

Small Businesses can make a **BIG Impact!**



Make a difference in your community and for your business.
Join the Business in the Arts Networking Circle (BANC)!

BANC members support the Symphony through membership contributions and sponsorships. They also support each other through meaningful, in-depth conversations about developments in their fields, referrals, and overall support as small business leaders in the East Bay.

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



Mueller Nicholls Builders, Steve Nicholls



Caldecott Properties, Andrew Read



Bank of Marin, Wim-Kees van Hout



BELL INVESTMENT ADVISORS
MAKING A GOOD LIFE HAPPEN®

Bell Investment Advisors, Jim & Bonnie Bell

oakland
symphony
MICHAEL MORGAN
MUSIC DIRECTOR



FRIDAY, MAR 22 8PM
PARAMOUNT THEATRE
OAKLAND

Business in the Arts Networking Circle
Presents

I RAISE UP MY VOICE

JESSIE MONTGOMERY
Banner

LOUISE FARRENC
Symphony No. 3 in G minor, Op. 36
I. *Adagio—Allegro*
II. *Adagio cantabile*
III. *Scherzo: Vivace*
IV. *Finale: Allegro*

INTERMISSION

LEONARD BERNSTEIN
Songfest

1. To the Poem (Frank O'Hara)
2. The Pennycandystore Beyond the El (Lawrence Ferlinghetti)
3. A Julia de Burgos (Julia de Burgos)
4. To What You Said (Walt Whitman)
5. I, Too, Sing America (Langston Hughes)/ Okay "Negroes" (June Jordan)
6. To My Dear and Loving Husband (Anne Bradstreet)
7. Storyette H. M. (Gertrude Stein)
8. If you can't eat you got to (e.e. cummings)
9. Music I Heard with You (Conrad Aiken)
10. Zizi's Lament (Gregory Corso)
11. What Lips My Lips Have Kissed (Edna St. Vincent Millay)
12. Israfel (Edgar Allan Poe)

Mary Evelyn Hanglely, *soprano*

Natalie Image, *soprano*

Ashley Dixon, *mezzo-soprano*

Chris Oglesby, *tenor*

SeokJong Baek, *baritone*

Christian Pursell, *bass-baritone*

The 2018–2019 Season of Oakland Symphony is generously funded in part by the East Bay Community Foundation; 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.



Michael Morgan, *Music Director and Conductor*
Bryan Nies, *Associate Conductor*

FIRST VIOLIN

Terrie Baune,
Concertmaster
 Vivian Warkentin,
Asst. Concertmaster
 Natasha Makhijani,
Assoc. Concertmaster
 Kristina Anderson
 Carla Picchi
 Emanuela Nikiforova
 Stephanie Bibbo
 Baker Peeples
 George Hayes
 Gabrielle Wunsch
 Matthew Vincent
 Maxine Nemerovski

SECOND VIOLIN

Liana Bérubé,
Principal
 Sharon Calónico,
Asst. Principal
 Adrienne Duckworth
 Sergi Goldman-Hull
 Cecilia Huang
 Robert Donehew
 Alison Miller
 Josepha Fath
 Hande Erdem

VIOLA

Tiantian Lan,
Principal
 Margaret Titchener,
Asst. Principal
 Betsy London
 Stephanie Railsback
 Katy Juneau
 Linda Green
 Clio Tilton

CELLO

Daniel Reiter,
Principal
 Joseph Hébert,
Asst. Principal
 Michelle Kwon
 Rebecca Roudman
 Elizabeth
 Vandervennet
 Michael Graham
 Jeffrey Parish
 Paul Rhodes

BASS

Patrick McCarthy,
Principal
 Alden Cohen,
Asst. Principal
 Ben Tudor
 Andy Butler
 Andy McCorkle

ELECTRIC BASS

Patrick McCarthy

FLUTE

Alice Lenahan,
Principal
 Amy Likar
 Rena Urso

OBOE

Andrea Plesnarski,
Principal
 Robin May

ENGLISH HORN

Denis Harper

CLARINET

Bill Kalinkos,
Principal
 Diane Maltester

BASS CLARINET

Ginger Kroft

BASSOON

Deborah Kramer,
Principal
 David Granger
 Carolyn Lockhart

HORN

Meredith Brown,
Principal
 Alicia Telford
 Alex Camphouse
 Ross Gershenson
 Audra Loveland

TRUMPET

William Harvey,
Principal
 Leonard Ott
 John Freeman

TROMBONE

Bruce Chrisp,
Principal
 Tom Hornig
 Steve Trapani

TUBA

Scott Choate,
Principal

TIMPANI

Tyler Mack,
Principal

PERCUSSION

Ward Spangler,
Principal
 Allen Biggs
 Kevin Neuhoff

HARP

Meredith Clark,
Principal

KEYBOARD

Hadley McCarroll,
Principal

PERSONNEL MANAGER

Craig McAmis

LIBRARIAN

Paul Rhodes

RECORDING ENGINEER

Tom Johnson,
*Johnson Digital
 Audio*



MARY EVELYN HANGLEY, SOPRANO

A first-year Adler Fellow with San Francisco Opera, Mary Evelyn Hangley was praised for her “stunning dynamic range and control.” Soprano Hangley has been featured on the stages of the Glimmerglass Festival, Minnesota Opera, and the War Memorial Opera House in San Francisco. Most recently, she performed the role of Anna Sørensen in Kevin Put’s *Silent Night* at the Glimmerglass Festival. During her two years as a Resident Artist with Minnesota Opera, Hangley sang leading roles for the company, including Musetta in *La bohème*, Woglinde in *Das Rheingold*, and Contessa Almaviva in *Le nozze di Figaro*. In addition to numerous comprimario roles, Hanley covered Freia in *Das Rheingold*, Millicent Jordan in the world premiere of Bolcom’s *Dinner at Eight* and the title role in Massenet’s *Thaïs*. She has participated in many of the country’s leading young artist programs, including Minnesota Opera, the Glimmerglass Festival, and the Merola Opera Program. While at the Merola Opera Program, Hangley was praised by *Opera News* for singing “...with considerable allure” when taking over for an ill colleague mid-performance of Conrad Susa’s *Transformations*. In concert, Hanley has sung Mendelssohn’s *Elijah*, Mozart’s *Mass in C minor*, Saint-Saëns’ *Christmas Oratorio*, Schubert’s *Mass in C major*, and will be the soprano soloist in the Verdi *Requiem* at SUNY Fredonia in Spring 2019.



NATALIE IMAGE, SOPRANO

A second-year Adler Fellow with San Francisco Opera, Natalie Image was a Metropolitan Opera National Council Grand Finalist, praised by the *New York Times* for her “pristine high notes” and by *Operawire* for her “crystalline tone [which] swirled through the house.” Her singing has also been described as “crisp [and] buoyant” with “sparkling coloratura and vocal cascades” by the *San Francisco Chronicle* after the 2017 Merola Grand Finale Concert. As a participant in the Merola Opera Program, she also sang Clorinda in Rossini’s *La Cenerentola*. Last December, Image performed the title role in the North American premiere of Alma Deutscher’s *Cinderella* with Opera San Jose. Other appearances have included performing Barber’s *Knoxville: Summer of 1915* as the Concerto Competition winner and Aurore in Massenet’s *Le Portrait de Manon* with San Francisco Conservatory of Music (SFCM). Past highlights include Handel’s *Messiah* with the Okanagan Symphony Orchestra, Johanna in *Sweeney Todd* (Opera on the Avalon), and Mrs. De Rocher in *Dead Man Walking* (Opera NUOVA). Image completed her master’s degree at SFCM in 2017, studying with César Ulloa. Her undergraduate studies were in Toronto, Canada, with the Glenn Gould School of the Royal Conservatory of Music.



ASHLEY DIXON, MEZZO-SOPRANO

A second-year Adler Fellow with San Francisco Opera, Ashley Dixon made her San Francisco Opera debut as a member of the Angel Quartet in *It's a Wonderful Life*. As a participant in the 2017 Merola Opera Program, mezzo-soprano Dixon sang the role of Popova in William Walton's *The Bear* and also covered the title role in Rossini's *La Cenerentola*, ending her summer season on the War Memorial Opera House stage singing an aria from Massenet's *Cendrillon*. Dixon's 2016–17 season included her debut with Michigan Opera Theatre in Copland's *The Tender Land* as Mrs. Splinters. In concert, Dixon appeared on the Hill Auditorium stage as a soloist in Mozart's *Requiem* and with University of Michigan's Men's Glee Club in Schubert's *Ständchen*. She also sang Dido in a concert performance of Purcell's *Dido and Aeneas* with University of Michigan's conducting program. In the same year, the Gerda Lissner Foundation awarded her the Encouragement Award for their Song/Lieder Competition in New York. In past seasons, Dixon was engaged as a young artist with the Des Moines Metro Opera, where she made her professional debut as Flora in Verdi's *La Traviata*. Her inaugural summer at the Merola Opera Program in 2015 had her singing La Ciesca in Puccini's *Gianni Schicchi* and Mrs. Nolan in Menotti's *The Medium*. Dixon holds a Master of Music degree from the University of Michigan and a Bachelor of Music from Louisiana State University.



CHRISTOPHER OGLESBY, TENOR

Tenor Christopher Oglesby (Woodstock, Georgia) joins San Francisco Opera, as an Adler fellow for the 2019 Season. Most recently he was a Resident Artist at the Utah Opera, where he sang Tybalt in *Romeo et Juliette* and was the tenor soloist for Handel's *Messiah* with the Utah Symphony. This past summer, Oglesby debuted as Tom Rakewell in *The Rake's Progress* with the Merola Opera Program. Previously, as an education artist at the Dallas Opera, he appeared in Mozart's *Bastien and Bastienne* and in Davies' *The Three Little Pigs*. An active soloist and recitalist, Oglesby recently performed with the Utah Symphony, Abilene Philharmonic, Dallas Puccini Society, and Opera Diversitá. Other recent credits include Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, and Box in *Cox and Box* with the Amalfi Coast Festival, University of North Texas, and Opera in Concert. He holds Bachelor of Music degrees in Vocal Performance, Choral Education, and Band Education from Lee University and a Master of Music degree in Vocal Performance from the University of North Texas.



SEOKJONG BAEK, BARITONE

A first-year Adler Fellow with San Francisco Opera, South Korean baritone Seokjong Baek was last seen in San Francisco as a participant of the 2018 Merola Opera Program, where he was featured in the Schwabacher Summer Concert. Recently he was a resident artist of the Lyric Opera of Kansas City during the 2018 season where he sang the role of Yamadori in *Madama Butterfly* by Puccini. Baek has earned his Bachelor and Master's degrees at Manhattan School of Music in New York. Previous credits include *La Traviata* (Germont) with Aspen Music Festival, *La bohème* (Marcello, cover) with Martina Arroyo's Prelude to Performance Program, *Das land des Lächelns* (Tschang), and *Le roi l'a dit* (Gautru) with Manhattan School of Music. Baek won 1st place at the 2018 Alan M. and Joan Taub Ades Vocal competition, 3rd place at the 2018 Gerda Lissner International Vocal Competition, and a grant at the 2018 Giulio Gari competition. He is also a special prize winner at Sonora International competition Francisco Ariza in Mexico, 2nd place at Alfredo Silipigni vocal competition at New Jersey State opera, and 2nd place at New Jersey Association of Verismo Opera. Baek is a recipient of the Presser Foundation and Mae Zenke Orvis Scholarship in Opera Studies.



CHRISTIAN PURSELL, BASS-BARITONE

A second-year Adler Fellow with San Francisco Opera, bass-baritone Christian Pursell appeared in four San Francisco Opera productions last fall: as Walter Raleigh in *Roberto Devereux*, a Jailor in *Tosca*, Count Lamoral in *Arabella*, and an Angel First Class in Jake Heggie and Gene Scheer's *It's a Wonderful Life*. As a participant in the 2017 Merola Opera Program, he received critical acclaim for his performance as Dandini in *La Cenerentola*. His 2017 season saw debuts at both Houston Grand Opera (Tom in Laura Kaminsky's *Some Light Emerges*) and the Vienna State Opera (Second Englishman in Prokofiev's *The Gambler*), and he is featured on the 2017 world premiere recording of Greg Spears' *Fellow Travelers* with the Cincinnati Symphony Orchestra. An avid concert soloist, recent performances include Britten's *War Requiem*, Brahms' *Ein deutsches Requiem*, and Beethoven's Symphony No. 9. Pursell's upcoming engagements include Samuel in Handel's *Saul* with Philharmonia Baroque Orchestra at Walt Disney Concert Hall and Handel's *Messiah* with the Mormon Tabernacle Choir.



MUSE ORCHESTRA

The after-school MUSE Orchestra is one component of Oakland Symphony's MUSIC for Excellence (MUSE) program. Aimed at 4th-6th graders, the MUSE Orchestra is open to students from schools not served by our in-school mentoring program, as well as the 22 schools that are, ensuring all Oakland students have the opportunity to participate in our All-City Elementary Orchestra. This weekly program is designed to serve as a first training ground for the orchestral experience. The tuition-free program is fully sponsored by Oakland Symphony and hosted by Franklin Elementary School and the Oakland Unified School District.

MUSE ORCHESTRA

FIRST VIOLIN

Ava Calibuso,
Concertmaster
Ava Lau
Darlin Diaz-
Velazquez
Ella Bohanna
Emiliano Parker
Macie Chao
Nishant Rout
Sela Sumii

SECOND VIOLIN

Aadam Aleem
Ava Victoriano
Benjamin Luong
Bridget Epstein
Edamevoh Ajayi
Gavinjon Luong
Lucy Lagrone
Zia Owens
Zoe Khuu

THIRD VIOLIN

Adelina Lopez
Alyssa Saechao
Bronwen Cornford
Cherise Nguyen
Chi Sieu Huynh
Darren Zou
Devayani Singh
Davianna Nguyen
Garvin Xu
Elie Calibuso
Leah Ho
Rosa Parker
Sol Hegarty Alcantar
Winne Xu

VIOLA

Gabe Gray
Kiran Beattie
Liam Kinguyen
Oliver Arnold

CELLO

Abigail Tyrvanen
Aleya Lopez
Amalia Campbell
Bailey McAlister
Isaac Pinon
Itsuka Sumii
Kaylee Quach
Quentin Collins

BASS

Alexander Tyrvanen

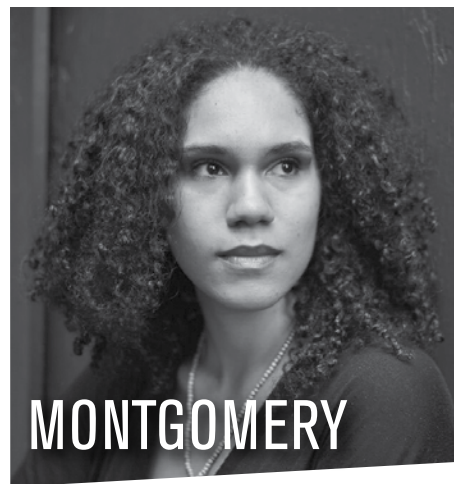
CLARINET

Mizuki Williams
Antonio Rivera García

TRUMPET

Johan Rivera García
Kayla Sisavat
Matthew Beardsley

During the 2018-19 season, participating students unite from the following 12 Oakland schools to form the MUSE Orchestra: Bella Vista, Cleveland, Franklin, Glenview, La Escuelita, Laurel, Lincoln, Sequoia Elementary Schools, as well as Edna Brewer, Claremont, Oakland Military Institute, and Roosevelt Middle Schools. Students gain unique opportunities being part of the MUSE Program. This past February, students worked with Michael Morgan and internationally acclaimed pianist Emanuel Ax.



MONTGOMERY

Banner

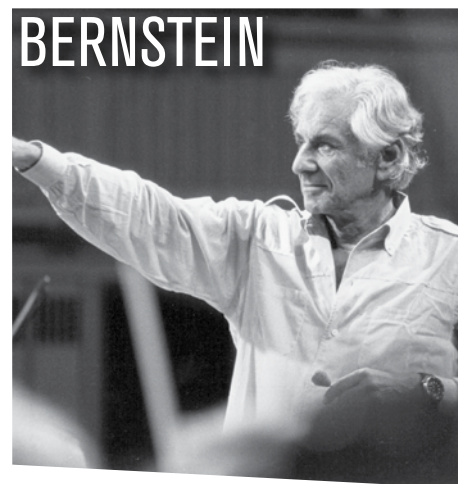
JESSIE MONTGOMERY
(b.1981)

Born in Manhattan's Lower East Side, Montgomery received a Bachelor's degree from the Juilliard School in Violin Performance in 2003. She joined Community MusicWorks in Providence, Rhode Island, and became a member of the Providence String Quartet. She was a founding member of PUBLIQuartet, and has performed in the Catalyst Quartet. She is currently touring with Yo-Yo Ma's Silk Road Ensemble. Since 1999, she has been affiliated with the Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. In 2012, she completed her graduate degree in Composition for Film and Multimedia at New York University.

In 2009, Montgomery was commissioned by the Providence String Quartet and Community MusicWorks to write *Anthem: A tribute to the historical election of Barack Obama*. "In that piece," she says, "I wove together the theme from the Star Spangled Banner with the commonly named Black National Anthem, *Lift Every Voice and Sing* by James Weldon Johnson (which coincidentally share the exact same phrase structure).

When the Sphinx Organization commissioned a new work, Montgomery responded with *Banner*, which was introduced in September, 2014, at the New World Center in Miami. Montgomery

calls the work "a tribute to the 200th anniversary of the Star Spangled Banner.... Scored for solo string quartet and string orchestra, *Banner* is a rhapsody on the theme of the Star Spangled Banner. Drawing on musical and historical sources from various world anthems and patriotic songs, I've made an attempt to answer the question: 'What does an anthem for the 21st century sound like in today's multicultural environment?' *Banner* picks up where *Anthem* left off by using a similar backbone source in its middle section, but expands further both in the amount of references and also in the role play of the string quartet as the individual voice working both with and against the larger community of the orchestra behind them.... The Star Spangled Banner is an ideal subject for exploration in contradictions. For most Americans the song represents a paradigm of liberty and solidarity against fierce odds, and for others it implies a contradiction between the ideals of freedom and the realities of injustice and oppression."



Songfest

LEONARD BERNSTEIN
(1918-1990)

Subtitled "A Cycle of American Poems for Six Singers and Orchestra," *Songfest* was originally commissioned for the American Bicentennial Year (1976). It wasn't finished in time, so the world premiere took place on October 11, 1977, at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Bernstein conducted the National Symphony Orchestra,

with soloists Clamma Dale, soprano; Rosalind Elias, mezzo-soprano; Nancy Williams, mezzo-soprano; Neil Rosenshein, tenor; John Reardon, bass; and Donald Gramm, bass-baritone.

During the two years of its composition, Bernstein had considered a number of titles before settling on *Songfest* for the premiere. These included *An American Songfest*, *Six Characters in Search of an Opera*, *Notes Toward an American Opera*, *The Glorious Fourth*, *Mortal Melodies*, *A Secular Service* and *Ballet for Voices*, among others.

In his program note on the Bernstein website, Jack Gottlieb wrote that Bernstein's purpose was "to draw a comprehensive picture of America's artistic past, as seen in 1976 through the eyes of a contemporary artist. The composer has envisioned this picture through the words of 13 poets embracing 300 years of the country's history. The subject matter of their poetry is the American artist's experience as it relates to his or her creativity, loves, marriages, or minority problems (blacks, women, homosexuals, expatriates) within a fundamentally Puritan society.

"The strongest binding musical force in the Cycle is that of unabashed eclecticism, freely reflecting the pluralistic nature of our most eclectic country. The composer believes that with the ever-increasing evidence of this unfettered approach to writing new music, typical of many other composers today, we are moving closer to defining 'American music'. In a musical world that is becoming ever more international, the American composer—to the extent that his music can be differentiated as 'American'—inevitably draws from his own inner sources, however diverse and numerous they may be."



Symphony No. 3 in G minor, Op. 36
LOUISE FARRENC
(1804–1875)

Born in Paris, Jeanne-Louise Dumont married the flutist and music publisher Aristide Farrenc in 1821. She began piano lessons at the age of six. She later studied with Anton Reicha, Johann Nepomuk Hummel and Ignaz Moscheles. In 1842 she became the first woman professor of piano at the Paris Conservatory, a position she held for thirty years.

Farrenc's first compositions, for solo piano, were issued by her husband's company in the 1820s. She later shifted to chamber music: two piano quintets, a piano sextet, two piano trios, a nonet for winds and strings, two trios, and several instrumental sonatas. She wrote two concert overtures in 1834, which were performed in Paris, Brussels, and Copenhagen, and in 1841, she composed the first of three symphonies. Her music had many admirers, including Daniel-François-Esprit Auber, Fromental Halévy, Hector Berlioz and Robert Schumann.

Her third Symphony was introduced at the *Société des concerts du Conservatoire* in 1849. Katy Hamilton detects the influence of Weber and Beethoven in it, especially in the first movement, and Mendelssohn and Schumann in the last movement. "The second movement," she writes, "is a beautifully lyrical *Andante*; and this is followed by a dancing *Scherzo*, the music driven forward on insistent, bouncing eighth notes in the lower strings."

~ Program Notes by Charley Samson, copyright 2019

American Heart Association
Learn and Live...

American Stroke Association
A Division of American Heart Association

Lobbyist

You don't have to be a high-powered lobbyist to call on Congress—just a healthcare professional who volunteers her time to prescribe a lifesaving message. American Heart Association advocates are part of a nationwide network of people dedicated to finding a cure for heart disease. They contact legislators to lobby for more funding for medical innovations, paving the way for lifesaving medical advances like new drugs to control high blood pressure and lower cholesterol, pacemakers and coronary bypass. Join us and you too can save lives from the nation's No. 1 killer—heart disease.

Heart Disease. You're the Cure.
www.americanheart.org/youarethecure