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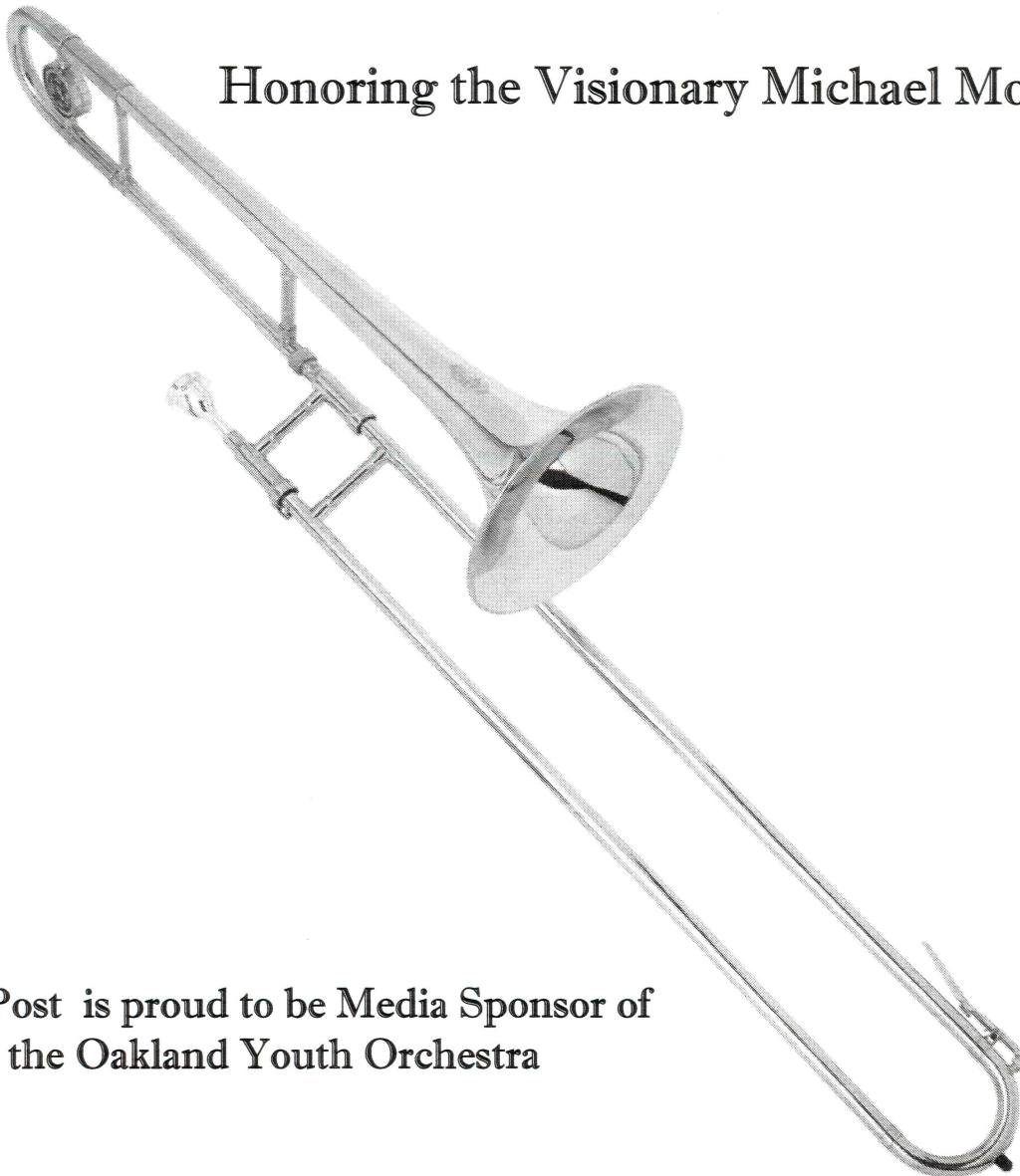
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cover: Bryan Nies conducting OYO at May 21, 2006 concert at Dean dxLesh. photo by Patrick Tracy



## Oakland Youth Orchestra 1964-2006

### - 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 43<sup>rd</sup> season, the Oakland Youth Orchestra consists of seventy-six talented young music students aged 12-21 years. These young people represent forty-three different schools, and over 25 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: Music Director of Fort Collins Symphony and Opera  
Michael Morgan 1996–Present: Conductor of Oakland East Bay Symphony



## Artistic Director

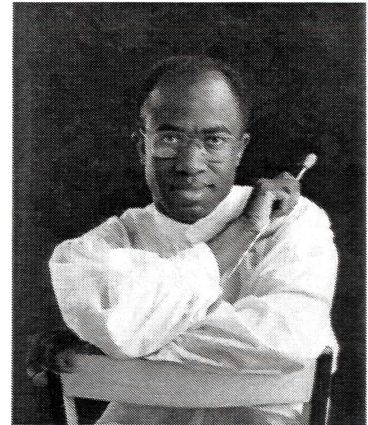
**M**ichael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa,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

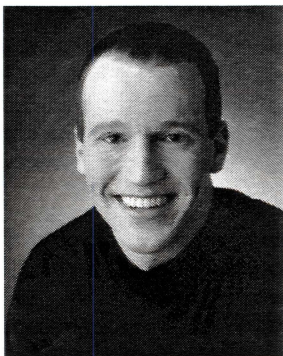
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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. He is on the Board of the American Symphony Orchestra League and is on the Conducting Faculty of the San Francisco Conservatory of Music.



## 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. He is currently on the Musical Theater Faculty of the San Francisco Conservatory of Music.





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Michael Morgan, Music Director

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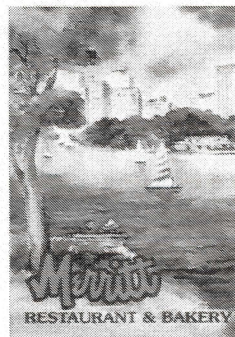
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Albert Chang<sup>β</sup>  
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Andrew Huang<sup>α</sup>  
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Luke Karl  
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Jeffrey Kiu  
Deborah Lee  
Ceci Li  
Angel Llanos  
Ashley Mao  
Ken Matsueda\*  
Aleo Mok  
Amanda Mok<sup>α</sup>  
Thera Naiman  
Brian Shen  
Caroline Shen  
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Danielle Wilson<sup>α</sup>  
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Samantha Alemania  
Michael Chang  
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Christine Kwak  
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Chun Cecily Wang

<sup>α</sup> principal chamber orchestra

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Heather Killmeyer\*\*  
Althea Rahman\*\*

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Althea Rahmen\*\*

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Andrei Gorchov  
Omid Zoufonoun

## **Saxophone**

Lawrence Chu

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Nathan Huie\*\*  
Lacey Waggener\*\*\*

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Eric Maltez\*\*

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Arek Boloyan  
Colin Jenkins  
Ted Yuan\*\*

## **Piano & Celeste**

Peter Hung  
Amanda Mok

## **Harp**

Shannon Polley\*\*

\* principal

§ assistant principal

\*\* guest artist

\*\*\* guest artist and OYO alumnus

Oakland Youth Orchestra 2006-2007 Season

## **Assistant Conductor**

Andrei Gorchov  
Omid Zoufonoun



Subscription Concert I

OAKLAND YOUTH ORCHESTRA

Allen Temple Baptist Church, Oakland

3:00 PM, November 12, 2006

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Program

*Concerto Grosso in C major, Opus 6 No. 10*

Arcangelo Corelli  
(1653-1713)

- I. Preludio: Andante largo
- II. Allemanda: Allegro
- III. Adagio
- IV. Corrente: Vivace
- V. Allegro
- VI. Minuetto: Vivace

Symphony No. 8 in D minor

William Boyce  
(1710-1779)

- I. Pomposo—Allegro
- II. Largo (Andante)
- III. Tempo di Gavotta (Risoluto)

conducted by Michael Morgan

—INTERMISSION—

*Lieutenant Kije Suite, Opus 60*

Sergei Prokofiev  
(1891-1953)

- I. The Birth of Kije: Allegro
- II. Romance: Andante
- III. Kije's Wedding: Allegro fastoso
- IV. Troïka: Moderato
- V. The Burial of Kije: Andante assai

Four Dance Episodes from *Rodeo*

Aaron Copland  
(1900-1990)

- I. Buckaroo Holiday
- II. Corral Nocturne
- III. Saturday Night Waltz
- IV. Hoe-Down

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 Debbra 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 Post.



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# Program Notes

by Charley Samson, copyright 2006

## Arcangelo Corelli: *Concerto Grosso in C major, Opus 6 No. 10*

Called “the virtuoso of violin virtuosos and the true Orpheus of our time,” Corelli spent most of his life at the Rome residence of Cardinal Pietro Ottoboni, a nephew of Pope Alexander VIII. Corelli’s Monday concerts were the center of Roman musical life. While playing, said a colleague, “it was usual for his countenance to be distorted, his eyes to become as red as fire and his eyeballs to roll in agony.”

Corelli perfected the unison ensemble playing of the orchestra. A pupil recalled that “Corelli regarded it as essential to the ensemble of the band that their bows should all move exactly together, all up, all down,” resulting in “an amazing effect to the eye as well as the ear.”

In 1714 Corelli’s final collection of concerti grossi was published posthumously as Opus 6. He had been working on them for years, possibly as early as 1682. Like the others in the set, the tenth concerto contrasts the small group of solo players (concertino) with the larger group (concerto grosso). Three of the six movements are dances: “Allemanda,” “Corrente” and “Minuetto.” In his liner notes to János Rolla’s recording, János Malina calls the concerto “one of the most individual and enchanting pieces of the cycle; all the movements are permeated by the airy, fleeting, easy atmosphere of a fairy world.”



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lively and tuneful.*



## William Boyce: *Symphony No. 8 in D minor*

Born in London, Boyce was a choirboy at St. Paul's Cathedral, whose organist, Maurice Greene, took him on as a pupil. In 1736 he was appointed Composer to the Chapel Royal and the following year conductor the Three Choirs Festival. In 1755 he was nominated Master of the King's Band of Music. His increasing problems with his hearing forced his retirement to Kensington in 1769. There he completed his three-volume edition of English *Cathedral Music*. He died of gout, and was buried under the dome of St. Paul's. His tombstone bears the inscription: "Happy in his compositions, much happier in a constant flow of harmony, through every Scene of Life, Relative or Domestic; the Husband, Father, Friend."

Boyce was one of the few English composers who didn't resent the dominance of Handel. "With all reverence for the abilities of Handel," wrote Charles Burney, Boyce "was one of the few of our church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments."

Boyce's eight symphonies were issued by Handel's publisher, John Walsh, in 1760 as Opus 2. They were collected from the instrumental sections of Boyce's odes, masques, serenatas and theater works.

Despite the pioneering work by the Mannheim and Viennese composers at about this time, for Boyce a symphony was an overture, in the baroque sense of an introduction to a larger work. Accordingly, the first five of his symphonies conform to the scheme of the Italian overture, or *sinfonia*, containing two fast sections framing a middle slow section. The last three Boyce symphonies contain examples of the French type of overture. Symphony No. 8 is one such, beginning with a slow, rather stately, introduction, followed by a fast fugal section. In the slow middle movement flutes replace the oboes of the outer movements. As was the custom, the last movement here is a dance: a gavotte with variations.





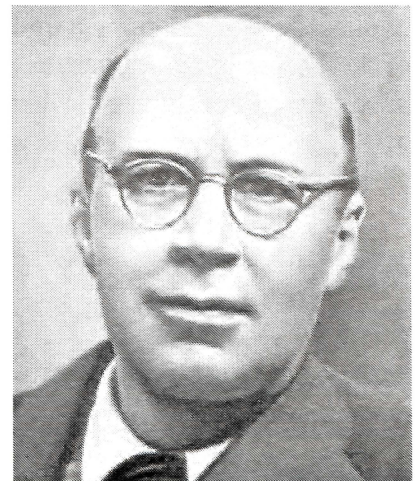
## Sergei Prokofiev (1891–1953): *Lieutenant Kije* Suite, Opus 60

After Prokofiev's return to the U.S.S.R. in the early 1930s he was anxious to write music on Soviet subjects. "Hence I was much pleased when the Belgoskino Studios invited me to write the music for the film *Lieutenant Kije*," he wrote in his autobiography. "This gave me a welcome opportunity to try my hand, if not at a Soviet subject, then at music for Soviet audiences, and mass audiences at that." This was in 1933.

The following year he made a Suite of music from the film. "This gave me much more trouble than the music for the film itself," he recalled, "since I had to find the proper form, reorchestrate the whole thing, polish it up and even combine several of the themes."

The story, by Yuri Tynyanov (1894-1943) concerns the fictitious Lieutenant Kije, who was initially created by a military clerk's error, and then perpetuated by the stupidity of the military bureaucracy and its fear of displeasing the half-mad Czar Paul I. Accordingly, an entire imaginary life—new assignments, marriage, exile to Siberia, pardon, promotion, death—is created on paper.

Prokofiev's gift for satire was well suited to the music. In the opening section, a cornet fanfare and pompous march herald the military hero. Kije discovers love in the Romance, his song played by the tenor saxophone. The deliberately banal music of the next part implies that Kije's Wedding is taking place in a tavern. The tavern song returns in the Troïka, complete with sleigh bells. Kije's Burial is a relief to the courtiers who created him, so the music is upbeat, featuring a summary of his life in the form of themes from the other sections of the suite, and ending with the solo cornet fading away.





## Aaron Copland: *Four Dance Episodes from Rodeo*

Four years after *Billy the Kid*, choreographer Agnes de Mille asked Copland for another “cowboy ballet” for the Ballet Russe de Monte Carlo. “Oh no!” he replied. “I’ve already composed one of those. I don’t want to do another cowboy ballet!” “This is going to be different,” she countered, and eventually convinced him.

Most of the composing of *Rodeo* took place during the summer of 1942. Copland wrote to Benjamin Britten: “I’m doing a frothy ballet for the Monte Carlo people on the usual wildwest subject—full of square dances and Scotch tunes and the like.”

The story of the ballet is simple. “It deals,” said de Mille, “with a problem that has confronted all American women from the earliest pioneer times and throughout the history of the building of our country—how to get a suitable man.... This is the story of the Taming of a Shrew—cowboy style. It is not an epic, or the story of pioneer conquest. It builds no empires. It is a pastorage, a lyric joke.”

Subtitled “The Courtship at Burnt Ranch,” *Rodeo* opened in New York on October 16, 1942. “We took an extraordinary number of curtain calls that night,” recalled Copland. “Agnes was brilliant in her cowgirl role.” The critics were pleased. Irving Kolodin wrote, “The Ballet Russe de Monte Carlo awoke to find itself with a genuine American ballet today, and is it surprised!”

In 1943 Copland extracted four “dance episodes” from *Rodeo*. In his autobiography, he described them: “The first section, ‘Buckaroo Holiday,’ is the most complex of the four. Included are variations on two folk tunes, ‘If He Be a Buckaroo by His Trade’ and ‘Sis Joe’.... ‘Corral Nocturne’ is characterized by woodwind solos in 5/4 time. I was striving here for a sense of the isolation felt by the heroine. In ‘Saturday Night Waltz,’ the third episode, country fiddlers are heard tuning up, followed by hints of the tune ‘Old Paint.’ The final movement, ‘Hoe-Down,’ is the best known and most frequently performed of the four episodes. Two square dance tunes are included: ‘Bonyparte’ and a few measures of ‘McLeod’s Reel’ played in folk fiddle style.”

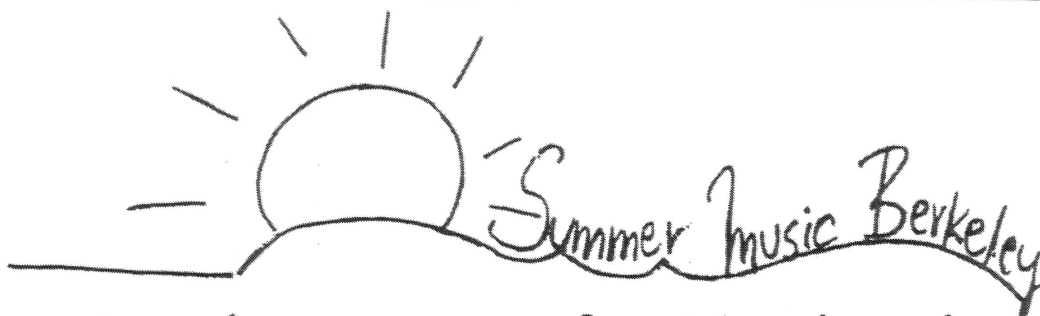
Three of the Episodes were introduced by Arthur Fiedler and the Boston Pops Orchestra on May 28, 1943. The entire set was first played by Alexander Smallens and the New York Philharmonic on June 22, 1943.

“I don’t want to do another cowboy ballet!”



Aaron Copland and Agnes DeMille at Tanglewood, 1942.





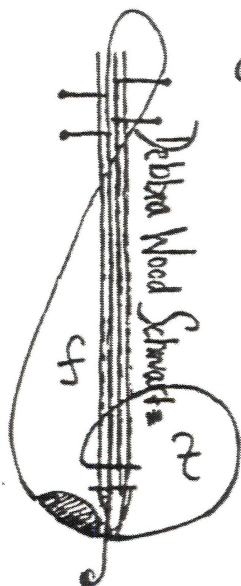
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OYO Retreat at Redwood Glen, September 15-17, 2006.

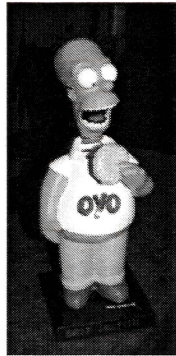
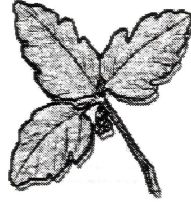
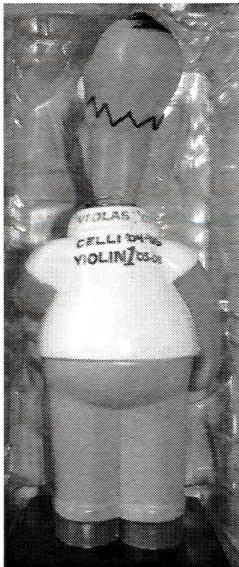


L to R: Coach and OYO alumnus Andrei Gorchov conducts Flutes Arturo Rodriguez, Meng Ruo Yang, and Kelly Jenkins; and Oboe Lori Jue



Basses Bil Hager and Aneesa Al-Musawwir work with their coach Tim Spears in a less than bucolic setting. Alas, their power spot was not available.

Homer, sacred icon of the Best Section winners, always comes to Retreat, this year in the sweaty fists of the first violin section, 05-06 Section of the Year. Who is going to take it away from them?



L to R: Trombone Kirk Robinson, Trumpet Sarah Garcia, bass Trombone Baron Arnold and Tuba Grant Lipson.



Clarinets Jack Draper, Lawrence Chu, and Austin Hogan; and bassoonists Doré Deffebaugh and Antonio Cade.



L to R: violist Megan Gaebler, bass Bil Hager, bassoonist Doré Deffebaugh, trumpeter Gillian Freed and clarinetist Austin Hogan.

and FUN  
was had!

fun photo by  
fun guy Artie  
Rodriguez.



B. Stack photos



*OYO's Hot Winter Concert*

*Sunday, January 28, 2007*

*3 pm*

*First Congregational Church, Oakland*

*Mendelssohn: Hebrides Overture*

*Liszt: Mazeppa*

*Winner of OYO Concerto Competition*

*Be There!*



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