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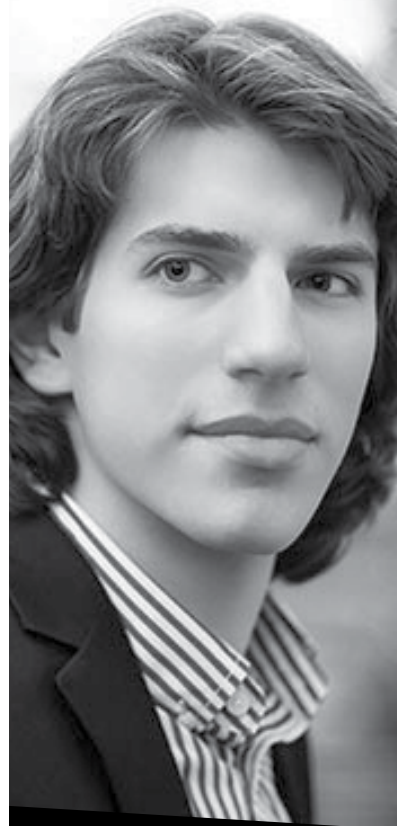
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FRIDAY, NOVEMBER 13, 2015, 8 PM
PARAMOUNT THEATRE, OAKLAND



LLEWWLLYN SANCHEZ-
WERNER,
Piano

MICHAEL MORGAN,
Music Director and Conductor

PRESENTED IN PART BY THE GRUBB CO.
LOST ROMANTICS

JOHANN SEBASTIAN BACH
Tocatta and Fugue in D minor, BWV 565
(Transcribed by Leopold Stokowski)

FELIX MENDELSSOHN
Piano Concerto No. 1 in G minor, Op. 25
I. *Molto allegro, con fuoco*
II. *Andante*
III. *Presto; Molto allegro e vivace*

INTERMISSION

FRANZ LEHÁR
Freunde, das Leben ist lebenswert (from Giuditta)
(Friends, life is well worth living!)

JACQUES OFFENBACH
Au mont Ida, trois Déesses (from La belle Hélène)
(Three Deities at Mount Ida.)

FRANZ LEHÁR
Dein ist mein ganzes Herz (from Das Land des Lächelns)
(Yours is my heart alone.)

Brent Reilly Turner, *tenor*
2015 Toland Vocal Competition Winner

VICTOR BENDIX
Symphony No. 3 in A Minor, Op. 25, 1895
I. *Fantasie: Adagio molto—Moderato cantabile—
Allegro risoluto*
II. *Scherzo appassionato: Molto vivace*
III. *Elegie: Lento, ma non troppo—
Andante con moto—Più mosso*

Season Media Sponsors: Oakland Magazine, KDFC, East Bay Express
Season Guest Artist Accommodations provided by: Oakland Marriott City Center
The 2015/16 season of Oakland Symphony is generously funded 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 City Council and the City of Oakland's Cultural Funding Program.



Michael Morgan, Music Director & Conductor
Bryan Nies, Assistant Conductor

FIRST VIOLIN

Terrie Baune,
Concertmaster
 Vivian Warkentin,
Asst. Concertmaster
 Basma Edrees
Assoc. Concertmaster
 Kristina Anderson
 Patrice May
 Carla Picchi
 Ellen Gronningen
 Deborah Spangler
 Emanuela Nikiforova
 Natasha Mikhijani
 Hee-guen Song
 Stephanie Bibbo

SECOND VIOLIN

Liana Bérubé, *Principal*
 David Cheng,
Asst. Principal
 Candace Sanderson
 Sharon Calonico
 Baker Peeples
 Adrienne Duckworth
 Sergi Goldman-Hull
 Cecilia Huang
 Robert Donehew
 Alison Miller

VIOLA

Tiantian Lan, *Principal*
 Margaret Titchener,
Asst. Principal
 Janice Negherbon
 Betsy London
 David Gilbert
 Darcy Rindt

Patricia Whaley
 Stephanie Railsback

CELLO

Daniel Reiter, *Principal*
 Joseph Hébert
 Michelle Kwon
 Rebecca Roudman
 Elizabeth Vandervennet
 Michael Graham
 Jeff Parish
 Paul Rhodes

STRING BASS

Patrick McCarthy,
Principal
 Carl Stanley,
Asst. Principal
 Randall Keith
 Andy Butler
 David Arend
 Abraham Gumroyan

FLUTE

Rena Urso-Trapani,
Principal
 Amy Likar
 Leslie Chin
 Stacey Pelinka

PICCOLO

Amy Likar

OBOE

Andrea Plesnarski,
Principal
 Robin May

ENGLISH HORN

Denis Harper

CLARINET

Diane Maltester,
Principal
 Ginger Kroft

BASS CLARINET

Dan Ferreira

BASSOON

Deborah Kramer,
Principal
 David Granger

CONTRA BASSOON

Carolyn Lockhart

HORN

Meredith Brown,
Principal
 Eric Achen,
Asst. Principal
 Alicia Telford
 Alex Camphouse
 Ross Gershenson

TRUMPET

William Harvey,
Principal
 Leonard Ott
 John Freeman

TROMBONE

Bruce Chrisp, *Principal*
 Thomas Hornig

BASS TROMBONE

Steve Trapani

TUBA

Scott Choate, *Principal*

HARP

Meredith Clark,
Principal

PIANO

Ellen Wassermann,
Principal

TIMPANI

Tyler Mack, *Principal*

PERCUSSION

Ward Spangler, *Principal*
 Allen Biggs
 Jim Kassiss

PERSONNEL MANAGER

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Seth Ducey



LLEWELLYN SANCHEZ-WERNER, PIANO

At just 18 years old, Llewellyn Sanchez-Werner was named the 2014 Gilmore Young Artist, an honor awarded every two years singling out the most promising American pianists of the new generation. He received the Atlantic Council's 2014 Young Global Citizen Award, along with fellow recipients Robert De Niro, Prime Ministers Shimon Peres and Lee Kuan Yew, and Presidents Enrique Peña Nieto and Petro Poroshenko.

Llewellyn made Juilliard history at age 14 as the youngest student ever admitted to the College Division. In 2009, he performed solo at the White House for President Obama; and in 2013, for the Presidential Inauguration concert at the Kennedy Center.

In 2010, he was the first American soloist to perform in Iraq with the Iraqi National Symphony Orchestra, for an international audience of diplomats, US soldiers, and Iraqis of all ages (Gershwin and Grieg Concerti). The concert raised funds to support the Children's Cancer Hospital and celebrated World Day for Cultural Diversity.

In Rwanda, Llewellyn performed for President Kagame and for humanitarian and economic leaders, hosted by US Ambassador Symington, to help Rwandans continue rebuilding from the 1994 genocide. CNN International featured him on "Connect the World" as the Connector of the Day on May 31, 2010.

General David Petraeus recognized Llewellyn "for his courageous humanitarian contributions through the arts" and for "strengthening the ties that unite our nations," in a Pentagon performance. To excite more youth about classical music, Llewellyn performed 16 concerts for 20,000 North American students; for an anti-bullying campaign, he performed "Beethoven and the Bully" for 6,000 students.

He has had hundreds of solo recitals and over fifty performances as soloist with orchestras on four continents, including at Smetana Hall, Prague, Czech Republic; Louvre Museum, Paris, France; Gijon International Piano Festival, Spain; Ashford Castle, Ireland; Banff Summer Arts Festival, Canada; the Kennedy Center, Washington, DC; and Lincoln Center, New York.

For a WDR-Arte Documentary, Hilan Warshaw's "Wagner's Jews" (which explores the ongoing controversy over performing Wagner's music in Israel), Llewellyn was filmed in New York performing works of Tausig, Wagner, and Liszt. Llewellyn has also collaborated with the Gershwin Family on a concert and biographical tribute to the Gershwin brothers.

As part of *Beyond the Machine*, he performed modern multimedia works in collaboration with Juilliard's Technology Center, Dance and Drama Divisions. Featured in the Miami International Piano Festival's "Prodigies and Masters of Tomorrow," at age seven, he was selected the youngest-ever Discovery Artist of the New West Symphony, and at 12, he was the Artist-in-Residence at the Canandaigua Lake Music Festival in New York.

Juilliard is Llewellyn's second college experience. He became a full-time student at Ventura College at age five, where he completed 170 college credits toward degrees in Music and International Relations. Born in California, Llewellyn studies with Yoheved Kaplinsky and Ilya Itin in New York.

BRENT REILLY TURNER, TENOR

America's tenor Brent Reilly Turner has been acritically acclaimed across the United States. Turner's appearances in opera, concert and recital have been characterized as having a full, dramatic timbre, energetic personality and unique honesty.



In 2015, Turner received 1st place honors at the 2nd Annual James Toland Vocal Arts Competition in Oakland, CA. He also was named the Grand Prize winner at the 2015 New Jersey State Opera Competition held in Clifton, NJ. Turner received 3rd place honors at the 2015 National Opera Association Vocal Competition and was also awarded a coveted study grant from the Wagner Society of New York, recognizing him as an up-and-coming heldentenor.

Last year, Turner received the Grand Prize at the 2014 Peter Elvins Vocal Competition and the Grand Prize at the 2014 Mary Jacobs Smith Singer of the Year Competition hosted by Shreveport Opera. Turner received 2nd place honors at the 2014 Dallas Opera Guild Competition, and 3rd place in the 2014 Irma M. Cooper Competition hosted by Opera Columbus. Turner also took 1st place in the 2013 Orpheus Vocal Competition and 1st place in the 2013 Florida Suncoast Opera Guild Competition.

Turner was an encouragement award recipient in the Wagner Division of the 2014 Gerda Lissner Vocal Competition in New York City.

Mr. Turner's Wagnerian repertoire includes roles such as Siegmund in *Die Walküre*, the title role of *Lohengrin*, Erik in *Der fliegende Holländer*, and Froh/Loge in *Das Rheingold*. Other roles include Max in von Weber's *Der Freischütz*, Bacchus in R. Strauss' *Ariadne auf Naxos*, Florestan in Beethoven's *Fidelio*, Don José in Bizet's *Carmen*, Sam Polk in Floyd's *Susannah*, and Einsenstein in J. Strauss' *Die Fledermaus*.

Mr. Turner has participated with several major Young Artist and Apprentice Programs including Santa Fe Opera, Utah Opera, Ash Lawn Opera, Opera North, Opera Saratoga, Opera Theatre and Music Festival of Lucca, Brevard Music Center, and VOICExperience. Turner holds a Bachelor of Music degree from Stetson University and a Master of Music from the College-Conservatory of Music at the University of Cincinnati. Though born in Singapore, Turner was raised in Oviedo, FL and considers himself a native Central Floridian.

PRE-CONCERT PERFORMERS

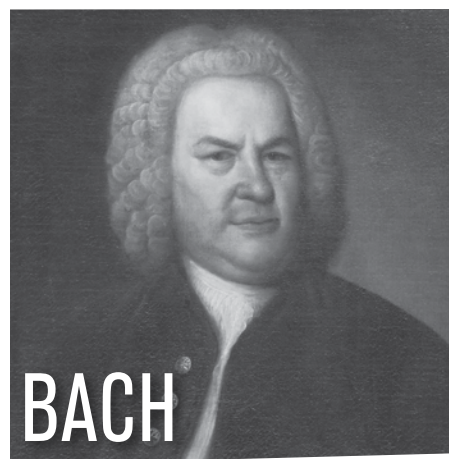


JACOB REED, CELLO

At age 10, Jacob Reed (now 13) taught himself to play the cello by watching *The Piano Guys* YouTube videos; he now takes lessons at the San Francisco Conservatory of Music with Eric Sung. He spends his free time playing the cello, training in Tae Kwon Do, practicing the piano, and solving various types of Rubik's Cubes. Jacob is the resident tech support guy at his home in Danville.

DOUGHERTY VALLEY HIGH SCHOOL CHAMBER ORCHESTRA

The Dougherty Valley High School Chamber Orchestra (San Ramon Valley Unified School District), under the direction of Patricia Drury, is honored to be making their second appearance presenting a pre-concert lobby performance at the Paramount. In addition to presenting seasonal school concerts, this vibrant ensemble, part of a large and thriving music department at Dougherty Valley High School, has been invited this year to perform at the San Francisco State University Orchestra Festival, to serve as the demo orchestra for the California Orchestra Directors Association sponsored Orchestra Music Reading Session at California All-State Music Education Conference (All-State), and to participate in the 2016 Sounds of Summer Music Festival in NYC which culminates in a performance at Carnegie Hall. Numerous Dougherty Valley High School musicians are also members of the Oakland Symphony Youth Orchestra, and the Dougherty Valley High School Chamber Orchestra is extremely grateful for the enlightening and enjoyable rehearsal visits by Maestro Michael Morgan.



Toccata and Fugue in D minor, BWV 565

JOHANN SEBASTIAN BACH (1685-1750)
(Transcribed by Leopold Stokowski)

Long before his conducting triumphs, Stokowski worked as a church organist. The experience inspired some forty transcriptions for orchestra, many from keyboard works by Bach.

"Bach himself was the greatest transcriber of another's music," said Stokowski, "so the freedom of his thought encourages me to be a little free myself sometimes. I'm sure he wouldn't mind me orchestrating his keyboard pieces. He might not like the way I did it, but he wouldn't mind the principle." Stokowski transcribed the Toccata and Fugue in D minor in 1927, when he was music director of the Philadelphia Orchestra.

Bach wrote the original version—for organ—in Weimar around 1709. "Of all the music of Bach, this Toccata and Fugue is among the freest in form and expression," wrote Stokowski. "The thundering harmonies must have echoed long and tempestuously, for this music has a power and majesty that is cosmic. Its main characteristics are immense freedom of rhythm and plasticity of melodic outline. In the sequence of harmonies it is bold and path-breaking. Its tonal architecture is irregular and asymmetric. Of all the creations of Bach this is one of the most original. Its inspiration flows unendingly."



Piano Concerto No. 1 in G minor, Op. 25

FELIX MENDELSSOHN (1809-1847)

"A thing rapidly tossed off" was Mendelssohn's description of his G minor Piano Concerto. The work was dedicated to Delphine von Schauroth, a seventeen-year-old pianist whom Mendelssohn met in Munich. An affair blossomed. She and her family implied that marriage would be suitable; he and his family thought he was too young for such a step (he was twenty-two).

At one point even the King of Bavaria got into the act. From Munich in 1831, Felix wrote to his father: "The main thing that the King said to me, though, was that I should marry Fräulein von Schauroth; that would be an excellent match, and why didn't I want to do it? That, from a king, annoyed me, and somewhat piqued, I was going to answer him, when he, not even waiting for my answer, jumped to something else and then to a third thing." (Bavarian kings were known for their eccentricities.) Two other letters from this period are missing, possibly destroyed later by Mendelssohn's wife Cecile.

Delphine eventually married another. When Felix saw her again—according to a friend—he "was quite crushed...he had been much struck with Delphine, she however, being another's, is quite out of the question."

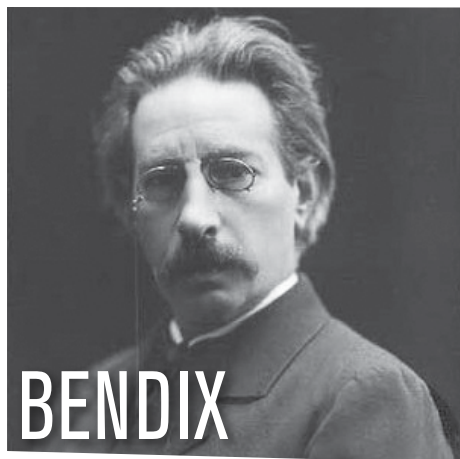
Mendelssohn was the soloist at the first performance of the Piano Concerto on October 17, 1831, in Munich. "I was applauded long and loud," he said. "The orchestra accompanied well and the work itself was really mad: the audience really liked it. They applauded to make me come out and take a bow, which is the custom here, but I was too modest and didn't."

With increasing frequency, Franz Liszt and others began playing the Concerto. Berlioz was moved to write a fanciful account of the piano maker Erard's attempts to cure one instrument of too many performances of the Mendelssohn Concerto. He tries holy water, removing the keyboard, chopping it up with an ax, finally arson. "Such a fine instrument! We were heart-broken, but what could we do? There was no other way to loose its grip."

The three movements are played without pause, separated by brass fanfares. Phillip Ramey writes: "The first movement is in fairly orthodox sonata form, somewhat dramatic and bravura in character. Both themes are stated by the piano. The *Andante* is a restful and singing 'romanza,' not unlike certain of the *Songs Without Words*. The brash, agitated finale... is positively Weberesque in the all-pervasive brilliance of the piano writing."

Symphony No. 3 in A Minor, Op. 25 VICTOR BENDIX (1851-1926)

Born in Copenhagen, Bendix was the most important Danish composer between Niels Gade and Carl Nielsen. He wrote his first composition at the age of ten. At fifteen, he was admitted to the Copenhagen Conservatory, where he studied with Gade. He took lessons from Franz Liszt in Weimar, then returned to become Gade's assistant at the Conservatory. His works were performed all over Europe and America, but scandals involving former students probably account for his loss of popularity. The Royal Danish Orchestra never played a note of his music.



© Frederik Niise

Bendix wrote four symphonies; the third dates from 1895. In his liner notes to the only recording of the work, Mogens Wenzel Andreasen calls it "a highly significant and exceedingly beautiful work." Of the opening movement's two themes, he writes, "in spite of their simplicity, both these beautiful themes are personal, original and expressive, and bear witness to a quite extraordinary melodic gift on the part of the composer." The middle movement, subtitled "Multicolored Pictures," Andreasen describes as "an elegant *scherzo* with rapidly shifting pictures of street scenes.... Like the first movement, the concluding *Elegie* is of great melodic beauty and optimistically bright in color in spite of the title."

~Program Notes by Charley Samson, copyright 2015.



"Freunde, das Leben ist lebenswert" from Act I of *Giuditta* FRANZ LEHÁR (1870-1948)

Giuditta was first produced in Vienna on January 20, 1934. The plot concerns a birdcage-seller's wife who leaves her husband for a soldier, then leaves the soldier for a career as a nightclub dancer. In the first act, the soldier Octavio sings of the joys of life, especially beautiful women, in *Freunde, das Leben ist lebenswert!*

*Freunde, das Leben ist lebenswert!
Jeder Tag kann Schönes uns geben,
Jeder Tag ein neues Erleben,
Jede Stunde verjüngt sich die Welt!
Die herrliche Welt!*

*Sinkt die Sonne abends nieder,
Strahlend steht sie morgen wieder
Auf dem blauen Himmelszelt!*

*Freunde, das Leben ist lebenswert!
Aus dem Dunkel stiller Gassen
Leuchten Augen, heiß wie Feuer,
Locken tausend Abenteuer
Heimlich süß!*

*O Signora - o Signorina!
Hört man flüstern und lieblosen,
Dort vom Fenster des Palazzo
Fallen dunkelrote Rosen!*

*O Signora, Signorina,
Zärtlich klingt die Cavatina,
Und die Schönste aller Frauen
Wird vielleicht noch heute dein!*

(Friends, life is well worth living!
Every day might bring us something beautiful,
Every day a new experience,
Every hour the world gets younger!
The wonderful world!

Although the sun sets in the evening,
The next day it shines again
Against the clear blue of the sky!

Friends, life is well worth living!
From the darkness of quiet alleyways
Eyes shine bright as fire,
A thousand adventures tempt you
With mysterious sweetness.

Oh Signora – oh Signorina!
One hears whispering and endearments,
And over there from the window of the building
Dark red roses fall!

Oh Signora, Signorina,
The tender strains of a cavatina fill the air,
And the most beautiful of all women
Will perhaps be yours even today!

**“Au mont Ida” from
Act I of *La Belle Hélène*
JACQUES OFFENBACH (1819-1880)**

La Belle Hélène (The Beautiful Helen) was a huge success at its first performance in Paris on December 17, 1864. The plot concerns the love of Paris and Helen that led to the Trojan war. The text was used as a satire on the social and political mores of Napoleon III's Paris. In the first act, Venus promises Paris the hand of the most beautiful woman in the world (Helen). Disguised as a shepherd, he answers the high priest's question about what Venus is like in his big aria, “Au mont Ida.” In it, he offers an apple to Minerva, Juno and Venus. Each recounts her virtues, and Paris answers with the refrain.

*Evohé! Que ces déesses,
Pour enjôler les garçons,
Evohé! Que ces déesses
Ont de drôles de façons!*



(Evohé! These goddesses,
To beguile boys
Evohé! These goddesses
Have funny ways!)

**“Dein ist mein ganzes Herz” from Act II of
Das Land des Lächelns (The Land of Smiles)
FRANZ LEHÁR (1870-1948)**

First performed in Berlin on October 10, 1929, *The Land of Smiles* was a revision of Lehar's 1923 operetta *Die gelbe Jacke* (The Yellow Jacket). In its latter incarnation, Richard Tauber created an international hit in “Dein ist mein ganzes Herz” (Yours Is My Heart Alone). In it, the Chinese prince Sou-Chong tries to convince his Austrian bride that she is the favorite of his four wives.

*Dein ist mein ganzes Herz!
Wo du nicht bist, kann ich nicht sein,
so, wie die Blume welkt,
wenn sie nicht küsst der Sonnenschein.
Dein ist mein schönstes Lied,
weil es allein aus der Liebe erblüht.
Sag' mir noch einmal, mein einzig Lieb,
o sag' noch einmal mir: Ich hab' dich lieb!*

*Wohin ich immer gehe,
ich fühle deine Nähe.
ich möchte deinen Atem trinken
und betend dir zu Füßen sinken,
dir, dir allein! Wie wunderbar
ist dein leuchtendes Haar!
Traumschön und sehsuchtsbang
ist dein strahlender Blick.
Hör' ich der Stimme Klang,
ist es so wie Musik.*

(Yours is my heart alone.
Where you are not, I cannot be,
just as a flower withers
when unloved by sunshine.
Yours is my fairest song,
for it is born from love alone.
Say once again, my only love,
say once again: I love you!

Wherever I go
I feel you near.
I want to drink in your breath,
fall in supplication at your feet,
you, you alone. How beautiful
is your radiant hair!
Beautiful as a dream and full of longing
is your radiant glance.
To hear your voice
is to hear music.)

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NOVEMBER 15, 2015, 2 PM
CAMPOLINDO PERFORMING
ARTS CENTER, MORAGA



OMID ZOUFONOUN,
Conductor

OAKLAND SYMPHONY YOUTH ORCHESTRA
FALL CONCERT

GIUSEPPE VERDI
Overture to *Nabucco*
Michael Morgan, conductor

ERNEST BLOCH
“Nigun” from *Baal Shem Suite*
Jaclyn Thach, violin

DMITRI SHOSTAKOVICH
Chamber Symphony, Opus 110a
(arr. Barshai)

- I. *Largo*
- II. *Allegro molto*
- III. *Largo*
- IV. *Scherzo*
- V. *Largo*

INTERMISSION

SERGEI PROKOFIEV (1891-1953)
Selections from *Romeo and Juliet*

- I. *Montagues and Capulets*
- II. *Juliet, the Young Girl*
- III. Minuet
- IV. Masks
- V. *Romeo and Juliet*
- VI. *Death of Tybalt*

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