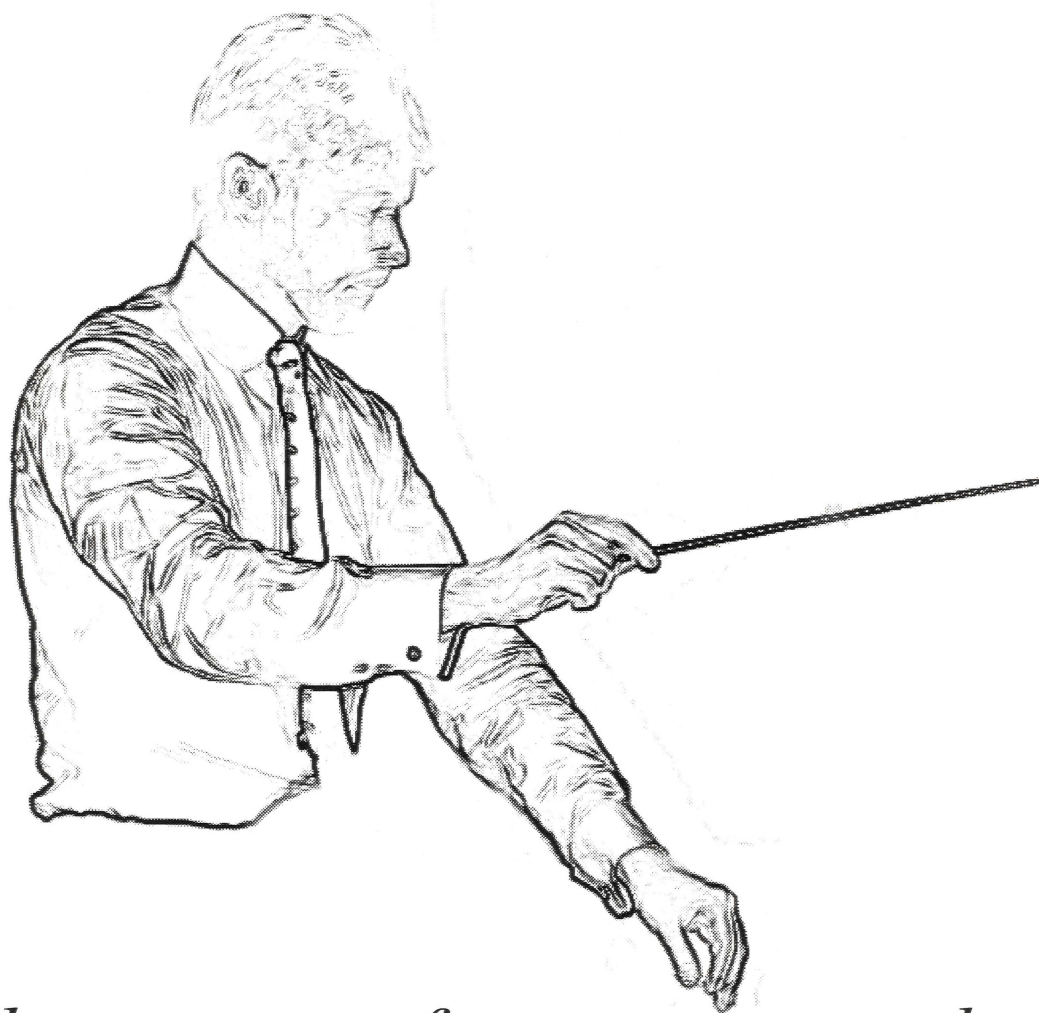


OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

The Thirty-Seventh Season



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Sunday, May 27, 2001

Calvin Simmons Theatre, Oakland

Oakland Youth Orchestra 2000-2001 Season

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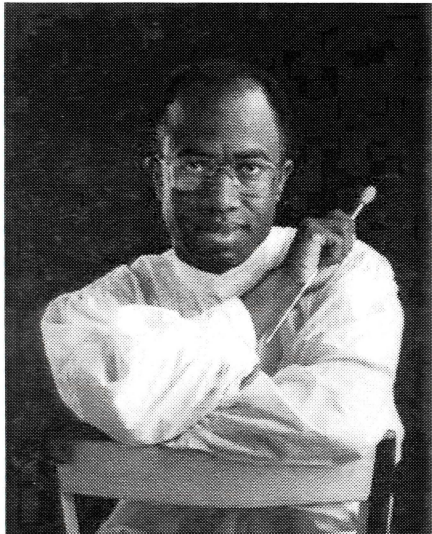
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Limited openings for Fall, 2001

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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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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 37th season, the Oakland Youth Orchestra consists of seventy-nine 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 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 1985-1986: 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 III

Calvin Simmons Theatre, Oakland

3 PM, May 27, 2001

Scott Parkman, conductor

Program

Overture to Candide

Leonard Bernstein
(1918–1990)

Introduction, Theme and Variations in C major for Clarinet and Orchestra

Gioacchino Rossini
(1792–1868)

Kenny Pexton, clarinet
Winner, OYO Concerto Competition

Four Dance Episodes from Rodeo

Aaron Copland
(1900–1990)

- I. Buckaroo Holiday*
- II. Corral Nocturne*
- III. Saturday Night Waltz*
- IV. Hoedown*

—INTERMISSION—

Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven
(1770–1827)

- I. Allegro con brio*
- II. Andante con moto*
- III. Scherzo: Allegro*
- IV. Allegro*

The Oakland Youth Orchestra acknowledges the support of the Clorox Company 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; and Alameda County Arts Commission.

This event has been made possible in part through Community Access Grant funding from the City of Oakland and the Oakland Museum of California.

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

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Oakland Youth Orchestra 2000-2001 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, the Festival Opera in Walnut Creek, and the Sacramento Philharmonic, and Guest Conducts each year at Indiana University. Maestro Morgan has appeared many times with both the San Francisco Symphony and the San Francisco Ballet.

Michael Morgan is a noted advocate for music education and recently visited the Congo where he worked with a youth orchestra in Kinshasa.

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A.A. Clymer

Oakland Youth Orchestra 2000-2001 Season

Orchestra Personnel

Violins

Samuel Chen, *concertmaster*
The Jordan, Woodman, Dobson Chair
Sarah Aroner[§]
Agnieszka Borzuchowski, *principal second*
Michael Bishop[§]
Rachel Antonsen
Diana Au
Sunny Chan
Timothy Cheng
Sven Chilton
Vanessa Haves
Catherine Ho
Christine Ho
Jackie Kamrath
Katie Kwan
Sarah Kwan
Malinda Lee
Jonathan Lin
Alyssa Mathias
Max Norton
Vidya Pai
Graham Patzner
Natalie Reed
Albert Roh
Coleman Ruggles
Kristina Tae
Danielle Taylor
Anson Tsai
Allison Young

Viola

Adelaide Cheng*
Daniel Chen
Daniel Cheng
Thessaly LaForce
Nicole Thomas
Jonathan Zeno

'Cello

Lucas Chen*
The Liftech Chair
in honor of
Samuel Christler
Ian Jones[§]
Leonard Cheng
Iris DeSerio
Adele Ewert
Christopher Grafton
Vanessa Huang
Nele Kammerich
Mina Lee
Isaac Melamed
Lewis Patzner
Nick True

Bass

Shavon Hutchison*
Cameron Arens
Patrick Nagel
Anne Rainwater
Evan Twohy

Flute

Andrei Gorchov*
Carla Roberts
April Wood

Piccolo

Carla Roberts

Oboe

Maya Barrera
Zachary Morfin

Clarinet

Kenny Pexton
Oliver Mains
Mara Plotkin

Bass Clarinet

Mara Plotkin

Bassoon

Jeff Hansen*
Jesse Miller

Trumpet

Bryant Estep
Bryan Fenchel
Nathan Tighe

Horn

Angelina Crans
Shane Petrites
Wayne Van Lieu
Lacey Waggener

Trombone

Kristin Arendt
Alex Bedner

Bass Trombone

Dustin Smurthwaite

Tuba

Andrew Carle

Percussion

Pam Bajada
Michael Nelson
Tim Dent**

Piano & Celeste

Anne Rainwater

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 four seasons, and conducted their new production of Donizetti's *Elixir of Love* to great acclaim. He has led the OEBS in performances of the Oakland Ballet's production of *The Nutcracker* and recently conducted the orchestra in a performance of Tchaikovsky's *Symphony No. 5*, Chen Yi's *Momentum*, and Ravel's *Piano Concerto in G*, featuring OYO alumna Elizabeth Morgan. The *Oakland Tribune* wrote: "The music flowed well as Parkman showed a mastery of the orchestra and is well on his way to a successful career."

Scott 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. At the invitation of Music Director Eiji Oue, Mr. Parkman also served the Assistant Conductor on the orchestra's first European tour. His mentors include Gustav Meier, Michael Morgan, Jeffrey Tate, and Christian Thielemann.

Mr. Parkman has been engaged as a rehearsal conductor for the Deutsche Oper am Rhein for a production of Wagner's *Die Meistersinger*, and has also twice guest conducted the Sacramento Philharmonic.

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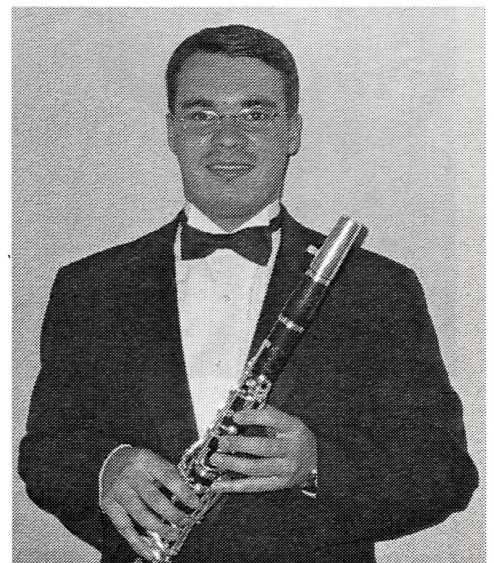
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Concerto Competition Winner

Kenny Pexton began playing the clarinet at the age of eleven. A student of Diane Maltester, Principal Clarinet of the Oakland East Bay Symphony, he is currently studying music at Los Medanos College and won the Los Medanos College Concerto Competition in 2000. Kenny is a past winner of the Delta Branch of MTAC (Music Teachers Association of California) Solo Competition. He was the principal clarinetist with the MACCC (Music Association of California Community Colleges) honor band for the past two years. Kenny is also active as a jazz saxophonist and teaches privately.



Oakland Youth Orchestra 2000-2001 Season

Program Notes

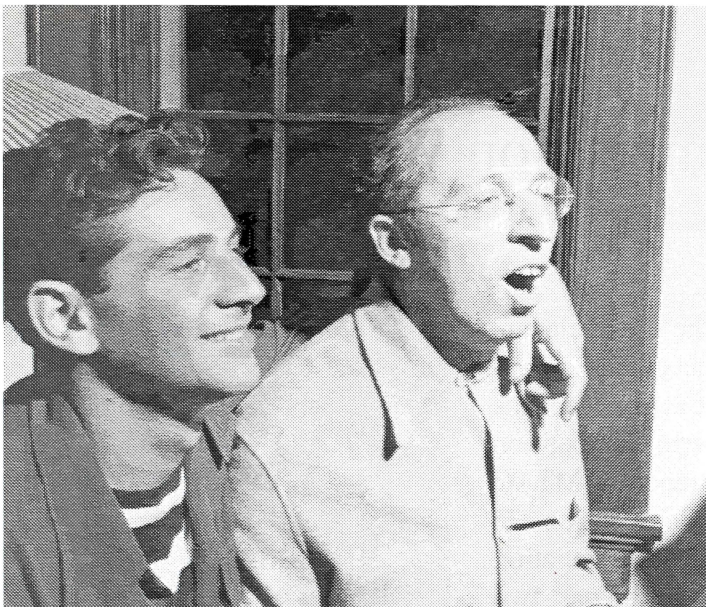
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Leonard Bernstein: Overture to *Candide*

Bernstein's third Broadway musical, *Candide*, opened in New York's Beck Theater on December 1, 1956. It lasted only 73 performances, but was revived in 1973 and was voted the best musical of 1974 by the New York Drama Critics Circle.

Described as "a comic operetta based on Voltaire's satire," *Candide* was staged by Tyrone Guthrie, with book by Lillian Hellman, and lyrics by John Latouche and Dorothy Parker. After its original opening night, Walter Kerr wrote: "Three of the most talented people our theater possesses—Lillian Hellman, Leonard Bernstein, Tyrone Guthrie—have joined hands to transform Voltaire's *Candide* into a really spectacular disaster."

Bernstein conducted the Overture for the first time at a New York Philharmonic concert on January 26, 1957. "It is a *tour de force* of imagination and one of the 20th century's finest parodies of the *opera buffa* style," writes Ted Libby. "Melodies from the musical, including the refrain from 'Glitter and Be Gay,' are seamlessly woven into the orchestral texture, and the concluding canon is as Bernsteinian a moment as any in the composer's catalogue."



Copland sings and plays with his friend, composer and conductor Leonard Bernstein in 1945.

Credit: "Bernstein with Composer, Mentor and Friend, Aaron Copland at Bernardsville, New Jersey." August 1945. The Leonard Bernstein Collection, ca. 1920-1989, Library of Congress.



In 1954, Brandeis University invited Bernstein to conduct a seminar on musical theater. As he was working on *Candide* at the time, he proposed that it be the seminar's topic. Students wrote their own interpretations of the material and then heard how Bernstein and Hellman had approached it. Here, Bernstein and Hellman pose with some of the Brandeis students.

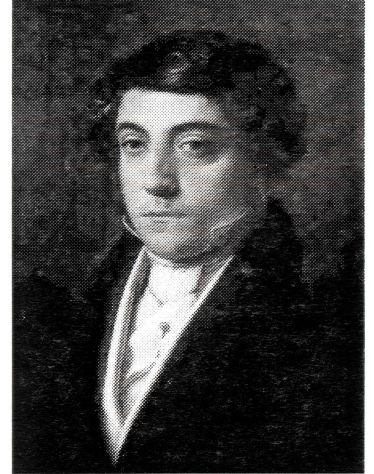
Oakland Youth Orchestra 2000-2001 Season

Gioacchino Rossini:

Introduction, Theme and Variations in C major for Clarinet and Orchestra

In April, 1806, Rossini entered the Liceo Musicale in Bologna. He was fourteen years old. His composition teacher was Padre Stanislao Mattei, the successor to the great Padre Martini, who had instructed Mozart thirty-five years earlier.

Rossini was an indifferent student. When he questioned Mattei's corrections of his exercises, he was told "it is the custom to write that way." Rossini began cutting classes. Later he recalled feeling "all too clearly that my very exuberant nature was not formed to be subjected to regular, patient labor; and for that reason, even later, the good Padre Mattei hurled anathema against me, calling me 'the dishonor of his school'."



By 1810 Rossini had virtually abandoned Mattei's class altogether.

He was too busy playing piano at the Accademica dei Concordi and writing pieces for his fellow students. One such work was a set of variations for clarinet and orchestra that may have been used at the final examinations at the Liceo. Biographer Herbert Weinstock writes, "The varied melody, meditative and lyric, vaguely suggests later Rossinian operatic cavatinas."

This drawing was made by H.Maily for Rossini's 75th birthday

Rossini at age 14: "my very exuberant nature was not formed to be subjected to regular, patient labor..."

Oakland Youth Orchestra 2000-2001 Season

Aaron Copland: Four Dance Episodes from *Rodeo*

Four years after *Billy the Kid*, choreographer Agnes de Mille asked Copland for another “cowboy ballet” for the Ballet Russe de Monte Carlo. “Oh no!” he replied. “I’ve already composed one of those. I don’t want to do another cowboy ballet!” “This is going to be different,” she countered, and eventually convinced him.

Most of the composing of *Rodeo* took place during the summer of 1942. Copland wrote to Benjamin Britten: “I’m doing a frothy ballet for the Monte Carlo people on the usual wildwest subject—full of square dances and Scotch tunes and the like.”

The story of the ballet is simple. “It deals,” said de Mille, “with a problem that has confronted all American women from the earliest pioneer times and throughout the history of the building of our country—how to get a suitable man. . . . This is the story of the Taming of a Shrew—cowboy style. It is not an epic, or the story of pioneer conquest. It builds no empires. It is a pastorate, a lyric joke.”

Subtitled “The Courtship at Burnt Ranch,” *Rodeo* opened in New York on October 16, 1942. “We took an extraordinary number of curtain calls that night,” recalled Copland. “Agnes was brilliant in her cowgirl role.” The critics were pleased. Irving Kolodin wrote, “The Ballet Russe de Monte Carlo awoke to find itself with a genuine American ballet today, and is it surprised!”

In 1943 Copland extracted four “dance episodes” from *Rodeo*. In his autobiography, he described them: “The first section, ‘Buckaroo Holiday,’ is the most complex of the four. Included are variations on two folk tunes, ‘If He Be a Buckaroo by His Trade’ and ‘Sis Joe’ . . . ‘Corral Nocturne’ is characterized by woodwind solos in 5/4 time. I was striving here for a sense of the isolation felt by the heroine. In ‘Saturday Night Waltz,’ the third episode, country fiddlers are heard tuning up, followed by hints of the tune ‘Old Paint.’ The final movement, ‘Hoe-Down,’ is the best known and most frequently performed of the four episodes. Two square dance tunes are included: ‘Bonyparte’ and a few measures of ‘McLeod’s Reel’ played in folk fiddle style.”

“I don’t want to do another cowboy ballet!”



Aaron Copland and Agnes DeMille at Tanglewood, 1942.

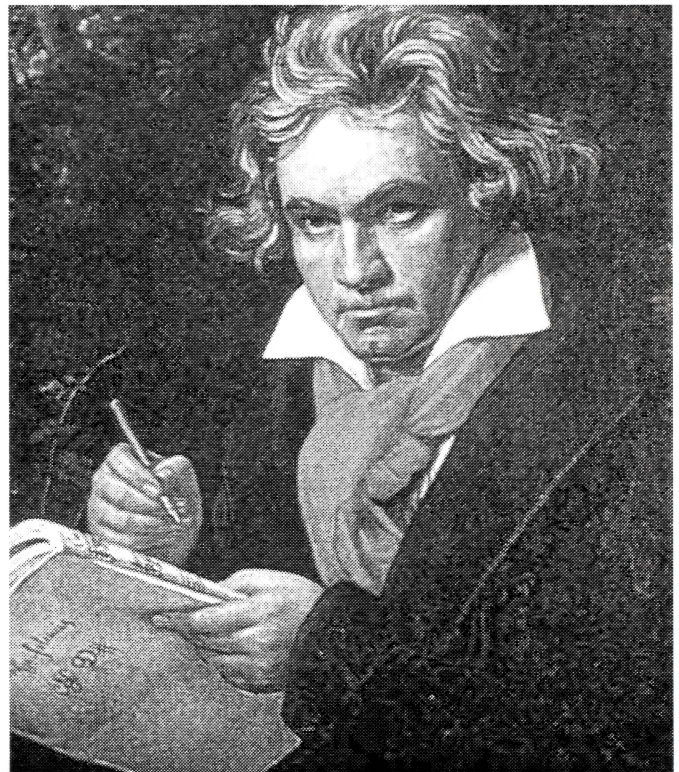
Oakland Youth Orchestra 2000-2001 Season

Ludwig van Beethoven: Symphony No. 5 in C minor, Opus 67

“So often heard,” Robert Schumann wrote of the Fifth Symphony, “it still exercises its power over all ages, just as those great phenomena of nature that, no matter how often they recur, fill us with awe and wonder. This Symphony will go on centuries hence, as long as the world and world’s music endure.”

According to Beethoven’s biographer, Alexander Thayer, “this wondrous work was no sudden inspiration. Themes for (three of the movements) are found in sketchbooks belonging, at the very latest, to the years 1800 and 1801.” After interrupting himself to write the Fourth Symphony, Beethoven finished the Fifth in the spring of 1808.

Beethoven conducted the first performance at a typically massive all-Beethoven concert in Vienna on December 22, 1808. Besides the Fifth, the program contained the Sixth Symphony, the concert aria *Ah, Perfido*, two movements from the Mass in C major, the Fourth Piano Concerto and the Choral Fantasy. One listener complained: “There we continued, in the bitterest cold, to, from half past six to half past ten, and experienced the truth that one can easily have too much of a good thing—and still more of a loud... Many a failure in the performance vexed our patience in the highest degree.”



Portrait in Oil, J.K.Stieler 1819-20

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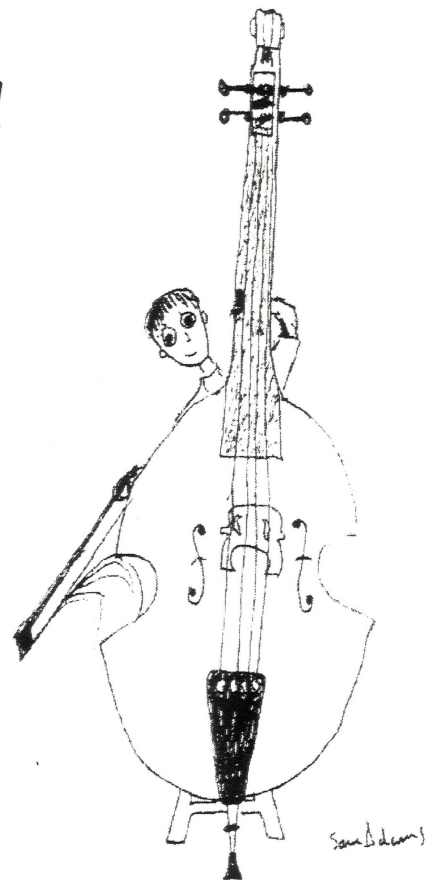
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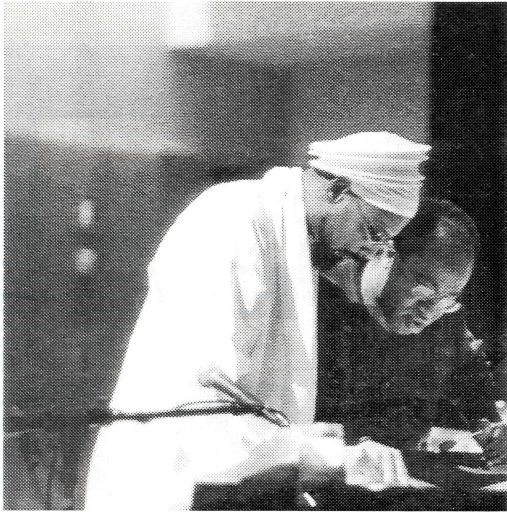
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Saturday, February 17, 2001. Michael Morgan, Omar Sosa, and members of OYO in performance of Sosa's *From Our Mother* at SF Yerba Buena Center for the Arts. Photos (c) Lou Dematteis.



A couple of weeks ago OYO heard that the Berkeley Symphony was ready to part with three timpani which would constitute a substantial improvement to our collection. We put out an email appeal, and thanks to the immediate outpouring of pledges and checks from those listed below we were able to buy the instruments. Ward Spangler delivered them to our dress rehearsal and they are being used today. Thanks all!

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Margaret Stuart Graupner
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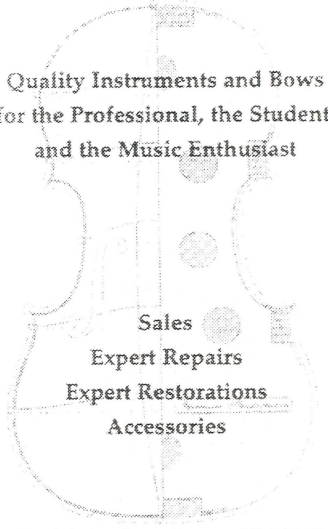
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