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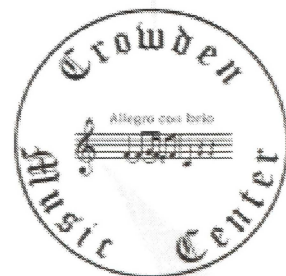
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Oakland Youth Orchestra

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cover: Bryan Nies conducts OYO in concert in Melbourne, Australia, June 26, 2004. photo by Jay Levine

Oakland Youth Orchestra 1964-2004

- 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 the recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in our 41st season, the Oakland Youth Orchestra consists of seventy-five 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 and pops 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, Cuba, Italy, Australia and New Zealand. And 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:

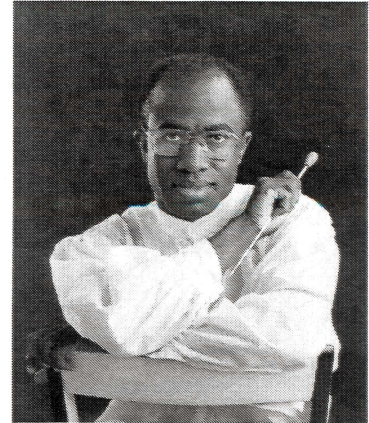
Germany, 1972	Von Karajan Festival, 4 th place
Germany, 1974	Von Karajan Festival, 2 nd place
Scotland, 1976	International Festival, 1 st place
Germany, 1978	Tour with Mainz Youth Orchestra
Italy & Switzerland, 1980	Tour of European Festivals
Caribbean Cruise, 1982	Toured 8 Islands
Scotland/England, 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
Australia/New Zealand, 2004	Melbourne, Sydney, Canberra, Auckland

- 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, Montreal Symphony
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 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.



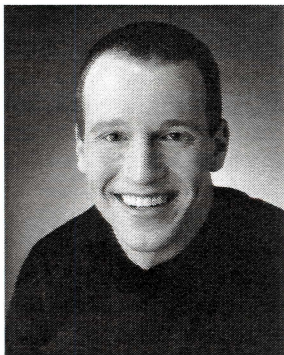
In 1980 he was the 1st prize winner in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became the Assistant Conductor of the Saint Louis Symphony Orchestra, under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the 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 Nies holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony Band and is the Resident Conductor of the Oakland Youth Orchestra, which he lead on a tour of Australia and New Zealand during the orchestra's 40th season. In addition to his work with Festival Opera, as assistant conductor, he conducted the first performance of the Oakland Chamber Ensemble, and was a former assistant conductor with Opera San Jose. Pursuing an avid interest in all musical genres, Bryan has been an associate musical director with the American Musical Theater of San Jose and Theatreworks, in Palo Alto, CA.

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 Michael Morgan, Roberto Abbado, Jeffery Tate, Hans Vonk, 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 DC) 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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Michael Morgan, Music Director

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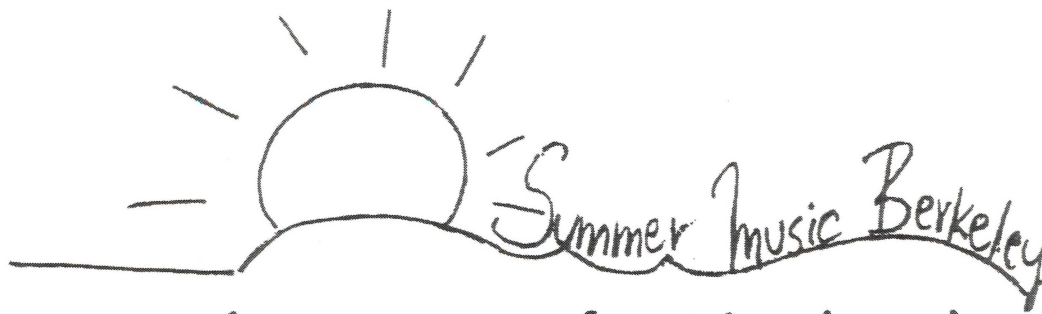
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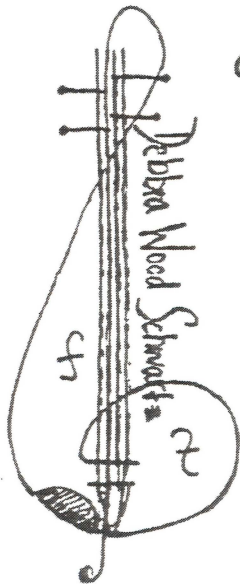
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Tania Chen
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Sarena Hsu
Peter Hung
Raymond Kim
Deborah Lee
Alyssa Mathias
Alia McKean
Amanda Mok
Vidya Pai
Jennifer Purdy
Caroline Shen
Alicia Tan
Rachel Taylor
Carol Tsang
Charlene Wang
Noah Yaffe
Ben Yao
Sophia Zhang

Viola

Alessandra Aquilanti*
Yennie Lee§
Trevor Anderson
Lucy Archer
Alex Augsberger-Blum
Megan Gaebler
Lauren Gerchow
Dennis Lam
Brian Soe

'Cello

Bryan West*
Victoria Yoon*
Brady Anderson
Matthew Auyoung
Alice Bacon
Joshua Chen
Andrew Cheng
Emily Gee
Christine Hsia
Timothy Hsu
Sydney Rainwater
Stephen Shum

Bass

Hannah Keeshan*
Tim Duff
Kiefer Katovich

Flute & Piccolo

Gina Hu
Courtney Nippa
Arturo Rodriguez

Oboe

Jessica Huntsman
Carolyn Kwok
Lisa Sommerauer

English Horn

Jessica Huntsman

Clarinet

Dan Ferreira
Yongeun Lee

Bassoon

Kyle Chin*
Vanessa Blake

Horn

Lacey Waggener**
Victoria Lau
Philiana Ng
Andrew Watson

Trumpet

Jaime Guzman
Christina Jupp

Trombone

Emily Joseph
Daniel Wright

Bass Trombone

Callan Milani

Tuba

Chris McGaw

Percussion

Michael Kizzar
Maneka Puligandla
Brian Walsh
Ted Yuan**

Harp

Josephine Lee

* *principal*

§ *assistant principal*

** *guest artist*

Subscription Concert II
Kofman Auditorium, Alameda
3 PM, February 6, 2005
Michael Morgan, Artistic Director
Bryan Nies, Principal Conductor

Program

Poet and Peasant Overture

Franz von Suppé
(1819-1895)

conducted by Michael Morgan

Symphony No.8 in b minor, "Unfinished"

Franz Schubert
(1797-1828)

- I. Allegro moderato
- II. Andante con moto

conducted by Bryan Nies

—INTERMISSION—

Peer Gynt Prelude

Edvard Grieg
(1843-1907)

Peer Gynt Suite 1, Op. 46

- I. Morning Mood
- II. The Death of Ase
- III. Anitra's Dance
- IV. In the Hall of the Mountain King

Peer Gynt Suite 2, Op. 55

- I. The Abduction of the Bride - Ingrid's Lament
- II. Arabian Dance
- III. Peer Gynt's Homecoming
- IV. Solvejg's Song

conducted by Bryan Nies

The Oakland Youth Orchestra acknowledges the support of the Clorox Company Foundation, the Bernard Osher Foundation, the Ann and Gordon Getty Foundation, the Margaret Graupner Living Trust, the Morris Stulsaft Foundation, Robert A.D. and Debra Wood Schwartz Foundation, The Ann and Barney Mizel Family Foundation, and The East Bay Community Foundation's Calvin Simmons Memorial Fund and Ethel London Scholarship Fund. Additional Funding provided by the Oakland City Council and the City of Oakland's Cultural Funding Program and the California Arts Council. Oakland Youth Orchestra's print-media sponsor is The Oakland Tribune.

Please silence all cellular phones and paging devices.

Program Notes

by Charley Samson, copyright 2005

Franz von Suppé (1819-1895): Overture to *Dichter und Bauer (Poet and Peasant)*

Born Francesco Ezechieli Ermenegildo Cavaliere Suppé Demelli, von Suppé was a distant relative of Donizetti. From an early age he pursued a career in music despite parental opposition. After moving to Vienna, he took a job at the Josephstadt Theater, writing operettas and incidental music to stage plays. From 1845 he worked in a similar capacity at the Theater an der Wien, then at the Carltheater.

His incidental music to Karl Elmar's comedy *Poet and Peasant* was introduced at the Theater an der Wien on August 24, 1846. In need of ready cash, von Suppé sold the overture to a publisher named Aibl for the equivalent of about eight dollars, only to witness the work's later overwhelming popularity. It was adapted for almost 60 different combinations of instruments.

George Jellinek says the Overture "has everything that is characteristic of the composer's style—a cello solo, which is something of a Suppé trademark, a gathering orchestral storm, dramatic contrasts of light and shade, strongly syncopated orchestral passages and a delicious waltz."



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Franz Schubert (1797-1828): Symphony No. 8 in B minor, D.759 (*Unfinished*)

“The most perfect of Schubert’s large instrumental works” was Sir Donald Francis Tovey’s description of the *Unfinished* Symphony. It was begun in October, 1822. A month later, two movements and part of a third had been written. Why Schubert stopped there—or if he did finish, where the remainder of the music went—has mystified music lovers ever since.

In April, 1823, a friend recommended Schubert for honorary membership in the Styrian Music Society of Graz, “because, although still young, he has already proved by his compositions that he will one day rank high as a composer.” When Schubert was accepted by the Society, he sent a little note to thank the group: “May it be the reward for my devotion to the art of music that I shall one day be fully worthy of this signal honor. In order that I may also express in musical terms my lively sense of gratitude, I shall take the liberty, at the earliest opportunity, of presenting your honorable Society with one of my symphonies in full score.”

Meanwhile, Schubert gave the two finished movements of the *Unfinished* Symphony to Josef Hüttenbrenner, who in turn gave them to his brother Anselm. Though Anselm was the music director of the Society at Graz, he never delivered the score to its members, but kept the music to himself.

Over forty years later, the conductor Johann Herbeck—acting on a tip from Josef Hüttenbrenner—visited Anselm and inquired about the Schubert symphony. Anselm gave him the score, but only after Herbeck bribed him with a promise to perform Anselm’s Overture in C minor.

Herbeck conducted the first performance of the *Unfinished* Symphony at a Society of the Friends of Music concert in Vienna on December 17, 1865. In his review, Eduard Hanslick mentioned that “the squirrels, who having managed to get hold of two or three jewels of Schubertiana, keep them locked in a trunk and take the key to bed with them; whether this is out of friendship for the deceased or contempt for the living is immaterial.” Hanslick reported that “the Schubert novelty...excited extraordinary enthusiasm” and “brought a new life into our concert halls.”

After an introduction, the first movement presents what one critic called “the most famous melody in the world.” The tune was fitted to the words, “This is the Symphony that Schubert wrote and never finished.” That same melody was used in the popular song, “You Are My Song of Love, My Melody Immortal.” The second movement, according to Alfred Einstein, “in its mysterious and unfathomable beauty, is like one of those plants whose flowers open only on a night of the full moon.”



by L. Kupelwieser, 1813



by L. Kupelwieser, 1821



by W.A. Rieder, 1825

Edvard Grieg (1843-1907): *Peer Gynt* Suite No. 1, Opus 46 & Suite No. 2, Opus 55

Henrik Ibsen's *Peer Gynt* was written in 1867. In January, 1874 Ibsen wrote to Grieg: "A third edition of *Peer Gynt* is to appear shortly, and I intend to arrange it for stage performance. Will you compose the music required for this?" Grieg, who thought only "a few fragments" were required, was not thrilled, calling the play "the most unmusical of all subjects." The first performance, at the Christiania Theatre in late February, 1876, changed his mind. *Peer Gynt* was a huge success, running for 36 more performances. There would have been more shows, but a fire destroyed the theater.

In the play, Peer Gynt is a Norwegian peasant who boasts that he will be emperor of the world. At one point he abducts Ingrid on her wedding day, only to abandon her in favor of his true love, Solvejg. He enters the Hall of the Mountain King, where he is tortured by gnomes and sprites for refusing to marry the Mountain King's hideous daughter. He escapes and builds a hut in the forest, where Solvejg joins him. He leaves to be with his mother Ase on her deathbed. He travels to Africa, where he meets Anitra, the daughter of a Bedouin chief. In the last act, Peer is shipwrecked on the Norwegian coast, and returns to his forest hut to find Solvejg waiting for him. He dies in her arms.

Grieg added more music for subsequent productions. By 1886 he complained: "*Peer Gynt* is not a drama but a dramatic poem of the same order as Goethe's *Faust*. In the production here more than a third has been cut and a great deal of ballet substituted, so that Ibsen's noble conception has become a kind of fairy-tale 'Round the world in eighty days', or something of the kind. But the public fills the theatre, and is pleased with a work which it does not in the least understand." The complete incidental music, published posthumously, contains some 23 numbers.

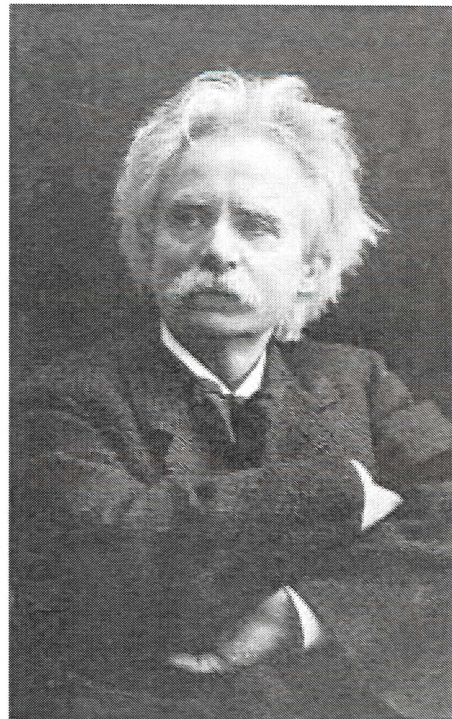
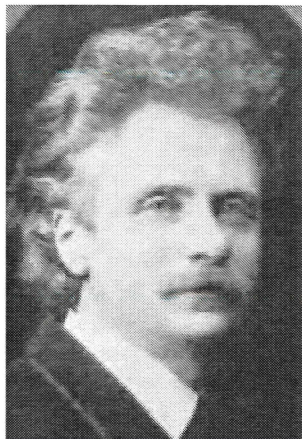
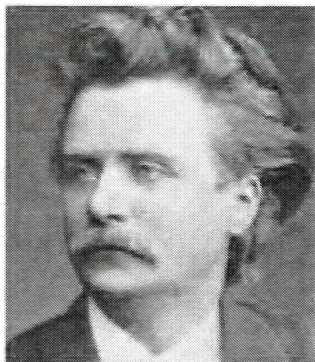
Grieg extracted two orchestral suites from the complete incidental music, the first one in 1888. The Prelude to the first act, titled "At the Wedding," contains a theme depicting Peer, as well as "Solvejg's Song" played by woodwinds and harp, and two dances featuring solo viola. In the play "Morning Mood" was the prelude to the fourth act, depicting dawn on the Sahara, though it could just as well be dawn in the Norwegian countryside with its lovely flute-oboe duet accompanied by hints of cowbells and yodeling.

"The Death of Ase" originally served as the prelude to the third act and as background for the scene in which Peer's mother dies. Scored for strings alone, ascending and descending melodies are repeated five times over shifting harmonies. "Anitra's Dance," a combination of innocent elegance and subdued sensuality, is scored for strings and triangle.

"In the Hall of the Mountain King" is Grieg's anticipation of Ravel's *Bolero*: a four-bar tune that starts in the basses, works its way through various instruments and gradually increases in volume and speed until its frenzied conclusion. Its popularity caused Grieg to regard it as "something that I literally can't stand to listen to because it absolutely reeks of cow pies, exaggerated Norwegian provincialism, and trollish self-sufficiency!"

The second suite dates from 1893. It begins with characteristic music depicting Peer's bullying barbarism in "The Abduction of the Bride" and the haunting "Ingrid's Lament." Then comes the "Arabian Dance," as Peer is taken for a prophet and Anitra and others entertain him. Unusual scales and deft use of percussion give the music an exotic flavor. "Peer Gynt's Homecoming" originally served as the prelude to the last act, a powerful storm scene of violent contrasts.

Grieg admitted that the poignant "Solvejg's Song" was inspired by folk music. His biographers, Finn Benestad and Dag Schjelderup-Ebbe, speculate that the source might be either the Norwegian song *I laid me down so late* or the Swedish *O Värmeland the beautiful*.



Edvard Grieg



various productions of Peer Gynt





OYO Tour Down Under

June 21 through July 4, 2004



OYO on steps of Sydney Opera House, Australia. 6/28/2004

Jay Levine photo

Oakland Youth Orchestra Tour Down Under 2004

The tour was a grand success! First, we brought everyone back to Oakland healthy and happy. Second, we played great music, made exciting and polished by the chance to perform it repeatedly while on tour. Third, we moved a lot of gear to and from Australia and New Zealand, and in and out of five concert sites with no big problems. Fourth, we gave 65 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 non-stop and demanding tourist agenda. *Bravi* OYO members! Fifth, we extended the opportunity and the adventure to the 15 students who received scholarship aid. And sixth, we showed the Ozzies and Kiwis the best of the USA and the Bay Area and got a chance to experience the magnificent antipodes. Finally, OYO members know that Oakland is a real and wonderful “there,” and we carry Oakland in our hearts wherever we travel!

—Barbara Stack, Executive Director



CANBERRA: OYO Quartet (Sam Chen, Danielle Taylor, Rachel Taylor, Bridget Chang) & US Ambassador to Australia Thomas Schieffer 6/30/2004 Doroteo Ng photo



OYO offers a very special thank you to **John Protopappas** and **Mayor Jerry Brown** for coming to our rescue when the demand for scholarships for our tour seemed impossibly great. They sponsored a party and their many friends stepped forward to make our dreams come true. Additional thanks to **Bob Schwartz** for innumerable efforts and contributions, and to **Cornell Meier** who jumped right in to help. *Thanks to all who responded to our call!*



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Mayor Jerry Brown addresses OYO supporters gathered by John Protopappas while OYO Board President Jay Levine looks on.

The OYO family--members, parents, board, and staff thank John Protopappas and Jerry Brown for coming to our aid. They sponsored a mailing and a party and the list you see above attests to the many friends they and we have in Oakland and the Bay Area. *Thanks to all for making our dream come true.*

Go OYO!

OYO's Loverly Pops BIG FUN!

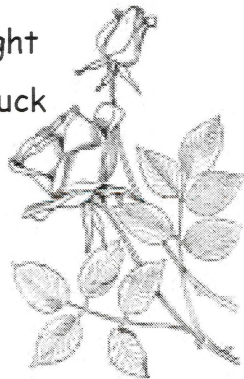
OYO Pops Concert and Auction at The Crowden School, March 6, 2005

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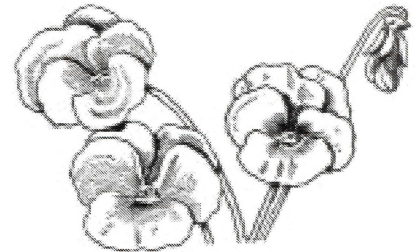


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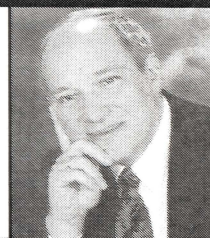
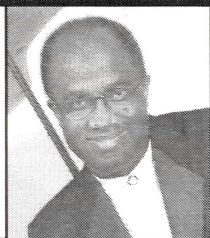
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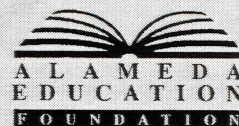
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