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*in his Tenth Anniversary Season*

Bryan Nies, Principal Conductor

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## Concert Program Guide

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## Oakland Youth Orchestra

Malonga Casquelourd Arts Center, 1428 Alice Street, Room 202 M, Oakland, CA 94612  
510.832.7710     [manager@oyo.org](mailto:manager@oyo.org)

**[www.oyo.org](http://www.oyo.org)**

cover: Courtney Nippa at March 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

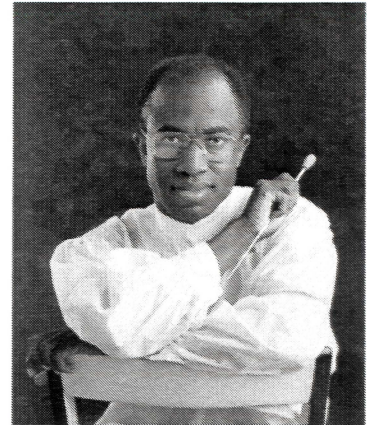
**M**ichael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa,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

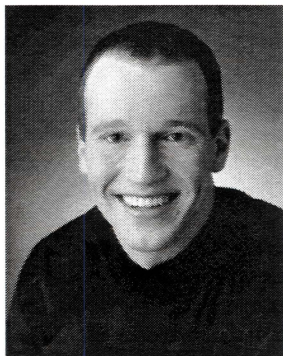
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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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- ◆ March 24 – Beethoven, Mozart, Elgar & Bates
- ◆ April 21 – Mozart, Stenhammar & Ravel
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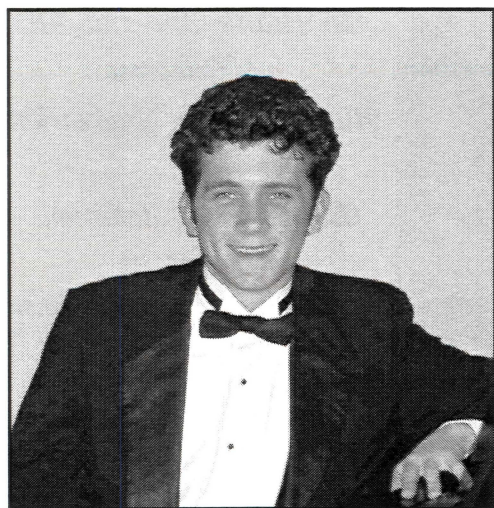






**OYO Concerto Competition winner Courtney Nippa** is a senior at College Park High School. Her musical career includes two years playing with Berkeley Youth Orchestra, four years with Oakland Youth Orchestra (including a performance at the Junior Bach Festival), four years as principal flute in the College Park High School Wind Ensemble, principal flutist of Mt. Diablo Unified School District and Contra Costa County Honor Bands, and participation in the California All-State Honor Band. Her musical travels have taken her to Australia and New Zealand with OYO, Carnegie Hall, the Great Basin Music Festival in Hawaii, Disneyland, and last summer, to the Interlochen Center for the Arts. She also recently took up playing jazz flute. She is currently studying with Michelle Caimotto.

In addition to her musical activities, Courtney enjoys skiing and volunteering at the Lindsay Wildlife Hospital where she assists in the rehabilitation of injured animals. Courtney hopes to major in flute performance at USC's Thornton School of Music.



**Organ soloist Keenan Roberts Boswell** was born October 30, 1987 in San Francisco, CA, and is a senior at Las Lomas High School in Walnut Creek, CA. His musical education began with piano lessons with Louise Seyer at the age of six. At age 9, he continued his piano studies in Berkeley with Katherine Marshall Lawler, former concert pianist, through whom Keenan discovered his passion for great piano works.

As a first grader, Keenan joined the the Contra Costa Children's Chorus. Under the careful tutelage of artistic director, Iris Lammana, he learned music theory, vocal skills and eventually became organist and accompanist for the organization's advanced touring chorus, performing on three continents in some of the world's most prestigious concert halls, including Canterbury Cathedral, St. Mary's Cathedral in Sydney, Carnegie hall, and St. Peter's Basilica last summer in Italy.

Keenan has studied organ since he was 9 with Kerry Leyden, and in November of 2004, he performed on the organ for National Public Radio's "From The Top" show, a weekly broadcast featuring the country's young and gifted musicians.

He currently studies piano with Virginia Bigelow in Concord. Under her guidance, he has entered the Certificate of Merit Program and continues to win awards in local recitals. In May of 2005, he was awarded the Berkeley Etude Club's second prize for his piano composition, "Winter Walk," one of over 40 works Keenan has composed including "Let the Earth Be Glad" for organ and orchestra debuted by Michael Morgan and the Oakland Youth Orchestra in 2003. After graduation, Keenan plans to study organ and piano performance as well as music composition at Juilliard.



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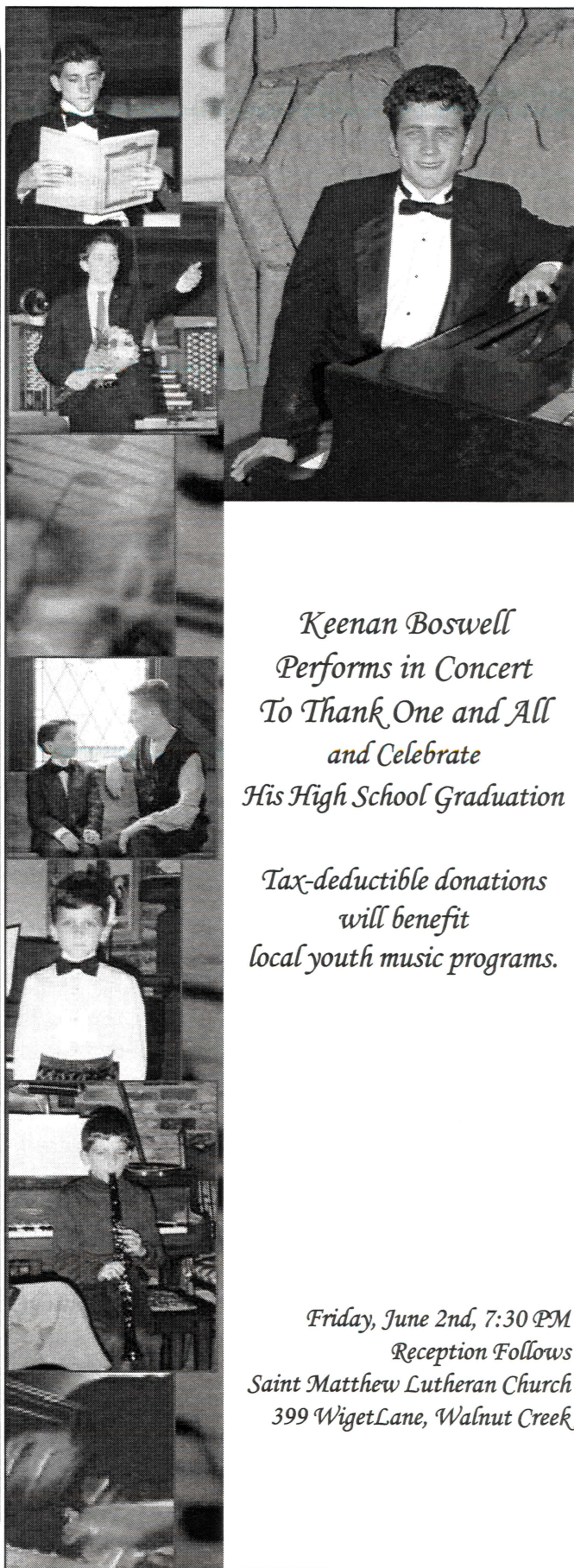
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## OYO Personnel

### **Violins**

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

### **Viola**

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

\* *principal*

§ *assistant principal*

\*\* *guest artist*

\*\*\* *guest artist and OYO alumnus*

### **'Cello**

Matthew Auyoung\*  
*The Liftech Chair*  
*in honor of*  
*Samuel Cristler*  
Brady Anderson  
Joshua Chen  
Andrew Cheng  
Ting-Chin (Melissa) Chu  
Gabriela Fragiadakis  
Emily Gee  
Christine Hsia  
Timothy Hsu  
Candace Jane Lee

### **Bass**

Tim Duff  
Bil Hager  
Shavon Hutchison\*\*  
Eugène Thériault

### **Flute & Piccolo**

Courtney Nippa\*  
Kelly Jenkins  
Arturo Rodriguez

### **Oboe**

Jessica Huntsman  
Lori Jue  
Carolyn Kwok

### **English Horn**

Jessica Huntsman

### **Clarinet**

Leslie Chiang  
Lawrence Chu  
Jack Draper

### **Bass Clarinet**

Lawrence Chu

### **Assistant Conductor**

Ben Bolter

### **Bassoon**

Antonio Cade  
Doré Deffebaugh

### **Contra Bassoon**

Robert Alfaro\*\*

### **Horn**

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

### **Trumpet**

Patrick Doherty  
Sarah Garcia  
Adam Louie

### **Trombone**

Matthew Striplen\*  
Kirk Robinson

### **Bass Trombone**

Baron Arnold

### **Tuba**

Grant Lipson

### **Timpani**

Māneka Puligandla

### **Percussion**

Colin Jenkins\*\*  
Katie Mangotich\*\*  
Stephanie Mao

### **Piano**

Stephanie Mao  
Amanda Mok

### **Organ**

Keenan Boswell\*\*\*

### **Harp**

Jennifer Ellis\*\*



Subscription Concert III

OAKLAND YOUTH ORCHESTRA

Dean Leshner Regional Center for the Arts, Walnut Creek

7:30 PM, May 21, 2006

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Bryan Nies, Conductor

Program

*Montage for Orchestra*

Mark Lanz Weiser  
(1968-)

*Fantasie pour Flute et orchestra*

Georges Hüe  
(1858-1948)

Courtney Nippa, flute  
Winner, OYO Concerto Competition

—INTERMISSION—

*Symphony No. 3, "Organ Symphony"*

Camille Saint-Saëns  
(1835-1921)

I. Adagio, Allegro moderato, Poco adagio  
II. Allegro moderato; Presto; Maestoso

Keenan Boswell, organ

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.



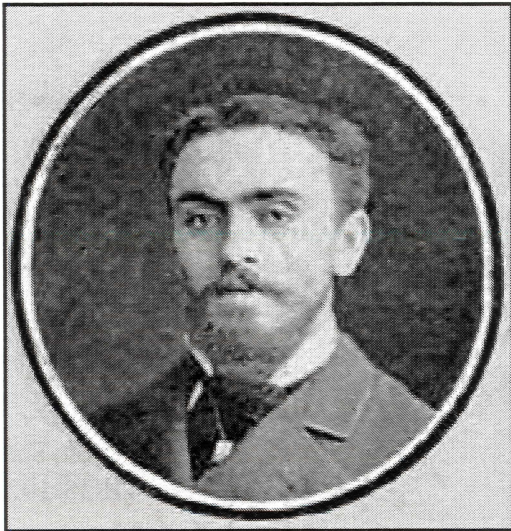
This performance is being recorded. Please SILENCE your cell-phones, pagers and electronic wrist watches. Please also be sure to DEACTIVATE all video cameras which emit a beeping sound when started or stopped, in order to prevent audible interference during the performance.

# Program Notes

by Charley Samson, copyright 2006

Georges Hüe (1858-1941): *Fantaisie pour Flute at orchestra*

Hüe came from a distinguished family of architects. His great-uncle, for example, had worked on the Louvre. Encouraged by Charles Gounod to pursue music, he studied with Cesar Franck and won the Prix de Rome in 1879. Two years later he wrote his first opera, *Les pantins* (The Jumping-Jacks). Most of his output consisted of operas and songs. Among his few instrumental works is the *Fantaisie* for flute and piano, originally composed as a test piece for the Paris Conservatory in 1913 and dedicated to Adolphe Hennebains, the flute professor. Ten years later, he recast the work for flute and orchestra.

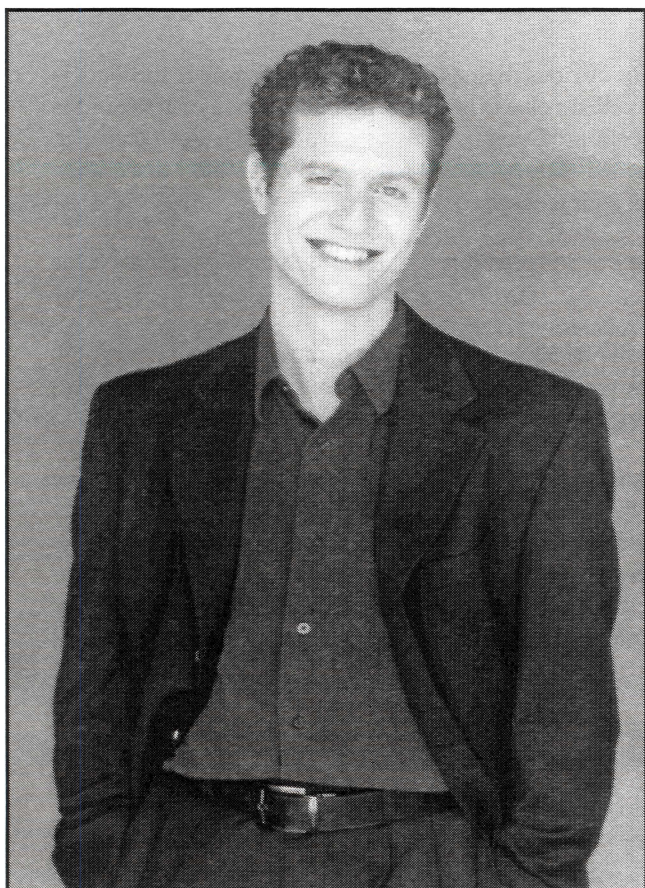




Mark Lanz Weiser (1968- ): *Montage for Orchestra*

*Montage for Orchestra* was written and dedicated to the Greater Baltimore Youth Orchestra in honor of its 25th anniversary. My Primary goals for the piece were to feature the orchestra, be accessible to the audience, and be fun for the performers.

The work is in three sections. The first begins with a fanfare in the horns which is developed with other more rhythmic ideas. The second part is a working out of a simple melody which is introduced by an oboe solo, and then elaborated throughout the orchestra. The third section is much stormier than the preceding music, concluding the work with a virtuosic final flourish.



Composer Mark Lanz Weiser has written music for film, theater, and the concert stage. He has received commissions from major organizations including Bank of America, the Lehigh Valley Chamber Orchestra, the American Guild of Organists, and the Capitol Quartet, among others.

His music has been performed internationally, recorded on Summit Records, published by Boosey & Hawkes, and praised by critics in the Washington Post, the Johns Hopkins Magazine, the Baltimore Sun, and the Encyclopedia Britannica. Awards include annual ASCAP grants since 1996, first prize in the NATS National Art Song Competition, and residencies at the Yaddo Colony and the Virginia Center for the Creative Arts. Mark Weiser has been on the faculty of major musical institutions including the Peabody Conservatory of the Johns Hopkins University, and is currently on the faculty of the University of Southern California's Thornton School of Music. He lives in Los Angeles.



Camille Saint-Saëns (1835-1921): *Symphony No. 3 in C minor, Op. 78*, “*Organ Symphony*”

“With it, I have given all I could give,” said Saint-Saëns of his Third Symphony. “What I did I could not achieve again.”

Saint-Saëns had already sketched a few ideas for a new symphony when he visited Franz Liszt in Paris in April, 1886. By the time he reached London, Francesco Berger approached him with a commission from the London Philharmonic Society. A few months later, Saint-Saëns wrote Berger that the symphony was “well under way. It will be terrifying, I warn you.... This imp of a symphony has gone up a half-tone; it didn’t want to stay in B minor and is now in C minor. It will be a treat for me to conduct it. Will it be a treat, though, for the people who hear it? That is the question. It’s you who asked for it. I wash my hands of the whole thing.”

Saint-Saëns conducted the London Philharmonic in the first performance of the Third Symphony on May 19, 1886. Sir Arthur Sullivan conducted the balance of the program, which included Beethoven’s Fourth Piano Concerto, with Saint-Saëns as soloist. When the Symphony was played in Paris, Charles Gounod remarked: “Behold, the French Beethoven!”

For the London performance, the composer provided the following analysis: “This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in its development, serves as an introduction to the Adagio, and the Scherzo is connected after the same manner with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions that are more and more disappearing from instrumental music.”

The Third Symphony is called the *Organ Symphony* for obvious reasons, but the organist’s role in the work is more of a participant than soloist. Saint-Saëns once provided a clue to his intent in the Symphony: “If the sound of the organ, an harmonious noise rather than exact music, produced little that is worth writing down on paper, then it belongs to the same category as those old stained-glass windows where you can hardly discern the shapes but which, nevertheless, have more charm than their modern counterparts.”

When Liszt died in Bayreuth just two months after the London première of the Third Symphony, Saint-Saëns dedicated the work to the great pianist.

Vincent d’Indy said the Third was “full of indisputable talent and seems to constitute a wager against the traditional laws of tonal construction—a wager that the composer sustains with adroitness and eloquence. But in spite of this work’s undeniable interest... the final impression remains one of doubt and sadness.”

Biographer James Harding points to the finale, “in which every trick of the trade is used to pile up an exciting climax underlined by thunderous reverberations from the organ. The texture of the score is lightened from time time with runs and arpeggios written to be played at will on the piano by two performers or one. A very large orchestra is required for this monumental attempt at grandiose utterance by a man whose natural bent was for wit rather than passion. The emotion is strangulated. Like Tchaikovsky, he strives for tragedy and achieves pathos. It is as if Ravel had attempted, with sincerity, to write Beethoven’s Ninth Symphony. And yet... and yet there are half lights, muted moments, when the pangs of genuine emotion stab through the glittering web that the magician of the orchestra is so deftly spinning.”





## Spotlight on the Private Teacher

Michelle Caimotto is the teacher of Courtney Nippa, today's flute soloist.

Michelle Caimotto is principal flutist of the Festival Opera and West Bay Opera Orchestras, piccoloist of the California Symphony and a member of the Symphony Silicon Valley. As a free lance musician, Ms. Caimotto performs with the San Francisco Symphony, Opera, and Ballet Orchestras. Active in the recording industry, her credits include motion picture soundtracks for Fox, Merchant-Ivory, Miramax, and Paramount as well as projects for ABC, NBC, Nickelodeon, PBS television, and National Public Radio. She can be heard on the CBS/Sony Classics CD "Music from the Star Wars Trilogy" conducted by John Williams as well as on the original cast soundtrack to Baz Luhrmann's "La Boheme" and in the Disney/Pixar animated short film "Exploring the Reef," which is included on all "Finding Nemo" DVD's. Ms. Caimotto is on the faculties of California State University, East Bay, Mills College, the Young Musicians Program at the University of California, Berkeley, and the Northern California Flute Camp in Carmel Valley. Her website is [www.MichelleCaimotto.com](http://www.MichelleCaimotto.com).



And oh yes, she's married to OYO alumnus Greg Barber!

## Why Classical Music?

Granters sometimes ask why they should fund archaic and "elite" classical music programs in this post-modern era. They figure that orchestral music is classical music is fine arts, and what young person wants that.

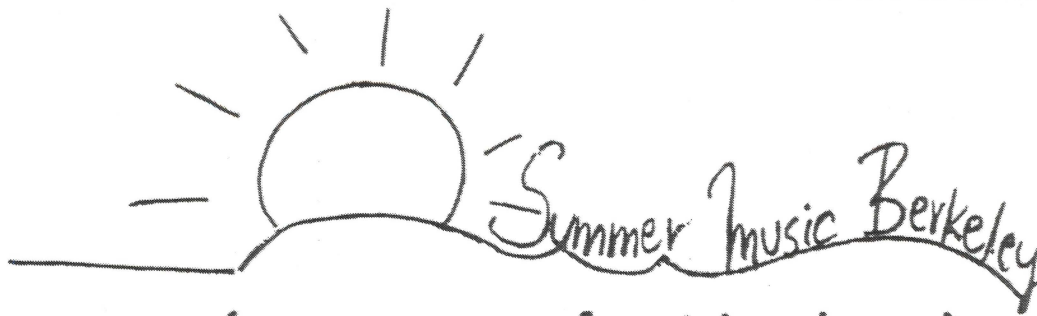
Well, first of all it is clear that lots of young people want to do what we do. Youth orchestras all over the bay area, all over the US, all over the world, are thriving and OYO turns away almost as many as we accept.

Second, a symphony orchestra is a very nice reason to put 75 or 80 music students in a room to rehearse together under the guiding and inspiring baton of a masterful conductor. Over several hundred years thoughtful composers have constructed really fun and challenging pieces to shape the quest, with the extra pay off that the music does double duty as an adventure and pleasure for the audience when the practiced and crafted piece comes to the stage. And since music otherwise takes a great deal of solitary work, a youth orchestra is a great way to play music and be with other kids.

Third, the whole enterprise of classical instrumental music training—music in the schools, group classes, private teachers, ensembles, and conservatories—is a huge decentralized educational operation, with a long record of success not only in training future musicians, but also future great workers and citizens and terrific people. And note that the future of a classically-trained musician is not necessarily in classical music. Many pop, jazz, country, and hip-hop musicians got their start in school programs and in the study of classical instrumental music.

So nobody listens to classical or orchestra music? Have you been to the movies lately?





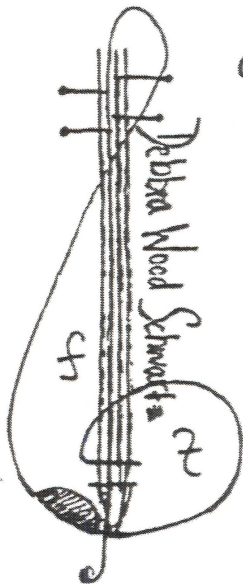
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# PREVIEW



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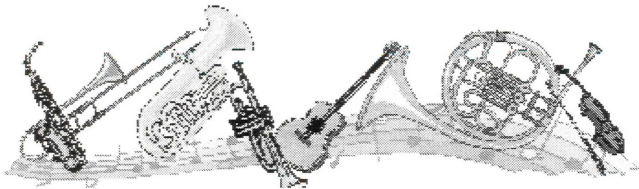


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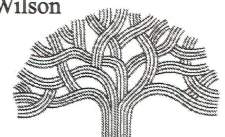
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