

# OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director

Scott Parkman, Principal Conductor

*The Thirty-Eighth Season*



Sunday, November 18, 2001

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# Concert Program Guide

OYO History  
Season Calendar  
The Conductors  
The Musicians  
The Program  
Program Notes  
Tour Italia  
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## Oakland Youth Orchestra

Alice Arts Center, 1428 Alice Street, Room 202 M, Oakland, CA 94612  
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**[www.oyo.org](http://www.oyo.org)**

cover photo OYO 5/27/2001 by Scott Cole

Oakland Youth Orchestra 2001-2002 Season



# About Oakland Youth Orchestra 2001-2002

## - History -

Founded in 1964 as the educational arm of the Oakland Symphony, Oakland Youth Orchestra is recognized as an important musical organization in Oakland and the San Francisco Bay area. An independent non-profit group since 1986, OYO student musicians have entered prestigious colleges and music conservatories, and have made careers in major symphonies and opera orchestras as well as jazz and pop.

Today, in its 38th season, the Oakland Youth Orchestra consists of talented young music students aged 12 to 21 years from all over the San Francisco Bay Area. They represent forty different schools and are often involved in athletics, school politics, academic clubs, and community volunteer service as well as music. They rehearse a wide range of serious and challenging works from all musical periods and present several concerts each season. The Orchestra is supported by tuition, corporations, foundation and government grants, and individual contributions from the community.

OYO's artistic staff is led by Michael Morgan, Oakland Youth Orchestra Artistic Director and Conductor of the Oakland East Bay Symphony. OYO is also conducted by Scott Parkman and is coached by members of the Oakland East Bay Symphony and other professional orchestras.

## - 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:

Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema
Latin America, 1998	Costa Rica, Mexico, Cuba
Asia, 1995	China, Hong Kong, Taiwan
Europe, 1993	Czech Republic, Poland, Germany, Austria
Austria/Germany, 1990	Vienna Youth & Music Festival
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Scotland/England, 1984	International Festival, 1st place
Caribbean Cruise, 1982	Toured 8 Islands
Italy & Switzerland, 1980	Tour of European Festivals
Germany, 1978	Tour with Mainz Youth Orchestra
Scotland, 1976	International Festival, 1st place
Germany, 1974	Von Karajan Festival, 2nd place
Germany, 1972	Von Karajan Festival, 4th place

## 2002 OYO Season Schedule

February 10, 2002, 3 PM	Concert with Oaktown Jazz Ensemble at Calvin Simmons Theatre, Oakland
March 10, 2002, 3 PM	Pops Concert at Scottish Rite Ballroom, Oakland
May 19, 2002, 3 PM	Concert at Kofman Auditorium, Alameda
June 2, 2002, 1 PM	Oakland Zoo Concert



## Artistic Director

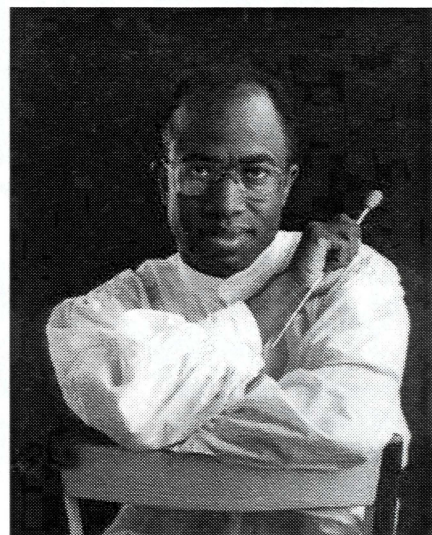
**M**ichael Morgan was born in 1957 in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji 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*.

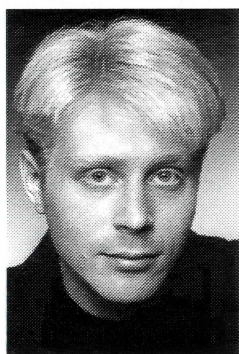
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*.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



## Principal Conductor



**S**cott 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 was recently 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. During the 2001-2002 season he will participate in the Maazel/Vilar conducting competition, lead performances of the Oakland Ballet's *Nutcracker*, and guest conduct the Minnesota Orchestra.



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Michael Morgan, Music Director

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Oakland Youth Orchestra 2001-2002 Season



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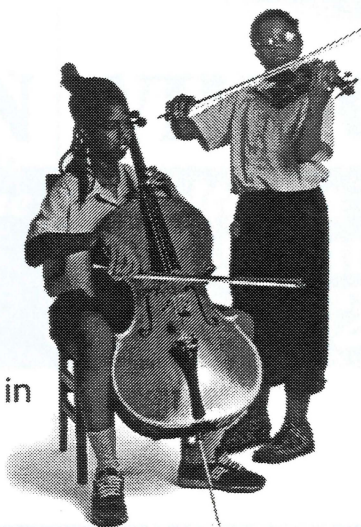
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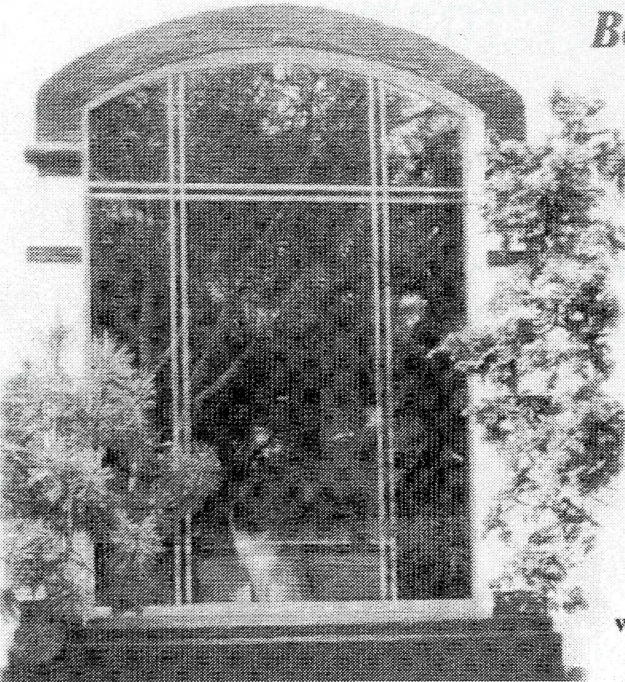
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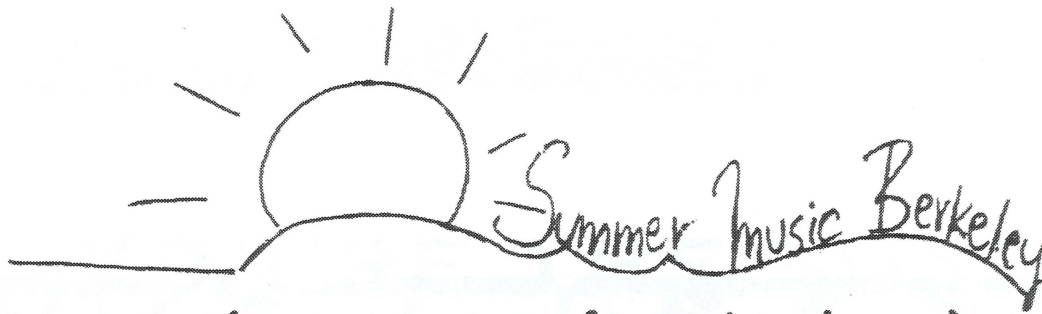
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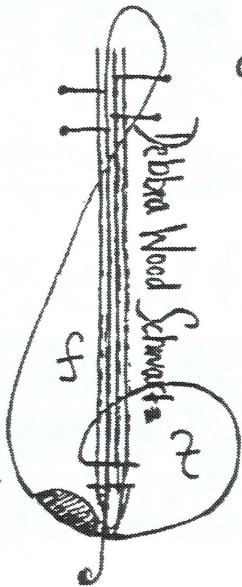
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# The Musicians

## *Violins*

Meenah Paik, *concertmaster*  
*The Jordan, Woodman, Dobson Chair*  
Samuel Chen, *assistant concertmaster*  
Agnieska Borzuchowski, *principal second*  
Kristina Tae<sup>§</sup>  
Kate Bokan-Smith  
Sunny Chan  
Edmund Chen  
David Chiba  
Gabriel Crane  
Catherine Ho  
Christine Ho  
Jessica Karadi  
Jessica Lam  
Malinda Lee  
Sarah Lee  
Jonathan Lin  
Alyssa Mathias  
Max Norton  
Vidya Pai  
Graham Patzner  
Natalie Reed  
Albert Roh  
Coleman Ruggles  
Charlie Stephen  
Danielle Taylor  
Rachel Taylor  
Halley Tsai  
Allison Young  
Molly Zhu

## *Viola*

Ella Bacon\*  
Alessandra Aquilanti<sup>§</sup>  
Serena Huang  
Katherine Kim  
Dennis Lam  
Julianne Mendes  
Nicole Thomas  
Jonathan Zeno

## *'Cello*

Lucas Chen\*  
*The Liftech Chair*  
*in honor of*  
*Samuel Christler*  
Ian Jones<sup>§</sup>  
Matthew Auyoung  
Jeremiah Campbell  
Bridget Chang  
Christopher Grafton  
Vanessa Huang  
Mina Lee  
Isaac Melamed  
Rachel Meresman  
Lewis Patzner  
Nick True  
Max Van Broek  
Bryan West

## *Bass*

Eric Price\*

## *Flute*

Andrei Gorchov  
Carla Roberts

## *Oboe*

Jesse Barrett  
Amy Benner

## *Clarinet*

Samantha LaValley  
Kenny Pexton

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

## *Bassoon*

Jeff Hansen\*\*  
Slawomir Krysmalski\*\*

## *Trumpet*

Bryan Fenchel  
Nathan Tighe

## *Horn*

Angelina Crans  
Erin Matas\*\*  
Zach Maupin\*\*

## *Percussion*

Josh Trevorrow\*\*

## *Harp*

Leila Martin





# Subscription Concert I

Allen Temple Baptist Church, Oakland

3 PM, November 18, 2001

Michael Morgan and Scott Parkman, conductors

## Program

*Concerto for Two Trumpets in C*

Antonio Vivaldi  
(1675–1741)

- I. Allegro
- II. Largo
- III. Allegro

Nathan Tighe, trumpet  
Bryan Fenchel, trumpet

*Symphony No. 14 in A, K114*

Wolfgang Amadeus Mozart  
(1756–1791)

- I. Allegro moderato
- II. Andante
- III. Menuetto
- IV. Molto allegro

—PAUSE—

*The Hebrides Overture*

Felix Mendelssohn  
(1809–1847)

*Legends*

Antonín Dvořák  
(1841–1904)

- No. 1 in D minor: Allegretto
- No. 2 in G major: Molto moderato
- No. 4 in C major: Allegro maestoso
- No. 6 in C sharp minor: Allegro con moto
- No. 10 in B flat minor: Andante

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, The Clarence E. Heller Foundation, The Bernard Osher Foundation, Abbott Laboratories, Jordan Woodman Dobson, Liftech, 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.

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Please silence all cellular phones and paging devices.

Oakland Youth Orchestra 2001-2002 Season



# Program Notes

by Charley Samson, copyright 2001

Antonio Vivaldi (1675–1741)

*Concerto for Two Trumpets and Strings in C major, RV 537 (P.75)*

In Vivaldi's day, there were four state-supported foundling homes for orphaned and illegitimate girls in Venice. These homes were run somewhat like convents, but with a decided slant towards music. One of the four—the Pietà—hired Vivaldi in 1703. The association continued for most of his life.

Vivaldi wrote hundreds of concertos of all kinds for the girls of the Pietà, but only one for solo trumpets. Very likely the soloists were imported, as it was then regarded as unladylike to play the trumpet. Noting the limited range of the natural trumpet, Walter Kolneder writes: "The trumpets are included right from the start, so as to give the work a festive splendour in the first bars. In the first solo, Vivaldi uses all the tricks of his trade to conceal the deficiency of notes at his disposal....The middle movement is confined to a six-bar string transitional passage....In the last movement the procedure is similar to the first."



Painting by François Morellon La Cave, 1723



Caricature by Pier Leone Ghezzi, 1723



Mexico

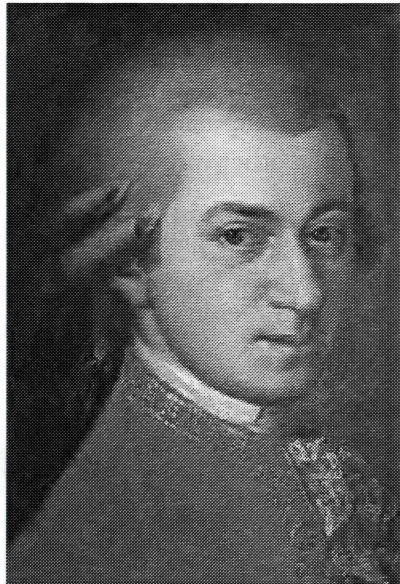
Vivaldi was known as the “Red Priest” because of his red hair (like his father’s).



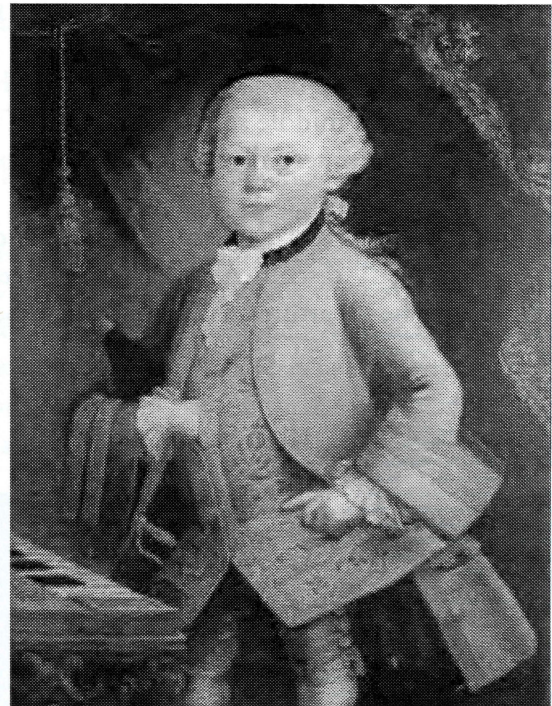
Wolfgang Amadeus Mozart (1756–1791)  
*Symphony No. 14 in A major, K.114*

On December 30, 1771, Mozart finished the A major Symphony, K.114, the first of eight composed in Salzburg between his second and third tours of Italy. The work was probably intended for the Carnival season. A visitor to Salzburg in the mid-1770s described the festivities: “Here everyone breathes the spirit of fun and mirth. I have yet to see another place where one can with so little money enjoy so much sensuousness.”

Egon F. Kenton writes that the symphony “shows young Mozart (he was fifteen) as the budding symphonist, using his Italian experiences, but already in the German orbit.” Both Hans Keller and Jens Peter Larsen find a huge contrast with Haydn in this work. As Keller puts it, “true greatness tends to confine its newness and complexity to one dimension—thematic structure in the case of Mozart, harmonic structure in the case of Haydn.” In short, Larsen calls this symphony “certainly one of the most inspired of this period.”



Posthumous Portrait by Barbara Krafft, 1819



Age 7, probably by P.A. Lorenzoni, Salzburg, 1763



France



Germany



Bulgaria



Belgium



Felix Mendelssohn (1809–1847)

*Fingal's Cave (The Hebrides) Overture, Opus 26*

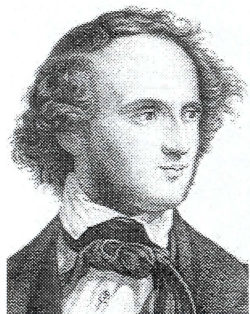
About ten miles off the west coast of the Scottish mainland lies the Isle of Staffa, one of the Hebrides Islands. In August, 1829, a horribly seasick Felix Mendelssohn visited Staffa with his friend Carl Klingemann, who said of his travelling companion: “He gets along better with the sea as an artist than as a man with a stomach.”

Klingemann reported that “we were put out in boats, and climbed—the hissing sea close beside us—over the pillar stumps to the celebrated Fingal's Cave. A greener roar of waters surely never rushed into a stranger cavern—comparable, on account of the many pillars, to the inside of an immense organ, black and resounding, lying there absolutely purposeless in the utter loneliness, the wide gray sea within and without.”

Mendelssohn's reaction to the spectacle was to write the first twenty bars of the *Fingal's Cave* Overture. He sent the music to his sister Fanny with a note: “To give you an idea of how strange I felt in the Hebrides, the following occurred to me.”

The first version of the Overture wasn't finished until December, 1830. Mendelssohn was dissatisfied with it, calling the entire middle section “very silly. The whole so-called development tastes more of counterpoint than of whale oil and seagulls and cod liver oil, and it ought to be the other way around.”

*Fingal's Cave* was first performed by the London Philharmonic Orchestra, conducted by the composer, on May 14, 1832. Still discontent, Mendelssohn continued fiddling with the piece until late in 1833, when he announced, “The Overture has become much better through threefold revisions.”



Germany



At 12, by Karl Begas

*“...music, which fills the soul with a thousand things better than words.”*

—Felix Mendelssohn



## Antonin Dvorák (1841–1904)

### *Legends*, Op.59

Originally composed as a set of piano duets early in 1881, the *Legends* were orchestrated by the end of the year and dedicated to critic Eduard Hanslick. “Perhaps this is the most beautiful of all the ten *Legends*, perhaps another one is,” Hanslick remarked, “about that there will be different opinions, within the general verdict that they are all beautiful”

Some of the *Legends* were played in Prague and Vienna in 1882. The *Legends* were not performed as a cycle until 1907, when Vilém Zemánek and the Czech Philharmonic Orchestra played all ten of them in Prague.

In his liner notes to Raphael Kubelik’s recording, Karl Schumann contrasts the *Legends* with the *Slavonic Dances*. “The title *Legends*,” he writes, “suggests the realm of chamber music rather than that of orchestral music, pointing as it does to miniatures, brief slow movements and free melodic forms principally meditative in character. Dvorák’s *Legends* present—without programmatic intentions, and without reference to any particular folk tales or poetic accounts of actual legends—the other side of the Slavonic character from that of the mainly exuberant *Slavonic Dances*: melancholy colored by minor keys, a leaning towards mysticism, somber meditation and deeply felt pathos.”

The first *Legend* begins with two similar themes, with imitative countermelodies; a third contrasting idea appears in the clarinets and horns. The second *Legend* has a songlike beginning, then slips into the minor, with again a third idea in the clarinets. Biographer John Clapham describes the *fourth Legend* as “a solemn march with lively interludes.” With its direct quotations from Dvorak’s Third Symphony, the sixth *Legend* is “a disturbed, Romantic night piece,” according to Karl Schumann. Another biographer, Alec Robertson, predicts that “every one will stop...and wonder if the slashing seconds are what Dvorak has really written. They are.” With its gentle opening, brief tense moment and gorgeous horn solo, the tenth *Legend* is, says Clapham, “particularly rich in texture, in countermelodies and modulation, and possesses a real sense of organic growth.”



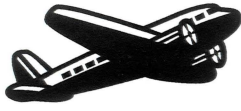
painting by Steven Adler



“Longing for his Czech home, yet happily inspired by the freedom of the American life, he wrote here among other works the *New World Symphony*....”

Oakland Youth Orchestra 2001-2002 Season



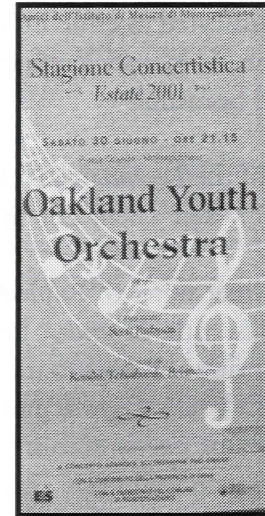


# OYO Tour Italia

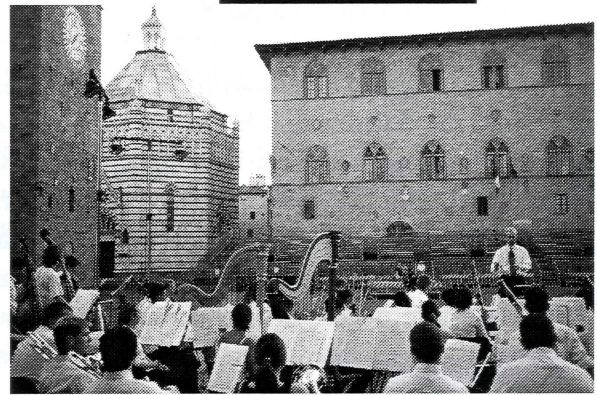
June 25 through July 8, 2001



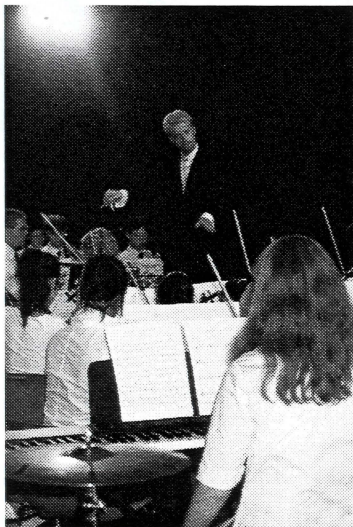
MONTEPULCIANO June 30, 2001 Jean Bogiages photo



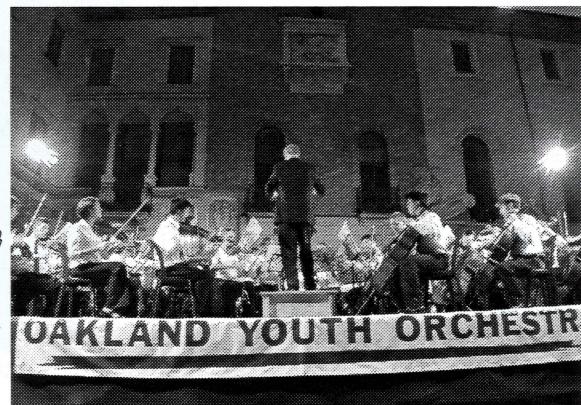
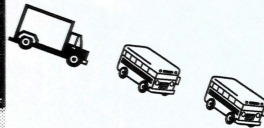
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July 6, 2001  
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 Jean Bogiages photo.

Thanks to our brave tour chaperones: Jean Bogiages, Tina Bogiages, Travis Davison, Tim Dent, Ron Grafton, Yunnie Lee, Jay Levine, and Debra Schwartz. And thanks to all who helped make this possible.

### Oakland Youth Orchestra Tour Italia 2001

The tour was a grand success! First, we brought everyone back healthy and happy. Second, we made great music. Third, we moved a lot of gear to and from Italy, and in and out of six concert sites with no big problems. Fourth, we gave 70 kids a chance to succeed at a big adventure—to keep themselves and their friends well and strong enough to carry off the logistics and the art of performing on tour, while following a relentless and exhausting (though fascinating and irresistible) tourist agenda. *Bravi* OYO members! Fifth, we extended the opportunity and the adventure to the 14 students who received scholarship aid. Sixth, we have nearly succeeded in raising the funds which made this all possible (there is a donated piano on sale to benefit OYO at Piedmont Piano).

—Barbara Stack, Executive Director



Winds & brass in Venice Kristin Arendt photo



Violinists in Venice Kristin Arendt photo



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## *In Memoriam*

Harry Willard Graham, Jr.  
1920-2001

OYO Board Member since 1988  
Chairman of the OYO Tour Italia Committee  
Oakland Kiwanis Club  
Lakeshore Avenue Baptist Church  
pilot, boat captain, community-maker

*we shall miss Harry*

## *In-Kind Contributions*

Alice Arts Center  
Jean Bogiages  
Scott Cole  
City of Oakland  
Oakland Museum  
Debbra Schwartz  
Ted Yuan

## *Special Thanks*

Deborah Blue	OEBS
Jean Bogiages	OYO Parents
Man-i Chang	Suzanne Pan
Scott Cole	Piedmont High School
Crowden School	Milly Rosner
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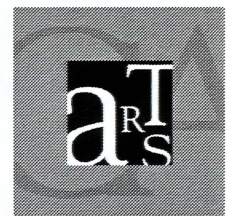
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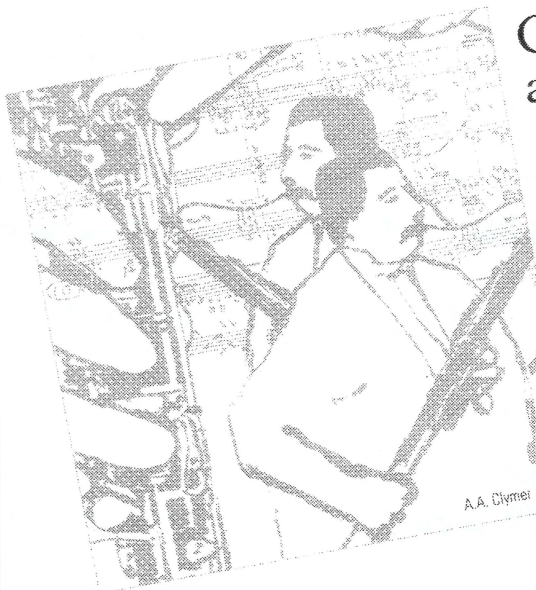
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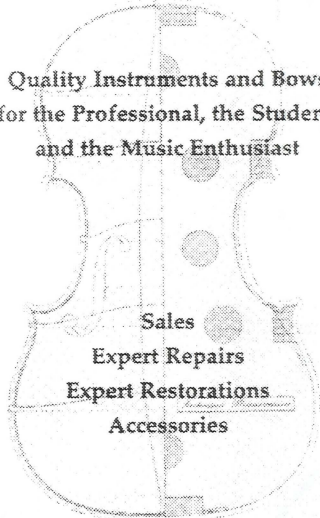
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