OAKLAND SYMPHONY

Johann Sebastian Bach
Toccata 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. Fantasia: Adagio molto—Moderato cantabile—
Allegro risoluto
II. Scherzo appassionato: Molto vivace
III. Elegie: Lento, ma non troppo—
Andante con moto—Piu mosso

Friday, November 13, 2015, 8 PM
Paramount Theatre, Oakland

Michael Morgan,
Music Director and Conductor

Llewellyn Sanchez-Werner,
Piano

Presented in part by the Grubb Co.
Lost Romantics

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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, Assoc. Concertmaster
Basma Edrees, Assoc. Concertmaster
Kristina Anderson
Patrice May
Carla Picchi
Ellen Gronningen
Deborah Spangler
Emanuela Nikolovora
Natasha Mikhijani
Hee-guen Song
Stephanie Bibbo

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

Viola
Tiantian Lan, Principal
Margaret Ritchener, Aust. Principal
Janice Negerhon
Betsy London
David Gilbert
Darcy Rindt

Cello
Daniel Reiter, Principal
Joseph Hebert
Michelle Koon
Rebecca Roudman
Elizabeth Vandervennet
Michael Graham
Jeff Parish
Paul Rhodes

String Bass
Patrick McCarthy, Principal
Carl Stanley, Aust. Principal
Randall Keith
Andy Butler
David Arend
Abraham Gumroyan

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, Aust. Principal
Alicia Telford
Alex Camphouse
Ross Gershenson

Trumpet
William Harvey, Principal
Leonard Ott

Trombone
Bruce Chisp, Principal
Thomas Hornig

Bass Trombone
Steve Trapani

Tuba
Scott Choate, Principal

Harp
Meredith Clark, Principal

Piano
Ellen Wassermann, Principal

Assistant Conductor

Tyler Mck

Principal

New West Symphony, and at 12, he was the Artist-in-Residence at the Canandigua 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
American tenor Brent Reilly Turner has been critically 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.

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.
In 2013, 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 2nd 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.

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 Eisenstein 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 VOICEExperience. 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.

At age 10, Jacob Reed (now 13) taught himself to play the cello by watching The Piano Guy 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.

The Dougherty Valley High School Chamber Orchestra I (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.

**JACOB REED, CELLO**

**DOUGHERTY VALLEY HIGH SCHOOL CHAMBER ORCHESTRA**

The Dougherty Valley High School Chamber Orchestra is one of the most original. Its inspiration 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.”

**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 lose 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.

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.”

-Frival Notes by Charley Samson, copyright 2015.

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**“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!*

(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!)
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

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

OFFENBACH

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 Lehár’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,  
wenne sie nicht küsst der Sonnenschein.  
Dein ist mein schönstes Lied,  
weil es allein aus der Liebe erblüht.  
Sag mir noch einmal, mein einzig Lieb,  
a sag’ noch einmal mir: Ich hab’ dich lieb!  

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.)