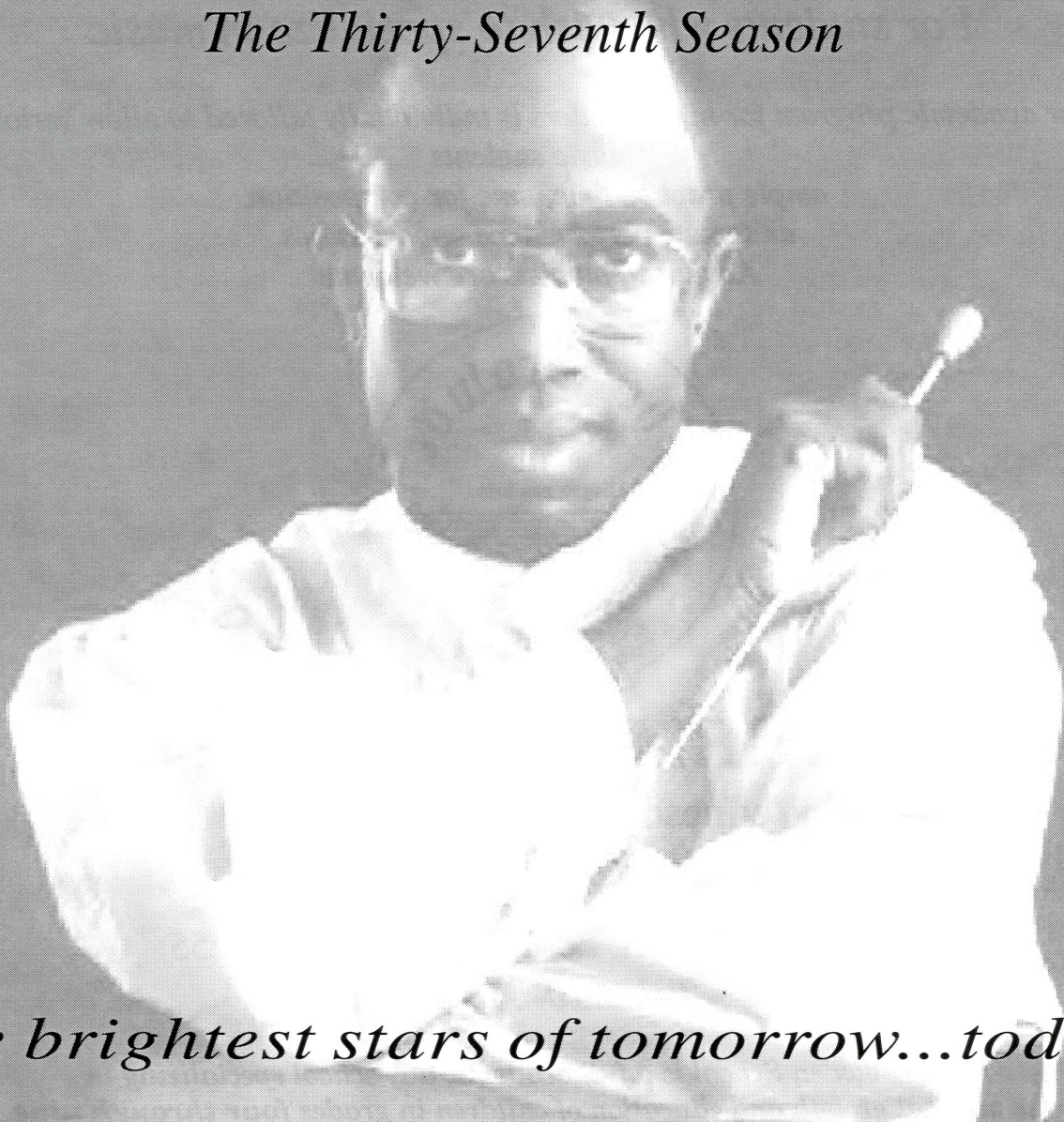


# OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

*The Thirty-Seventh Season*



*the brightest stars of tomorrow...today*

Sunday, November 5, 2000

Historic Kofman Auditorium, Alameda

presented by the Alameda Education Foundation



Oakland Youth Orchestra 2000-2001 Season

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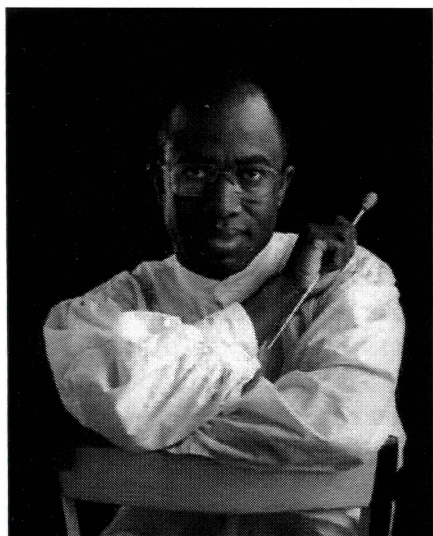
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Oakland Youth Orchestra 2000-2001 Season

# 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*

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Ted Yuan, Librarian and Operations Manager  
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# Oakland Youth Orchestra 2000-2001 *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 37<sup>th</sup> season, the Oakland Youth Orchestra consists of seventy-eight 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. 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. OYO will tour Italy in June 2001.

## - *Awards* -

1976, 1980, 1982, 1995, 1996 ASCAP - for Adventurous Programming of Contemporary Music

## - *Tours* -

The Orchestra has toured widely, performing across the United States and:

Germany, 1972	Von Karajan Festival, 4 <sup>th</sup> place
Germany, 1974	Von Karajan Festival, 2 <sup>nd</sup> place
Scotland, 1976	International Festival, 1 <sup>st</sup> place
Germany, 1978	Tour with Mainz Youth Orchestra
Italy & Switzerland, 1980	Tour of European Festivals
Caribbean Cruise, 1982	Toured 8 Islands
Scotland/England, 1984	International Festival, 1st place
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Austria/Germany, 1990	Vienna Youth & Music Festival
Europe, 1993	Czech Republic, Poland, Germany, Austria
Asia, 1995	China, Hong Kong, Taiwan
Latin America, 1998	Costa Rica, Mexico, Cuba

## - *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 1985-1986: 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 2000-2001 Season

## Subscription Concert I

Historic Kofman Auditorium, Alameda

3 PM, November 5, 2000

Michael Morgan, Conductor

### Program

Overture to *Il Viaggio a Reims*

Gioacchino Rossini  
(1792–1868)

*Symphony No. 4 in C minor "Tragic"*

Franz Schubert  
(1797–1828)

I. Adagio molto; Allegro vivace

II. Andante

III. Menuetto: Allegro vivace

IV. Allegro

—INTERMISSION—

*Memorial to Martin Luther King*

Oskar Morawetz  
(1917–)

Shock and despair.

Sorrowful meditation

Freedom march in Memphis

Fateful shot and death

Variations of Sorrowful meditation

Funeral march

Orchestral interlude

Peace and Reconciliation

Dawn Foster-Dodson, cello

*Romeo and Juliet Fantasy-Overture*

Peter Ilyich Tchaikovsky  
(1840–1893)

The Oakland Youth Orchestra acknowledges the support of the Clorox Foundation, The Clarence E. Heller Foundation, The East Bay Community Foundation, The Golden State Warriors Foundation, and the Wells Fargo Foundation.

Additional Funding provided by the City of Oakland Craft and Cultural Arts Department; the California Arts Council; Alameda County Arts Commission; and in support of this concert, Kaufman & Broad.

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## Oakland Youth Orchestra 2000-2001 Season

# Artistic Director Biography

**M**ichael 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.

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Oakland Youth Orchestra 2000-2001 Season

# Orchestra Personnel

## **Violins**

Jackie Kamrath, *concertmaster*

*The Jordan, Woodman, Dobson Chair*

Sarah Aroner<sup>§</sup>

Agnieszka Borzuchowski, *principal second*

Natalie Reed<sup>§</sup>

Rachel Antonsen

Michael Bishop

Sunny Chan

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Malinda Lee

Jonathan Lin

Max Norton

Vidya Pai

Graham Patzner

Albert Roh

Coleman Ruggles

Kristina Tae

Danielle Taylor

Anson Tsai

Allison Young

## **Viola**

Thessaly LaForce\*

Daniel Chen

Daniel Cheng

Crystal Leung

Nicole Thomas

## **'Cello**

Lucas Chen\*

*The Liftech Chair*

*in honor of*

*Samuel Christler*

Ian Jones<sup>§</sup>

Leonard Cheng

Adele Ewert

Christopher Grafton

Vanessa Huang

Nele Kammerich

Isaac Melamed

Vinay Parameswaran

Lewis Patzner

Nick True

Eric Wright

## **Bass**

Cameron Arens\*

Shavon Hutchison

Anne Rainwater

Jimmy Tseng

Evan Twohy

## **Flute and Piccolo**

Andrei Gorchov

Carla Roberts

April Wood

## **Oboe**

Maya Barrera

Zachary Morfin

## **English Horn**

Maya Barrera

## **Clarinets**

Kenny Pexton

Oliver Mains

Mara Plotkin

## **Bassoon**

Jeff Hansen

Jesse Miller

## **Trumpet**

Bryant Estep

Bryan Fenchel

Nathan Tighe

## **Horn**

Suzanne Chasalow\*\*

Angelina Crans

Erin Matas\*\*

Shane Petrites

## **Trombone**

Kristin Arendt

Alex Reicher

## **Bass Trombone**

Dustin Smurthwaite

## **Tuba**

Julian Dixon\*\*

## **Percussion**

Pam Bajada

Alan Goldenberg

Vinay Parameswaran

Scott Parkman\*\*

Tim Dent\*\*

## **Piano**

Sean Tom

## **Harp**

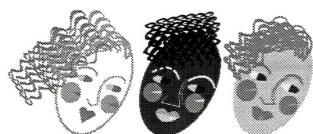
Gaby Holmquist

Leila Martin

\* *principal*

§ *assistant principal*

\*\* *guest artist*





Oakland Youth Orchestra 2000-2001 Season

## Principal Conductor



**Scott Parkman** has been the Principal Conductor of OYO and Assistant Conductor of the Oakland East Bay Symphony since 1998. He has been an assistant conductor of the Festival Opera of Walnut Creek for the past three seasons, and is scheduled to conduct a new production of Donizetti's *Elixir of Love*. 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.

Scott Parkman earned his Bachelor of Music Degree with highest honors in Orchestra/Opera Conducting from the University of Michigan. During the 1997-1998 season he 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.

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## Oakland Youth Orchestra 2000-2001 Season

### Cellist Dawn Foster-Dodson



OYO alumna Dawn Foster-Dodson was a member of the cello section from 1975 to 1977, under the baton of Denis de Coteau. She studied privately with Mildred Rosner, Colin Hampton, Michael Grebanier, Margaret Rowell and Bonnie Hampton, and graduated in 1982 from the San Francisco Conservatory. Ms. Dodson has been a member of the San Francisco Opera Orchestra, the San Jose Symphony, and The California Symphony, as well as many theater orchestras. She has also performed as a pianist, as a chamber music player, and as a soloist throughout her career. This is Ms. Foster-Dodson's third appearance with OYO as an alumna. In 1978 she performed Ernest Bloch's *Schelomo*. In 1994

she performed the Morawetz piece you will hear today. She has been a concerto soloist with the Los Angeles African American Chamber Orchestra with whom she performed a work written for her and that orchestra, "The Wind and Stars," by Josephine Harrison. Ms. Foster-Dodson teaches privately and at St. Mary's College in Moraga. This performance will be recorded live and featured on her upcoming CD to be released during the summer of 2001. Dawn Foster-Dodson is a member of the Oakland Youth Orchestra's Board of Directors.

#### Voting Rights Act of 1965

AN ACT To enforce the fifteenth amendment to the Constitution of the United States, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act shall be known as the "Voting Rights Act of 1965."

SEC. 2. No voting qualification or prerequisite to voting, or standard, practice, or procedure shall be imposed or applied by any State or political subdivision to deny or abridge the right of any citizen of the United States to vote on account of race or color.



In the presidential elections of 1964, blacks continued to have difficulty registering to vote in many areas. Voter registration drives met with bitter, and sometimes violent opposition. In March 1965 **Martin Luther King, Jr.**, led a march from Selma to Montgomery, Alabama, to dramatize the voting issue. Immediately after the march, President Lyndon B. Johnson sent a voting rights bill to Congress, and it was quickly passed. By the end of 1965 a quarter of a million new black voters had been registered, one third by federal examiners. The Voting Rights Act was readopted and strengthened in 1970, 1975, and 1982.



Oakland Youth Orchestra 2000-2001 Season

## Program Notes

by Charley Samson, copyright 2000

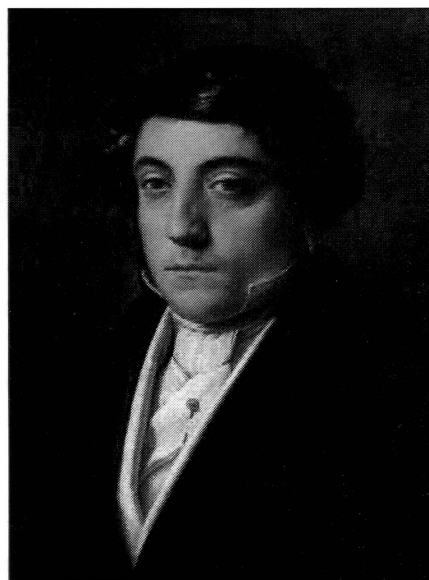
Gioacchino Rossini (1792-1868): Overture to *Il Viaggio a Reims* (*The Journey to Rheims*)

One of Rossini's first duties as director of the Italian Opera in Paris was to compose a ceremonial opera for Charles X's coronation in Rheims. The text for *Il Viaggio a Reims* by Luigi Balocchi has not survived intact, nor has the music, though parts of it were used in later Rossini works, especially *Count Ory*.

The premiere, on June 19, 1825, lasted over three hours, which would make it the longest one-act opera ever. The king was bored by it, even though the finale featured a collection of national anthems, including *God Save the King*. One critic complained of its "noise, crescendos, and the other culminating forms that now are used and abused to satiety."

Other writers were more forgiving. "Rossini possessed in supreme degree the knowledge of voices and the art of grouping them so as to produce the most splendid and picturesque result," wrote Castil-Blaze. "One should not judge Rossini by this first work; it is an occasional piece written in a few days. The text is without action and without interest....The lack of action makes it seem even longer than it really is."

Castil-Blaze's review mentioned that the work had no overture. This is not true: among the Rossini papers at the Liceo at Pesaro is a manuscript titled "Grand Sinfonia... Un Voyage à Reims." Though Rossini withdrew the score and recycled parts of it, the overture has survived. It is vastly more interesting than most of what followed it at the premiere.



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## Oakland Youth Orchestra 2000-2001 Season

### Franz Schubert (1797-1828): Symphony No. 4 in C minor, D.417 (*Tragic*)



Drawing by L. Kupelwieser, 1813

Schubert was nineteen years old when he finished his Fourth Symphony on April 27, 1816. It was probably introduced shortly thereafter by an amateur orchestra that met twice a week at Otto Hatwig's house in Vienna. According to Schubert's friend Leopold Sonnleithner, the orchestra's members included "merchants, tradesmen or minor officials." They had practiced enough to handle most Mozart and Haydn symphonies, as well as the first two symphonies of Beethoven. One Josef Prohaska was the conductor; Schubert played viola.

The first public performance of the Fourth Symphony had to wait until the twenty-first anniversary of Schubert's death. August Ferdinand Riccius and the Euterpe Society played the work in Leipzig on November 19, 1849.

It was Schubert himself who gave the title *Tragic* to the Fourth. Why is unclear. Perhaps because it was his first symphony in a minor key. Or maybe because of his personal situation. He had just completed a grueling three years as assistant to his schoolmaster father, and felt the need to escape. While working on the Fourth Symphony, he applied for the government position of Music Director at Laibach. Despite testimonials from his

teacher, Antonio Salieri, and the chief inspector of schools, he was rejected in favor of a local drone named Franz Sokol.

Alfred Einstein says that the Schubert Fourth "betrays the disturbing influence of Beethoven." Antonin Dvorak marvelled "that one so young should have had the power to give utterance to such deep pathos."

Joan Chissell writes: "In the first movement the intensity of the slow introduction, the challenge of the first subject and the melodic surge of the second leave no doubt of the force of Beethoven's inspiration. The finale, particularly the harmonically daring, thrusting development of the main theme's opening motif, has a voltage scarcely less strong. But in the C major homecomings of both these bigger flanking movements, Schubert's victory over fate is comparatively easily won. The benign lyricism of the slow movement, only briefly threatened by darker outbursts in minor tonality, is prophetic of the mature keyboard Schubert. The movement includes many subtleties of transition and scoring. The restless chromaticism of the Minuet, offset by a disarmingly naive Trio, is no less remarkable for a teenager."

He had just completed a grueling three years  
as assistant to his schoolmaster father,  
and felt the need to escape.



## Oakland Youth Orchestra 2000-2001 Season

### Oskar Morawetz (b.1917): *Memorial to Martin Luther King*



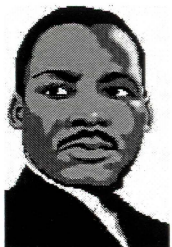
Born in Czechoslovakia, Morawetz moved to Canada in 1940. For thirty years he taught composition at the University of Toronto. In 1987 he became the first composer to receive the Order of Ontario, honoring citizens “who have demonstrated excellence and achievement of the highest degree and distinction.” His works have won awards from the Composers, Authors and Publishers Association of Canada, the Montreal Symphony Orchestra, the 1966 International Competition for Contemporary Music in Italy and others. He was professor of composition at the University of Toronto for thirty years until his retirement in 1982.

When Mstislav Rostropovich visited Toronto in 1967, he met Morawetz and requested a solo work “with an unusual orchestral colour.” While working on the piece, the composer learned of the assassination of Martin Luther King on April 4, 1968, and the music became a memorial to the late civil rights leader.

The premiere had been scheduled for February, 1970, but Rostropovich—then still a citizen of Soviet Union—had to cancel his North American tour “due to illness.” The first performance had to wait until February 6, 1975, when cellist Zara Nelsova performed it with the wind and percussion sections of the Montreal Symphony, conducted by Otto Werner Mueller.

The work is in eight uninterrupted sections. Morawetz provided the following description:

- 1) “Shock and despair,” of King’s whole-world intimates, in brass and percussion.
- 2) “Sorrowful meditation,” with solo predominant.
- 3) “Freedom march in Memphis;” a nervous rhythm grows menacing to depict the tensions of King’s final day.
- 4) “Fateful shot and death”
- 5) Variations of “Sorrowful meditation,” intertwining the cello with solo oboe, accompanied by an angelic celeste.
- 6) “Funeral march,” motivated by the music of “Free at Last,” the Negro Spiritual alluded to in the “I have a dream...” speech King delivered in the 1963 March on Washington; the cellist interpolates solo comments at the ends of the spiritual’s phrases.
- 7) “Orchestral interlude,” brass and percussion, especially bells, take over the funeral march and then fade away as the procession leaves.
- 8) “Peace and Reconciliation,” the solo cellist rises from its lowest note through 3 1/2 octaves with spare accompaniment.



Martin Luther King, Jr.  
1929–1968

On the steps at the Lincoln Memorial in Washington D.C., August 28, 1963:  
“**I have a dream** that one day this nation will rise up and live out the true meaning of its creed: We hold these truths to be self-evident: that all men are created equal.”

#### 1964 Nobel Peace Prize Laureate:

“I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright daybreak of peace and brotherhood can never become a reality.”

## Oakland Youth Orchestra 2000-2001 Season

### Peter Ilyich Tchaikovsky (1840-1893): *Romeo and Juliet* Fantasy-Overture

“I shall be thinking of something new and big to write,” Tchaikovsky wrote to his patroness, Nadezhda von Meck. “I want to find an operatic subject that will be deep and exciting. What would you say to Shakespeare’s *Romeo and Juliet*? The richness of that tragedy is fathomless.”

It was composer Mily Balakirev who suggested that Tchaikovsky write not an opera but a symphonic overture on the subject. “Arm yourself with galoshes and a walking-stick,” he advised, “and set out for a walk along the boulevards, starting with the Nikitsky: let yourself be steeped in your plan, and I am sure that by the time you reach the Sretensky Boulevard some theme or episode will have come to you.”

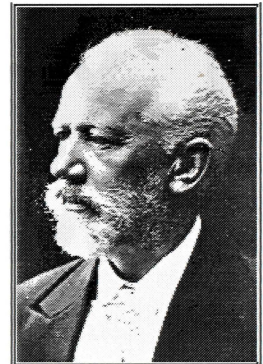
The Overture occupied Tchaikovsky for most of October and November of 1869. He sent the main themes off to Balakirev, who complained that the music depicting Friar Laurence resembled “the character of Haydn’s quartet themes, the genius of petty bourgeois music, awakening a strong thirst for beer.” What was wanted, in Balakirev’s opinion, was something “on the line of Liszt’s chorales.”

Balakirev also commented on the love theme: “I often play it, and would like to hug you for it. It has the sweetness of love, its tenderness, its longing... I have only one thing to say against this theme: It does not sufficiently express a mystic, inward, spiritual love, but rather a fantastic passionate glow that has hardly any nuance of Italian sentiment. Romeo and Juliet were not Persian lovers, but Europeans.” Overall, he liked the piece: “It is the first of your compositions that contains so many beautiful things one does not hesitate to pronounce it good as a whole.” When Balakirev and Rimsky-Korsakov saw the full score in January, Tchaikovsky recalled, “my Overture pleased them very much and it also pleases me.”

It was a different story when Nikolai Rubinstein conducted the first performance of *Romeo and Juliet* at a concert of the Russian Musical Society in Moscow on March 16, 1870. “It had no success at all,” Tchaikovsky complained. “I longed for sympathy and recognition, but the Overture was wholly ignored. After the concert, a crowd of us supped at Gurin’s Restaurant, and nobody spoke so much as a word to me about it!”

Tchaikovsky made the first revision of the score in 1870. When the work was introduced in St. Petersburg in 1872, Cesar Cui wrote: “The composition is a most talented one. Its special merit lies in the excellence of its themes.” Nevertheless, Tchaikovsky made another revision of the music in 1880.

“The characterization of the music is very good,” writes biographer Edwin Evans, “in fact the entire work is based upon characterization rather than action. Apart from the opening theme which typifies Friar Laurence, the work has two principal contrasted movements, the one representing the feud of the Montagues and the Capulets, and naturally all fire and animation, and the other the love-stricken pair, all sweetness and romance. It closes in a manner suggesting a reference to the final tragic scene.”



“It has the sweetness of love, its tenderness, its longing...”



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## Concert #3

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Scott Parkman  
with the OEBS**  
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**Elizabeth Morgan, piano**  
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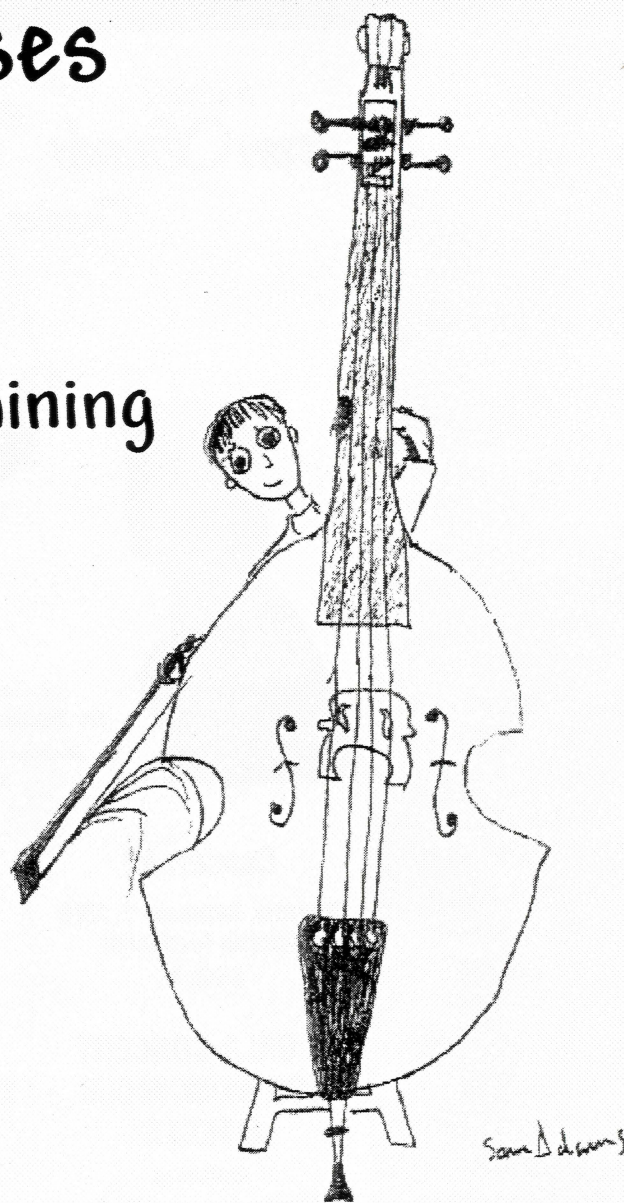


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# Oakland Youth Orchestra 2000-2001 Season

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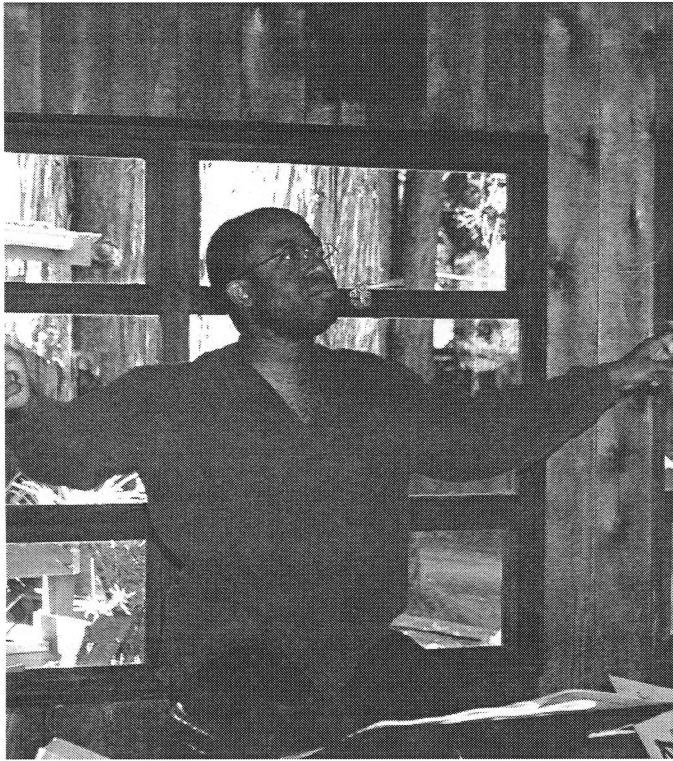
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Brass at OYO Retreat 9/17/2000. Stack photo.



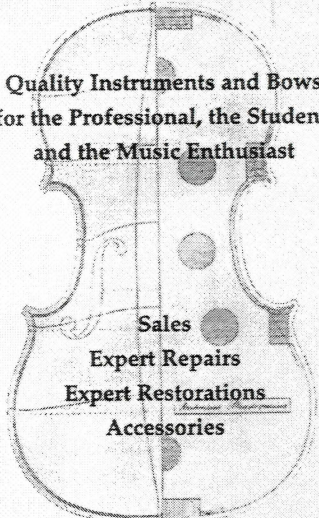
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Michael Morgan at OYO Retreat 9/17/2000. Stack photo.

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