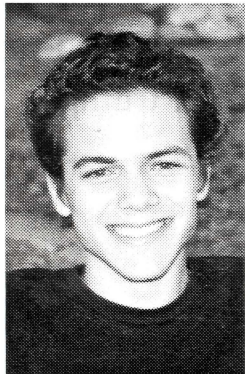


photo by Margot Schwartz

Born in 1981, in Tucson, Arizona, Morgan Staples began composing at age eleven. In 1994 he was admitted into the Young Musicians Program at UC Berkeley where he studied theory, composition, voice, and piano. The first public performance of one of his works, a piece for piano and cello, took place that summer. In the same year, he was accepted into The Crowden School, in Berkeley, as a pianist and string bass player. At that time, he also began conducting, with the premier of his *Sinfonietta*, for flute, oboe, and strings, followed by his *Gravestone of a Young Girl*, a setting of the Rilke poem for soprano and orchestra. In April 1997, he received outstanding reviews for his conducting of the Crowden School String Ensemble in a performance of John Adams's *Shaker Loops*.

In June 1997, Morgan went on tour to the UK as composer/conductor with the Crowden School String Ensemble. His piece, *Aware*, based on a poem by D. H. Lawrence, was performed throughout England and Scotland. This was also the year in which Morgan began serious conducting studies with Michael Morgan.

While at YMP, Morgan was twice given the John H. Imbrie Award for composition, and received the Phil Reeder Award for choral work and the Bernard Osher Foundation Award for excellence in music. In both 1996 and 1997, he received scholarships to the Boston University Tanglewood Institute's Young Composers Program. Notable commissions include work for the Piano Studio of Sharon Mann, a ballet for the (now non-existent) Southern Arizona Dance Theater, and a piece for the Berkeley Symphony, *Capriccio*, which received nine performances as part of the Symphony's Music in the Schools concerts, all conducted by Morgan.

Since 1992, Morgan has lived in Berkeley, where he composes, pursues private academic studies, and has a goshdarn swell time of it.

Oaktown Jazz Workshops

Formed by Khalil Shaheed in 1995, Oaktown Jazz Workshops celebrates the artistic and cultural significance of jazz as America's truly indigenous art form. We give young people focused opportunities to develop both as skilled performers and as informed and involved listeners. It is important to OJW that all youth and especially African Americans get and stay in touch with a cultural and artistic tradition that they can really own with pride.

The goal of OJW is to create an on-going SAFE, structured environment in which young people with different levels of experience are able to come and be a part of a creative jazz ensemble under the guidance of expert practicing professional musicians.

Weekly performance workshops are the core program of OJW. Tuesday afternoons we meet at the Dimond Recreation Center and Wednesdays at the Alice Arts Center. Young musicians 12 to 18, who have some previous experience with a musical instrument are immersed in an ensemble environment. Historically, jazz musicians have learned to play by doing, by imitating, and by absorbing technique through close association with musical mentors, role models, and other players. This helps young people develop important social and character-building skills, self-esteem and a sense of accomplishment.

Our newest program, Jazz in the Schools, teams our professional instructors with advanced students and presents concert/workshops in and around the Bay Area. Oaktown Jazz Workshops is doing a residency at two Oakland High Schools, Oakland High and Fremont High. OJW is collaborating with the Oakland Youth Orchestra in presenting concert/clinics at middle schools in at-risk areas of Oakland. The goal of these presentations is to show the similarities and differences between classical music and jazz.

Ed Kelly on piano, Jesse Levit, alto sax; Doug Barron, alto sax; Anton Van Oosbree, trumpet; Nick Azpiroz, trumpet; Benita Barron, clarinet; Ruthie Price, drums; OYO member Patrick Nagel, bass; and Khalil Shaheed on trumpet.



Khalil Shaheed

Khalil Shaheed, professional jazz trumpet player and educator, has for the last thirty years made the Bay Area his home. Growing up on the south side of Chicago instilled a great respect and involvement with R&B and blues which was responsible for the majority of his first working situations. Chicago bands such as Red Saunders big band, and the Art Ensemble of Chicago opened his ears to the many possibilities music offered.

Oakland Youth Orchestra 1999-2000 Season

Khalil studied music composition and performance at Southern Illinois University and SF State University, but the bulk of his learning occurred while on numerous road trips actually playing the music. Khalil always looks to take the music further and learn more. He has played free jazz with the Sonny Simmons Quintet, and was featured as jazz soloist with the Oakland East Bay Symphony Orchestra under the direction of Michael Morgan, with whom he enjoys a continuing working arrangement.

Khalil has played and-or recorded with are: Buddy Miles, Woody Shaw, Ed Kelly, John Handy, Bobby Hutcherson, Rufus Reed, Tootie Heath, Billy Higgins, Jimi Hendrix, Andy Narrell, and Pharaoh Sanders, to name a few. He also leads his own jazz quartet, and experimental 20 piece improv' group entitled the "Open Mind Ensemble," which as Khalil's concept and working band, allows all members to fully express their musical individuality while working in unprecedented, diverse musical situations. Khalil has played at many Bay Area venues including Yoshi's, Kimball's East, and the Claremont Hotel.

Along with personally growing as a trumpet player and musician, one of Khalil's main objectives is to perpetuate and pass on the historical and cultural importance of this indigenous American art form, Jazz. Five years ago he formed the Oaktown Jazz Workshops. Khalil has been teaching privately for twenty years and for three years headed the music department at Cole School for the Performing Arts in West Oakland. He has developed music programs for Alhambra Academy in Oakland, and the East Bay School for the Arts in Berkeley, and directed the Allen Temple Baptist Church Youth Orchestra.

Working in collaboration with The San Jose Jazz Society, Khalil is now leading jazz bands in two San Jose School District schools. He also is participating in the Stanford Jazz Workshops "Jazz in the Schools" series. Each summer he teaches at various jazz camps including the Stanford Jazz Workshops, Jazz Camp West (La Honda), and Feather River Youth Jazz Camp. Khalil has run jam sessions in bay area clubs for over ten years. It is his hope that this art form will be recognized and perpetuated, giving credit to those artists who have pioneered the way for young musicians of today and enabling them to creatively find and use their own voice.

Jack Perla

Last Winter (1996-1997) I composed *Trane of Thought* for the Oaktown Jazz Band and the Oakland East Bay Symphony. While working on this piece Khalil Shaheed asked me if I would arrange one of Ed Kelly's compositions for the same forces — orchestra and jazz combo. Khalil's goal was to honor Ed's masterful playing & jazz composing, and his association with the Oaktown Jazz Workshop as mentor to many of the students in the program. I was pleased with the prospect of carrying out this project, and chose Ed's *Song for the Street People* as the tune to work with. I thought the melody would sound well in an orchestral setting, but more importantly, I was attracted to the two "masks" it wears — both smiling and sad. In working out the arrangement I stayed close to Ed's harmonic progression and melody. I orchestrated and added backgrounds and complementary material, as well as extending some of the harmonies to take advantage of the high register available in the orchestra. Ed Kelly is one of our country's great musicians; his mastery and ease with a broad range of styles from blues to jazz, and his fluency on piano and organ, are a national musical treasure. I was honored to work on this project, and hope you enjoy the music!

Program Notes

by Charley Samson, copyright 2000

Richard Wagner (1813-1883): Prelude to Act I of *Die Meistersinger von Nürnberg*

On July 16, 1845, while taking the cure at Marienbad, Wagner wrote out the first prose sketch of *Die Meistersinger von Nürnberg*, his only comic opera. It was based on actual historical personages: Hans Sachs and other “Meistersinger” (Mastersingers), the leaders of the German music guilds that flourished between the 14th and 16th centuries.

Some sixteen years would intervene before he returned to the project. During that time, he wrote four other operas and parts of a fifth, finally returning to his Mastersingers on a train ride from Venice to Vienna in 1861. He finished the libretto in Paris the following year.

“Transparent, yet pithy music” is Wagner’s description of the Prelude to *Die Meistersinger*. He claimed that the entire Prelude was written in a single evening early in 1862. “During a beautiful sunset,” he wrote, “allowing me to take in, from the balcony of my apartment, the magnificent view of ‘golden’ Mainz and the majestic flow of the Rhine bathed in the luminous glow of evening, the Prelude of my *Meistersinger* suddenly stood clearly before me. Without any hesitation, I set down the Prelude in its entirety, as it now stands in the score, that is, containing the clear outlines of the leading themes of the whole drama.” There is evidence that at least part of the Prelude was sketched a year earlier. Wagner conducted the Prelude at a concert in Leipzig on November 1, 1862.



Financial difficulties and concert tours prevented much work on the opera until mad King Ludwig II of Bavaria summoned Wagner to Munich. The King settled the composer’s debts and provided enough salary for Wagner to set up in Switzerland and finish *Die Meistersinger* in October, 1867. The complete opera was staged on June 21, 1868 in Munich.

The Prelude begins with the sturdy theme of the Mastersingers. Other themes associated with them include an authentic Mastersinger tune from the 16th century. These are contrasted with melodies connected with the knight Walther von Stolzing and his love for the goldsmith’s daughter Eva. Louis Biancolli describes the music as “a masterly epitome of the mood and action of the ensuing comedy, the themes...weaving ultimately into a rich polyphonic fabric of imposing power.”

Meistersinger = Mastersingers

Oakland Youth Orchestra 1999-2000 Season

Carl Nielsen (1865-1931): Clarinet Concerto, Opus 57



Inspired by the playing of the Copenhagen Wind Quintet, Nielsen vowed to compose a concerto for each of its members. “You go ahead and do just that,” said bassoonist Knud Lassen, “but I won’t play it!” Nielsen never got around to writing concertos for bassoon, oboe or horn. He did finish a flute concerto in 1926 and a clarinet concerto for the Quintet’s Aage Oxenvad two years later. The clarinet concerto was Nielsen’s last major work.

Nielsen was fascinated by the sounds the clarinet could make. He once said the clarinet “can be warm-hearted or charged with extreme excitement, which can be mild as balm or can squeal like a train on poorly greased rails.”

By May, 1928 Nielsen wrote to a friend, “This work has the greatest interest for me. Each measure is carefully considered, combed over, and inspected, in order to make it as clear and as finely modeled as possible.” To his son-in-law, the conductor Emil Telmányi, he called it “a very daring piece and highly spicy (rather resembling my latest works).”

To his former student Nancy Dalberg he wrote, “I have been so free in the part-writing for the instrumentation that I really have no idea how it will sound. Perhaps it will not sound well, but it does not entertain me to compose music when I must go on in the same old manner.”

Nielsen finished the concerto on August 15, 1928. There was a private performance in September, then the first public performance on October 11, 1928. Aage Oxenvad was the soloist, with the Danish Royal Orchestra conducted by Telmányi. Afterwards, Nielsen exclaimed, “By God, I think there’s some good in what I’ve done!”

The work is in one continuous movement, in four distinct parts corresponding to separate movements. There are two extensive clarinet cadenzas and a prominent part for snare drum. As Robert Layton puts it, “If ever there was music from another planet, this is surely it. Its sonorities are sparse and monochrome, its air rarified and bracing.” The concerto begins and ends in F major, but flirts with E major throughout.

Nielsen was fascinated by the sounds the clarinet could make.

Oakland Youth Orchestra 1999-2000 Season

George Antheil (1900-1959): *A Jazz Symphony*



“The Bad Boy of Music,” Antheil made a career of shocking audiences, especially European audiences. As Margaret Lee reported in 1924, “this young man from Trenton...has caused a scandal in London, riots that brought out the police in Vienna, Warsaw and Budapest, and is hailed by Paris critics as the first composer who has completely broken with European tradition and created American national music.”

A Jazz Symphony was commissioned in 1925 by Paul Whiteman, whose “Experiment in Modern Music” the year before had introduced Gershwin’s *Rhapsody in Blue*. “It was a thing which appealed very much to my sense of humor,” said Antheil, “and as a sporting thing which every American who calls himself a composer—or Better!—every composer who calls himself an American, should take. So I’ve taken it!” However, he didn’t finish in time for Whiteman’s concert that year, so the first performance took place in Carnegie Hall on April 10, 1927. It was an all-Antheil program that also included the infamous *Ballet Mécanique*.

The pre-concert publicity tried to exploit Antheil’s scandalous European reputation. “I am the only American born composer, not even excepting MacDowell, who has ever approached even a sensation in any country outside of his own,” he said in a magazine article. “I don’t say I’m the last but only the first. This is a distinct step forward, a thing which my country-men have not given me enough credit for.”

Feeling patronized, the audience was surly at the first performance. The first three pieces were met with hostility, but—recalled Donald Friede, Antheil’s publisher—“the audience liked the *Jazz Symphony* and greeted its conclusion with the first real applause of the evening.”

The reviews were uniformly negative. Only years later did the work meet with approval. After receiving a piano reduction of the revised version in 1954, Virgil Thomson wrote to Antheil: “The *Jazz Symphony* is terrific fun, as always. The tunes, in particular, are wonderful....Sometime, somewhere I want to see it revived, because there is vitality in it.”

Biographer Linda Whitesitt writes: “*A Jazz Symphony* is alive with syncopated, jazz-inspired melodies....The opening measures present a catchy tune that recurs throughout the one-movement work to articulate its form....The symphony abounds with syncopated jazz-derived rhythms within a fairly consistent duple meter....The full orchestration intensifies the honky-tonk atmosphere of the conclusion of this vivacious composition.”

Noting the similarities with Stravinsky’s *A Soldier’s Tale* and Copland’s *Music for the Theatre*, Marshall Bialosky wrote: “The whole piece adds up to a remarkably vivid portrait, or perhaps more accurately, a vivid cartoon or caricature of American urban life in the 1920s, utterly realistic, hard-boiled, a little vulgar, but full of the energy of the big city.”

“...full of the energy of the big city....”

Oakland Youth Orchestra 1999-2000 Season

Jack Perla (b.1959)

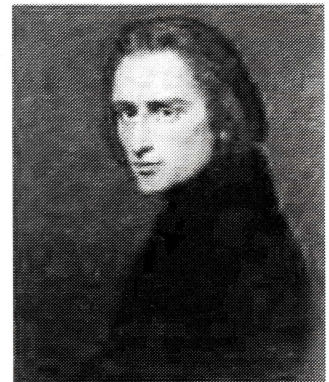
A graduate of New York University and the Manhattan School of Music, Perla studied composition with Jacob Druckman, Lukas Foss, Martin Bresnick and John Corigliano. He won the Fisher Foundation Award in 1994, and the Yale School of Music composition awards in 1993 and 1994. In 1987 he established *Music Without Walls*, a six-member group which performs his compositions. As a pianist Perla has appeared at the 1985 Fromm Week of New Music in Aspen, the Gamper Festival of Contemporary Music in Brunswick, Maine and the Riverside Dance Festival. During 1983 and 1984 Perla was assistant conductor of the Dance Theatre of Harlem.



Franz Liszt (1811-1886): Hungarian Rhapsody No. 2

Liszt wrote 19 Hungarian Rhapsodies for solo piano between 1839 and 1885. "By using the word Rhapsody," he explained, "my intention is to indicate the fantastic-epic nature which I believe this music to possess. Each of these pieces seems to me to resemble part of a series of poems which all express national fervour...whose spirit and innermost feelings it represents."

The original piano version of the second Hungarian Rhapsody dates from 1847, with a dedication to Count Laszlo Teleki. Numerous transcriptions for orchestra have been done, some by Liszt himself. After one such performance, George Bernard Shaw wrote, "It sparkled, tinkled, warbled, soared, swooped and raced along so that it was impossible to resist the itch to get up and dance." The present orchestration is by Karl Müller-Berghaus (1829-1907).



A slow introduction and a free cadenza frame two-section form of the Hungarian national dance, the Csardas, beginning with the round dance of the men, and then a dance of pairs with a rhythm suggesting the clicking of spurs.

"It sparkled, tinkled, warbled, soared, swooped and raced along..."

Crowden Center for Music in the Community

Summer Programs

Infant & Parent Music Class

Kairos Youth Choir Camp

East Bay Choral Festival

Summer Music Berkeley

Music and Opera

Music and Art



Contact CCMC Director

Elisabeth Christensen for more information

1475 Rose Street, Berkeley • 510-559-6910

Oakland Youth Orchestra 1999-2000 Season

Allen Temple Baptist Church

<http://www.allen-temple.org>

Dr. J. Alfred Smith, Sr., Senior Pastor

Dr. J. Alfred Smith, Jr., Co-Pastor

Betty Gadling, Minister of Music

Allen Temple Baptist Church was organized in 1919 as a Northern Baptist mission by the Reverend J. L. Allen. The church was originally located in a storefront on the corner of East 14th and Seminary Avenue in East Oakland. There were 21 original members and the modest congregation conducted services using borrowed folding chairs for seating. The church subsequently moved to a house on 85th Avenue and was known as the 85th Avenue Baptist Church. Seven years later after J. D. Wilson and R.H. Thomas had served sacrificially as mission pastors under the Northern Baptist Convention; the membership changed its name to the Allen Temple Baptist Church. During this period, the congregation and its pastors began to forge its identity in the area of social justice through active involvement in the NAACP and the Marcus Garvey movement. Under the leadership of Pastor G.W. Wildy, the church broke ground on October 29, 1939 for the building of a small chapel. During this administration, great pastoral work was done to foster Christian fellowship across racial lines. Allen Temple continued to mature under the polished and disciplined leadership of Pastor A. L. Carpenter and during the tenure of his successor, the Reverend Doctor C.C. Bailey, the church broke ground on July 17, 1960 for a sanctuary (which seated 550) and an educational facility. Pastor Bailey was a distinguished young pastor who broadened the congregation's witness in the larger community as he led the effort to bring an Opportunities Industrial Center (OIC) to Oakland to provide vocational training for the unemployed. He also partnered with the Oakland Public Schools to provide an Adult Education Neighborhood Center at Allen Temple.

During the dynamic, visionary leadership of Doctor J. Alfred Smith, Senior, Allen Temple has grown to a membership of 5,500 and has developed a large array of holistic community ministries focussed on redeeming and transforming the whole person and the whole community. To administer this ever-growing ministry, Pastor Smith has assembled a strong pastoral staff including Co Pastor J. Alfred Smith, Jr. During this administration, the congregation has constructed a 1,200 seat sanctuary to accommodate two Sunday morning worship services. The 8:00 a.m. service often requires the usage of overflow seating for 300-400 worshipers in the fellowship hall. Also, the church has secured all of the property on the square block it occupies, and is scheduled to dedicate a 64,000 square foot Family Life Center in April of 1999. In addition, the Allen Temple Economic Development and Housing Corporation has constructed two senior citizen housing complexes, which contain a total of 126 apartment units and is scheduled to open two additional facilities in 1999. The two facilities include 50 more apartments for senior citizens and 24 apartment units for the disabled and people living with HIV and AIDS.

The church now has dually-aligned membership with the Progressive National Baptist Convention, Inc., and the American Baptist Churches, USA. Certainly, the many outreach ministries, overseas mission activities, and evangelism and discipleship ministries attest to the profound Christian witness of the Holy Spirit operating through the instrumentality of Senior Pastor J. Alfred Smith, Sr., Co Pastor J. Alfred Smith, Jr., and the Allen Temple family. Allen Temple is challenged to never forget its humble roots, going back to the year 1919, when 21 members first met for worship in an East Oakland storefront.

YOU'RE THE SONG. WE'RE THE VOICE.

HILLS NEWSPAPERS

We share something very important to us both:

Our Community.

At Hills Newspapers, our job is to report on your concerns, your events, your activities, your issues. Your job -equally vital- is to help keep us up to date on what's happening.

Talk to us. We're listening.

- **Have A Scoop?**
Call Dick Sparrer, Editor, at (510) 339-4049
dsparrer@cctimes.com
- **Need a Classified Ad?**
Call 339-8777 or Alameda 748-1667
- **Need a Display Ad?**
Call Heather Morgan at (510) 339-4056
- **Got E-mail comments?**
Write Heather Morgan: hmorgan@cctimes.com
- **Want to subscribe?**
Call Pat Hill at (510) 339-4042
phill@cctimes.com

BERKELEY VOICE / THE JOURNAL / MONTCLARION
PIEDMONTER / ALAMEDA JOURNAL / FAMILY FAIR

OAKLAND ENSEMBLE THEATRE

ARTISTIC DIRECTOR, HELENA-JOYCE WRIGHT

PRESENTS

"ROUSING...PLAYFUL...FUNNY!"

—Don Shirley L.A. TIMES

"AWESOME...INTOXICATING...A GEM!"

—Jay Reiner, H'WOOD REPORTER

"DEE-LIGHTFUL"

—Bonnie Churchill, KIEV, National News Syndicate

"WISE, SASSY & FUNNY"

—Clive Barnes, NY POST

Ruby Dee

IN

My One Good Nerve

A VISIT WITH RUBY DEE

Wednesday May 24th
Premiere & Gala Reception

Wed. May 24th thru
Sun. May 28th
Wed. - Fri. 8:00 pm
Sat.: 3:00 pm, 8:00 pm
Sun.: 3:00 pm

Oakland Ensemble Theatre
1428 Alice Street

Tickets/CBON 925-798-1300

Marcus Books

In Oakland: 510-652-2344

In SF: 415-346-4222

OET Office: 510-763-7774

For Premiere & Gala Reception tickets call:

C.W. & Associates

510-436-7766

Sponsors: City of Oakland Cultural Affairs Commission, Port of Oakland, Pacific Bell, United Airlines

Oakland Youth Orchestra 1999-2000 Season



OYO Bach Ensemble, conducted by Scott Parkman, playing in honor of Michael Morgan's Tenth Anniversary with the Oakland East Bay Symphony, April 29, 2000.

B. Stack photos

Oakland Youth Orchestra 1999-2000 Season

Thank You, OYO Donors

Patrons

Gold *\$5000 or more*

The City of Oakland
Clorox
Clarence E. Heller Foundation
East Bay Community Foundation Fund:
Donald L. Smith Fund; Meyer Family Fund;
The Penny Charitable Fund; The Eugene
and Nancy Sweetland Charitable Trust;
David Brown Fund; (Lois M.) DeDomenico
Fund; Roger and Eileen Stephens Family
Fund; Richard and Beatrice Heggie Fund;
Ausfahl Family Fund; Griffey Family Fund;
Major Family Fund; Mills Family Fund;
Wayne & Gladys Valley Fund; JAZEM
Fund.
Robert A. D. and Debra Wood Schwartz

Silver *\$2,500 - \$4,999*

California Arts Council
California Casualty group
Ann and Gordon Getty Foundation
Bernard Osher Foundation

Bronze *\$1,500 - \$2,499*

Alameda County Arts Fund
Jordan Woodman Dobson
Liftech

Conductor's Circle *\$1000-\$1499*

Mike & Miyoung Kleine
Levi Strauss Foundation
Suzanne Pan

Soloists *\$500 - \$999*

Jean Bogiages
Paul Fogel & Yvette Chalom
Ed & Cornelia Gould
Harry Graham Family
Michael and Susan Jordan
Eugene and Ruth Leong
Perika Sampson

Principals *\$150 - \$499*

Chevron
Steve Benting & Margaret Warton
Scott Cole
David & Miriam Donoho
Ebell Society
Pam Polos & Charles Goldenberg
Kiwanis Club of Oakland
Harold Lawrence
Susan Cooper Philpot
George & Kristine Smith

Musicians *\$0-\$149*

Maureen Alano
Deborah A. Alexander
Anonymous
Janice Bogeajis
In memory of
Thomas Briccetti
Ute Bummel
Celia Concus
In honor of
John & Sally Crosthwait
Ralph R. Curry, Jr.
Susan Duncan
In memory of
Phillip A. Fogel
Mrs. Lloyd French
In memory of
Lloyd French Sr.
David Gan
Jo Gustely
In memory of
Doris and Edward Gustely
Richard & Valerie Herr
Kurt & Deborah Huysentruyt
Patricia Jayo
Tashiki Kikkawa
Kevin Klesenski
Ethel London
In memory of
Doris and Edward Gustely
In memory of
Bob Chastain
Anne MacPherson
Sharon Mann
Jon Nakagawa
Mari Nije
In memory of
Doris and Edward Gustely
Laura Pagliari
Psychological Services Staff, OUSD
Red Top Electric
Ruth Rogers
Mildred Rosner
Leif X. Running
Fred Schadick
Miriam and Luis Shein
Robert Sullivan
Charles Waitman
Mary B. Weingart
Norm & Joanne Wright

JWD

Jordan
Woodman
Dobson

HILLS NEWSPAPERS

Endowment Fund

Your Name Here

Andrew Bogiages Memorial Scholarship Fund

Jane Gerald Carr
Al and Cortlandt Fengler
Joel Ficks
Harry Graham
Harold Lawrence
Laura Malik
Selma Meyerowitz
Fred and Judith Ostapik
Miriam and Luis Shein

OYO Tour 2001

Your Name Here

In-Kind Contributions

Maureen Alano
Alice Arts Center
Jean Bogiages
City of Oakland - Parks and Rec.
Harry Graham
I.H.E.
Howard Kirsch/JVC
Suzanne Pan
Debra Schwartz
Ted Yuan

Special Thanks

Maureen Alano
Jean Bogiages
Betty gadling
Leonora Sleeter Gillard
Willie Jeffery
Howard Kirsch
Harold Lawrence
Mary Morris Lawrence
Suzanne Pan
Piedmont High School
Bob and Debra Schwartz

Liftech
LIFTECH CONSULTANTS INC.

California
ART LVR
© Theband

Oakland Youth Orchestra 1999-2000 Season

THE GEM GALLERY
Jewelry For All Occasions

Custom Designs
Distinctive Gold Jewelry
Diamonds and Colored Gems
Handcrafted Silver
Beads From Around
The World

Authentic
American
Indian
Arts & Crafts

Turquoise &
Silver Jewelry

by Award-Winning Silversmiths
BILL'S TRADING POST
2945 College Ave. Berkeley (510) 841-1615

Balter Violins

JOAN BALTER · VIOLIN MAKER

SALES
REPAIRS
STRINGS
APPRAISALS
ACCESSORIES

510-524-4333

BY APPOINTMENT · AFTER 10 A.M.
1729 BEVERLY PLACE · BERKELEY, CA 94707 · U.S.A.



www.oyo.org

Best quality
Best service
Best prices

Best MUSIC CO.

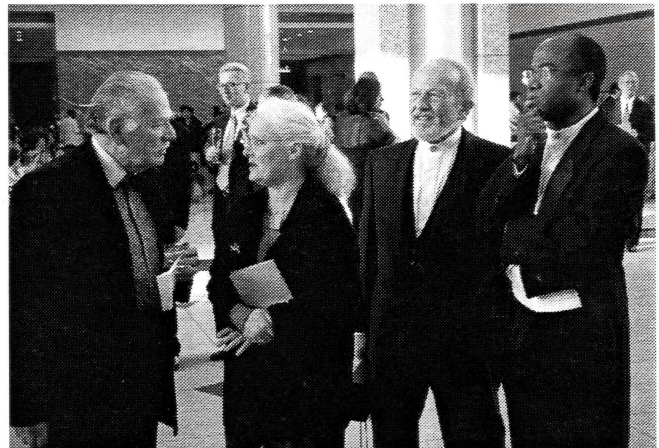
1716 Broadway Oakland CA 94612
8 steps from BART 510-832-2024

for all your musical needs



The Hills B&B
5247 Harbord Drive
Oakland, California 94618

Carol and Howard Kirsch 510-547-0652



OYO President Harold Lawrence, Debbra & Bob Schwartz, and Michael Morgan, at OEBS College de Musica, April 29, 2000.
B. Stack photo

Oakland Lyric Opera
510.531.4231

everything musical since 1906

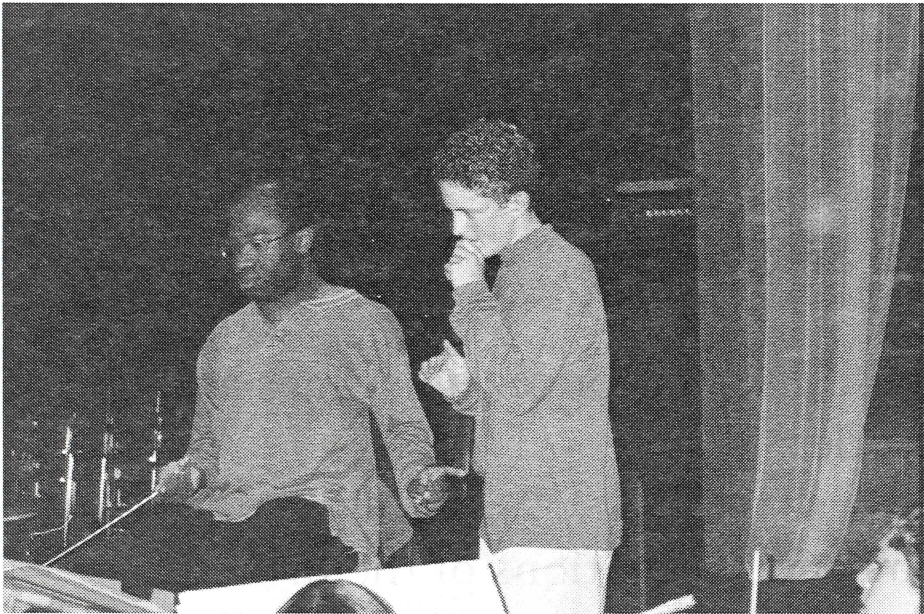
TUPPER & REED

The Bay Area's Only Complete Music Store
2277 SHATTUCK AVENUE · BERKELEY · 841-1832



Oakland Youth Orchestra
1428 Alice Street
Room 202 M
Oakland, CA 94612
510.832.7710
manager@oyo.org

Oakland Youth Orchestra 1999-2000 Season



Michael Morgan & Noah Schwartz at OYO Retreat, September, 1999.
B. Stack photo

Rare and Contemporary
Instruments and Bows

ROLAND FELLER
VIOLIN MAKERS

Quality Instruments and Bows
for the Professional, the Student,
and the Music Enthusiast

Sales
Expert Repairs
Expert Restorations
Accessories

551 Divisadero Street SF 94117
567-3708

*Member, The American Federation of
Violin and Bow Makers, Inc.*

Fine New and Used Pianos

Yamaha
Steinway
Pleyel
Bechstein
Bosendorfer
Mason & Hamlin
Hamburg Steinway

* Now Featuring *
Fine New and Used Guitars

sales • service • rentals • lessons

PIEDMONT PIANO COMPANY
4382 Piedmont Ave. Oakland, CA 94611
510-547-8188 www.piedmontpiano.com

SALES

REPAIRS

**HOUSE OF
WOODWINDS**

WALT DE HOPE
OWNER

328 FOURTEENTH STREET
OAKLAND, CALIFORNIA 94612
(510) 834-2425
FAX (510) 834-1312

2205 C SAN RAMON VALLEY BLVD.
SAN RAMON, CALIFORNIA 94583
(510) 831-8341
FAX (510) 831-0643

Cover photo of Michael Morgan
by Mary Morris Lawrence
during OYO's concert in
Havana, Cuba, 1998.

I
F
S
H
I
N
V
I
O
L
I
N
S

We invite you to visit us for:

One of the largest and finest selections of string instruments and bows in the United States.

The best discount prices on strings and accessories.

Repairs and restorations of the highest quality.

Rentals of fine string instruments at the best rates.

A truly professional staff to assist and advise you.

If you are looking for a fine violin or bow, now is a great time to visit us. We have an unusually fine selection!

IFSHIN VIOLINS
1633 University Ave.
Berkeley, CA 94703
510-843-5466