



Where Education Meets Performance

Oakland Youth Orchestra

Fall Concert

Sunday, November 7, 2010, 3:00 pm
Allen Temple Baptist Church
8501 International Blvd.
Oakland, California 94621

Michael Morgan, *Artistic Director*
Bryan Nies, *Principal Conductor*



47th Season | 2010–2011



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Fall Concert

Oakland Youth Orchestra

Sunday, November 7, 2010, 3:00 pm

Allen Temple Baptist Church, Oakland

Michael Morgan, Artistic Director

Bryan Nies, Principal Conductor

Concerto Grosso in F Major, Opus 6, No. 2 | Arcangelo Corelli (1653-1713)

I. Vivace - Allegro - Adagio

II. Adagio

III. Grave - Largo

IV. Allegro

Concerto Grosso in E minor, Opus 6, No. 3 | George Frideric Handel (1685-1759)

I. Larghetto

II. Andante

III. Allegro

IV. Polonaise: Andante

V. Allegro, ma non troppo

Michael Morgan, *Conductor*



Danzón No. 2 | Arturo Márquez (b.1950)

Bryan Nies, *Conductor*

INTERMISSION

Symphony No. 2 in B minor | Alexander Porfiryevich Borodin (1833-1887)

I. Allegro

II. Scherzo: Prestissimo-Allegretto

III. Andante

IV. Finale: Allegro

Bryan Nies, *Conductor*

This program is supported by the East Bay Community Foundation and through an endowment by the Ted Rex Estate.

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Program Notes

By Charley Samson [Copyright 2010]



Corelli

Arcangelo Corelli (1653-1713):
Concerto Grosso in F major, Op. 6 No. 2

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.”

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.”

After a successful career, during which his first five published collections brought him worldwide acclaim, Corelli made some disastrous tours outside of Rome. He returned to find that a new violinist named Valentini had usurped his audiences. Charles Burney theorized that “all these mortifications threw him into such a state of melancholy and chagrin, as was thought... to have hastened his death.”

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. The first eight concertos conform to the *concerto da chiesa* (church concerto) scheme of movement tempos (slow-fast-slow-fast). The second concerto, like most of the others, contrasts the small group of solo players, two violins and cello (concertino), with the larger group (concerto grosso or ripieno).

Sixty years after Corelli’s death, Charles Burney wrote: “The Concertos of Corelli seem to have withstood all the attacks of time and fashion.... The harmony is so pure, so rich, and so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn, and sublime that they preclude criticism and make us forget that there is any other music of the same kind existing.”

Handel



George Frideric Handel (1685-1759): *Concerto Grosso in E minor, Op. 6 No. 3 (HWV 321)*

Handel wrote and assembled the twelve *Concerti Grossi, Opus 6* during a single month, finishing the set on October 30, 1739. Some of the music had been written earlier, and arranged during that frantic month.

In November, twelve “Grand Concertos” were advertized on a subscription basis, meaning the donors would see their names on the title page. This edition appeared on April 21, 1740.

Contemporary critics were harsh with the concertos. John Hawkins found them “destitute of art and contrivance.” Johann Mattheson called the key of the last concerto, B minor, “bizarre, disagreeable and melancholy.”

Modern commentators disagree. “In these works it is tempting to see the peak of Handel’s creative genius,” writes biographer Percy M. Young. “Elsewhere the flame of inspiration may leap momentarily higher, but nowhere else has consistency of imaginative thought so triumphal a progress. It is generally evident that Handel was on good terms with his orchestral players (it is encouraging to find no anecdotes to suggest the contrary). Understanding their point of view—after all, Handel started life as a fiddler in Hamburg—he was able to maintain that subtle balance between all departments which pleases the players and likewise the audience.”

In his biography of Handel, Paul Henry Lang calls the concertos “among the most powerful and significant works of their kind of the entire Baroque era. As a composer for orchestra, Handel was bold and forward-looking....”

Michael Talbot writes that the opening movement of the third concerto “is in the slow sarabande rhythm much beloved by Handel. Its sequel is a severe fugue on a deliberately bizarre subject.... An Allegro of strikingly Vivaldian cast gives the first violin of the concertino an opportunity to strike out as a soloist. Then comes a novelty movement: a Polonaise in G major. Handel’s drone bass on the lower strings calls to mind the pastorale for Christmas in Corelli’s eighth concerto. The concerto ends with a brief, almost perfunctory, binary movement resembling the third movement of a typical Italian sinfonia: indeed, the origin of this movement is a rejected trio to a minuet from Handel’s *Ode for St. Cecilia’s Day*, completed shortly before.”

Márquez



Arturo Márquez (b.1950): *Danzón No. 2*

Márquez began studying music at the age of sixteen, later entering the Mexican Conservatory of Music and the Institute of Fine Arts of Mexico. He also studied privately in Paris and at the California Institute of the Arts with Morton Subotnick and Mel Powell. His works include *Danza silvestre (Wild Dance)*, an homage to Mexican composer Silverstre Revueltas; *Octeto maloandro (Misbehaving Octet)*, commissioned by Philadelphia’s Relâche Ensemble; *Paisajes Sobre el Signo de Cosmos*, an homage to painter José Maria Velasco; and *En Clave* for piano, among others.

Danzón No. 2 was commissioned and premiered in 1994 by the Filarmonica de la UNAM in Mexico City, Ronald Zolman conducting. Márquez provided the following program note: “The danzon is a Cuban dance that became very popular in Mexico during the first half of the twentieth century, especially in the state of Veracruz and Mexico City. Because it was developed in a very special way in our country, many of us Mexicans consider it our own national music. The structure in the classical danzon is Introduction—First Theme (first danzon)—Introduction—Second Theme (second danzon)—Introduction—Son (son montuno, cha-cha or mambo). *Danzon No. 2*, rather than dealing directly with the form and harmony of the classical danzon, pays tribute to the tradition and its people. I decided to start with a slow, sensuous theme instead of an introduction. After that, a rhythmical section continues the elaboration of these materials. The work is dedicated to my daughter Lily.”

Danzón No. 2 has been described as a “combination of long, elegant melodic lines and spiky montuno rhythms.” The result is “hard to resist.” When Enrique Diemecke and the National Symphony Orchestra of Mexico performed it in Mexico City’s Palace of Fine Arts recently, its popularity nudged José Pablo Moncayo’s *Huapango* off the top spot as Mexico’s “second National Anthem.”

Alexander Borodin (1833-1887):
Symphony No. 2 in B minor



Borodin

Borodin was a chemist, whose work at the Medico-Surgical Academy at St. Petersburg always took precedence over his music. Rimsky-Korsakov described the scene: “On visiting him I often found him working in the laboratory which adjoined his apartment. When he sat over his retorts filled with some colorless gas and distilled it by means of a tube from one vessel into another, I used to tell him that he was ‘transfusing emptiness into vacancy’. Having finished his work, he would go without me to his apartment, where he began musical operations or conversations, in the midst of which he used to jump up, run back to the laboratory to see whether something had not burned out or boiled over; meanwhile he filled the corridor with incredible sequences from successions of ninths or sevenths.”

Borodin was easily distracted. He began his *Second Symphony* in 1869, interrupted himself to start writing his opera, *Prince Igor*, then abandoned the opera to resume work on the symphony. “Opera seems to me an unnatural thing,” he told his wife, “besides I am by nature a lyricist and symphonist; I am attracted by the symphonic forms.”

He still had *Igor* on his mind, though, and told the critic Vladimir Stasov that musical materials from the opera would find their way into the symphony. Stasov then wrote an article in which he claimed that Borodin told him the first movement was meant to depict Russian warrior-heroes. The third movement was supposed to be an evocation of the *bayan* (either a minstrel or a kind of button accordion), and the finale a scene of the heroes partying to the sound of *guslis* (an ancient lyre-like instrument). In his book on Borodin, Serge Dianin agrees, adding that the third

movement Scherzo “could be intended to suggest a headlong chase, but it could equally well be a festive scene.... The whole character of the symphony is patriotic. The composer is expressing his sincere admiration for the fortitude and spiritual integrity of the heroes of old, who saved Russia from her enemies, and thus laid the foundation for her future development. He felt an instinctive affinity with this long-vanished epoch of Russian history.”

In 1876 the Russian Musical Society inquired about performing the symphony, but Borodin had lost the score. The middle movements were eventually located, but he had to reorchestrate the two outer movements while sick in bed. Eduard Nápravník conducted the first performance on March 10, 1877 to mixed reviews. Mikhail Ivanov said he was “reminded of the ancient Russian knights in all their awkwardness and also in all their greatness.” Rimsky-Korsakov claimed the work enjoyed mere “moderate success” because of Borodin’s clumsy brass writing.

Borodin visited Liszt and mentioned his intention to revise the score. “Heaven forbid! Do not touch it; alter nothing,” said Liszt. “Do not listen to those who would deter you from following your own way. You are on the right road.... Despite the adage that ‘there is nothing new under the sun,’ your *Second Symphony* is entirely new. Nobody had done anything like it.” Nevertheless, Borodin revised the orchestration and in that form the work was introduced on March 4, 1879, with Rimsky-Korsakov conducting.

The Conductors

Michael Morgan & Bryan Nies



MICHAEL MORGAN *Artistic Director*

Michael Morgan is artistic director of the Oakland Youth Orchestra. Since 1996 he has given OYO members valuable instruction and mentorship. He is the music director of the Oakland East Bay Symphony.

Mr. Morgan was born in Washington, DC, and began conducting at the age of 12. While a student at Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood, studying with Gunther Schuller, Seiji Ozawa, and Leonard Bernstein.

At his operatic debut in 1982 at the Vienna State Opera, he conducted Mozart's *The Abduction from the Seraglio*. In 1986, Sir Georg Solti chose him as assistant conductor of the Chicago Symphony Orchestra, a position he held for five years under Solti and Daniel Barenboim. In 1986 Leonard Bernstein invited him to make his debut with the New York Philharmonic. As a guest conductor he has appeared with most of America's major orchestras as well as the New York City Opera, St. Louis Opera Theater, and Washington National Opera.

Maestro Morgan also serves as music director of Sacramento Philharmonic, artistic director of Festival Opera in Walnut Creek, artistic advisor to the Peoria Symphony in Illinois, and teaches the graduate conducting course at the San Francisco Conservatory of Music. As stage director he has led productions of the Bernstein Mass at the Oakland East Bay Symphony and stagings of Mo-

zart's *Don Giovanni* and Benjamin Britten's *A Midsummer Night's Dream* and Gounod's *Faust* at Festival Opera. As a chamber musician (piano) he has appeared on the Chamber Music Alive series in Sacramento.

Maestro Morgan was honored by the San Francisco Chapter of The Recording Academy with the 2005 Governor's Award for Community Service and was chosen by the American Society of Composers, Authors and Publishers (ASCAP) as one of its five 2005 Concert Music Award recipients. In 2006, ASCAP gave the Oakland East Bay Symphony its Award for Adventurous Programming. The San Francisco Foundation honored him with a Community Leadership Award and Holy Names University bestowed him an Honorary Doctorate.

Mr. Morgan makes appearances in the nation's schools, particularly in the East Bay, and is regarded as a champion of arts education and minority access to the arts. He serves on the board of the Purple Silk Music Education Foundation and International House at the University of California at Berkeley.



BRYAN NIES *Principal Conductor*

Since 2002 Bryan Nies has been the principal conductor of the Oakland Youth Orchestra and assistant conductor of the Oakland East Bay Symphony. At OYO he has constant interaction with the student musicians, including leading them on the 2010 tour of Costa Rica and 2007 tour of Australia and New Zealand. Mr. Nies conducted perfor-

mances of Puccini's *Turandot* and Bizet's *Carmen* with Festival Opera in 2007 to rave reviews that stated, "Nies is undeniably a talent to watch." He has been a cover conductor for the St. Louis Symphony, conducted performances with Opera Idaho (*Barber of Seville* and *Così fan Tutte*), West Bay Opera (*La Bohème*), and the Oakland Chamber Ensemble. With *Eugene Onegin*, he made his Opera San Jose debut as principal conductor after serving as assistant conductor between 2003 and 2007: *Don Pasquale*, *Die Zauberflöte*, *The Crucible*, *Un Ballo in Maschera*, *Manon and Werther*, and the west coast premiere of *Anna Karenina*.

Pursuing an avid interest in all musical genres, Mr. Nies has also been an associate music director with American Musical Theater of San Jose, Theatreworks in Palo Alto, and is on the faculty at the San Francisco Conservatory of Music and San Jose State University.




During the summer of 2002, Mr. Nies 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*. 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.

A native of Chicago, IL, Mr. Nies holds a B.M. in Piano Performance and a B.A. in Psychology from Northwestern University in Evanston. He has won numerous piano competitions in the Chicago area, including a Gramma Fisher Scholarship to study at the American Institute of Musical Studies in Graz, Austria. He has performed with William Warfield for the Lyric Opera of Chicago and the Elmhurst Symphony Orchestra, as their assistant conductor. Mr. Nies also served on the staff of Northwestern University's Theater Department as vocal coach and piano accompanist.

Fall Concert

The Musicians


VIOLIN I

Monica Bello
Erin Chen
Courtney Cheng
Celia Cheung, 
Concertmaster
Kristie Huie
Esther (Seojin) Kim 
Simon Kim
Young Sun (Angel) Kim
Joo Hae (Rachel) Lee
Chumeng Li
Gilbert Lin
Johan Qin
Daniel Song 
Jenna Zhang

VIOLIN II

Qi Ho 
Luke Karl
Kanon Lee
Adam Mauricio
Christine Senavsky
Brian Shinn
Genevieve Simmons
Ethan Wang 
Dannver Wu
Jerry Wu
Michelle Wu
Kevin Yen
Carolyn Zhou


VIOLA

Helen Lee
Joanna Mackinson 
Michael Yom


CELLO

Corrina Chang 
Lichun (Lisa) Chang
Kara Chiu
Gabrielle Danzeisen
Annie Hsu
Andrew Li
Jessica Lim
Sean Mooney
Hikari Murayama
Michael O'Melveny
Clark Pang 
Harrison Song
Last Chair in memory of
Leonard Cheng

BASS

Chris Edwards 
Nate Spielman
Kyne Wong

FLUTE

Devon Ivie
Leo Sussman 
Azeem Ward

PICCOLO

Devon Ivie

OBOE

Jesse Barrett 
Tacey Hicks 


ENGLISH HORN

Tacey Hicks

CLARINET

Kyle Ong
Lucian Pixley 

BASSOON

Gina Vitanza
Matt Volkar 


HORN

Benjamin Benet
Alex Ligouri 
Leo Page-Blau
Valerie Senavsky 
Alex Stepan

TRUMPET

Leo Harrington 
Takashi Israels
Charles Ryan
Jimmy Wu

TROMBONE

Gabe Cruz 
Chad Martin

BASS TROMBONE

Oscar Yau


TUBA

Joshua Goldwasser

TIMPANI






Jeffrey Wilson

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Nicholas Matthiesen 
Sachiel Nunez
Jeffrey Wilson

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Grace Cross

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 Principal on Corelli
 Principal
 Guest artist & OYO alumnus
 Guest artist

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Organizational



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Where Education Meets Performance

About OYO

Founded in 1964 as the educational arm of the Oakland Symphony, the Oakland Youth Orchestra is recognized as one of the leading youth musical organizations in Oakland and the greater San Francisco Bay area.

Today, OYO consists of 94 talented young musicians from 12 to 21 years of age. These musicians are selected through an open audition process, and all qualified student musicians are encouraged to audition. These young people represent 41 schools throughout six counties in the San Francisco Bay area. Although OYO is a tuition-based program, no young musician is ever excluded due to financial reasons. Currently, 30% of the orchestra members receive some form of financial assistance.

In addition to receiving weekly instruction from the same conductors who lead the Oakland East Bay Symphony, they are also privileged to receive coaching on their specific instruments by professional orchestral musicians. They rehearse a wide range of serious and challenging works and present several concerts each season. OYO maintains a commitment to cultural exchange, and tours internationally every three years, as well as hosting visiting youth orchestras. The most recent international tour was to Costa Rica in the summer of 2010.

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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 the Fort Collins Symphony and Opera*

Michael Morgan 1996–present:
Conductor of the Oakland East Bay Symphony

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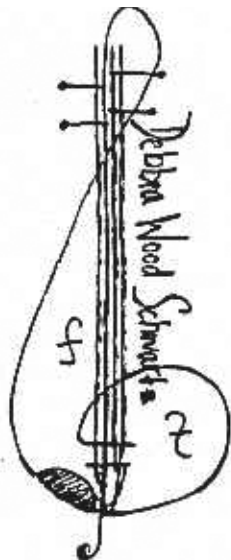
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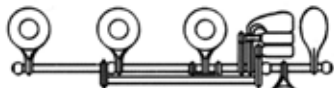
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Ceci Li, concertmaster 2007-2008, winner OYO solo competition 2007-2008, violin major Chicago College of Performing Arts

Sarah Lee, concertmaster 2006-2007, winner OYO solo competition 2006-2007, soloist OEBS 2007

Rachel Taylor, assistant concertmaster 2006-2007, winner OYO solo competition 2006-2007, OEBS soloist 2007, violin major Northwestern University School of Music

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Contact: Debbra Wood Schwartz debbrawood@aol.com

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