

# *OAKLAND YOUTH ORCHESTRA*

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

*Our Forty-Third Season*



*where education meets performance*

Sunday, January 28, 2007

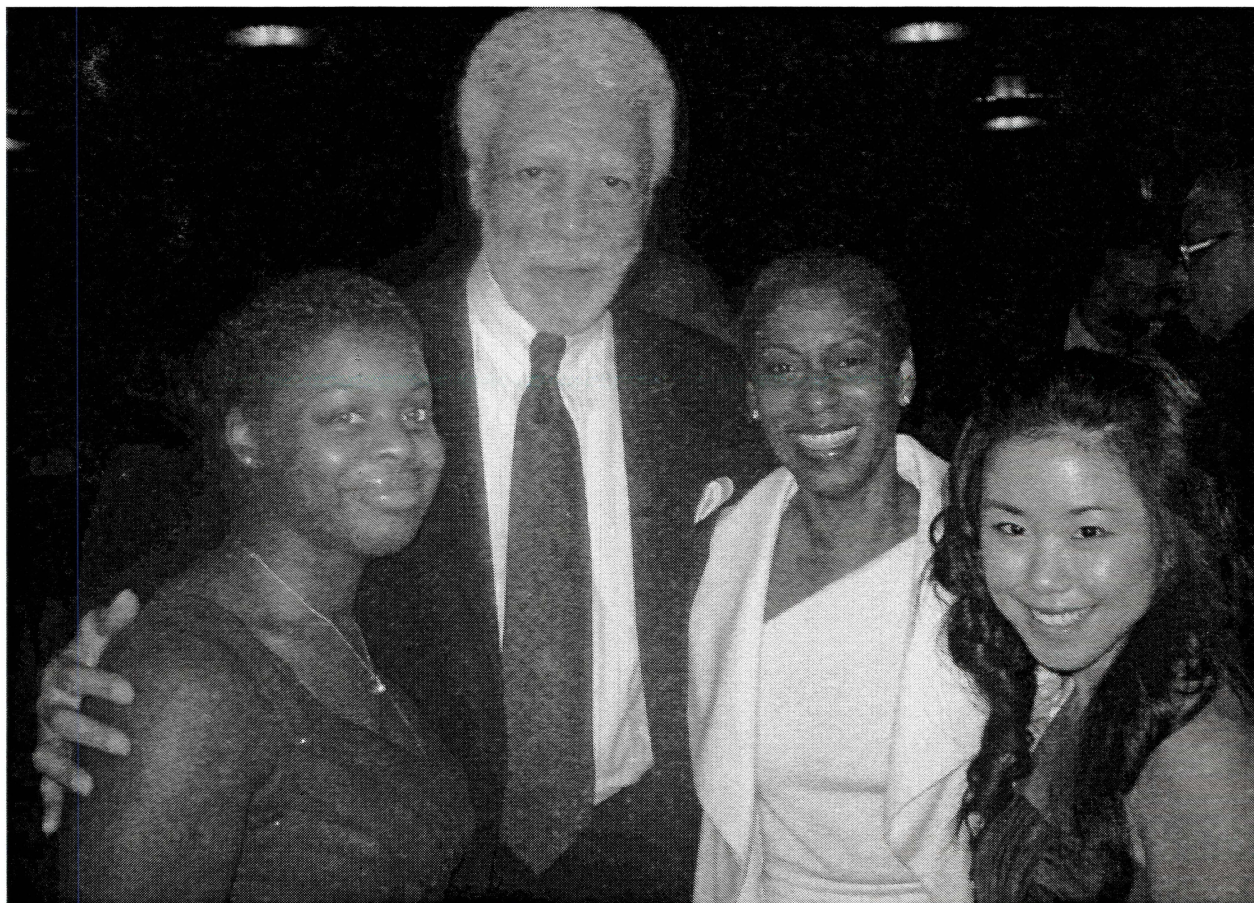
First Congregational Church, Oakland



# **OAKLAND POST**

*"Where there is no vision the people will perish..." Proverbs 29:18*

## Oakland Youth Orchestra a Model for the Nation



From left: Assistant Concertmaster Rachel Taylor, Oakland Mayor Ron Dellums and Cynthia Dellums, and Oakland Youth Orchestra Concertmaster Sarah Lee. *Photo by Debra Taylor*

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



## Oakland Youth Orchestra 1964-2007

### - 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 eighty 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

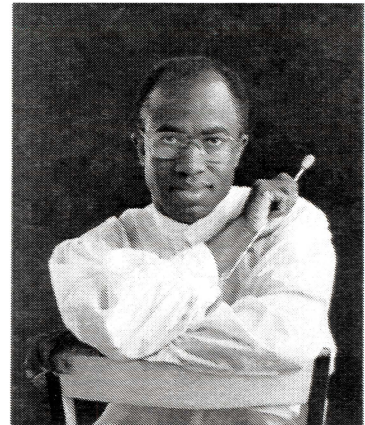
**M**ichael Morgan was born in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa,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

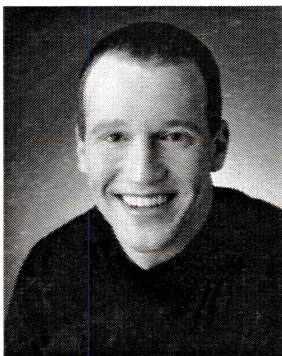
In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. 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 Orchestra's 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 lead 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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### **Assistant Conductor Andrei Gorchov**

A member OYO from 1998 to 2002, Andrei Gorchov began his musical career as a flutist. He appeared as a concert soloist with the Marin Symphony at age 17, and later with the Marin Symphony Youth Orchestra, and the San Francisco State



University Orchestra. He has performed as an orchestral musician under conductors such as Michael Morgan, Gunther Schuller, Alasdair Neale, and Gary Sheldon among others. After receiving his B.M in flute performance from San Francisco State University, he began the study of conducting. Currently serving as the assistant conductor of the Choral Singers of Marin, he studies choral conducting with Jan Pedersen-Schiff, and instrumental conducting with Michael Morgan. In addition to his musical studies, Andrei holds a strong studio of 30 young flute players in Marin County that he teaches and performs with frequently.

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Reuben Moss§  
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Brandon Cai  
Albert Chang  
Cory Chang  
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Ashley Mao  
Ken Matsueda  
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Amanda Mok  
Thera Naiman  
Brian Shen  
Caroline Shen  
Charlene Wang  
Danielle Wilson  
Deanna Wong  
Beverly Xu  
Nathan Yamamoto  
Carolyn Zhou

### **Viola**

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Dawn Liu§  
Samantha Alemania  
Michael Chang  
Megan Gaebler  
Christine Kwak  
Brianna Pang  
Rachel Taylor  
Chun Cecily Wang

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Andrew Cheng  
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Rebekah Dyer  
Christine Hsia  
Emily Judd  
Candace Jane Lee  
Vincent Phua  
Justin Sedor  
Hortensia Suleeman  
Anthony Yee

### **Bass**

Eugène Thériault  
Aneesa Al-Musawwir  
Bil Hager

### **Flute & Piccolo**

Kelly Jenkins\*  
Arturo Rodriguez  
Meng Ruo Yang

### **Oboe**

Lori Jue  
Janna Lee

### **Clarinet**

Lawrence Chu\*  
Jack Draper  
Austin Hogan

### **Bass Clarinet**

Austin Hogan

### **Assistant Conductors**

Andrei Gorchov  
Omid Zoufonoun

### **Bassoon**

Antonio Cade  
Doré Deffebaugh

### **Horn**

Marisa Ishimatsu  
Ariana Johnson  
Lacey Waggener\*\*\*  
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### **Trumpet**

Tristan Boisset  
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### **Trombone**

Kirk Robinson  
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### **Bass Trombone**

Baron Arnold

### **Tuba**

Grant Lipson\*  
Jonathan Siberlich\*\*

### **Timpani**

Arek Boloyan  
Colin Jenkins

### **Percussion**

Louis Diller  
Arek Boloyan  
Colin Jenkins  
Ted Yuan\*\*\*

\* *principal*

§ *assistant principal*

\*\* *guest artist*

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



Subscription Concert II

# OAKLAND YOUTH ORCHESTRA

First Congregational Church, Oakland

3:00 PM, January 28, 2007

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

## Program

*Overture to Nabucco*

Giuseppe Verdi  
(1813-1901)

conducted by Michael Morgan

*Chamber Symphony*

Dmitri Shostakovich  
(1906-1975)

- I. Largo
- II. Allegro molto
- III. Largo
- IV. Scherzo
- V. Largo

conducted by Bryan Nies

—INTERMISSION—

*Petite Symphonie for Winds*

Charles Gounod  
(1818-1893)

- I. Adagio—Allegretto
- II. Andante cantabile
- IV. Finale: Allegretto

conducted by Andrei Gorchov

*Overture to Mazeppa*

Franz Liszt  
(1811-1886)

conducted by Michael Morgan

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 Post.



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# Program Notes

by Charley Samson, copyright 2007

## Giuseppe Verdi (1813–1901): *Overture to Nabucco*

After the failure of *Un Giorno di Regno*, Verdi decided to abandon his career as an opera composer. One day the impresario Bartolomeo Merelli insisted that he take a look at a libretto by Temistocle Solera. “At home I threw the manuscript with a violent gesture on the table and stood rigid before it,” Verdi recalled. “The libretto, falling on the table, opened itself and without my quite realizing it my eyes fixed on the page before me at one particular line: ‘Va, pensiero, sull’ ali dorate’ (Go, thought, on golden wings). I glanced through the verses following and was deeply moved....Nabucco kept running in my head, and sleep would not come.” Indeed, his resolve to forsake music evaporated. “Today, a verse; tomorrow, another; one time a note, another a phrase...little by little the opera was done.”

The plot concerns the Babylonian king Nabucco (Nebuchadnezzar), who defeats the Hebrews and takes them into captivity. He goes mad, and his illegitimate daughter Abigaille seizes power. Imprisoned and about to witness the execution of his legitimate daughter Fenena, Nabucco prays to Jehovah and coverts. He recovers his mind, saves Fenena and is restored to the throne. Abigaille commits suicide.

The first performance, at La Scala in Milan on March 9, 1842, was a sensation, especially the chorus, “Va, pensiero,” which Italian nationalists embraced as a patriotic anthem. “That night Milan did not sleep,” wrote an eyewitness, “and the next day the new masterpiece was the topic of all conversations. The name of Verdi was in every mouth; even fashion, even cookery borrowed his name, making hats *alla Verdi*, shawls *alla Verdi*, and sauces *alla Verdi*.”

The overture, composed at the last minute, begins with a theme not found in the rest of the opera, a chorale for brass symbolizing the resolve of the Hebrews in the face of persecution. Then comes a procession of melodies from the opera, including the chorus of Hebrews cursing the High Priest’s nephew Ismaele in Act II (“Il maledetto”), the rhythm of “Va, pensiero” from Act III, the chorus of Assyrian priests from Act II (“Noi già sparso abbiamo fama”) and the Nabucco-Abigaille duet from Act III (“Donna, chi sei?”).



“Today, a verse;  
tomorrow, another; one  
time a note, another a  
phrase...little by little the  
opera was done.”



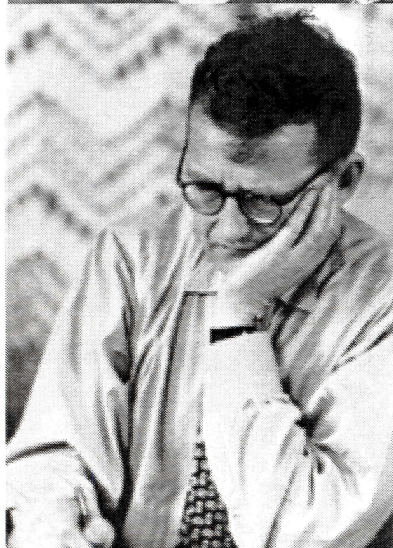
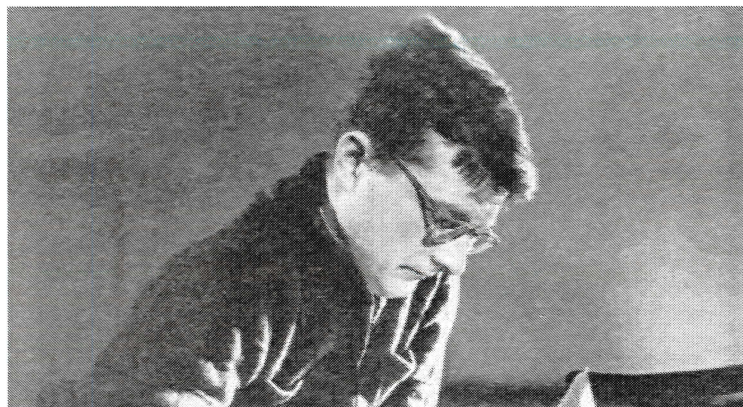


## Dmitri Shostakovich (1906–1975): *Chamber Symphony, Opus 110a*

During the summer of 1960 Shostakovich was in Dresden working on a joint Soviet-East German film called *Five Days and Five Nights*, about the rescue of art treasures from the Dresden Art Gallery during World War II. “The horrors of the air-raids suffered by the people of Dresden, whose stories we heard, suggested the theme for my Eighth Quartet,” he said. “In only a few days, under the impression of the film we were making about what happened, I wrote the score of my new quartet. I dedicated it to the victims of the war and fascism.”

The work was first played by the Beethoven Quartet on October 2, 1960 in Leningrad. Shostakovich was unable to attend due to a broken leg suffered at his son Maksim’s wedding in September. In 1967 Rudolf Barshai, with the composer’s approval, arranged the quartet for string orchestra and introduced this version, called *Chamber Symphony*, with the Moscow Chamber Orchestra.

The five movements, played without pause, are based on the composer’s musical monogram, “D.Sch.” (the notes D, E-flat, C and B natural in German notation). Quotations from other works by Shostakovich appear throughout the quartet: the first and fifth symphonies in the first movement, the “Jewish theme” from the Piano Trio, Op.67 in the second movement, the First Cello Concerto in the third and fourth movements. References are also made to the tenth and eleventh symphonies, *Lady Macbeth of Mtsensk* and *The Young Guard*. The finale is a fugue based on the monogram notes.



D  
E flat,  
C  
B natural

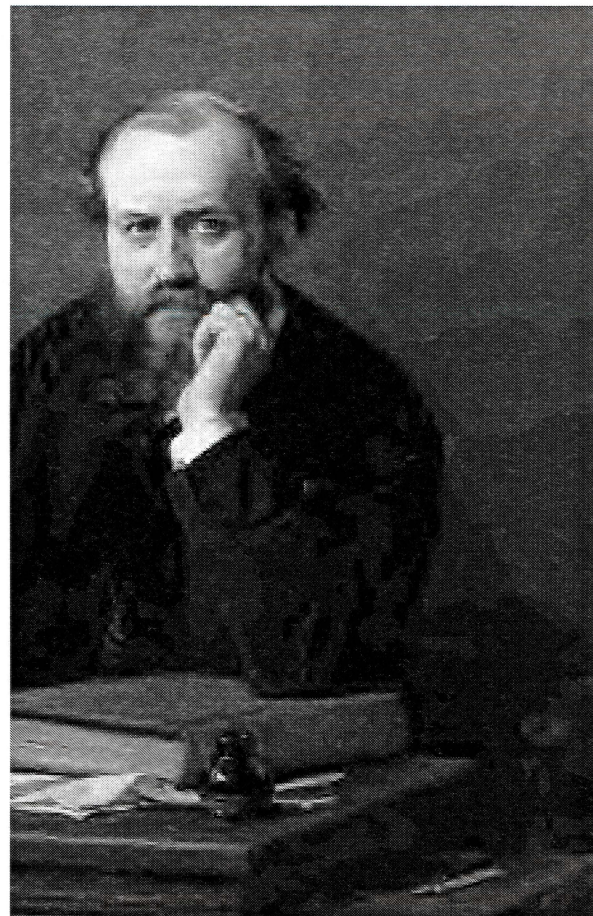
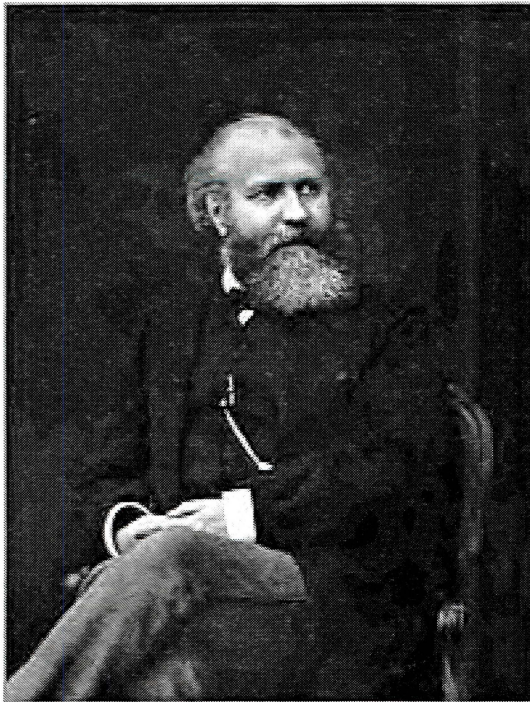




## Charles Gounod (1818–1893): *Petite Symphonie*

Flutist and conductor Paul Taffanel founded the “Society of Chamber Music for Wind Instruments” in 1879. His friend Charles Gounod wrote the *Petite Symphonie* for the Society, which introduced the work on April 30, 1865 at the Salle Pleyel in Paris.

The work is scored for solo flute with pairs of oboes, clarinets, bassoons and horns. “The effect is vocal, operatic even,” writes biographer James Harding, “though here Gounod was able to control the embellishments and did not have to suffer the interference of prima donnas. Each instrument is allowed its moments and there is no favoritism in the way good things are distributed....The *Petite Symphonie* is a perfect example of intimate chamber music in which the scale of the work is absolutely right.”



Each instrument is allowed its moments  
and there is no favoritism



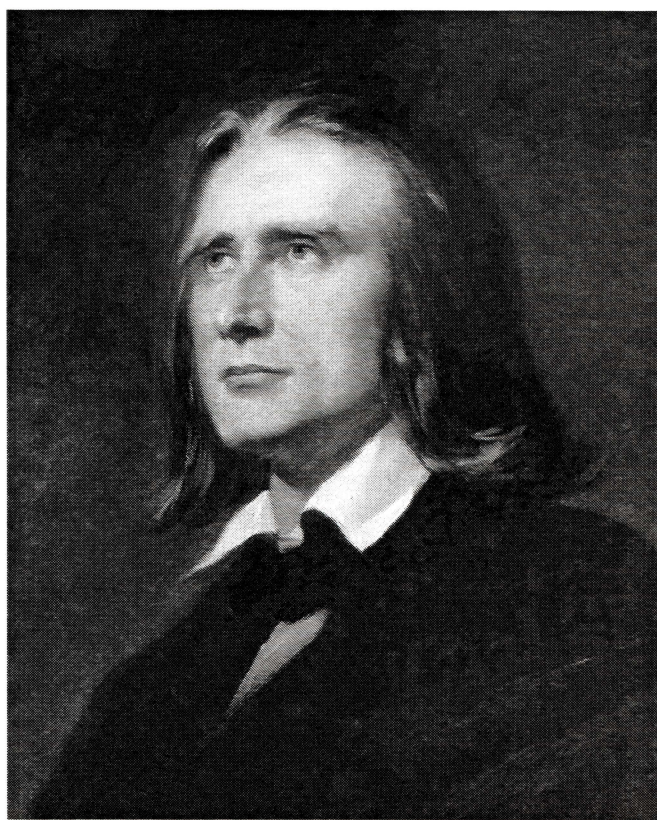
## Franz Liszt (1811–1886): *Overture to Mazeppa*

As a teenager, Liszt wrote a series of piano etudes and published them as his Opus One. In 1840 he revised one of them and titled it *Mazeppa*. After a further revision as the fourth of the *Transcendental Etudes*, Liszt converted it into his sixth symphonic poem for orchestra. Liszt conducted the premiere in Weimar on April 16, 1854.

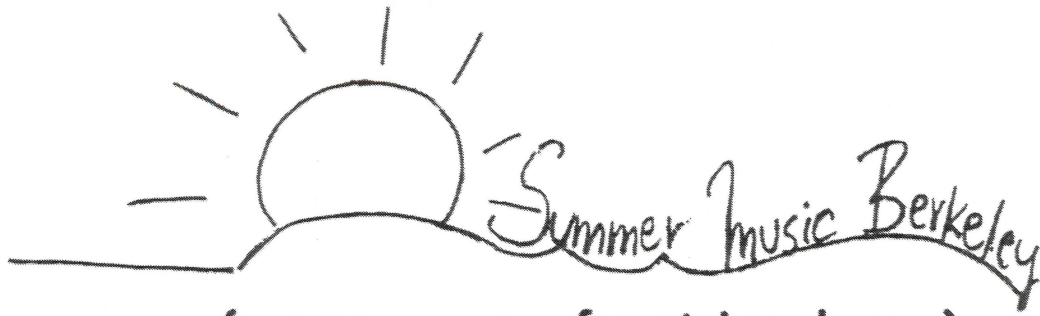
Ivan Stepanovich Mazeppa was an actual historical person, who inspired a play by Pushkin and poems by both Lord Byron and Victor Hugo. A Polish nobleman, he sided with the Swedish King Charles XII against the Russian Czar Peter I. As a youth he had an affair with a courtier's wife, and was tied naked to a wild horse and dragged on a wild ride until rescued by Cossacks, who made him their hetman, or chieftain.

The full text of Victor Hugo's poem was published in the preface to the score of the symphonic poem version. Accordingly, the rushing scales in the opening depict the galloping horse. Trombones intone the majestic Mazeppa theme. A slow section represents nightfall and the collapse of the exhausted horse. A trumpet fanfare signals the arrival of the Cossacks and Mazeppa's rescue and triumph. The ending reflects Hugo's line, "He runs, he flies, he falls, and rises again a king!"

Critics were divided about the music. Eduard Hanslick, no friend of the Liszt-Wagner school, complains of the "dissonant howling that forms such an essential part of the *Mazeppa* symphony." Claude Debussy was won over. "This symphonic poem is full of the worst faults; sometimes it is even vulgar," he said. "Yet all that tumultuous passion...exerts such force that you find yourself liking it, without quite knowing why.... The fire and abandon which Liszt's genius frequently attains are much preferable to white-gloved perfection."







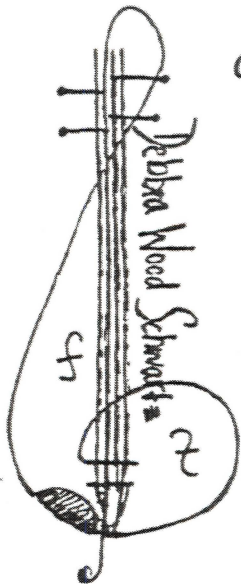
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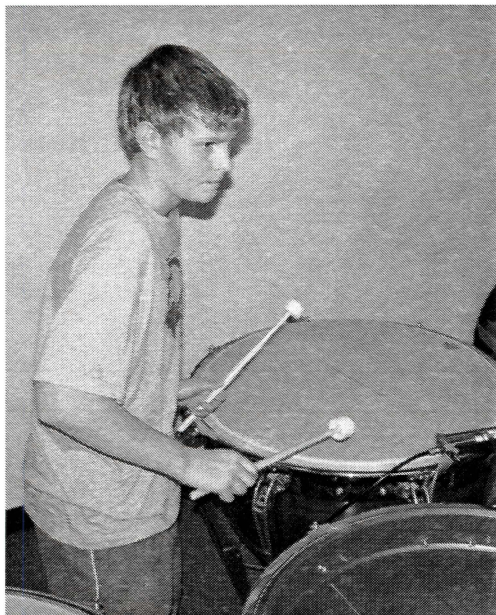
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## OYO Rehearsal on January 22, 2007

How we make our garden grow



Percussionist Colin Jenkins makes his OYO debut on timpani in this concert.



Percussionist Arek Boloyan also makes his OYO debut on timpani today, and is here shown playing OYO new cymbals funded with a grant from Dreyers.

It looks as if Bryan Nies is making the cellos and violas repeat their parts one more time. "And again..."





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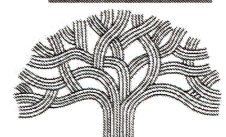
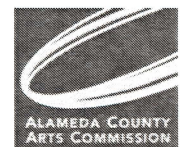
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