



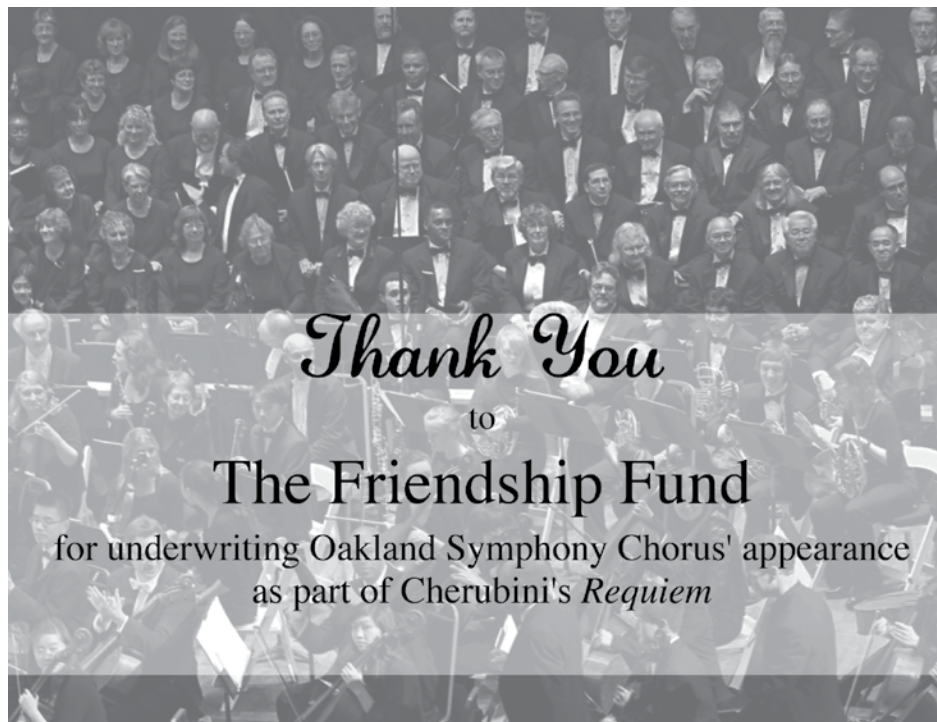
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Thank You
to
The Friendship Fund
for underwriting Oakland Symphony Chorus' appearance
as part of Cherubini's *Requiem*



FRIDAY, MARCH 18, 2016, 8 PM
PARAMOUNT THEATRE, OAKLAND



AMY LIKAR,
piccolo

MICHAEL MORGAN,
music director and conductor

OAKLAND SYMPHONY PRESENTS BEETHOVEN'S CHOICE

LUIGI CHERUBINI

Requiem in C minor

- I. *Introitus et Kyrie*
- II. *Graduale*
- III. *Dies Irae*
- IV. *Offertorium*
- V. *Sanctus*
- VI. *Pie Jesu*
- VII. *Agnus Dei*

Oakland Symphony Chorus

Lynne Morrow, Chorus Director

Oakland Symphony Chorus' appearance is supported by a grant from The Friendship Fund.

INTERMISSION

MARTIN ROKEACH

Concerto for Piccolo and Orchestra— World Premiere

- I. Proclamations, Whispers, Rumors
- II. Still We Hope
- III. Joy

Amy Likar, *piccolo*

LUDWIG VAN BEETHOVEN

Symphony No. 2 in D major, Op. 36

- I. *Adagio molto; Allegro con brio*
- II. *Larghetto*
- III. *Scherzo: Allegro*
- IV. *Allegro molto*

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

Dawn Harms,
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 Calónico
 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 Railsback
 Katy Juneau

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

Alice Lenaghan,
Principal
 Rena Urso-Trapani

OBOE

Andrea Plesnarski,
Principal
 Robin May

CLARINET

Diane Maltester,
Principal
 Ginger Kroft

BASS CLARINET

Dan Ferreira

BASSOON

Deborah Kramer,
Principal
 David Granger

FRENCH HORN

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

TRUMPET

William Harvey,
Principal
 Leonard Ott

TROMBONE

Bruce Chrisp,
Principal
 Thomas Hornig

BASS TROMBONE

Steven Trapani

HARP

Wendy Tamis,
Principal

TIMPANI

Tyler Mack, *Principal*

PERCUSSION

Ward Spangler,
Principal
 Allen Biggs

PERSONNEL MANAGER

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Seth Ducey

**Oakland Symphony Chorus**

Lynne Morrow, Chorus Director

The Oakland Symphony Chorus enriches our community through high quality musical performances and educational workshops that raise appreciation and understanding of choral music, while providing opportunities for people who love to sing. Established in 1958, Oakland Symphony Chorus has been recognized as one of

the East Bay's finest choirs and a premier resource for continuing education in the choral arts. The Chorus performs regularly with its partners, Oakland Symphony and Oakland Symphony Youth Orchestra, as well as with a variety of other Bay Area orchestras.

SOPRANO

Barbara Berry
 Sybil Carpenter
 Mayotis Cephas
 Susan Chan
 Joeeun Choi
 Nancy Cotteral
 Margaret Daly
 Joanne Drumm
 Jane English
 Charmaine Ferrera
 Dolores Gilchrist
 Margrit Hagel
 Ellie Hahn
 Carol Henri
 Susan Hernandez
 Barbara Howard-Johnson*
 Carol Hudson
 Alisa Jones
 Elspeth Kersh
 Mary-Jo Knight
 Susan Lambert
 Deborah Lewis
 Linda Manzeck
 Alice McCain
 Kelly Morrison
 Jewelz Moyer

Linda Mrnak
 Donna Oliver

Erica Peck
 Debbie Pierce
 Suzanne Reinfrank
 Abbie Rockwell
 Sarah Rozenwajn
 Nanci Schneidinger*
 Jane Sellen
 Chung Taylor
 Cynthia Webb-Beckford^
 Gia White

ALTOS

Eva Arce
 Judith Berlowitz
 Becky Bob-Waksberg
 Karenlynn Bradley
 Rena David
 Lisa Friedman
 Renee Gistand
 Margaret Hegg
 Natasha Hull-Richter
 Karen Ivy
 Amy Kessler
 Jeanne Korn
 Shirley Lindley

Linda Lipner
 Theresa Lo
 Nancy Lowenthal
 Taryn McGinn Valley
 Helen Mehoudar
 Katie Moore
 Rebecca Morse
 Mary Oram
 Sylvia Parker^
 Melanie Reeves
 Annie Shun
 Monique Stevenson
 Loni Williams^*

TENORS

LaVora Copley
 Jim Hasler
 Bertie Jackson
 Bernie Juat
 Curtis Lawler
 Arnold Lee+
 Robert McCree
 Barbara Miller
 Jerry Reynolds
 Steve Schultz
 Jim Stenson*
 Daniella Urban^*
 Ted Vorster

BASS

Jay Beams
 Charie Crane^*
 Adam Fishman
 Sheldon Greene
 Don Howe
 Bill Leong
 Kent Lewandowski
 Shakir Mackey
 Karl Malamud-Roam
 Bill Manley
 John Manzeck
 Michael Nathanson*
 Jim Nelson
 Joe Orr
 Harry Reppert
 Ken Saltzstine^
 Mark Slagle
 Calvin Wall
 Bob Wehrman

* Leaders

+ Coach

^ Chorus Advisory Committee Members



AMY LIKAR, FLUTE AND PICCOLO

Amy Likar, flute and piccolo, is a member of the Oakland Symphony and teaches for the Music For Excellence (MUSE) program. As a freelance musician, she has performed with numerous groups throughout the Bay Area of California. She performs in the Alcyone Ensemble with flutist Rena Urso-Trapani and *Ciel, Aer et Vens* with soprano Jenni Cook and pianist Miles Graber.

She holds Master of Music and Doctor of Musical Arts degrees from The Ohio State University and a Bachelor's in Music Education and Flute Performance from Kent State University. Her flute teachers include Martha Aarons, Katherine Borst Jones, Randy Hester, Peter Lloyd and Tim Day. In 1991-92, Ms. Likar taught high school English in Swaziland, Southern Africa.

As a licensed Andover Educator, Ms. Likar has presented "What Every Musician Needs to Know About the Body" at the University of New Hampshire, the Guildhall School of Music and Drama in London, England, Cal Summer Arts, Holy Names University, Columbus State University (GA), Clayton State University, St. Olaf College, the San Francisco Conservatory of Music, and other venues across the country and Europe. Ms. Likar has presented the work at multiple conferences including National Flute Association Conventions, Performing Arts Medicine Association Symposiums and the Music Teachers National Association Tri-Conference.

She is the Director of Training for Andover Educators and served as their President for 7 years during their formation as a non profit for continuing education and professional development for musicians.

Ms. Likar has studied the Alexander Technique for over 20 years and received her teaching certification and training from the Alexander Training Institute of San Francisco, studying with Frank Ottiwell, Robert Britton, Larry Ball, Rome Earle, Simone Biase and John Coffin. She has also studied the Alexander Technique and Body Mapping over the past 20 years with Barbara Conable. She is a member of the American Society of the Alexander Technique (M.AmSAT) and Alexander Technique International.

Ms. Likar maintains an active studio and coaches young students to professionals. She works with singers and instrumentalists on enhancing greater freedom and ease both physically and musically.

For more information about Amy Likar, please visit her website at amylikar.com.



Photo: Stu Selland

MARTIN ROKEACH, COMPOSER

The music of composer Martin Rokeach has been described as "fascinating ... cleanses the listener's musical palate ... positively aglow with contented reflection" (Fanfare Magazine); "surprising and utterly delicious" (San Antonio Express News); "Rokeach has a rare talent for knowing exactly how long his music should be ... not one second longer, nor shorter, than necessary" (20th Century Music).

Mr. Rokeach's works have been performed by the Pacific Mozart Ensemble, *Ensemble Variant* (Geneva), Chameleon Arts Ensemble (Boston), the United States Army Orchestra, Dunsmuir Piano Quartet (San Francisco), League of Composers

(NY), the Chicago Ensemble, *Musica Nova* (Macedonia), *Duo Sforzando* (Geneva), Wyck Trio (U.K.), Vermont Contemporary Music Ensemble, the St. Petersburg (Russia) Chamber Players, the Sheridan Players (Chicago), the Webster Trio (Houston), *Guitarinet* (Poland), New Dischord (Chattanooga), Tempo (Los Angeles) and many other outstanding ensembles and soloists throughout the United States, Europe, and Australia. His works have earned honors in over a dozen national or international competitions, most recently those sponsored by the International Horn Society, International Clarinet Association, National Flute Association, and the Chicago Ensemble. He has been commissioned to write music for the Ellsworth Smith International Trumpet Competition, New York's Cygnus Ensemble, Switzerland's *Dobrzelewski/Marrs Duo*, San Francisco's Left Coast Chamber Ensemble, Music Teachers Association of California, New York's Eight Strings and a Whistle, and numerous soloists. He has been a featured composer and speaker at the *Haute École de Musique* in Sion, Switzerland, Hartt Conservatory of Music, New York University and Wichita State University, and concerts devoted exclusively to his music have been held at Washington State University and Western Carolina University.

Mr. Rokeach earned his Ph.D. in music composition and theory from Michigan State University, and Bachelor's and Master's degrees from San Francisco State University. He teaches at Saint Mary's College and is one of the founders and artistic directors of Berkeley's contemporary music concert series, Composers, Inc.

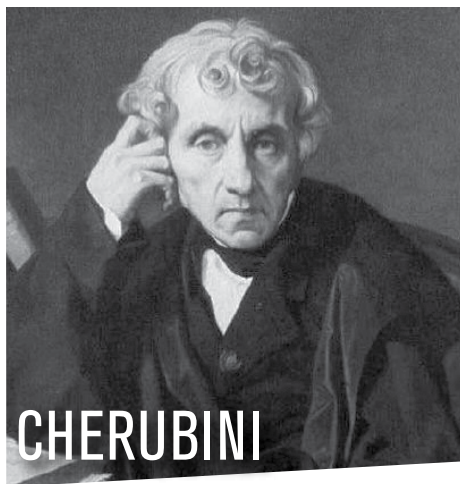
PRE-CONCERT LOBBY PERFORMERS



OAKLAND YOUTH CHORUS LaNell Martin, Artistic Director

Founded in 1974, the Oakland Youth Chorus unites diverse communities and transforms young people's lives through excellence in music education and community performance.

The Youth Chorus welcomes and serves all children and youth, celebrates their cultures and unique strengths, and connects them to each other in the East Bay to use their voices for change needed to bring harmony to our world. We accomplish this through joyful and affirming music education and performance programs that focus on musical excellence at all levels serving 600 K-12 singers in Oakland, Alameda, and Richmond each year. To learn more, please visit: www.oaklandyouthchorus.org.



CHERUBINI

Requiem in C minor LUIGI CHERUBINI (1760-1842)

Cherubini was much more famous in his own time than he is in ours. Beethoven regarded him as “the greatest living composer.” As director of the Paris Conservatory for twenty years, he influenced an entire generation of French composers.

Cherubini made two settings of the Roman Catholic Requiem Mass. The first was commissioned by Louis XVIII as a memorial to his brother, Louis XVI, on the twenty-third anniversary of the latter’s execution. The first performance took place in the Abbey Church of Saint Denis on January 21, 1816.

When the Archbishop of Paris objected to the use of women’s voices in church, Cherubini responded in 1836 with a second Requiem, this time for men’s voices only, and demanded that it be played at his own funeral. The orchestration of the C minor Requiem did not escape the composer’s sharp tongue. “I know only one thing worse than one flute: two flutes,” he said. Accordingly, his first Requiem contains no parts for flutes. Indeed, the work is scored for chorus and orchestra only; there are no vocal soloists.

Berlioz, a student at the Paris Conservatory when Cherubini was its director, described the elder man as “the most academic of academicians, past, present and future.” Yet even Berlioz, whose *Memoirs* are filled with sarcastic remarks about

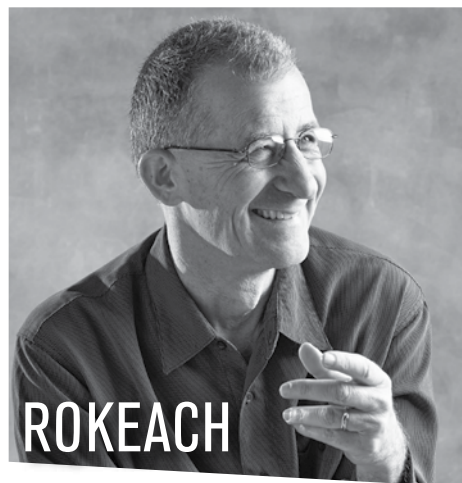
Cherubini, praised the C minor Requiem for its “abundance of ideas, fullness of form and sublimity of style.”

~ Notes by Charley Samson, © 2016.

Piccolo Concerto – World Premiere MARTIN ROKEACH (b.1953-)

For years I have loved the innocent, haunting timbre of the piccolo’s low register. Sounding so much like a boy soprano, the instrument possesses a unique voice that affects and informs the entire direction of the Concerto for Piccolo and Orchestra. Almost every concerto has a dynamic between soloist and orchestra not unlike a leader and a sometimes agreeable, sometimes unruly congregation. To my ear, the piccolo-leader is like a brilliant child, both innocent and profound, encouraging, cajoling and inspiring a congregation of less wise adults.

Of course a three-movement work for piccolo and orchestra cannot remain innocent and haunting from first bar to the last. To remain engaging it must display emotional breadth and contrast, and I hope this is revealed throughout the concerto. The first movement opens with a statement, more declamatory than melodic, that is like an urgent proclamation. It traverses through emotional terrain that is sometimes anxious, mysterious, quietly intense, powerful. It is in the second



ROKEACH

movement, “*Still We Hope*,” that the beautiful low register of the piccolo more fully unfolds. Its mood conveys our belief, our yearning, however irrational, that somehow a better world awaits us just around the corner. The movement does not quite resolve. Instead it lands on the solo triangle that introduces the finale, whose mood is celebratory, playful, and finally, ecstatic.

I’m delighted to collaborate with the excellent Oakland Symphony, its outstanding Music Director Michael Morgan, and piccoloist *extraordinaire* Amy Likar, to whom the concerto is dedicated. Much more than a fine player, Ms. Likar is a world-class artist who helped shape and polish the work’s musical ideas and threw herself fully into preparing tonight’s performance. Whatever the concerto’s quality, it would be much, much less without her contribution.

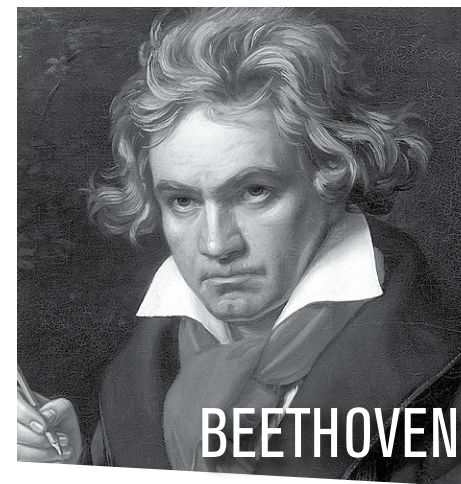
~ Notes by Martin Rokeach

Symphony No. 2 in D major, Op. 36 LUDWIG VAN BEETHOVEN (1770-1827)

Sketches for the Second Symphony date from as early as 1800. Most of the work was done during the summer and fall of 1802, about the time that Beethoven realized the “roaring” in his ears would lead to total deafness.

The first performance took place in Vienna on April 5, 1803. It was a typically mammoth all-Beethoven concert. Besides the Second Symphony, the program included the First Symphony, the Third Piano Concerto and the oratorio *Christ on the Mount of Olives*.

Rehearsals began at eight that same morning. According to an eyewitness, “it was a terrible rehearsal, and at half past two everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky (one of Beethoven’s patrons)... had sent for bread and butter, cold meat and wine, in large baskets. He pleasantly asked all to help themselves, and this was done with both hands, the result being that good nature was restored again.”



BEETHOVEN

After the premiere, the Second Symphony was criticized for its “striving for the new and surprising.” A Leipzig performance a year later moved one reviewer to describe the work as “a gross enormity, an immense wounded snake, unwilling to die, but writhing in its last agonies and, though bleeding to death, furiously beating about with its tail in the finale.” But for Hector Berlioz, “in this symphony, everything is noble, energetic, proud.”

In his book on the Beethoven symphonies, George Grove wrote: “The Second Symphony is a great advance on the First....The advance is more in dimensions and style, and in the wonderful fire and force of the treatment, than in any really new ideas, such as its author afterwards introduced and are specially connected in our minds with the name of Beethoven....The first movement is distinctly of the old world, though carried out with a spirit, vigor, and effect, and occasionally with a caprice, which are nowhere surpassed, if indeed they are equaled, by Haydn and Mozart. Nor is there anything in the extraordinary grace, beauty, and finish of the Larghetto to alter this... nor in the Finale, grotesque and strong as much of it is: it is all still of the old world, till we come to the Coda, and that, indeed, is distinctly of the other order.”

~ Notes by Charley Samson, © 2016.