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## Oakland Youth Orchestra

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cover: Sarah Lee at January 22 OYO Rehearsal at Laney College. photo by Barbara Stack

## 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 42<sup>nd</sup> season, the Oakland Youth Orchestra consists of seventy-six 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 <sup>th</sup> place
Germany, 1974	Von Karajan Festival, 2 <sup>nd</sup> place
Scotland, 1976	International Festival, 1 <sup>st</sup> 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

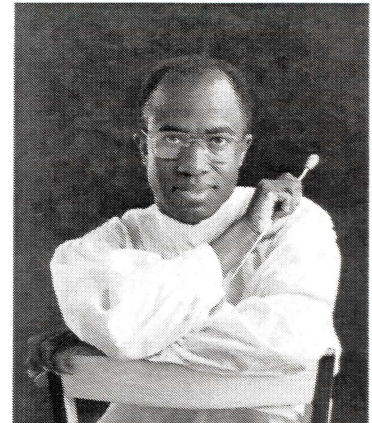
**M**ichael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa,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

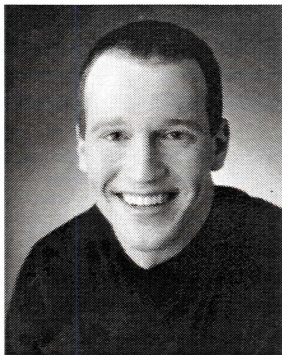
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*.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

Michael Morgan is a noted advocate for music education in Oakland and around the world. He is widely regarded as an expert on the importance of arts education and minority access to the arts and is on the Board of the American Symphony Orchestra League.



## Principal Conductor



**B**ryan Nies holds the Bruno Walter Assistant Conductor Chair with the Oakland East Bay Symphony and is the Principal Conductor of the Oakland Youth Orchestra, which he led on a tour of Australia and New Zealand during the orchestra's 40<sup>th</sup> 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 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.



# Oakland East Bay SYMPHONY

Michael Morgan, Music Director

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Sarah Lee is a seventeen-year-old junior who is in The San Domenico School's Virtuoso Program. She began her musical education at the age of four, learning to play the violin under the instruction of Sunny Lim in Irvine. She later studied with Bill Kennedy, also in Orange County. During her time in Southern California, Sarah performed in the Magic of Mozart Festival and played in the Irvine Youth Chamber Orchestra as concertmistress.

Upon her move to the Bay Area in 1999, she began to take lessons at the San Francisco Conservatory from Li Lin, violin teacher to the former concertmaster Sam Chen. In 2002, Sarah met Debra Schwartz through Milly Rosner, her younger sister Candace's cello teacher, and began learning from her. Debra introduced Sarah to San Domenico's Virtuoso Program and the following year, Sarah began to attend San Domenico. In 2005, she appeared as soloist performing the Mendelssohn E minor concerto with the Orchestra da Camera. This is Sarah's fourth year in OYO.

In addition to music, Sarah plays Varsity Tennis for her school and is class president. She also enjoys snowboarding in Tahoe and going back to SoCal for its beautiful beaches. Sarah would like to thank those involved with her musical education: her private teacher Debra Schwartz, the Virtuoso Program, and most importantly her family who has supported her both financially and emotionally with dedication through all the years.

## Coaching

Coaching is at the heart of the OYO program. Our coaches are experienced orchestral musicians as well as talented educators who put their fine attentions to helping the conductors achieve their vision and helping our members refine their orchestral techniques and ensemble skills to create the music that is imagined.

Coaches are also important in our goal of educating the whole student. They work in small enough ensembles that they can know the young musicians as people, and also be known by the students. They demand accountability as they ask students to play individually and be heard outside of the massed sound. The coaches also conduct the seating auditions which determine ranking within sections and recognize musical growth during the year. Conductors convey assignments to the coaches and the coaches report back with observations of what is hard, what is easy, and how problems can be solved.

OYO salutes our dedicated coaches: Don Benham, Heghine Boloyan, Ben Bolter, Cindy Chen, Leighton Fong, Linda Green, Trish Grima, Monte Hatch, Angela Koregelos, Larry London, Robin May, Lenny Ott, Darcy Rindt, Milly Rosner, Jarratt Rossini, Debra Schwartz, Tony Striplen, Michel Taddei, Maria Tamburrino, Beth Vandervennet, Erin Vang and Lacey Waggener.



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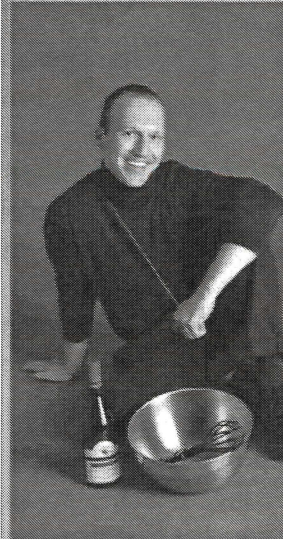
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### **AT THE PODIUM TONIGHT**



**Brian Nies**

**ASSISTANT  
CONDUCTOR**

*Hobbies: Cooking, wine collecting*

*"I'm a big food and wine fan, and I love to cook. I enjoy pairing just the right wine with each course of the meal. There's something about bringing together different ingredients into a glorious whole that appeals to me with food as with music."*

**L**ike most conductors, Bryan Nies discovered his talent for conducting only after studying several instruments. He and his two older brothers all started playing the piano at the end of kindergarten, at their mother's request. In fourth grade they were all encouraged to learn a second instrument as well. Initially Mr. Nies took up the trumpet, then later the French horn. He became quite good at it and played associate principal horn in the Chicago Youth Symphony Orchestra, which is where he met Michael Morgan, who was CYSO's conductor at the time. In college (Northwestern University), he decided on a double major in piano and psychology. "It was a difficult choice," he recalled, "but I'm pleased with it."

Mr. Nies has extensive credentials in the classical music world (see his bio on p. XVI), and spends a great deal of his time intensely studying classical scores, attending rehearsals and working with young musicians. But at the end of the day, when trying to relax after rehearsal, he's likely to put something contemporary on the CD player. "I'm a big fan of Ben Folds," he said, "and I also like the music of Barenaked Ladies, Ella Fitzgerald, Annie Lennox, Simon and Garfunkel, and folk music in general." He has wide-ranging musical tastes and feels that "all genres of music contain both sublime and awful examples."

When not engaged in musical pursuits, Mr. Nies might be found in the kitchen, or at the farmer's market. "I love to cook, and I enjoy fine wine very much. I've got a small but growing wine collection." He also enjoys a good game of bridge (anybody need a fourth?), is an avid reader, and admits to having a weakness for the small genre of computer games known as "casual" or "casual" nature games. ♪



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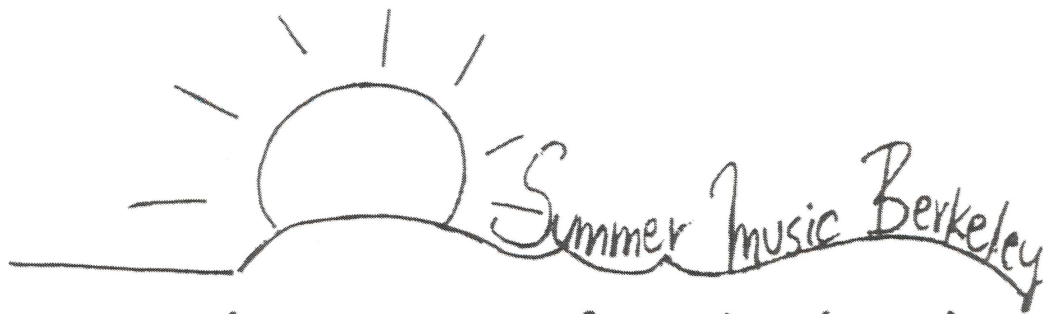
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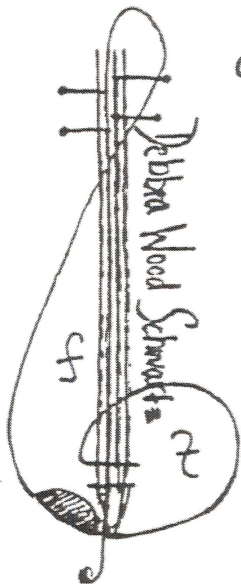
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Sarah Lee§  
Deborah Lee\*  
Whitney Wu-Chu§  
Brandon Cai  
Albert Chang  
Cory Chang  
Emily Chen  
Tabitha Hsia  
Peter Hung  
Joseph Jung  
David Kang  
Raymond Kim  
Taylor Lane  
Angel Llanos  
Ken Matsueda  
Alia McKean  
Aleo Mok  
Amanda Mok  
Reuben Moss  
Caroline Shen  
Hannah Song  
Alicia Tan  
Rachel Taylor  
Carol Tsang  
Charlene Wang  
Danielle Wilson  
Noah Yaffe  
Sophia Zhang

### **Viola**

Yennie Lee\*  
Lucy Archer§  
Samantha Alemania  
Michael Chang  
Megan Gaebler  
Lauren Gerchow  
Dennis Lam  
Dawn Liu

\* *principal*

§ *assistant principal*

\*\* *guest artist*

### **'Cello**

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Gabriela Fragiadakis§  
Brady Anderson  
Joshua Chen  
Andrew Cheng  
Ting-Chin (Melissa) Chu  
Emily Gee  
Christine Hsia  
Timothy Hsu  
Candace Jane Lee  
John Lee

### **Bass**

Tim Duff  
Bil Hager

### **Flute & Piccolo**

Kelly Jenkins  
Courtney Nippa  
Arturo Rodriguez

### **Oboe**

Jessica Huntsman  
Lori Jue  
Carolyn Kwok

### **English Horn**

Jessica Huntsman

### **Clarinet**

Leslie Chiang  
Lawrence Chu  
Jack Draper

### **Assistant Conductor**

Ben Bolter

### **Bassoon**

Antonio Cade  
Doré Deffebaugh

### **Horn**

Victoria Lau\*  
Marisa Ishimatsu  
Kalyn Jang  
Caitlin Lew  
Andrew Watson

### **Trumpet**

Patrick Doherty  
Sarah Garcia

### **Trombone**

Matthew Striplen\*  
Eva Herndon

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Baron Arnold

### **Tuba**

Grant Lipson

### **Timpani**

Māneka Puligandla

### **Percussion**

Montgomery Hatch\*\*  
Colin Jenkins\*\*  
Stephanie Mao  
Ted Yuan\*\*

### **Keyboards**

Stephanie Mao

### **Harp**

Josephine Lee

Subscription Concert II  
OAKLAND YOUTH ORCHESTRA  
First Congregational Church, Oakland  
3:00 PM, February 5, 2006  
Michael Morgan, Artistic Director  
Bryan Nies, Principal Conductor

Program

*Capriccio Espagnol*

Nikolai Rimsky-Korsakov  
(1844-1908)

*Havanaise*

Camille Saint-Saëns  
(1835-1921)

Sarah Lee, violin  
Winner, OYO Concerto Competition  
conducted by Michael Morgan

—INTERMISSION—

*Symphony No. 3, "Eroica"*

Ludwig van Beethoven  
(1770-1827)

- I. Allegro con brio
- II. Marcia funèbre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

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.



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# Program Notes

by Charley Samson, copyright 2006

Nikolai Rimsky-Korsakov (1844-1908): *Capriccio espanol*, Opus 34

In 1886 Rimsky-Korsakov sketched a fantasy for violin and orchestra on Spanish themes. The death of Borodin in February of the following year interrupted this project in favor of helping Glazunov complete the late composer's *Prince Igor*. By summer he was back to the fantasy. He dropped the solo violin, cast the piece for orchestra alone and titled it *Capriccio espagnol* (*Spanish Caprice*).

"According to my plans," wrote the composer, "the *Capriccio* was to glitter with dazzling orchestral color." At the first rehearsal, the musicians were so dazzled that they burst into applause. Rimsky-Korsakov dedicated the work to the Imperial Opera House Orchestra, listing the names of all its 67 members at the beginning of the score.

The audience was similarly dazzled at the first performance on November 12, 1887 in St. Petersburg. The composer, who conducted, reported that "it was played with a perfection and enthusiasm the like of which it never possessed subsequently....Despite its length, the composition called forth an insistent encore."

Tchaikovsky was among the work's early admirers. "Your *Capriccio espagnol* is a colossal masterpiece of instrumentation," he wrote to the composer, "and you may regard yourself as the greatest master of the present day."

But Rimsky-Korsakov resisted efforts to portray the work as merely an exercise in orchestration. "The opinion reached by both critics and the public that the *Capriccio* is a *magnificently orchestrated piece* is wrong," he wrote. "The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments constitute here the very *essence* of the composition and not its garb or orchestration."

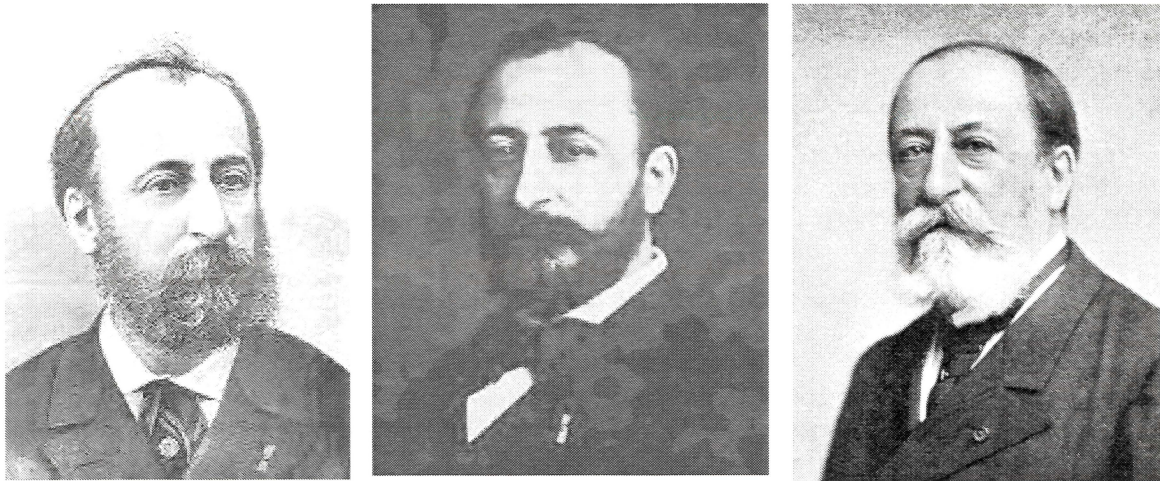
There are five movements, played without pause. The first is "Alborada," or morning serenade. Then comes a set of five Variations, with a flute solo, followed by a return of the "Alborada" in a different key. The fourth movement, "Scene and Gypsy Song," begins with a series of combinations—snare drum, horn and trumpet, violin with clarinet and flute, harp and triangle—then the harp introduces the gypsy song, which whips itself into a lather leading to the final section, "Fandango of the Asturias." Here, as Charles O'Connell puts it, "the dance rises to a fury, to an overpowering degree of madness and abandon. Occasionally a single instrument speaks, but for the most part the orchestra is enslaved to the intoxicating rhythm." At the very end, the opening "Alborada" is recalled.





### Camille Saint-Saëns (1835-1921): *Havanaise* in E major, Opus 83

In 1887 Saint-Saëns and violinist Raphael Diaz Albertini toured France and Germany. One cold night in Brest, Saint-Saëns sat by a fire, whose crackling sounds inspired the main melody for the *Havanaise*. He may also have been inspired by his recital partner's Cuban origins in choosing the title, which is the French equivalent of a Cuban dance, the habanera. According to biographer James Harding, around the principal theme "he built a languorous piece with insinuating habanera rhythms and elaborate virtuoso development."



## The Habanera

[http://www.pbs.org/buenavista/music/a\\_habanera.html](http://www.pbs.org/buenavista/music/a_habanera.html)

The musical descendant of the contradanza, the habanera or contradanza habanera (Havana-style contradanza), the habanera's distinguishing musical feature is its short, repeating 2/4 rhythmic figure in the bass line:



Cuban musicologist Emilio Grenet calls habanera "perhaps the most universal of our genres" because of its far-reaching influence on the development of many Latin American song forms such as the Argentine tango and its frequently Europeanized treatment in classical music, such as in Georges Bizet's 1875 opera, *Carmen*, in which the title character sings the now-famous habanera aria.

In 1884 Sebastian Yradier's "La Paloma" became the first exported habanera to gain popularity in Mexico. Already a decade before, any music in Mexico with the habanera rhythm was called danza. In 1890, Eduardo Sanchez de Fuentes' habanera "Tu" became so popular, both within and outside of Cuba, that it epitomized the form. Its absorption in Buenos Aires was such that early 20th-century French publishers mistook its origin and printed the sheet music as an example of "tango habanera."

According to preeminent Cuban music historian Alejo Carpentier, the habanera was never called such by the people of Havana (for them it was just the local style of contradanza). It only adopted its present name when it became popular outside of Cuba.



### Ludwig van Beethoven (1770-1827): Symphony No. 3 in E flat major, Opus 55 (*Eroica*)

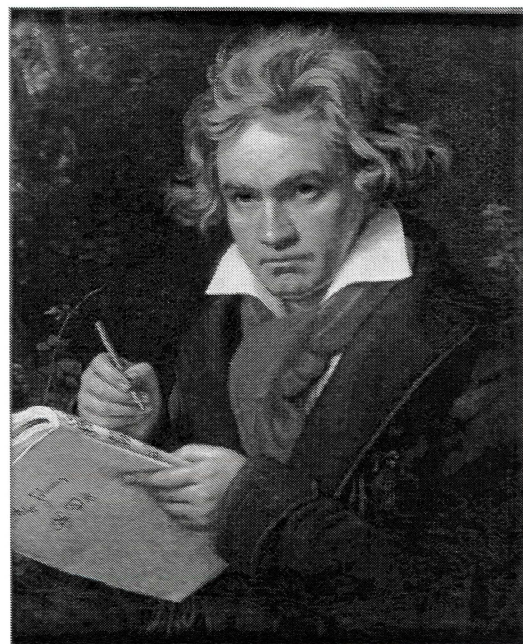
As early as the spring of 1798, so the legend goes, the French ambassador to Vienna, General Jean Baptiste Bernadotte, suggested that Beethoven write a symphony about Napoleon Bonaparte. At the time, Napoleon was one of Beethoven's idols, but it wasn't until 1801 that the composer first sketched "Third Symphony, written on Bonaparte." He worked on it during 1803 in the countryside near Vienna and finished during the spring of 1804.

The title page originally read "Grand Symphony composed on Bonaparte." But in May, 1804, Beethoven heard the news that Napoleon had proclaimed himself Emperor. Beethoven flew into a rage, tore up the title page, and bellowed: "Is he too no more than a mere mortal? Now he will trample on all the rights of man, and indulge only his ambition. He will exalt himself above all others, become a tyrant!" He later gave the symphony a new title, "heroic symphony to celebrate the memory of a great man," and dedicated it to his patron Prince Lobkowitz.

After several private performances, the Third Symphony received its first public performance in Vienna on April 7, 1805. One critic found the work "strident and bizarre," but another recognized "the true style of really great music." The Director of the Prague Conservatory banned the piece as a "dangerously immoral composition."

When the Third Symphony was published, Beethoven included a note, requesting that "this Symphony, being purposely written much longer than is usual, should be performed nearer the beginning rather than at the end of a concert...if it is heard too late it will lose for the listener, already tired out by previous performances, its own proposed effect." At the premiere, one heckler in the audience exclaimed, "I'd give a kreutzer with pleasure if it would only end." But others were undeterred by the size of the Third Symphony. Prince Louis Ferdinand of Prussia once insisted on hearing it three times in a single evening.

Paul Henry Lang called the *Eroica* "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." For Richard Wagner, "the first movement embraces, as in a glowing furnace, all the emotions of a richly-gifted nature in the heyday of unresting youth." When, in 1821, Beethoven heard the news of Napoleon's death, he remarked: "Well, I've written the funeral oration for that catastrophe seventeen years ago," referring to the second movement, a funeral march. Donald Francis Tovey said the third movement is "the first in which Beethoven fully attained Haydn's desire to replace the minuet by something on a scale comparable to the rest of a great symphony." The Finale is a set of twelve variations on a tune Beethoven first used in a little country dance in 1801, then again in *The Creatures of Prometheus* ballet and also in the *Eroica* Variations for piano. Edward Downes comments that "each variation is a little cosmos in itself and the sum of them is overwhelming."





## Spotlight on the Private Teacher

Debbra Schwartz is the teacher of Sarah Lee, today's violin soloist.

Debbra Schwartz is one of the secret hearts of Oakland. On the surface she is an incredibly successful music teacher—Sarah Lee is the fourth of her students to perform an OYO Concerto in the last nine years, in a competition that is open to all the instruments in the orchestra. She, like Michael Morgan, moved from Chicago to Oakland and made it her home.

Debbra is on the affiliate faculty of the Virtuoso program at San Domenico School in San Anselmo and is the Artistic Director of the Crowden Center for Music in the Community in Berkeley. Michael Morgan recently wrote, "Debbra's genius is in nurturing the young string player from promising beginner to rapidly developing young artist, without letting them get off the track along the way. Once she has gotten them to that point they are string players for life." Master teacher Milly Rosner has noticed the consistency of her success—every child under her instruction thrives. You can see it and you can hear it. Debbra Schwartz teaches the whole child, and they come out playing the violin wonderfully.

But the secret is in what else Debbra does. She not only teaches without regard to ability to pay, but goes far, far beyond, to make sure that the students she works with have what they need to succeed—instruments, transportation to college interviews, continuing support and counsel even after they leave her for college and beyond. Several years ago Debbra and her husband Bob founded Music Pathways, a program which provides scholarships, instruments, and mentoring to serious music students and their families so that more and more students will have the opportunity to receive high level musical training and guidance leading to university or musical school training.

Debbra Schwartz also looks after the Oakland Youth Orchestra, as a long-time and active member of our Board and as a dedicated coach, and as a supporter and ambassador.

Debbra Schwartz is indeed one of Oakland's treasures.

Debbra Wood Schwartz studied violin with Morris Gomberg at the Chicago Musical College, where she received her B.Mus. and M.Mus. in Violin Performance. She toured as recitalist in the U.S. and Central America and appeared as soloist with orchestras, including the St. Louis Symphony, before settling down to teach and perform in Chicago. She was a member of the Chicago Lyric Opera Orchestra, the Contemporary Chamber Players of the University of Chicago (Ralph Shapey, conductor), with whom she recorded and appeared as soloist, Music of the Baroque, and the Rockefeller Chapel Orchestra. She performed in various small chamber music ensembles, including a touring popular music quartet which included Joel Smirnoff, now of the Juilliard Quartet.

Joining the faculty of the Chicago Musical College in 1969, Ms. Schwartz served as chair of the String Instrument Department and Coordinator of the Preparatory and Non-Credit Divisions. An Associate Professor of Violin and Chamber Music until 1980, many of Debbra's students won awards and competitions, including the Chicago Symphony Youth Solo auditions, the solo auditions of the Chicago Youth Orchestra, the Chicago Civic Orchestra, and the nation-wide Stillman-Kelley Award of the National Federation of Music Clubs.

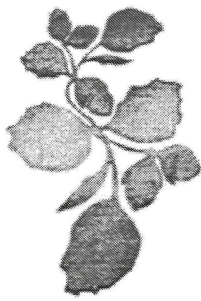
Her students have become members of many of the great ensembles of the world, including the Los Angeles Philharmonic, St. Louis Symphony, Spoleto Festival (U.S. and Italy), Philharmonia Baroque, Berkeley Symphony, and the Turtle Island String Quartet. When the Los Angeles Philharmonic tapped the Pulitzer Prize-winning composer John Adams to write a violin concerto for the opening of their Disney Hall in 2003, the composer selected one of Debbra's former students, Tracy Silverman, to premier the work "Dharma at Big Sur," at that event, and he has now performed it numerous times in the U.S. and in Europe, to critical acclaim.

Since moving to the East Bay, Debbra feels privileged to be able to work with many inspiring and dedicated musicians and supporters of students such as those at OYO and the Crowden Music Center, but especially Michael Morgan, Bryan Nies, Milly Rosner, Larry London, Heghine Boloyan and Barbara Stack. Debbra is ever grateful to be able to work with her talented and inspiring class of students as they distinguish themselves in their local orchestras as members, leaders, and soloists, participants in summer programs and other festivals, competitions, and then as they move on, some to music schools and to professional careers in music, and some into a life of attending concerts and playing for fun. Special congratulations this year to Danielle Taylor (OYO concertmaster 2005) as the only freshman winner at Oberlin Conservatory this year of an all-expenses paid trip to China with the advanced orchestra, to Rachel Taylor, winner of a Jack Kent Cooke Scholarship from From the Top, and to Sarah Lee for being co-winner of the OYO solo competition and for performing today.



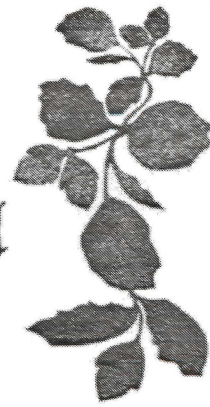
Ken Durling photo





CITY OF OAKLAND

# City Council Proclamation



HONORING

## Maestro Michael Morgan on His 10<sup>th</sup> Anniversary as the Conductor and Musical Director of the Oakland Youth Orchestra

WHEREAS, The Oakland Youth Orchestra, founded in 1964 as the educational arm of the Oakland Symphony, and an independent organization since 1986, is recognized as an extraordinary musical organization in Oakland and in the greater San Francisco Bay area; and

WHEREAS, Michael Morgan was a student conductor of the District of Columbia Youth Orchestra from 1972-1975; and

WHEREAS, Michael Morgan studied under the great conductors Gunther Schuller, Seiji Ozawa, and Leonard Bernstein; and

WHEREAS, in 1996 Michael Morgan became the Seventh Artistic Director and Conductor of the Oakland Youth Orchestra; and


WHEREAS, Michael Morgan's leadership offers the City of Oakland, its musicians, music educators and the Oakland Public Schools' wonderful MUSE Program the rewards of his superb musical education; and

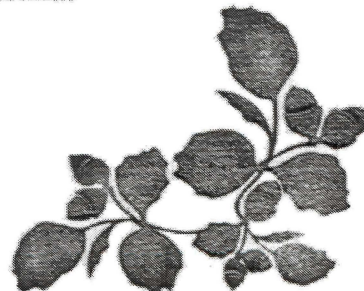
WHEREAS, Michael Morgan's inspirational personal and artistic direction brings to the youth of Oakland, and to the youth of five surrounding counties who travel to Oakland to play with the Oakland Youth Orchestra, the highest degree of motivation, insight, and joy; and

WHEREAS, when Michael Morgan conducts, the audience of the Oakland Youth Orchestra is given all the beauty, expression and revelation music can offer; now therefore be it

RESOLVED: That the City of Oakland honors Michael Morgan for his Ten Great Years on the podium of Oakland Youth Orchestra and at the forefront of music education in Oakland, in the State of California, and in the United States and abroad; and be it

FURTHER RESOLVED: that, as the President of the Oakland City Council, I hereby commend both Michael Morgan and the Oakland Youth Orchestra on their hard work and unceasing efforts to serve and inspire the citizens of Oakland with the joy and beauty of music.

  
**IGNACIO DE LA FUENTE**  
*President of the Oakland City Council*  
*February 5, 2006*



# United States Senate

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<http://boxer.senate.gov/contact>

February 5, 2006

Michael Morgan, Conductor  
Oakland Youth Orchestra  
Alice Arts Center 202M  
1428 Alice Street, Room 202M  
Oakland, CA 94612

Dear Mr. Morgan:

Please accept my warmest congratulations on your 10<sup>th</sup> Anniversary as Conductor of the Oakland Youth Orchestra. Thank you for your leadership and dedication to music and youth in the San Francisco Bay Area.

Your colleagues, friends and family must be very proud of you. It is wonderful that you have provided personal and artistic direction to former and current members of the Oakland Youth Orchestra. Through your work, you have touched the lives of many.

Again, congratulations and my very best wishes to you. Keep up the great work!

Sincerely,



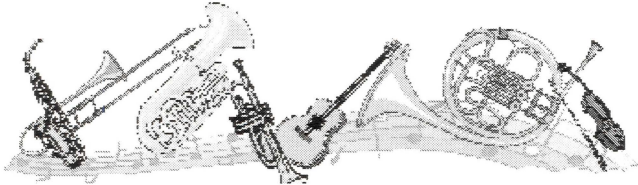
Barbara Boxer  
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Ute Bummel  
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Roger Chang & Yali Chen  
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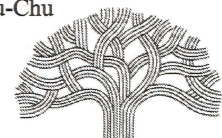
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Arts First Oakland



# Community Resources for Young Instrumental Musicians

Young musicians need all the help they can get! They need to be exposed to music and dance so they can discover that they love it. They need an introduction to musical instruments and an invitation to try one or two or three. They need to be taught, they need instruments, they need to be reminded to practice, have rides to lessons, etc., etc. Every kid needs at least one advocate, and the parent or mentor for a future musical student needs to be persistent, organized, and optimistic. Please feel free to call upon Oakland Youth Orchestra (Barbara Stack, 510-832-7710) or any of these groups as you explore the resources available to your child.

## Music is Good for Kids!

**OYO reminds you that these listings are intended to get you started, and we may have overlooked important programs. OYO does not specifically recommend any of these programs.**

### *Music Readiness and Early Childhood*

#### Music Together

Music and movement for newborns through preschoolers - and the adults who love them

**East Bay Music Together**, Berkeley, 510- 843-8641

**The Crowden Center for Music in the Community**, Berkeley, 510-559-6910

#### Dalcroze Eurhythmics

Ages four to five: rhythm, dynamics, tone, form and dance combine to develop early musical skills.

**The Crowden Center for Music in the Community**, Berkeley, 510-559-6910

#### Orff and Kodaly program

Ages four to five: songs, games, language, drama instruments, conducting, era training, etc.

**The Crowden Center for Music in the Community**, Berkeley, 510-559-6910

#### Toddlers program

**The Oakland Public Conservatory of Music**, 510-836-4649

### *String Instruction—classes and private lessons*

**Bay Area Youth Arts**, Oakland, 510-827-8962

Tarika Lewis' Strings of Soul violin class provides inner-city youth an entry-point in the arts and early training in music theory.

**Danielle Charbonneau**, Oakland, 510-923-1937

Classes and private lessons for beginners through advanced. Suzuki method for beginners. No scholarships available.

**The Crowden Center for Music in the Community**, Berkeley, 510-559-6910

Includes community, after-school & weekend music classes and private lessons, including violin, viola, cello, bass, and guitar. Scholarships through the Music Pathways Program.

**Holy Names Preparatory Music Department**, Oakland, 510-436-1000

Private lessons and classes in Suzuki and other methods for strings.

**The Oakland Public Conservatory of Music**, 510-836-4649

India Cooke teaches beginning violin and viola based on the Paul Rolland technique. Ed Williams teaches beginning acoustic bass. Guitar is also taught.



## *Classes and private lessons—Piano, other, & All Instruments*

### **Allen Temple Baptist Church Music Programs**, Oakland, Betty Gadling, 510-544-8924

Classes on Monday, Wednesday, and Thursday late afternoons, and Saturdays at 10:30 AM. Open to children and adults at all levels, including beginners.. New afterschool programs 4-6:30 PM. Summer camp for all instruments, all levels, ages 11-18. Scholarships available.

### **East Bay Center for the Performing Arts**, Richmond, 510-234-5624

Ages 3 to adult, all instruments, including guitar, drums, piano, strings, saxophone, theory, marimba, dance and vocal music.

### **Great Wall and Purple Bamboo Youth Orchestras**, Oakland, sherlync Chew@yahoo.com

Beginning instruction on various Chinese instruments Saturday mornings at Laney College.

### **Holy Names Preparatory Music Department**, Oakland, 510-436-1000

Private lessons and classes in Suzuki and other methods for strings, piano, flute, oboe, recorder, classical guitar, electrical guitar, harp and voice.

### **Young Musicians Program**, Berkeley, 510-642-2686

A year-around training program with a 7-week intensive summer session. Open to low-income children between the ages of 9 and 17 from throughout the bay area. Candidates must audition and have some proficiency on the instrument of their choice.

## *Music Groups for kids already playing*

### *Strings*

#### **The Crowden Center for Music in the Community**, Berkeley, 510-559-6910

String Ensembles, Chamber music and Flute Choir.

#### **The Oakland Public Conservatory of Music**, 510-836-4649

Bass Ensemble taught by Ed Williams.

#### **Young Peoples Chamber Orchestra**, Berkeley, 510-595-4688

Open to kids from throughout the Bay area who play violin, viola, cello or bass. By audition. Grades 4-8. By audition.

### *All Orchestra Instruments*

#### **Berkeley Youth Orchestra**, Berkeley & Oakland, 510-663-3296

Open to kids from throughout the Bay area, grades 5 -10, proficient on their instruments and receiving private instruction. By audition.

#### **Holy Names Preparatory Music Department**, Oakland, 510-436-1000

Da Capo Youth Orchestra. By audition.

#### **Youth Orchestra of Southern Alameda County**, Hayward, 510-276-3614

Programs for beginning string players through symphony orchestra. By audition.

### *Winds, Brass & Percussion*

#### **The East Bay Youth Band**, Oakland, 510-444-4857

Grades 6-9, By audition.

#### **Pride of Oakland Drum and Bugle Corps**, info@prideofoakland.com

#### **Winds Across the Bay**, El Cerrito, 510-243-0514

Woodwind ensemble. By audition.



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