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Oakland Youth Orchestra

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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 22 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 lead 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:

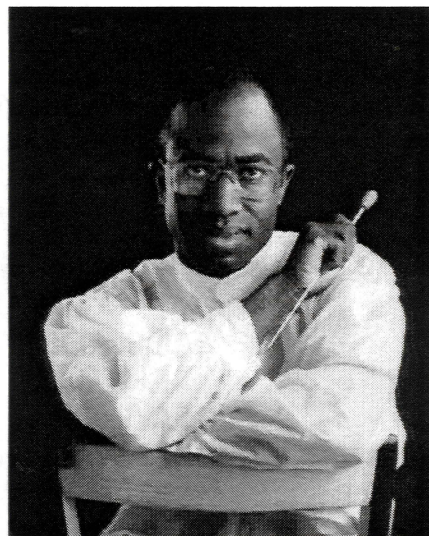
Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema
Latin America, 1998	Costa Rica, Mexico, Cuba
Asia, 1995	China, Hong Kong, Taiwan
Europe, 1993	Czech Republic, Poland, Germany, Austria
Austria/Germany, 1990	Vienna Youth & Music Festival
Amman, Jordan, 1988	Jerash Festival of Culture and Art
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, 1 st place
Germany, 1974	Von Karajan Festival, 2 nd place
Germany, 1972	Von Karajan Festival, 4 th place

Artistic Director

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.

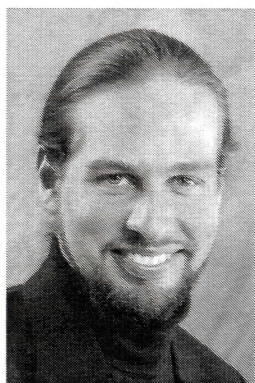
In 1980 he was the 1st prize winner in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became the Assistant Conductor of the Saint Louis Symphony Orchestra, under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the 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. 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 in Oakland and around the world. Not long ago he visited the Congo where he worked with a youth orchestra in Kinshasa.



John Kendall Bailey is the founder, music director and conductor of the Berkeley Lyric Opera, and the Associate Music Director of the San Francisco Composers Chamber Orchestra. As an assistant to Michael Morgan, he has worked with the Oakland East Bay Symphony and continues to enjoy his ongoing relationship with the Oakland Youth Orchestra. He is also a composer, and his work has been frequently performed and commissioned in the Bay Area.

Mr. Bailey also maintains a busy performance schedule as a bass-baritone, oboist, and pianist, and has performed with the San Francisco, Santa Rosa, Oakland East Bay, Berkeley, Redding, Napa, Sacramento, and Prometheus symphonies, the Philharmonia Baroque Orchestra, the Midsummer Mozart and West Marin summer music festivals, the California Vocal Academy, American Classical Soloists, Pacific Mozart Ensemble, San Francisco Concerto Orchestra, Coro Hispano de San Francisco, Masterworks Chorale, Baroque Arts Ensemble, San Francisco Korean Master Chorale, the Master Sinfonia, the Mark Morris and Merce Cunningham dance companies, Goat Hall Productions, Opera Piccola, the Berkeley, Golden Gate, and Oakland Lyric Opera companies, and many other groups. He has recorded for the Harmonia Mundi, Koch International, Pro Musica, and Centaur labels. He is also a pre-performance lecturer for the San Francisco Opera, and a critic for the San Francisco Classical Voice.

Oakland East Bay SYMPHONY

Michael Morgan, Music Director

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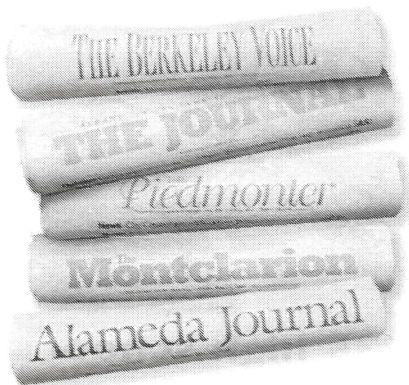
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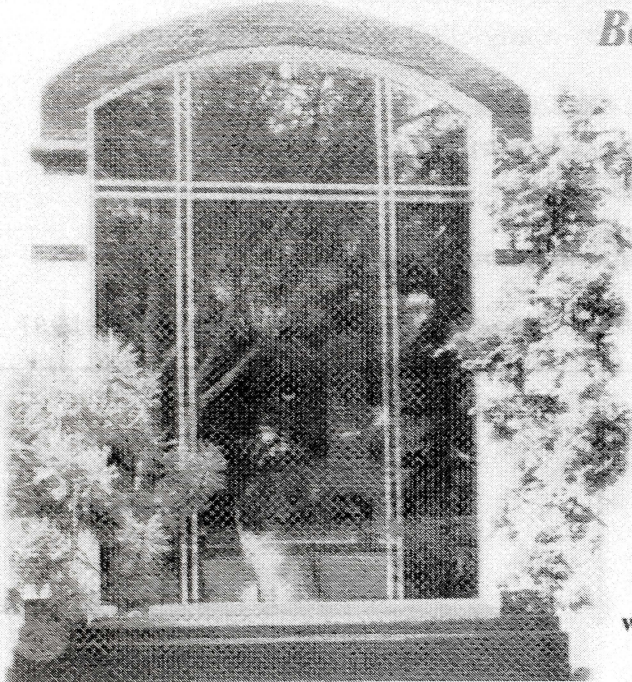
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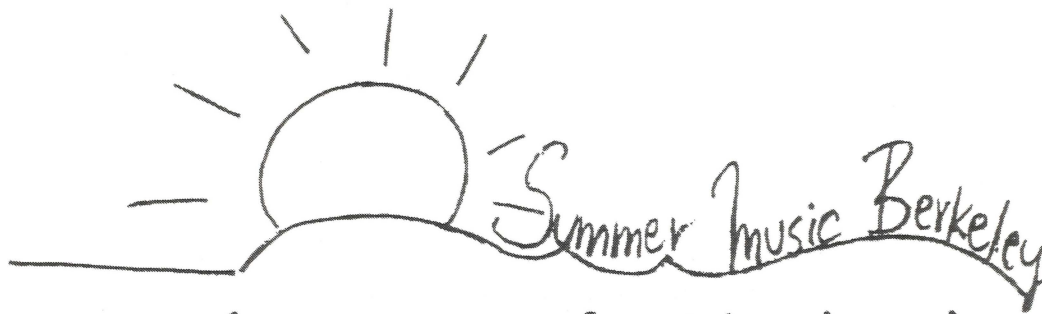
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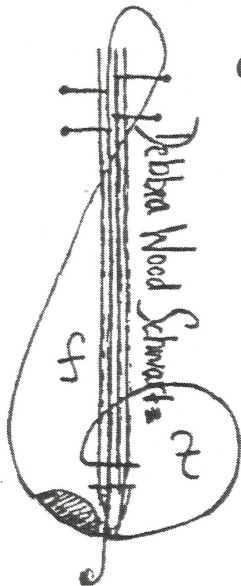
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Sunny Chan
Edmund Chen
Tania Chen
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Catherine Ho
Christine Ho
Jessica Karadi
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Albert Roh
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Charlie Stephen
Kristina Tae
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Halley Tsai
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Molly Zhu

Viola

Alessandra Aquilanti*
Katherine Kim[§]
Ella Bacon
Dennis Lam
Nicole Thomas
Jonathan Zeno

'Cello

Lucas Chen*
The Liftech Chair
in honor of
Samuel Christler
Ian Jones[§]
Matthew Auyoung
Jeremiah Campbell
Bridget Chang
Adele Ewert
Christopher Grafton
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* *principal*
§ *assistant principal*
** *guest artist*

Subscription Concert III
Historic Kofman Auditorium, Alameda
3 PM, May 19, 2002

Michael Morgan and John Kendall Bailey, conductors

Program

Overture to *Orpheus in the Underworld*

Jacques Offenbach

(1819–1880)

Bachianas Brasileiras No. 1

Heitor Villa-Lobos

(1887–1959)

- I. Introdução (Embolada)
- II. Prelúdio (Modinha)
- III. Fuga (Conversa)

featuring the OYO Cello Section

—INTERMISSION—

Symphony No. 1 in C minor, Opus 68

Johannes Brahms

(1833–1897)

- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio; Allegro non troppo, ma con brio

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. This concert is additionally supported by the Alameda Education 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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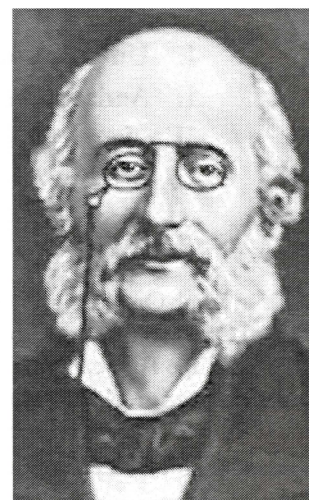
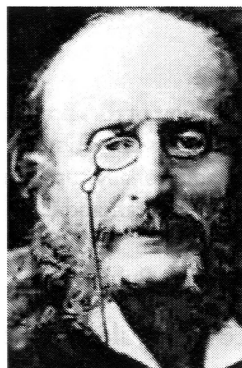
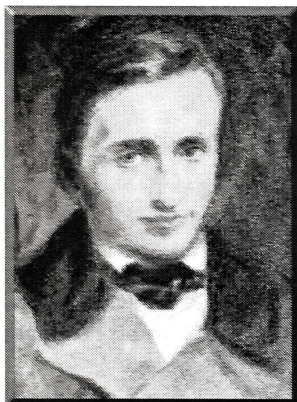
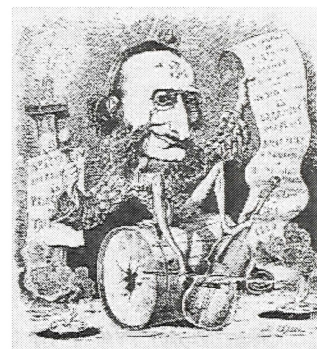
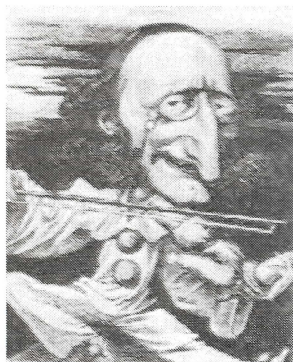
Jacques Offenbach (1819–1880)

Overture to Orpheus in the Underworld

Offenbach's first full-length work was *Orpheus in the Underworld*. The libretto, begun by Ludovic Halévy and finished by Hector Crémieux, was a satire on the Olympian gods in general and the Orpheus and Eurydice story in particular. They also managed to poke fun at Gluck's serious opera on the subject and at Napoleon III and his court as well.

Critics at the first performance on October 21, 1858 in Paris were scandalized by this blasphemous parody on "holy and glorious antiquity." In the Offenbach version, Orpheus and Eurydice are unhappily married, so Orpheus isn't at all disappointed when Eurydice runs off with Pluto. Eventually Jupiter takes a liking to Eurydice, who becomes one of the Bacchantes.

The Overture was assembled by Karl Binder for the Viennese premiere. To Offenbach's original introduction, minuet and canon he added a violin solo and the famous Can-Can, a dance described by one journalist of the time as "a whirlwind carrying off our entire generation."



Heitor Villa-Lobos (1887–1959)

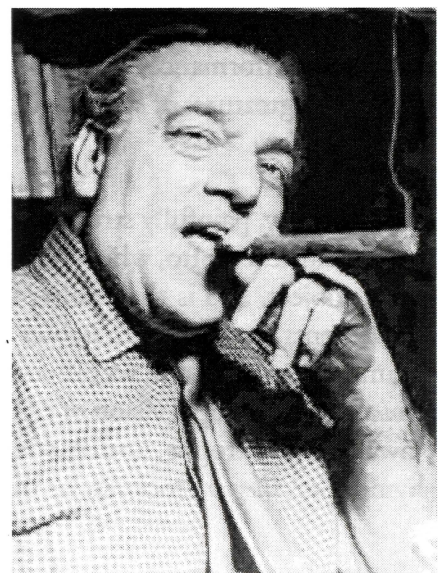
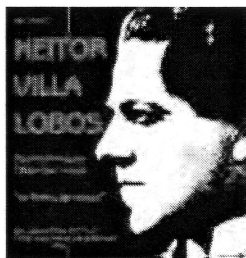
Bachianas Brasileiras No. 1

“I create music from biological necessity,” Villa-Lobos once said. One of the most prolific composers ever, he composed over two thousand works. From 1930 to 1945 he wrote nine suites titled *Bachianas Brasileiras*, dedicated to “the great genius of J.S. Bach,” whom he regarded as “a universal and rich folkloristic source deeply rooted in the folk music of every country in the world.”

The first in the series, scored for an orchestra of at least eight cellos, is dedicated to cellist Pablo Casals. When Walter Burle Marx and the Rio de Janeiro Philharmonic introduced the work in Rio on September 12, 1932, there were two movements. A third (the present first movement) was added in 1938.

Each movement has a Baroque title and a Brazilian one. The opening movement, “Introduction,” is also called “Embolada.” In his *Brazilian Musical Dictionary*, Mário de Andrade defines “embolada” as “the construction of strophes, through melodic/rhythmic means, by the singers and *repentistas* of the Brazilian Northeast.” *Repentistas* were street musicians who competed with each other in high speed improvisations. The second movement, “Modinha,” is a court song of Portuguese origin, later used in the salons and for serenading.

The “Fuga” (Fugue) is also called “Conversa” (Conversation). “The kernel of the initial theme,” Villa-Lobos wrote, “is characterized by a type of transfiguration of certain melodic cells, typical of—and dear to—the old serenaders of the Capital (Rio de Janeiro) in the style of Sátiro Bilhar. Bilhar (1861-1929) was an old incorrigible bohemian, a singer and guitar player who combined his activities as a public servant with that of a practiced serenader. The form and style of the Fugue represent primarily the spiritualization [arrangement] of the Bach style, and secondarily a musical idea of a conversation between four street musicians, whose instruments fight for thematic primacy, in successive questions (subject) and answers, through a dynamic crescendo (gradual increase in volume), but always preserving the same rhythmic cadence.”



Johannes Brahms (1833–1897)
Symphony No. 1 in C minor, Opus 68

Unlike Haydn, who wrote his first symphony in his early twenties and kept going until he had amassed more than a hundred, Brahms waited until his early forties and stopped at four. Of course, symphonies had changed considerably in this interval of over a century. Brahms himself observed: “A symphony is no laughing matter nowadays.”

Brahms had other reasons for procrastinating. When urged by Schumann and others to make the attempt, he insisted: “I shall never write a symphony. You have no idea how the likes of us feel, when we hear the tramp of a giant like him behind us.” The “giant” was Beethoven, whom even Haydn regarded as “that Great Mogul.”

After hearing a performance of Beethoven’s Ninth Symphony, Brahms set out in earnest to write his First, finishing it, after a few false starts, in 1876. The first performance took place in Karlsruhe on November 4, 1876.

Conductor Hans von Bülow immediately pronounced the work “Beethoven’s Tenth.” Indeed, there is some similarity between the theme of Brahms’ last movement and the finale of Beethoven’s Ninth. When someone pointed this out to Brahms, he replied: “Any ass can see that.”

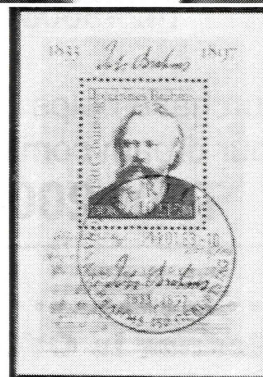
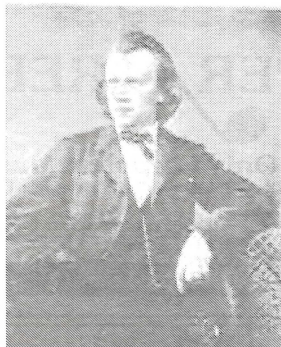
It was also von Bülow who made the familiar coupling of the three “Bs,” when he said: “I believe it is not without the intelligence of chance that Bach, Beethoven and Brahms are in alliteration.”

These kinds of remarks served only to embarrass Brahms and inflame his critics. Hugo Wolf reported: “The art of composing without ideas has decidedly found in Brahms one of its worthiest representatives...He understands the trick of making something out of nothing.”

But it was the influential critic Eduard Hanslick who insured the First Symphony’s success. After the Viennese performance, he wrote: “The new symphony displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as is possessed by no other living composer.”

“The gloomy, painfully struggling first movement,” writes biographer Karl Geiringer, “is dominated by a sort of musical motto, which plays an important part in the *Introduction*, supplies the counterpoint to the main subject, and is the leading feature in the second subject and the development...The two middle movements, however, are lighter and shorter...(providing) the indispensable moments of relief in the dramatic action of the whole composition. For not only the first movement, but the beginning of the *Finale*, conjures up a vision of a gloomy Inferno. Everything in this last movement seems to be hastening towards a catastrophe, until suddenly a horn solo sounds a message of salvation. Then the broadly flowing, hymn-like *Allegro* proclaims its triumph over all fear and pain.”

Beethoven’s Tenth



Often nicknamed “Mr. Establishment,” Johannes Brahms opposed the new cutting edge composers of the Romantic Era. He was a very civilized, normal man, very different from the childish attitudes of Mozart, and the stormy personality of Beethoven. Considered the “conservative” of the Romantic Era, some of Brahms’ works are so individual that they are considered “impossible” to play, to match what he was trying to say with his music.

Born in Hamburg, Germany, Brahms’ father, an all-around very good musician himself, taught the young Johannes how to play dance music on the violin, cello, and horn and how to arrange music for brass bands. The young man helped his family out of financial nightmares by making arrangements of popular waltzes for a music publisher.

When Brahms was twenty, his magnificent piano playing and ability to read and transpose at sight caught the attention of the great Hungarian violinist Reményi. Reményi invited Brahms to accompany him for a performance. At his performance, Reményi helped introduce Brahms to the style of Hungarian gypsy melodies that Brahms later used in his *Hungarian Dances*.

Johannes Brahms’ talent was very apparent from the start, attracting many great legends to tutor him in the world of composition. Probably the most important encounter for Brahms would be that with Robert Schumann. With Schumann, Brahms also met the virtuoso pianist, Clara Schumann, Robert’s wife. From the day he met her, Brahms fell in love with her, and was perhaps Johannes’ only love. His love for her lasted until the day she died (which was only a year before he Brahms himself died), and never did Johannes show her his love, held back by his friendship with Robert Schumann.

Aside from his love life, Brahms also held back on something else: the will to change. It is rumored that Brahms even signed a manifesto against “new music.” The way young composers of his time sought to develop a piece of music that would mark the “new era” disgusted Brahms in every way. Because of this discretion, Brahms created a notorious rivalry with the operatic great, Richard Wagner. However, a rivalry was something Brahms did not seek for. In fact, Brahms actually admired Wagner’s works. It was mostly Wagner who developed the rivalry. It all began when Brahms’ critics commented on his first symphony. It was such a piece of magnificence that the critics named it “Beethoven’s Tenth Symphony.” To Wagner, it brought a tremendous amount of jealousy, since Wagner saw himself as Beethoven’s heir.

“The conservative” lived a life of extreme modesty, never wanting to attract attention to himself. Though his works may not be ground-breaking enough to satisfy the Wagnerites, it was exactly what Brahms was going for. He wanted to keep the things the way they were...he liked the ground the way it was, and saw it a shame to break it. Even today his works are those that are the best-loved and most performed in the repertoire.

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Milly Rosner is OYO's esteemed cello coach (who is making her work a gift to OYO this year). Michael Morgan has called Milly "a force of nature." Congratulations Milly and our love and thanks!

Bonnie Hampton

"From the time that Milly first came—she is such a personality and such an enthusiastic, *positive* kind of giving person—right away she contributed *so* much to our larger and very active cello community, with both Margaret Rowell and Colin Hampton at the head of Cello Club. And she just came right in full force. And since then she developed some *very* important professional talents—these were *kids* at the time—but they've developed into being some of our finest cellists of the younger generations.

Milly's a person that not only has high standards, gives a solid background and foundation to students, but also is willing, *herself*, to roll up her sleeves and get down to the nuts and bolts of things, which is *so* crucial. These are the highest artistic standards, that are always searching for that wonderful golden performance. I really think that she's a unique personality and she's been contributing *so* much over the years to our cello and artistic life."

<http://www.sfcv.org/>

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SYMPHONY REVIEW: New Talent on Display

March 9, 2002

By **Michael Morgan**

Much is owed to fine teachers

Musicians like Requiro, who is from Oakland, do not flower without excellent training. His early teacher, Milly Rosner, is one of the Bay Area's unsung heroes in the arts. She has a devotion and genius for teaching the very young and from her they get a grounding that leaves them limited only by their own talent and hard work. She exemplifies the teachers who are the most important to the future of music. Her role is not as glamorous as teaching at Juilliard, but the impact is greater. The reason the Fremont Symphony's Young Artist Competition can produce the level of winners it does is that the Bay Area has teachers like this.

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Oakland Youth Orchestra

Sunday, June 2, 2002

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Michael Morgan
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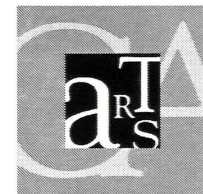
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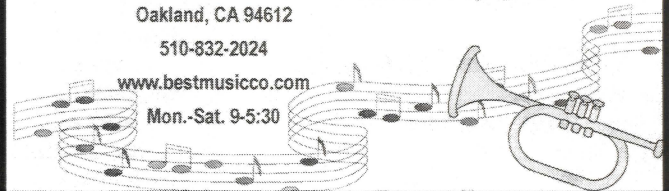
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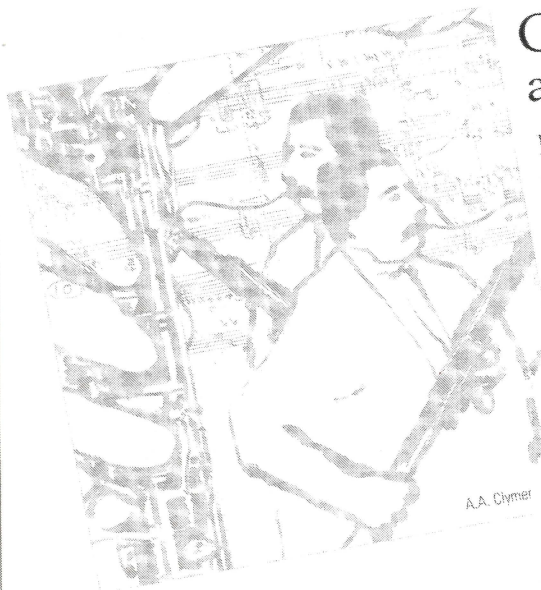
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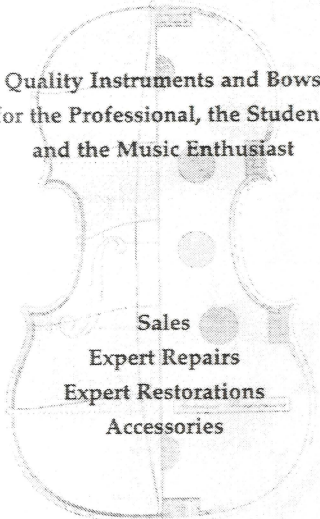
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