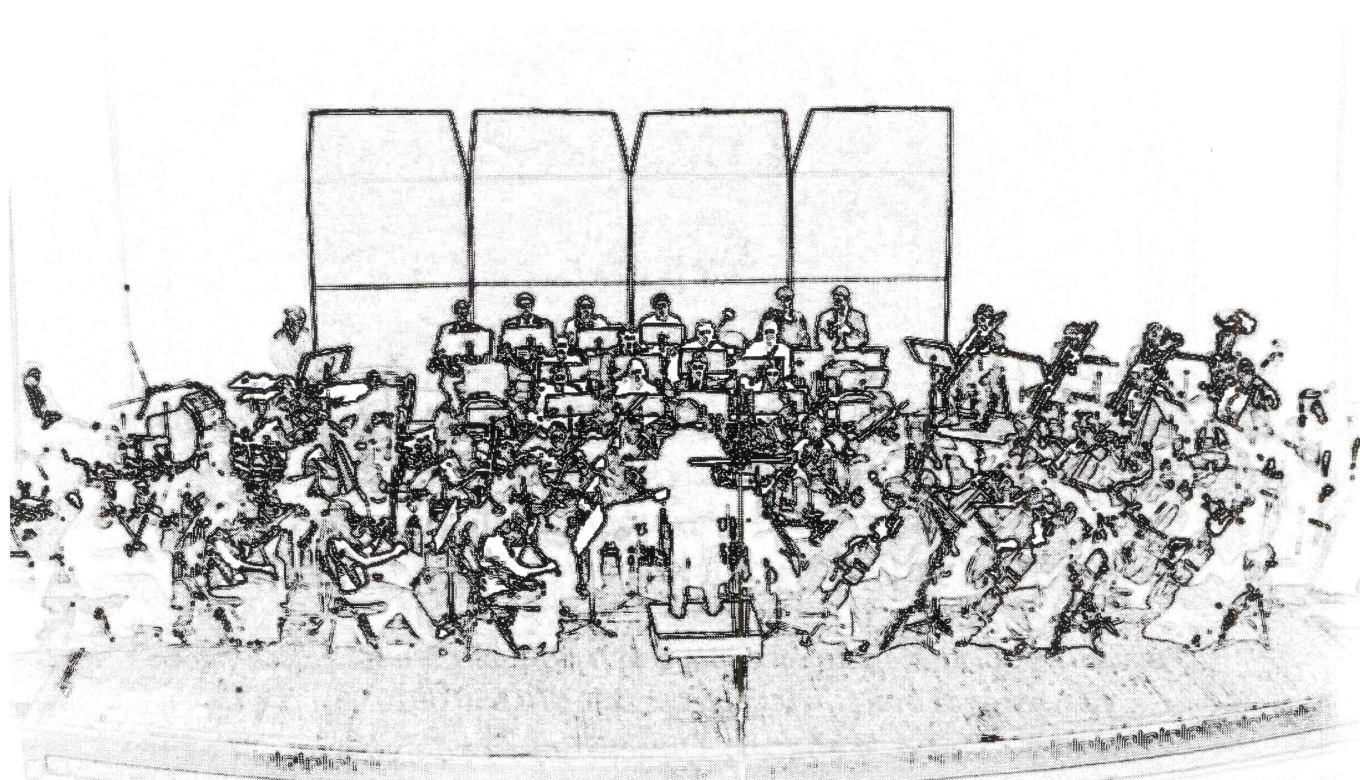


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OYO History
 The Conductors
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cover: OYO in concert at Calvin Simmons Theatre, May 19, 2002. photo by Jay Levine, reorchestration by B. Stack

Oakland Youth Orchestra 2002-2003

- History -

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 our 39th season, the Oakland Youth Orchestra consists of seventy-nine talented young music students aged 12-21 years. These young people represent forty-six different schools, and over 30 cities in the San Francisco Bay Area. We rehearse a wide range of serious and challenging works and present several classical, pops and youth outreach concerts each season. The orchestra is coached by professional orchestral musicians and is open by audition to all qualified young people. No young musician is excluded for reasons of financial need. OYO is supported by tuition, corporate, foundation and government grants, and individual contributions.

OYO 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. We host visiting youth orchestras as well.

- 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
Italy, 2001	Montepulciano, Montecatini, Pistoia, Carpi, Crema

- Conductors -

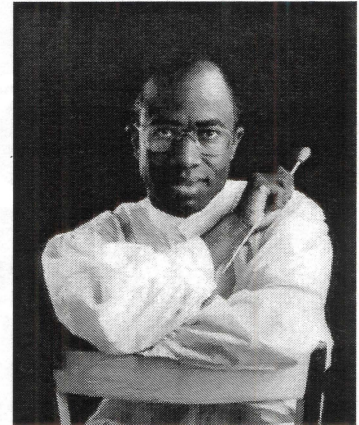
Robert Hughes 1964–1970 & 1980: Composer, teacher and lecturer
Denis de Coteau 1971–1979: Music Director of the San Francisco Ballet
Kent Nagano 1981–1985: Music Director of the Berkeley Symphony; Conductor, Opera de Lyon
Stewart Robertson 1985–1986: Music Director of the Long Beach Symphony
Samuel Cristler 1986–1991: Assistant Conductor at the Metropolitan Opera
Wes Kenney 1991–1996: Associate Conductor of the Virginia Symphony
Michael Morgan 1996–Present: Conductor of Oakland East Bay Symphony

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*.

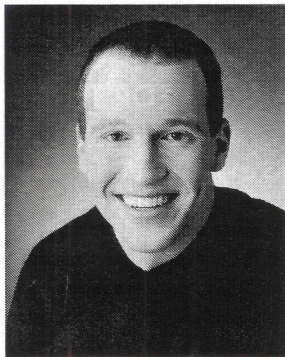
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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. Next summer Maestro Morgan returns to Tanglewood to teach conducting.

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.

Resident Conductor



Bryan J. Nies enjoys a rapidly growing career as a conductor of musically diverse ensembles and opera. He is the Resident Conductor of the Oakland Youth Orchestra and Festival Opera (Walnut Creek, CA) where he is also the Chorus Master. Pursuing an avid interest in all musical genres, Bryan is the associate musical director with the American Musical Theater of San Jose and music director with the New Conservatory Theater Center in San Francisco. He will also be the assistant conductor of Opera San Jose's production of *Die Zauberflöte* in the spring of 2003.

During the summer of 2002 Bryan was honored with a Leonard Bernstein fellowship to participate as a conductor at the Tanglewood Music Center. There he conducted performances to rave reviews in the *Boston Globe*. In addition, he received personal instruction with many leading professional conductors, including, Roberto Abbado, Jeffery Tate, Hans Vonk, Michael Morgan, Rafael Fruhbeck de Burgos, and Grant Llewellyn.

As one of the conducting class' youngest graduates, Bryan received a M.M. in Orchestral Conducting from the Peabody Conservatory where he studied under the tutelage of Gustav Meier and Markand Thakar. He received a full assistantship in opera coaching and was the assistant conductor of the Peabody Camerata, the contemporary ensemble. While at Peabody, He was asked to be the Assistant Conductor of the National Chamber Orchestra (Washington D.C.) and a conductor at the National String Institute in Rockville, MD. Bryan also initiated and conducted the Children's Choir as part of the Handel Choir of Baltimore, where he was also the director of the Outreach Program.

A native of Chicago, IL, Mr. Nies also holds a B.M. in Piano Performance and a B.A. in Psychology from Northwestern University in Evanston, IL. He has won numerous piano competitions in the Chicago area including a Gramma Fisher Scholarship to study with the American Institute of Musical Studies in Graz, Austria. In addition, he has performed with William Warfield for the Lyric Opera of Chicago, and the Elmhurst Symphony Orchestra, as their Assistant Conductor. In addition, Bryan was on the staff of Northwestern University's Theater Department, where he served as vocal coach and piano accompanist.

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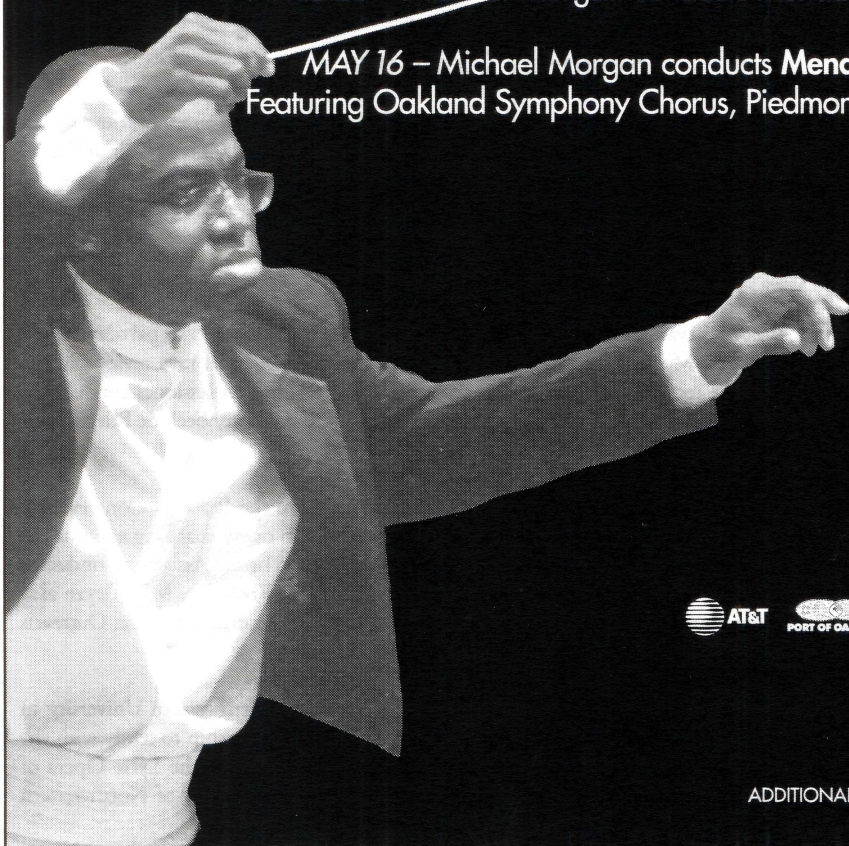
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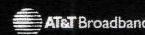
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Soloist

Zachary Carrettin completed Bachelor and Master of Music degrees at the Rice University Shepherd School of Music, where he studied classical violin with Kenneth Goldsmith and Sergiu Luca. While a graduate student, Zachary was concertmaster of Houston's Orchestra X and taught advanced violin students in the Preparatory Program at the Shepherd School. In 1999, he joined the first violin section of the Bergen Philharmonic, Norway, returning to the U.S. for solo performances as well as the Houston Grand Opera's first in-house period instrument production, Monteverdi's *Orfeo*. In 2000 Zachary and colleagues formed two ensembles: Magnolia, a Portland-based chamber series, and Los Peregrinos, specializing in urban tango music. Zachary performs with the American Bach Soloists, Philharmonia Baroque Orchestra and Portland Baroque Orchestra. He plays contemporary music recitals in the U.S., Europe and South America with pianist-composer Ray Granlund. Additionally, Zachary has been commissioned to write and record new music for two San Francisco Bay area dance companies, Zaccho Dance Theatre and Project Bandaloop, with whom he has toured extensively.



Zachary Carrettin rehearsing with OYO on November 3, 2002.
B. Stack photos

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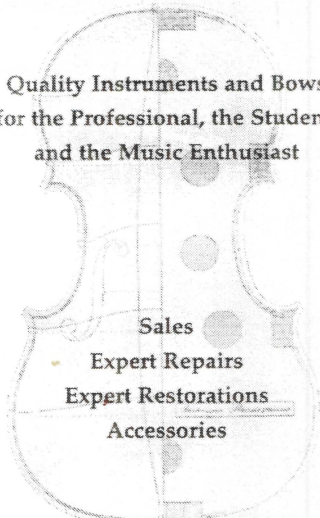
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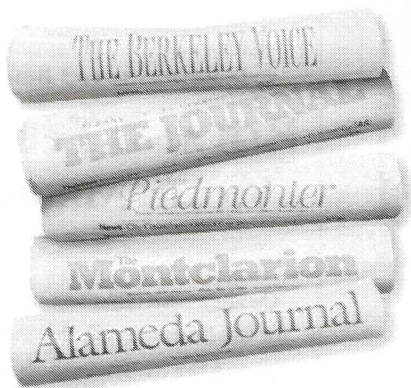
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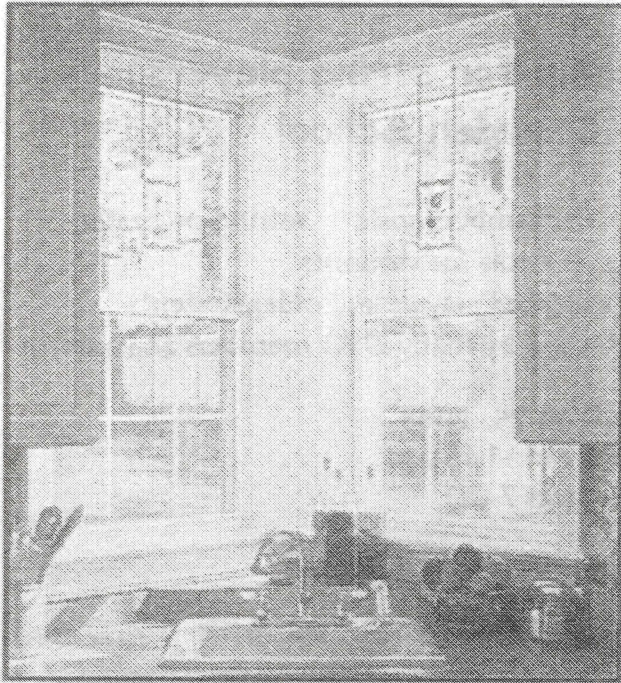
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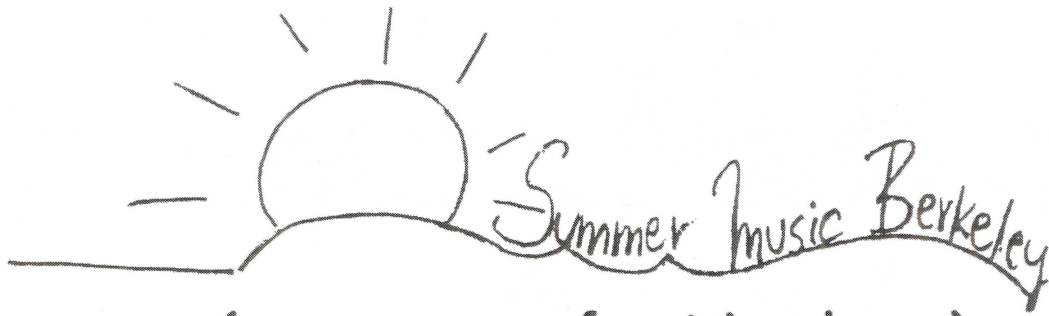
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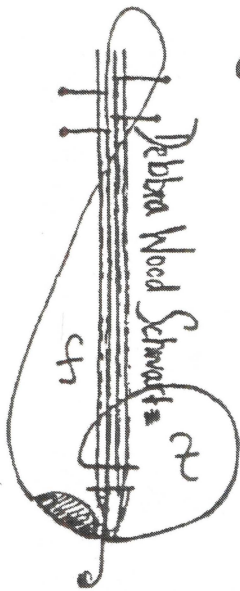
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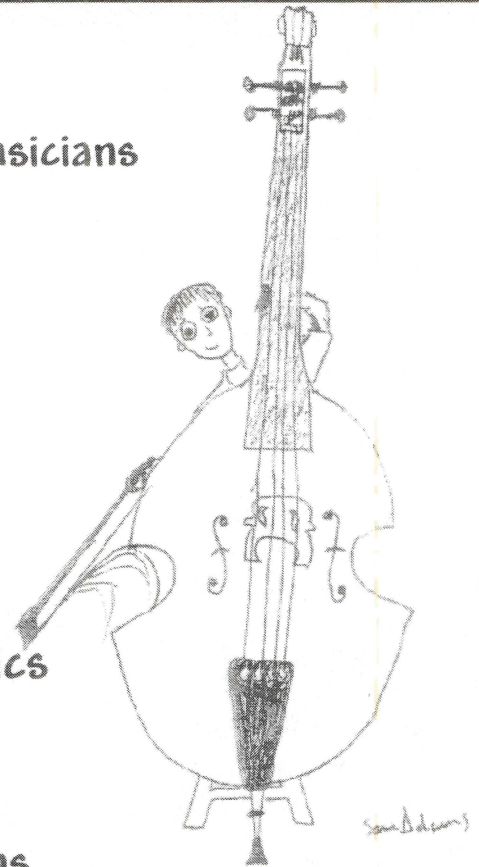
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Kate Bokan-Smith§
Agnieska Borzuchowski*
Tanya Bulloch
Edmund Chen
Tania Chen*
Danielle Chiavetta*
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Katherine Kim
Dennis Lam
Yennie Lee
Debbie Li
Abraham Liao§
Amanda Powell
Amanda Sims

'Cello

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Harpsichord

Debbie Li

‡ *associate concertmaster*
* *principal*
§ *assistant principal*



Subscription Concert I
Allen Temple Baptist Church
3 PM, November 17, 2002

Michael Morgan, conductor
Program

Mutations from Bach

Samuel Barber
(1910-1981)

The OYO Brass

Sinfonia ("Entrance of the Queen of Sheba") from *Solomon*

George Frederick Handel
(1685-1759)

Overture to Agrippina

George Frederick Handel

Brandenburg Concerto No. 4 in G major, BWV 1049

Johann Sebastian Bach
(1685-1750)

- I. Allegro
- II. Andante
- III. Presto

Zachary Carrettin, violin soloist and conductor

—INTERMISSION—

"Ricercar" from *The Musical Offering*, BWV 1039, JS Bach

arr. Anton Webern
(1883-1945)

Symphony No. 4 in D minor, Opus 120

Robert Schumann
(1810-1856)

- I. Ziemlich langsam: Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam: Lebhaft

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, the Bernard Osher Foundation, the Ann and Gordon Getty Foundation, the Margaret Graupnet Living Trust, Robert A.D. and Debbra Wood Schwartz, and Liftech. Additional Funding provided by the City of Oakland Craft and Cultural Arts Department and the California Arts Council.

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Program Notes

by Charley Samson, copyright 2002

Samuel Barber (1910-1981): *Mutations from Bach*

Scored for brass and timpani, *Mutations* was first played by Leopold Stokowski and the American Symphony Orchestra in 1969.

In her biography of Barber, Barbara Heyman notes that *Mutations* is based on the chorale melody “Christe, du Lamm Gottes” (Lamb of God, our Savior), which is “presented in four transformations chronologically ordered, beginning with the earliest, a somber setting by the seventeenth-century composer Joachim Decker (1604). Next is Bach’s brighter, richer harmonization as used in his Cantata No. 23 (“Du wahrer Gott und Davids Sohn”—Thou true God and David’s Son), then the elaborate reworked version from his prelude for organ....Following is Barber’s own, slightly askew, arrangement of Bach’s harmonization for a muted trumpet in its highest register, over a solo horn, with the melodic line given greater prominence. The set of transformations concludes with a return to Decker’s version.”



Samuel Barber



JS Bach



Leopold Stokowski

American composer Samuel Barber wrote to his mother at age nine:

“I was meant to be a composer and will be I’m sure...Don’t ask me to try to forget this unpleasant thing and go play football—please.”

George Frederick Handel (1685-1759): Sinfonia (*Entrance of the Queen of Sheba*) to Act III of *Solomon*

Handel had already written *Messiah*, *Judas Maccabeus*, *Samson* and *Joshua* when he set to work on *Solomon* on May 5, 1748. He finished it in six weeks. The first performance was given at Covent Garden in London on March 17, 1749.

The plot is based mostly on Biblical accounts of the wisdom of Solomon in the books of *Chronicles* and *Kings*. The third act concerns a diplomatic visit of the Queen of Sheba and begins with a bustling Sinfonia depicting her arrival. Handel was never averse to borrowing from other composers, and in the case of the Sinfonia purloined parts of a Telemann concerto, a harpsichord gigue by Georg Muffat and Giovanni Porta's opera *Numitore*.

George Frederick Handel: Overture to *Agrippina*

Before his triumphs in London, Handel conquered Italy as an opera composer. When *Agrippina* opened in Venice on December 26, 1709, the audience was stunned. According to one account, "they were thunderstruck with the grandeur and sublimity of his style: for never had they known till then all the powers of harmony and modulation so closely arrayed, and so forcibly combined."

The libretto, by Cardinal Vincenzo Grimani, concerned the ambitious Empress Agrippina and her plans for a triple murder to ensure that her son Nero be crowned Emperor. Christopher Hogwood calls it a "black comedy...laced with cynicism and irony" and loaded with topical satire on the political situation in Italy at the time.

The first section of the Overture is borrowed from Handel's sacred cantata "Donna, che in ciel" (HWV 233), which he wrote three years before to celebrate Rome's escape from an earthquake. Indeed, only five numbers in the opera were completely original; over forty others had been stolen from other Handel's works.



Original Manuscript for *Agrippina*



Handel

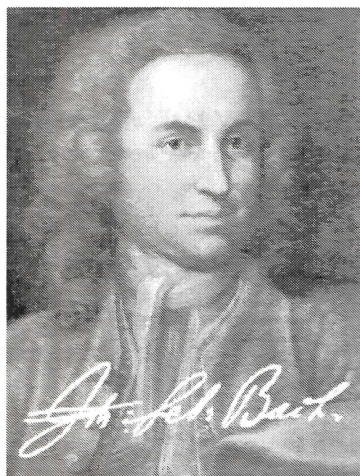
German composer Georg Friederich Händel was the son of a barber. His father wanted him to be a lawyer and the boy practiced his music in secret. He later performed and composed all over Europe and became, along with J.S. Bach, a master of the Baroque era.

Johann Sebastian Bach (1685-1750): Brandenburg Concerto No. 4 in G major, BWV 1049

Sometime during the last half of 1718, Bach travelled from Cöthen, where he worked as conductor of the court orchestra, to Berlin, where he placed an order for a new harpsichord. While in Berlin, he performed for the Margrave of Brandenburg, Prince Christian Ludwig. So impressed was the Prince that when Bach returned to take delivery of the harpsichord the next year, he commissioned some music.

Bach must have known that he would never be paid, for instead of composing new music, he selected, or revised, six concertos he was already using in Cöthen, neatly copied them out, and sent them off to the Prince on March 24, 1721.

The fourth of these “Brandenburg Concertos” was probably written in late 1719 or early 1720. The work has solos for two recorders (or flutes) and violin. In his book on Bach, Karl Geiringer comments: “Here the string instrument assumes a dominant position, greater demands being made on its nimbleness than in any of Bach’s concertos for violin solo. A cheerful pastoral character is created in the broadly contoured first movement. . . . The following andante is the only slow movement in the set in which Bach does not reduce the size of his orchestra.” The finale is “a fugue displaying good-natured jocularity. Near the end, at the peak of the contrapuntal motion, Bach three times inserts powerful chords which harmonize the thinly disguised main theme. A last entrance of the subject in the recorders brings the piece to its joyous conclusion.”



French philosopher Jean-Paul Sartre
wrote of Bach:

“He taught how to find
originality within
an established discipline;
actually—how to live.”



Anton Webern

Schumann, a German Romantic composer, wrote:

“It is the artist’s lofty mission
to shed light
on the depths of the human heart.”



Robert Schumann

Johann Sebastian Bach (1685-1750): “Ricercar” from *The Musical Offering*, arr. by Anton Webern

In 1747 Bach was invited by the Prussian King Frederick the Great to visit him at his palace in Potsdam. Traveling with his eldest son Wilhelm Friedemann, Bach arrived on the evening of May 7. He was welcomed by his second son, Carl Philip Emanuel, who was Frederick’s personal harpsichordist.

Inside the palace, the King was about to begin a little musicale in which he would participate as a flute soloist. When news of Bach’s arrival reached the King, he cancelled the concert and announced, “Gentlemen, old Bach is here.”

The King invited Bach to inspect his keyboard collection and to improvise on a theme supplied by himself. Bach complied, to the amazement of all, with a three-voiced fugue. The next night, the King asked Bach to invent a six-voiced fugue on his theme. Without offending the royal presence, Bach supplied instead a six-voiced fugue on his own theme.

Returning to Leipzig, Bach began assembling a whole series of pieces on “the right royal theme” titled *The Musical Offering*. In July, he sent the music off to Potsdam.

In Bach’s day, the term “ricercar” was applied to virtually any type of fugue. In *The Musical Offering* there are two sections titled “ricercar.” The first is Bach’s original three-voiced fugue on Frederick’s theme. The second is an ingenious six-voiced fugue on the royal tune that Bach devised upon his return to Leipzig. It is this second “ricercar” that Anton Webern arranged for small orchestra in 1934-5, and conducted on a BBC broadcast on April 25, 1935.

Robert Schumann (1810-1856): Symphony No. 4 in D minor, Opus 120

Schumann’s Fourth Symphony is really his second in order of composition. It was revised and published after his Third Symphony, and therefore is numbered last nowadays.

Just two months after the first performance of his First Symphony, Schumann sketched his next. On September 13, 1841, he gave the score to his wife Clara as a present for her twenty-second birthday. “I will portray you with flutes, oboes, and harps,” he told her, even calling the work the “Clara Symphony.” Ferdinand David conducted the Leipzig Gewandhaus Orchestra for the première on December 6, 1841. It failed miserably.

Ten years later, in the space of just seven days, Schumann revised the piece—“a complete reorchestration of the old Second Symphony,” as he put it. He found the new version to be “certainly better and more effective than it was before.” He even considered changing the name to Symphonic Fantasy, because there were no pauses between movements.

Schumann conducted the first performance of the new version of the Symphony during the Spring Festival of the Lower Rhine in Düsseldorf on May 15, 1853. This time, the work was a success. It was published that same year as Symphony No. 4.

In its thematic organization, Schumann’s Fourth Symphony anticipated some of the procedures of Liszt in his symphonic poems. As Brian Schlotel puts it, “three short motifs, announced in the introduction, generate most of the melodic material of the entire work. The Symphony is therefore given a powerful unity which overrides the looseness of form that might otherwise result from the profusion of lyrical ideas and the mosaic patterns that Schumann liked to use....Also the character of the four movements is entirely different—the first being eloquent and passionate, the second a Romance of great charm, the third a vigorous Scherzo, while the Finale, after its majestic introduction, is all exuberance culminating in increasing momentum.”

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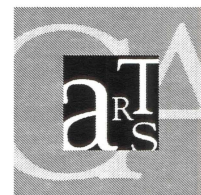
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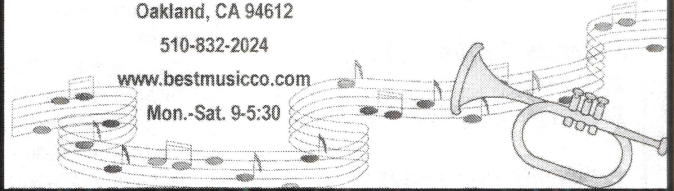
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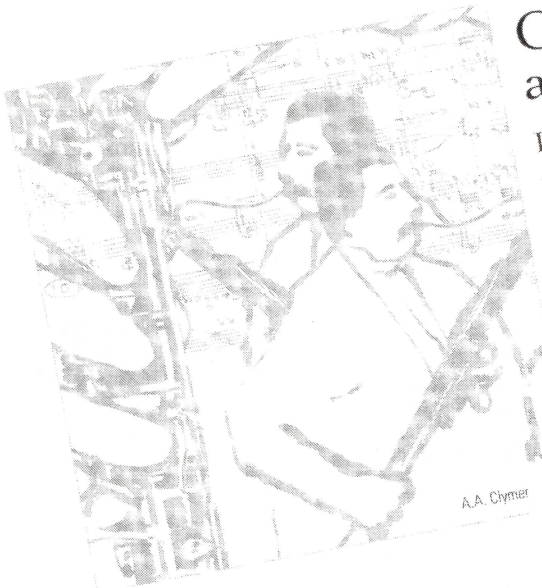
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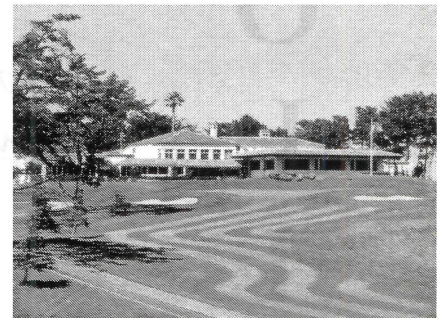
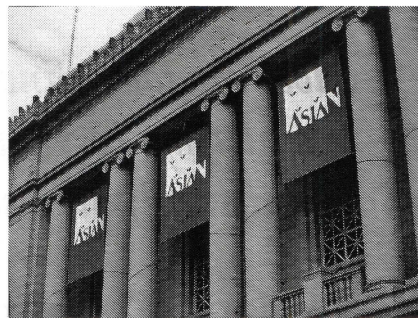
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