

oakland symphony

michael morgan | music director

2015/16 SEASON

MICHAEL MORGAN, CONDUCTOR

PARAMOUNT THEATRE

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2015/16 SEASON HIGHLIGHTS:

- ▶ Renshaw & Rachmaninoff
- ▶ Lost Romantics
- ▶ Notes from Vietnam
- ▶ Beethoven's Choice
- ▶ Stravinsky & Silverman
- ▶ Break Bread — Sinatra Style

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PARAMOUNT THEATRE

Our subscription series is presented at the magnificent Art Deco Paramount Theatre, a National Historical Landmark located in Oakland's exciting Uptown district, and just steps away from the 19th Street Oakland BART station.

The 2015/16 Season of Oakland Symphony is generously funded in part by the **William and Flora Hewlett Foundation**; the **California Arts Council**, a state agency; the **National Endowment for the Arts**, a federal agency; and the **Oakland City Council** and the **City of Oakland's Cultural Funding Program**.



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Photos of Michael Morgan and Symphony musicians: MarcoSanchez.net

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RENSHAW & RACHMANINOFF

OPENING NIGHT, FRIDAY, OCTOBER 2, 8 PM

MASON BATES *Devil's Radio*
WEST COAST PREMIERE

PROKOFIEV Violin Concerto no. 2
(Kenneth Renshaw, violin)

BRAHMS *Liebeslieder Waltzes*
(selections conducted by
Lynne Morrow, celebrating 10 years
as Oakland Symphony Chorus Director)

RACHMANINOFF *Symphonic Dances*

Two internationally acclaimed local artists—composer Mason Bates, who has worked with the Symphony since early in his career, and Menuhin Competition winner and Crowden School alumnus Kenneth Renshaw—take the stage for what promises to be a sensational season opening. Bates's *Devil's Radio* (2014) swings and grooves from quietly propulsive to shimmering melodic "lures" to a bluesy bassline. "One of the premier young violinists in the world," according to SF Classical Voice, Kenneth Renshaw brings a formidable technique and interpretive flair to Prokofiev's virtuoso concerto. Oakland Symphony Chorus Music Director Lynne Morrow celebrates ten years on the podium conducting Brahms' lyrical *Liebeslieder Waltzes*, after which the soaring melodies, driving rhythms and lush harmonies of Rachmaninoff's *Symphonic Dances* complete the evening.



KENNETH RENSHAW

WELLS
FARGO

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LOST ROMANTICS

FRIDAY, NOVEMBER 13, 8 PM



BACH/STOKOWSKI
Toccatina and Fugue in D minor

MENDELSSOHN Piano Concerto no. 1
(Llewellyn Sanchez-Werner, piano)

2015 TOLAND VOICE COMPETITION WINNER
(Brent Turner, tenor)

VICTOR BENDIX Symphony no. 3, 1895

Continuing a long-standing and celebrated tradition of introducing some of the most compelling young artists on the international music scene, Maestro Morgan has invited the winner of the 2015 James Toland Vocal Arts Competition, based in the Bay Area, for his Symphony debut. Phenomenal young pianist Llewellyn Sanchez-Werner returns following his triumphant debut last season on *Notes from Mexico*. We roll out the first in a new series exploring dazzling lost Romantic works. Danish composer Victor Bendix's Third Symphony (1895) features unusually rich harmonic textures, beautiful string interludes and majestic winds. Conductor Leopold Stokowski's orchestration of Bach's monumental Toccata and Fugue in D minor helped spark a mid-20th century flood of interest in Bach's sublime works. It was featured in Disney 1940's *Fantasia*, which marked its 75th anniversary this year.

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NOTES FROM VIETNAM

FRIDAY, FEBRUARY 12, 8 PM

VÂN-ÁNH (VANESSA) VÕ

Lullaby for a Country

(Vân-Ánh Vanessa Võ, đàn tranh zither)

WORLD PREMIERE

DVOŘÁK *Carnival Overture*

BRITTEN *Young Person's Guide To The Orchestra*



VÂN-ÁNH (VANESSA) VÕ

Emmy Award-winner, Academy Award contributing composer and Vietnamese đàn tranh (Vietnamese zither) virtuoso Vân-Ánh Võ headlines this year's edition of Oakland Symphony's *Notes from...* series that has brought more than a dozen world symphonic music traditions to the stage. Võ's genre-bending work, "interestingly begs the question of what is American music," observed the *Los Angeles Times*, and *NPR* called her style "gorgeous and sentimental." She has clearly struck a chord with a fusion of Vietnamese and American idioms and sound. Additional Vietnamese artists and music will be announced. The program also features the Oakland Symphony in Anton Dvořák's *Carnival Overture* and Benjamin Britten's *Young Person's Guide to the Orchestra*.

BEETHOVEN'S CHOICE

FRIDAY, MARCH 18, 8 PM



CHERUBINI *Requiem*

MARTIN ROKEACH *Piccolo Concerto*

(Amy Likar, piccolo)

WORLD PREMIERE

BEETHOVEN *Symphony no. 2*

Beethoven is said to have preferred Luigi Cherubini's 1815 Requiem to Mozart's better-known and more widely performed one. Composed to memorialize the regicide of France's Louis XVI, it showcases brooding and majestic melodies, smoldering Byronic harmonies and a spectacular, pulse-pounding *Offertorium*. Beethoven's Second Symphony (1802) bears the marks of the energetic and iconoclastic composer at full stride. Bay Area musicologist Robert Greenberg asserts that the work's opening bars evoke the composer's hiccups due to gastric problems, and who but Beethoven could spin a symphony from such humble material? Bay Area composer Martin Rokeach has been commissioned to write a new piccolo concerto for the Symphony's own Amy Likar that promises to showcase the instrument's uniquely beautiful voice and what the composer calls "its haunting low register."

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STRAVINSKY & SILVERMAN

FRIDAY, MAY 20, 8 PM

STRAVINSKY *Symphony of Psalms*

BARBER Knoxville: Summer of 1915
2014 TOLAND VOICE COMPETITION WINNER
(Nicole Greenidge, soprano)

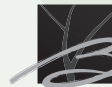
JOHN ADAMS *The Dharma at Big Sur*
(Tracy Silverman, electric violin)

RAVEL *La Valse*



TRACY SILVERMAN

Bay Area composer John Adams composed *The Dharma at Big Sur* for the opening of Walt Disney Concert Hall in Los Angeles in 2003 with Tracy Silverman as its electric violin soloist. In addition to an unusual solo instrument, its playful orchestration includes electronic samplers, ten gongs and two flower pots. *Dharma's* sinuous solo passages and descriptive orchestral writing emerge as if from a fog into crystal clear phrases in homage of American composers Lou Harrison and Terry Riley. Adams composed it to evoke what he calls the "shock of recognition" that happens when reaching the end of a continental land mass in a spectacular place like Big Sur, California. Stravinsky's neoclassical choral symphony and Ravel's ebullient, impressionistic dance-hall romp are the perfect bookends to Adams' amazing concerto.



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BREAK BREAD – SINATRA STYLE

SUNDAY, DECEMBER 13, 4 PM



CELEBRATING 100 YEARS SINCE THE BIRTH OF AN AMERICAN LEGEND

Celebrate the 100th birthday of "Ol' Blue Eyes," one of the most versatile and popular American music icons of the 20th century, as part of the Bay Area's most beloved non-traditional holiday tradition: *Let Us Break Bread Together*. In addition to holiday music from many cultures and observances, the afternoon will feature choral arrangements of Sinatra songs and guest artists including Mt. Eden High School Choir, Oakland Interfaith Gospel Choir, Oakland Symphony Chorus and Vocal Rush from Oakland School of the Arts.



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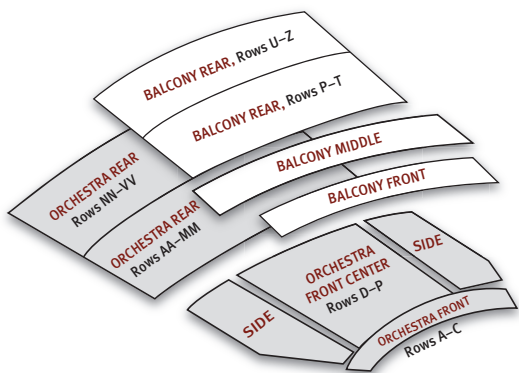
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						5 Concerts	3 Concerts
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B	Balcony Middle (Rows G-O)	Orchestra Front, Sides (Rows D-P)	\$215	\$144	\$60	28%	20%
C	N/A	Orchestra Rear (Rows AA-MM)	\$155	\$108	\$45	31%	20%
D	Balcony Rear (Rows P-T)	Orchestra Front (Rows A-C) Orchestra Rear (Rows NN-VV)	\$125	\$90	\$35	29%	14%
E	Balcony Rear (Rows U-Z)	N/A	\$80	\$54	\$20	20%	10%

LET US BREAK BREAD TOGETHER—SINATRA STYLE			
Sunday, December 13, 4 pm			
Price Level	Upstairs Seating Sections	Downstairs Seating Sections	Single Ticket Price
Premium	Balcony Front (Rows A-F)	Orchestra Front (Rows D-P)	\$60
Standard	Balcony Middle (Rows G-O)	Orchestra Front (Rows A-C) Orchestra Rear (Rows AA-VV)	\$45
Economy	Balcony Rear (Rows P-Z)	N/A	\$25
Youth Under 18	All Sections		\$15



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Michael Morgan has assembled some of the Bay Area's most adventurous classical music programs.
 — San Jose Mercury News



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STEP 2. SINGLE TICKETS TO "BREAK BREAD" HOLIDAY CONCERT – Sun., Dec. 13, 4pm				
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Fri., Nov. 13, 8pm		X	\$ =	\$
Fri., Feb. 12, 8pm		X	\$ =	\$
Fri., March 18, 8pm		X	\$ =	\$
Fri., May 20, 8pm		X	\$ =	\$

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