

Oakland Symphony
presents

MAHLER VIOLINS OF HOPE

STEVE MARTLAND

Crossing the Border for double string orchestra
and ballet dancers

Oakland Ballet Company

ANTONIO VIVALDI

**Concerto in F major for Three Violins and Strings,
RV 551**

- I. *Allegro*
- II. *Andante*
- III. *Allegro*

Terrie Baune, *violin*, Liana Bérubé, *violin*
Dawn Harms, *violin*

INTERMISSION

GUSTAV MAHLER

Symphony No. 4 in G major

- I. *Bedächtig, nicht eilen; Recht gemächlich (Haupt Tempo)*
- II. *In gemächlicher Bewegung. Ohne Hast*
- III. *Ruhevoll: (Poco adagio)*
- IV. *Sehr behaglich*

Elena Galván, *soprano*

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Zellerbach Family Foundation, Jill and Wesley Smith, Bette and Robert Epstein



VIOLIN 1

Dawn Harms,
Co-Concertmaster
Terri Baune,
Co-Concertmaster
Vivian Warkentin,
Asst. Concertmaster
Natasha Makhijani,
Assoc. Concertmaster
Kristina Anderson
Matthew Vincent
Carla Picchi
Ellen Gronningen
Deborah Spangler
Emanuela Nikiforova
Junghee Lee
Alison Miller
Lyly Li

VIOLIN 2

Liana Bérubé,
Principal
David Cheng
Candace Sanderson
Sharon Calonico
Baker Peoples
Adrienne Duckworth
Sergi Goldman-Hull
Cecilia Huang
Marcella Schantz

VIOLA

Tiantian Lan,
Principal
Margaret Titchener
Tatiana Trono
Betsy London
Jill Van Gee
Patricia Whaley
Stephanie Railsback
Clio Tilton

CELLO

Dan Reiter,
Principal
Joseph Hébert
Michelle Kwon
Beth Vandervennet
Jeffrey Parish
Paul Rhodes
Farley Pearce
Elizabeth Struble

CONTRABASS

Patrick McCarthy,
Principal
Alden Cohen
Ben Tudor
Andy Butler
David Arend
Carl Stanley

FLUTE

Alice Lenaghan,
Principal
Rena Urso
Amy Likar
Stacey Pelinka

OBOE

Andrea Plesnarski,
Principal
Robin May
Denis Harper

CLARINET

Diane Maltester,
Principal
Ginger Kroft

BASSOON

Deborah Kramer,
Principal
David Granger

HORN

Meredith Brown,
Principal
Alicia Telford
Alex Camphouse
Ross Gershenson

TRUMPET

William Harvey,
Principal
Leonard Ott
John Freeman

TIMPANI

Fred Morgan,
Principal

PERCUSSION

Ward Spangler,
Principal
Allen Biggs

HARP

Meredith Clark,
Principal

PERSONNEL MANAGER

Carole Klein

LIBRARIAN

Paul Rhodes



TERRIE BAUNE, VIOLIN

In addition to being Co-Concertmaster of the Oakland Symphony, Terrie Baune is concertmaster of the North State Symphony and the Eureka Symphony, a member of the Earplay Ensemble, Music Director of the TBAM Festival in Trinidad, CA, and Associate Director of the Humboldt Chamber Music Workshop. Her professional credits include four years as a member of the National Symphony Orchestra of Washington, D.C., two years as a member of the Auckland Philharmonia of New Zealand, concertmaster

positions with the Fresno Philharmonic and the Rohnert Park Symphony, and over twenty years as concertmaster of the Women's Philharmonic, with whom she participated in several recordings including as soloist in the Maddalena Lombardini Violin Concerto #5. She has enjoyed working under the baton of Michael Morgan since they were both undergraduates at Oberlin Conservatory, from which she graduated in 1978 after winning the Oberlin Concerto Competition.



LIANA BÉRUBÉ, VIOLIN

The artistry of violinist Liana Bérubé is inextricably intertwined with self-knowledge and self-compassion. Her openly expressive aesthetic, described as “searching mastery” (*Charleston Gazette-Mail*), has been heard in North America, Europe, Asia, and Australia. She is co-founder and violinist of the Delphi Trio. Concerto performances include appearances with Thirteen Strings Chamber Orchestra, Sinfonia Toronto, Bear Valley Music Festival Orchestra, Oakland Symphony, Eureka Symphony, San Jose

Chamber Orchestra, and the San Francisco Chamber Orchestra.

Bérubé has been heard on NPR, CBC, VH1, WFMT Chicago, and Dutch Radio 4, and has collaborated with artists such as Emmanuel Ax, Toby Appel, Anthony Marwood, Elizabeth Blumenstock, Monica Huggert, and the Alexander String Quartet. Concert appearances include Chamber Music Concerts Ashland, Great Lakes Chamber Music Festival, Orlando Festival, Artist Series of Sarasota, Kronos Festival, Morrison Artist Series, Harry Jacobs Chamber Music Society, Valley of the Moon Music Festival, the Verbier Festival, and the Schleswig-Holstein Musik Festival. Liana strongly believes in listening to intuition, subconscious, and instinct, in order to express the innate knowledge of personal truth through art.



DAWN HARMS, VIOLIN

Dawn Harms's diverse career ranges from being a chamber musician, violin soloist, and concertmaster, to being a music director and conductor. She is a member of the San Francisco Opera Orchestra, Associate Concertmaster for the New Century Chamber Orchestra, and Co-Concertmaster for Oakland Symphony, and is also the Music Director and conductor of the Bay Area Rainbow Symphony. She records regularly at Skywalker Studios for movies and video games. She is the co-founder and music director of the

Music at Kirkwood chamber music festival, and currently serves on the music faculty at Stanford University.

Her solo appearances have included Folsom Symphony, Paradise Symphony, Bay Area Rainbow Symphony, Sacramento Symphony, Symphony Parnassus, and the Stanford Symphony Orchestra. She has appeared in chamber music concerts with Frederica von Stade, Nadja Salerno-Sonnenberg, Lynn Harrell, Eugenia Zukerman, Zheng Cao, and has premiered works with and by Jake Heggie.

A strong advocate for music education, she was music director and conductor of the Amarillo Youth Orchestra. She has designed and performs her own one-woman family show throughout the United States, New Zealand, and Japan, with orchestras such as the Lincoln Symphony in Nebraska, the Oakland and Berkeley Symphonies, and Napa Youth Symphony.



ELENA GALVÁN, SOPRANO

Praised for her “voice [that] shines with a winsome, lyric luster,” soprano Elena Galván, from Ithaca, NY, is gaining recognition as a soprano with “deft timing and repartee of a natural comedienne.” This season Elena returns to Opera San José to perform Adele in *Die Fledermaus*, Gretel in *Hansel and Gretel*, Papagena and Pamina (cover) in *Die Zauberflöte*. Recently, she performed Susanna in *Le nozze di Figaro* at Florida Grand Opera, Blondchen in *Die Entführung aus dem Serail* at Livermore Valley Opera and

Handel's *Messiah* with the Cayuga Chamber Orchestra. As a Young Artist with Florida Grand Opera, Elena sang roles to critical acclaim including Oscar (*Un ballo in maschera*), Norina (*Don Pasquale*), Frasquita (*Carmen*) and Yvette (*The Passenger*). She has performed with Opera Santa Barbara, First Coast Opera, Out of the Box Opera, Opera Ithaca, Des Moines Metro Opera, Kentucky Opera, Opera Saratoga, Virginia Opera, and more. www.elenagalvan.com



OAKLAND BALLET COMPANY

Graham Lustig, Artistic Director

For 55 years, Oakland Ballet Company has inspired the East Bay community and beyond by keeping the art of ballet exciting, relevant and accessible, primarily through the presentation of works of the Diaghilev repertoire and modern masterpieces. Under the leadership of Artistic Director Graham Lustig since 2010, the Company has renewed its commitment to artistic excellence with imaginative programs that engage contemporary audiences—through close relationships with living choreographers, the commissioning of new works, innovative collaborations with diverse artists and communities, and compelling educational programs that cultivate the next generation of dance lovers.

A cornerstone of Oakland Ballet Company's legacy has been engagement with the community. Oakland Ballet's *Discover Dance* outreach program features educational programs at East Bay schools, educational in-theater performances, free performances throughout the community, ticket donations to season performances, and scholarships to company training programs.

OAKLAND BALLET COMPANY DANCERS

Marianne Bassing
Samantha Bell
Skylar Burson
Vincent Chavez
Christopher Dunn
Karina Eimon
Sharon Kung
Aidan O'Leary
Brandon Perez
Jazmine Quezada
Ashley Thopiah

VIOLINS OF HOPE

Strings of the Holocaust Make West Coast Debut
January 16 – March 15 Across Eight Bay Area Counties

One year ago, Moshe Weinstein and his wife, Golda, moved to Tel Aviv and opened a violin shop. They both graduated from the Vilna Conservatory, Moshe as a violinist and Golda as a pianist, and followed the large Jewish emigration from Europe to Palestine.

Amid the human destruction and displacement, the treasures of the Jewish people were displaced. The sacred—Torah scrolls, prayer shawls, and other ritual items—but in even greater numbers, the artistic and musical treasures sacred to Jewish culture throughout Europe. The Nazis burned, smashed, looted, and confiscated the possessions of millions. But some precious pieces remained. Many musical instruments survived when their owners did not. More were lost or abandoned as their owners escaped the war. And when the Allies liberated Europe in 1945, hope remained. For Moshe and Golda's son, Amnon Weinstein, that hope manifested in the thin wooden bodies of violins, violas, and cellos rescued from the Holocaust.

Amnon and his son, Avshalom, created *Violins of Hope* to celebrate the triumph of the human spirit. Using their private collection of over 86 violins, violas, and cellos all restored since the end of World War II, the Weinsteins continue to tell the story of the instruments' previous owners, each with their own personal stories from the Holocaust.

Beginning January 16, 2020, Music at Kohl Mansion (MAKM), one of the Bay Area's longest running and most distinguished music series, will present the West Coast debut of the Violins of Hope San Francisco Bay Area, an immersive eight-week celebration of the remarkable resilience of the human spirit. Through a series of concerts, exhibition, film screenings, public forums, and educational programs collaboratively presented by 42 Bay Area organizations, MAKM will showcase the Violins of Hope, a collection of beautiful string instruments once played by European Jews before and during the Holocaust in the camps and ghettos.

These instruments promote the power of hope through music. The project will take audiences on a reflective journey, reaffirming that the voiceless can indeed have a voice as we reiterate our responsibility to each other and to never forget. For as we look back at the Holocaust, we remember that music was and remains a powerful source of comfort, hope and resistance. For complete details, visit www.violinsofhopesfba.org.

Crossing the Border

STEVE MARTLAND
(1954-2013)

Born in Liverpool, England, Martland studied at Liverpool University and the Royal Conservatory in The Hague, where his composition teacher was Louis Andriessen. He also studied composition with Gunther Schuller at the Berkshire Music Centre in Massachusetts. Rejecting what he calls "academic dogma," he worked frequently with artists outside classical institutions—Dutch and American groups, freelance musicians and especially his own Steve Martland Band.

Crossing the Border was originally performed in Poland and Moscow, then by pupils in two Scottish high schools. It was produced as a ballet by the National Ballet in Amsterdam in 1990. “The string ensemble is divided into four groups of violins (two either side of the conductor), violas, cellos and basses,” says Martland. “Much of the music is repeated or echoed by various sections of the total ensemble ensuring everyone a turn at playing (more or less) the same music. Consequently the use of strict canon over a ground bass is a dominant feature.... Programmatic music it is not! It’s as abstract as anything by Bach. That doesn’t rule out energy, passion, and emotional content, or deny a metaphorical dimension. The title suggests crossing borders of various sorts—social, musical, political and cultural—ideals to make a better world.”

Concerto in F major for Three Violins and Strings, RV 551

ANTONIO VIVALDI
(1687-1741)

For 35 years, Vivaldi had been inundating his copyists with preposterous amounts of music of all kinds for his “all-girl” orchestra at the Conservatory of the Pieta in Venice. In such a laboratory of composition, Vivaldi produced a staggering amount of music, including hundreds of concertos, one for three violins.

Luigi Bellingardi says the Concerto for Three Violins “represents one of the very peaks in Vivaldi’s music, especially in the rhythmic organization and in the imaginative concept of timbre in the *Andante*. One of the three violins weaves the melodic thread within a harmonic web created by the other two. The regularity of the rhythmical figures and the mixture of sound colors create an extraordinary impressionistic effect, without ever forgoing the instrumental *bel canto*. In the two outside movements the opposition between the ‘concertino,’ consisting of the three contrasting violins, and the ‘ripieno,’ composed of the other strings and the harpsichord, gives rise to a succession of episodes of a variety and freedom of expression absolutely unique in the concerto literature of the 18th century.”

Symphony No. 4 in G major

GUSTAV MAHLER
(1860-1911)

In 1886, Mahler came across an anthology of poems in German folk style titled *Des Knaben Wunderhorn* (The Youth’s Magic Horn). He set one of the poems, “*Das himmlische Leben*” (The Heavenly Life), as a song, then orchestrated it. In that guise, it was originally intended for inclusion in a cycle of *Wunderhorn* songs called *Humoresken*. Mahler changed his mind, and planned it as the seventh movement of his Third Symphony. When this notion proved unwieldy, he moved it into his Fourth Symphony.

Mahler wrote three other movements before the first performance on November 25, 1901, in Munich. He described the general mood of the Symphony as “a sky of unbroken blue... only occasionally does it grow dark with ghostly menace; but the sky itself is not troubled—we alone are afflicted by sudden dread, just as on the most beautiful of days one may be overcome by panic in a brightly lit forest.”

- Program Notes by Charley Samson, copyright 2020.



MICHAEL MORGAN,
MUSIC DIRECTOR & CONDUCTOR
OAKLAND SYMPHONY

Michael Morgan was born in Washington, D.C., where he attended public schools 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 and Seiji Ozawa. He first worked with Leonard Bernstein during that same summer.

His operatic debut was in 1982 at the Vienna State Opera, conducting 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 under both Solti and Daniel Barenboim. In 1986, he was invited by Leonard Bernstein to make his debut with the New York Philharmonic. As guest conductor, Morgan 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.

In addition to his duties with the Symphony since 1991, Maestro Morgan serves as Artistic Director of Oakland Symphony Youth Orchestra, Music Director at Bear Valley Music Festival, and Music Director of Gateways Music Festival. He is Music Director Emeritus of the Sacramento Philharmonic and Opera, and is on the boards of Oaktown Jazz Workshops, the Purple Silk Music Education Foundation, and the Mathematical Sciences Research Institute.

Last summer, he led a national youth orchestra of students from El Sistema programs organized by the Los Angeles Philharmonic, sharing the concert with Gustavo Dudamel. He makes many appearances in the nation’s schools each year.



LYNNE MORROW,
CHORUS DIRECTOR
OAKLAND SYMPHONY CHORUS

Dr. Lynne Morrow became Director of the Oakland Symphony Chorus in 2005. During her tenure the scope of the Chorus has expanded to include contemporary, international, and neglected works, along with traditional choral repertoire. She conducts the Chorus’ workshop performances of major works; hosts summer choral outreach “Sing-ins;” and prepares the Chorus for work with Oakland Symphony as well as regional community and youth orchestras with which it collaborates, such as Oakland Symphony Youth Orchestra, Young People’s Symphony Orchestra, and California Symphony.

Dr. Morrow received a GRAMMY nomination for her work with the Pacific Mozart Ensemble (now Pacific Edge Voices), with whom she has also recorded two CDs of Dave Brubeck’s choral music. Since 2001, she has directed the Voice and Opera/Music Theatre Programs at Sonoma State University. Dr. Morrow presents workshops on African American Spirituals, including a workshop on a cruise to Alaska from San Francisco. Dr. Morrow has just received The Heritage Keepers Award from The Friends of Negro Spirituals. She has also given lectures on music for major Bay Area organizations including Oakland Symphony. Dr. Morrow strives for a visceral connection to music, presenting works from every corner of the musical arts in fresh ways, to reach the widest possible audience.