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DVOŘÁK’S NEW WORLD SYMPHONY

MARCH 31, 2017, AT 8 PM
PARAMOUNT THEATRE, OAKLAND

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These businesses are already members; what are you waiting for?

MARCH 31, 2017, AT 8 PM
PARAMOUNT THEATRE, OAKLAND

GABRIELA LENA FRANK
Concertino Cusqueño

ANTON BRUCKNER
Tē Deum

Hope Briggs, soprano
Betany Coffland, mezzo-soprano
Amitai Pati, tenor
Anthony Reed, bass
Oakland Symphony Chorus
Saint Mary’s College Chamber Singers & Glee Club

INTERMISSION

ANTONÍN DVOŘÁK
Symphony No. 9 in E minor, Op. 95
(From the New World)

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

Winner of May 2016’s "Vote For Music" audience poll.
Michael Morgan, Music Director & Conductor
Bryan Nies, Assistant Conductor

OAKLAND SYMPHONY ORCHESTRA

FIRST VIOLIN
Dawn Harms, Concertmaster
Vivian Warkentin, Asst. Concertmaster
Natasha Mahijani, Assoc. Concertmaster
Kristina Anderson
Patrice May
Carla Picchi
Ellen Gronningen
Deborah Spangler
Emanuela Nikiforova
Emma Noel Votapek
Hee-guen Song

SECOND VIOLIN
David Cheng, Principal
Candace Sanderson, Assoc. Principal
Sharon Calonico
Baker Peeples
Adrienne Duckworth
Sergi Goldman-Hull
Cecilia Huang
Robert Donehew
Alison Miller

VIOLA
Tiantian Lan, Principal
Margaret Titchener, Asst. Principal
Betsy London
David Gilbert
Darcy Rindt
Patricia Whaley
Stephanie Railback

CELLO
Daniel Reiter, Principal
Joseph Hébert, Asst. Principal
Rebecca Roudman
Elizabeth Vandervennet
Ford Musician Awardee
Michael Graham
Jeffrey Parish
Paul Rhodes

BASS
Patrick McCarthy, Principal
Carl Stanley, Asst. Principal
Randall Keith

FLUTE
Alice Lenaghan, Principal
Rena Urso-Trapani

OBEO
Andrea Plesnarski, Principal
Robin May

ENGLISH HORNS
Denis Harper

CLARINET
William Kalinkos, Principal
Diane Maltester

BASSOON
Deborah Kramer, Principal

HORN
Meredith Brown, Principal
Alicia Telford
Alex Camphouse
Ross Gershenson

TRUMPET
William Harvey, Principal
Leonard Ott

TROMBONE
Bruce Chrisp, Principal
Tom Hornig
Steven Trapani

TUBA
Scott Choate

TIMPANI
Kumiko Ito, Principal

PERCUSSION
War Spangler, Principal

RECORDING ENGINEER
Tom Johnson, Johnson Digital

SOPRANO
Beth Albino
Bobbie Altman
Barbara Berry
Mayotis Cephas
Susan Chan
Lea Chiu
Nancy Cotteral
Margaret Daly
Rachel Devitt
Melanie Enciso
Jane English
Edda Fransdottir
Laura Gilliard Miller
Julia Gorgone
Ellie Hahn
Carol Henri
Susan Hernandez
Carol Hudson
Mary Jo Knight
Susan Lambert
Linda Manzack
Alice McCain
Jewel Moyer
Linda Mrnak
Donna Oliver
Erica Peck
Zoe Reiniger
Elizabeth Robertson
Abbie Rockwell
Nanci Schneidinger
Lynda Tesillo
Gia White

ALTO
Eva Arce
Becky Bob-Wakberg
Karenlynne Bradley
Megan Columbus
Rena David
Virginia Fredrick
Lisa Friedman
Renee Gistand
Susanna Haaliday Miller
Margaret Hegg
Karen Ivy
Nan Jervy
Alix Jositski
Jeanne Korn
Shirley Lindley
Linda Lipner
Theresa Lo
Nancy Lowenthal
Katie Moore
Bimpe Olaniyi
Mary Orin
Sydney Painter
Sharon Paiinzer
Sylvia Parker
Wendy Pei
Sumire Rabb
Dhira Ramakristnan
Melanie Reeves
Sonia Roubin
Annie Shun
Monique Stevenson
Ilona Turner
Cynthia Webb-Beckford
Loni Williams

TENOR
Lavora Copley
Swen Ervin
Jim Hasler
Addison Hughes
Bertie Jackson
Bernie Just, Jr.
Brian Knauber
Curtis Lawler
Arnold Lee
James Loewen
Robert McCree
Barbara Miller
Jerry Reynolds
Steve Schultz
Micah Smukler
Jim Stenson
Daniella Urban
Ted Vorster

BASS
Charlie Crane
Sheldon Greene
Bill Leong
Karl Malamud-Roam
Bill Manley
John Manzack
Mark Michaud
Michael Nathanson
Joe Orr
Harry Reppert
Ken Saltastine
Mark Slagle
Calvin Wall
Bob Wehrman
* Section Leader
^ Committee Member
# Assistant
HOPE BRIGGS, SOPRANO

Hope Briggs, a New Jersey native, drew a rave review from Opera News for her San Francisco Opera debut as the Duchess of Parma in Busoni’s Doktor Faust: “… Hope Briggs was stellar, delivering one of the evening’s highlights with her lusciously intoned, lovelorn aria.”

As a critically acclaimed Verdi soprano, Briggs is known for the depth and beauty of her voluptuous voice, hailed as “an artist of vocal sensitivity, theatrical wisdom and integrity.” Her commanding stage presence and moving interpretations have brought her to great success: her performances hailed by Opera News as “extremely fine,” and San Francisco Classical Voice describes her voice as “plush” and “beautiful.” A graduate of the Juilliard School and New England Conservatory, she also attended the Aspen School of Music.

Coffland was a Resident Artist with Opera San José from 2008 until 2012, where she sang the roles of Carmen (Carmen), Siebel (Faust), Idamante (Idomíneo), Rosina (Il barbiere di Siviglia), Angelina (La Cenerentola), Cherubino (Le Nozze di Figaro), Dorabella (Cosí fan tutte), Olga (Eugene Onegin), and Elle (La Voix Humaine).

She has sung as a soloist with the Juneau Symphony, Sacramento Philharmonic, San Francisco Choral Society, Symphony Silicon Valley, Pacific Chamber Symphony, and Diablo Symphony Orchestra, and often performs with the acclaimed chamber group, Ensemble SF.

Engagement highlights for last season include Ms. Coffland singing Respighi’s chamber masterpiece, Il Tramonto, and performing the role of Sprechstimme in Schoenberg’s Pierrot Lunaire with the chamber orchestra Espressivo. She performed as the alto and soprano II soloists in Bach’s B Minor Mass with the Mendocino Music Festival, and as the alto soloist in Handel’s Messiah with the Pacific Chamber Orchestra.

BETANY COFFLAND, MEZZO-SOPRANO

Betany Coffland, mezzo-soprano, has had her performances hailed by Opera News as “extremely fine,” and San Francisco Classical Voice describes her voice as “plush” and “beautiful.” A graduate of the Juilliard School and New England Conservatory, she also attended the Aspen School of Music.

COFFLAND'S WORKS INCLUDE DONA ANNA IN DON GIOVANNI AND THE FIRST LADY IN DIE ZAUBERFLOTE AT FRANKFURT OPERA, THE DUCHESS OF PARMA IN BUSONI’S DOKTOR FAUST AT STAATSTHEATER STUTTGART, PAULA IN THE WORLD PREMIERE OF HECTOR ARMIENTA’S RIVER OF WOMEN AND SERENA IN POGGY AND BESS AT TULSA AND NEW ORLEANS OPERAS, DONNA ELVIRA IN DON GIOVANNI, Countess Almaviva in Le Nozze di Figaro, Micaela in Carmen and the title role of Suor Angelica.


Sought after as a recitalist, she has performed for Oberlin Conservatory, African-Americans for Los Angeles Opera, Madewood Music Festival, AfroSolo Music Festival at the Yerba Buena Performing Arts Center, Concerts at the Abbey in Seattle, and Teatro Caio Melisso in Spoleto, Italy. By special invitation, Briggs performed for Jessye Norman at Alliance Française Trophée des Arts Gala and for Rev. Billy Graham at the Billy Graham Crusade.

She is a Metropolitan Opera National Council Auditions Finalist, Metropolitan Opera International Vocal Competition Award winner, and recipient of an Encouragement Award from the Licia Albanese Puccini Foundation. Hope Briggs is also an ABC KGO-TV 2012 African American Salutes Honoree, Marion Anderson Historical Society Scholar and a 2013 Heritage Keeper Award Recipient from Friends of Negro Spirituals.

Additional career highlights include Donna Anna in Don Giovanni and The First Lady in Die Zauberflöte at Frankfurt Opera, the Duchess of Parma in Busoni’s Doktor Faust at Staatstheater Stuttgart, Paula in the world premiere of Hector Armienta’s River of Women and Serena in Porgy and Bess at Tulsa and New Orleans Operas, Donna Elvira in Don Giovanni, Countess Almaviva in Le Nozze di Figaro, Micaela in Carmen and the title role of Suor Angelica.
AMITAI PATI, TENOR

Amitai Pati is a tenor of Samoan descent who received his MA in Advanced Vocal Studies at the Wales International Academy of Voice under the tutelage of tenor Dennis O’Neill. As a participant of the 2016 Merola Opera Program, he performed his first principal role as Ferrando in Cosi fan tutte, and later was named a Merola Program Adler Fellow. Pati won the Lexus Song Quest in 2012 and the Waiariki Institute of Technology New Zealand Aria in 2015. In 2014, he was invited to be a part of the Young Singers Project in Salzburg, Austria, where he appeared in performances and concerts including Le Favoriete with Elma Garanča, Juan Diego Flórez and Ludovic Tézier, and as the tenor solo in a production of Mozart’s Spatzenmesse. Pati has extensive experience in choral singing, having performed and toured with the New Zealand Youth Choir, the Graduate Choir and the Auckland University Choir. He has sung in master classes with the likes of Joseph Rouleau, Della Jones, Dame Josephine Barstow, Dame Anne Murray, Maestro Richard Bonynge and Dame Kiri Te Kanawa. Pati, his brother Pene Delaney Scott, and their cousin Moses Mackay, comprise SOL3 MIO, which mixes both classical and contemporary music.

ANTHONY REED, BASS

Bass Anthony Reed made his San Francisco Opera debut in various roles in 2015’s Les Troyens. He is a second-year San Francisco Opera Adler Fellow who performed Mayor of the Village (Jenůfa), The Speaker/Second Armored Man (The Magic Flute), Hans Schwartz (Die Meistersinger von Nürnberg), and Doctor Primus in Getty’s Usher House during the 2015-16 Season. He was also a participant of the 2014 Merola Opera Program. Roles in his repertoire include Sarastro (Die Zauberflöte), Truffaldin (Ariadne auf Naxos), Don Basilio (Il Barbiere di Siviglia), Dulcamara (L’Elisir d’Amore), Don Magnifico (La Cenerentola), and the Four Villains (Les Contes d’Hoffmann), among others. Reed received a 2011 Metropolitan Opera National Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin.

SAINT MARY’S COLLEGE CHAMBER SINGERS AND GLEE CLUB

The Saint Mary’s College Chamber Singers and Glee Club was formed in 2011 under the direction of Dr. Julie Ford and Assistant Director/ Accompanist Sharon Lee Kim (sharonleekim.com). Having one group of singers comprise two different ensembles provides a cross-pollination of classical, jazz, and pop performance practices that is beneficial to musical education and also facilitates activity in a wide range of community and campus events, as well as regional, state, and international festivals and competitions. In July 2014, the Chamber Singers and Glee Club each received Gold Medals at the World Choir Games in Riga, Latvia. The groups were invited to perform both classical and pop sets in a Carnegie Hall Saturday evening choral showcase (Spring 2015), and to compete in the Laurea Mundi “Grand Prix of Nations” Choral Competition in Budapest, Hungary (July 2016), where the Chamber Singers were awarded Cum Laude and the Glee Club, Summe cum Laude and Best in Pop. The 30-voice choir is auditioned, consists of mostly non-music majors, and requires a high level of commitment, musicianship, performance skills, and team-building.

Dr. Julie Ford (julieford.org) is a classical and jazz conductor, vocalist, and educator in the San Francisco Bay Area. As Assistant Professor at Saint Mary’s College, she directs the Chamber Singers and Glee Club and teaches conducting and lyric diction. During her 13-year tenure as Music Director at the Lafayette-Orinda Presbyterian Church (2000 members), she conducted choral-orchestral works bi-annually and directed the Chamber Singers in a featured performance for the 2009 American Choral Directors National Convention.

She is also a professional singer as part of Moodswing (CD “Laughing All the Way”), holds degrees from San José State University (Bachelors-Vocal Performance), The Eastman School of Music (Masters-Conducting), and the University of Oklahoma (Doctorate-Choral Conducting).

SAINT MARY’S COLLEGE CHAMBER SINGERS AND GLEE CLUB

SOPRANO
Alexis Clark
Lindsay Kathryn Ford
Kiara Grey
Julia Harrison
Julia Hoshino
Aidan Muñoz-Christian
Sydney O’Leary
Delaney Scott

ALTO
Natura De Pinto
Mary Fernandez
Kerry-Anne Loughman
Lina Mafi
Michelle Nguyen
Evelyn Rumbsy
Carmen Sanchez
Savannah Williams

TENOR
Rob Gonzalez
Ryan Henry
Peter Kenton
Jefferson White
Bryce Woodward

BASS
Michael Blackburn
Charles Crockett
Robert Garcia
Cameron Poletti
Braedon Turner
Oakland Youth Chorus (OYC) is the longest running youth chorus in the East Bay. Their work focuses on creating and sustaining programs of high educational and artistic merit that are accessible to and supportive of children and youth from all backgrounds. Youth Chorus singers develop self-confidence, respect for the music of several cultures, strong friendships and community engagement, and a lifelong love of music.

Concertino Cusqueño

GABRIELA LENA FRANK
(b.1972)

Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank attended Rice University in Houston, Texas, where she earned both bachelor’s and master’s degrees. She received a doctorate in composition from the University of Michigan, where she studied with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty. She is currently composer in residence to both the Houston Symphony and the Detroit Symphony Orchestras.

Concertino Cusqueño was composed in 2012, written for the Philadelphia Orchestra on the eve of Yannick Nézet-Séguin’s inaugural season as music director. In her program note, Frank says the work “finds inspiration in two unlikely bedfellows: Peruvian culture and British composer Benjamin Britten... Concertino Cusqueño melds together two brief musical ideas: The first few notes of a religious tune, Collanan María, from Cusco (the original capital of the Inca empire Tawantinsuyo, and a major tourist draw today) with the simple timpani motif from the opening bars of the first movement of Britten’s elegant Violin Concerto. I am able to spin an entire one-movement work from these two ideas, designating a prominent role to the four string principal players (with a bow to the piccolo/bass clarinet duo and, yes, the timpanist). In this way, while imagining Britten in Cusco, I can also indulge in my own enjoyment of personalizing the symphonic sound by allowing individuals from the ensemble to shine.”

Te Deum

ANTON BRUCKNER
(1842-1896)

Bruckner began his Te Deum in 1881, while finishing his Symphony No. 6. Two years later, having completed his Seventh, he resumed work on the Te Deum, dedicating it “to God in gratitude for having safely brought me through so much anguish in Vienna.” A two-piano version was performed in 1885, then Hans Richter conducted the first performance with full orchestra on January 10, 1886, in Vienna. There were thirty more performances during Bruckner’s lifetime.

On his copy of the score, Gustav Mahler crossed out “for choir, solos and orchestra, organ ad libitum” and wrote “for the tongues of angels, heaven-blest, chastened hearts, and souls purified in the fire!” The composer himself called the work “the pride of my life.” He is supposed to have remarked, “When God finally calls me and asks, ‘What have you done with the talent I gave you, my lad?’ I will present to him the score of my Te Deum. I hope He will judge me mercifully.”

The text of the Te Deum is from an early Christian hymn variously attributed to Saints Ambrose, Augustine, or Hilary, but now accredited to Nicetas, bishop of Remesiana (fourth century). The title comes from the text’s opening words in Latin, “Te Deum laudamus” (“Thee, O God, we praise”). Bruckner’s setting is in five movements, arranged in an “arch” of keys (C major–F minor–D minor–F minor–C major). Like much of his music, the work seems to have been written as if Bruckner were writing a solo organ piece.
Symphony No. 9 in E minor, Op. 95  
(From the New World)

ANTONÍN DVOŘÁK  
(1841-1904)

Accompanied by his wife, six children, and a cousin, Dvořák left Prague for the United States in September, 1892. The composer had misgivings about the trip, but the promise of a new country’s opportunities, the beauty of its nature, and better music.

During his two-year stay in this country, he taught, fed the pigeons in Central Park, indulged his passion for trains at the New York Central railroad yard, spent his summers at a Czech community in Spillville, Iowa, and composed his last symphony.

“Omit that nonsense about my having made use of ‘Indian’ or ‘American’ themes—that is a lie,” wrote the composer. “I tried to write only the spirit of national American melodies.”

The Symphony received its first performance in Carnegie Hall in New York on December 15, 1893. According to Dvořák, it “created a furor.” He wrote to his publisher: “The papers say that no composer ever celebrated such a triumph…the audience applauded so that, like visiting royalty, I had to take my bows repeatedly from the box in which I sat.”

H. L. Mencken was then music critic for the Baltimore Evening Sun. His review described the work as “a first rate work of art, honestly constructed and superbly written. It is clear, it is ingenious, it is beautiful. You will search a long while, indeed, among symphonies of these later years before you find better writing and better music.”

Dvořák always claimed that the title referred to his “impressions and greetings from the New World,” but critics immediately accused him of wholesale theft of American folk music. While part of the first movement does resemble the spiritual Swing Low Sweet Chariot, the melody of the second movement was later borrowed by William Arms Fisher, one of Dvořák’s pupils, for his pseudo-spiritual Goin’ Home. Certain resemblances in the last movement to Three Blind Mice can also be regarded as allusions to a Czech folk song.

“We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.

To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty: of thy glory.

The glorious company of the Apostles: praise thee. The goodly fellowship of the Prophets: praise thee. The noble army of Martyrs: praise thee. The holy Church throughout all the world: doth acknowledge thee; The Father: of an infinite Majesty; Thine honorable, true: and only Son; Also the Holy Ghost: the Comforter. Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father. When thou tookest upon thee to deliver man: thou didst not abhor the Virgin’s womb. When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God: in the glory of the Father. We believe that thou shalt come: to be our Judge. We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints: in glory everlasting. O Lord, save thy people: and bless thine heritage. Govern them: and lift them up for ever. Day by day: we magnify thee; And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

:\n
I have just finished a new symphony in E minor,” he wrote in a letter. “It pleases me very much and will differ very substantially from my earlier compositions. Well, the influence of America can be felt by anyone who has a ‘nose’.”

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