

# OAKLAND HALL PASS SYMPHONY

## YOUR ALL-ACCESS PASS TO ENJOY GREAT MUSIC

Symphony Hall Pass holders can receive up to four (4) FREE tickets for all Oakland Symphony performances.

### WHO IS ELIGIBLE?

Members of our community receiving any kind of public assistance as well as Active, Guard, and Reserve Military households.

### GET YOUR HALL PASS!

For individuals receiving any form of public assistance through the Alameda County Social Services Agency: contact Sylvia Soublel at [ssoublel@acgov.org](mailto:ssoublel@acgov.org)

For active, guard, or reserve military households: contact [usobayarea@uso.org](mailto:usobayarea@uso.org)

For more information:  
[OaklandSymphony.org/SymphonyHallPass](http://OaklandSymphony.org/SymphonyHallPass)

Support provided by  
The Wallace Foundation



**oakland** symphony  
MICHAEL MORGAN  
MUSIC DIRECTOR

## TO BELONG HERE: NOTES FROM THE AFRICAN DIASPORA

FRIDAY, JAN 25 8PM  
PARAMOUNT THEATRE  
OAKLAND

Oakland Symphony  
presents

## NOTES FROM THE AFRICAN DIASPORA

JOSEPH BOLOGNE, *CHEVALIER DE SAINT-GEORGES* (1745–1799)  
Symphony No. 1 in G major, Op. 11

- I. *Allegro*
- II. *Andante*
- III. *Allegro assai*

ANTONIO CARLOS GOMES (1836–1896)  
*C'era una volta un principe* from Act II of *Il Guarany*

- I. *Allegro non troppo*
- II. *Allegretto con moto*
- III. *Allegro non troppo; Un peu moins vite*

Shawnette Sulker, *soprano*

WILLIAM GRANT STILL (1895–1978)

*Songs of Separation*

- I. *Idolatry*
- II. *Poème*
- III. *Parted*

Shawnette Sulker, *soprano*

Her appearance tonight is generously  
underwritten by an anonymous donor

INTERMISSION

FLORENCE PRICE (1887–1953)

Symphony No. 3 in C minor

- I. *Andante*
- II. *Andante ma non troppo*
- III. *Juba: Allegro*
- IV. *Scherzo: Finale*

EDWARD KENNEDY (DUKE) ELLINGTON  
*Harlem*

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**

Dawn Harms,  
*Concertmaster*  
 Vivian Warkentin,  
*Asst. Concertmaster*  
 Kristina Anderson,  
*Assoc. Concertmaster*  
 Carla Picchi  
 Deborah Spangler  
 Emanuela Nikiforova  
 Stephanie Bibbo  
 Hrabba Attladottir  
 Matthew Vincent  
 Katherine Button  
 Hande Erdem

**SECOND VIOLIN**

David Cheng,  
*Principal*  
 Sharon Calónico,  
*Asst. Principal*  
 Adrienne Duckworth  
 Sergi Goldman-Hull  
 Cecilia Huang  
 Robert Donehew  
 Alison Miller  
 Josepha Fath  
 Sarah Usher

**VIOLA**

Tiantian Lan,  
*Principal*  
 Margaret Titchener,  
*Asst. Principal*  
 Betsy London  
 Patricia Whaley  
 Stephanie Railsback  
 Katy Juneau  
 Linda Green  
 Alessandra Aquilanti

**CELLO**

Daniel Reiter,  
*Principal*  
 Joseph Hébert,  
*Asst. Principal*  
 Michelle Kwon  
 Rebecca Roudman  
 Michael Graham  
 Jeffrey Parish  
 Paul Rhodes  
 Farley Pearce

**BASS**

Patrick McCarthy,  
*Principal*  
 Alden Cohen,  
*Asst. Principal*  
 Ben Tudor  
 Carl Stanley  
 Tim Spears  
 David Horn

**FLUTE**

Alice Lenaghan,  
*Principal*  
 Rena Urso

**OBOE**

Robin May, *Principal*  
 Denis Harper  
 Jesse Barrett

**CLARINET**

Bill Kalinkos,  
*Principal*  
 Diane Maltester  
 Ginger Kroft

**BASSOON**

Deborah Kramer,  
*Principal*  
 Jarratt Rossini

**ALTO SAXOPHONE**

Bill Kalinkos  
 Richard Mathias

**TENOR SAXOPHONE**

Kevin Stewart  
 Robert Farrington

**BARI SAXOPHONE**

Nick DiScala

**HORN**

Meredith Brown,  
*Principal*  
 Monica Warchol,  
*Asst. Horn*  
 Alicia Telford  
 Alex Camphouse  
 Ross Gershenson

**TRUMPET**

William Harvey,  
*Principal*  
 Leonard Ott  
 Owen Miyoshi  
 Chris Barnes

**TROMBONE**

Bruce Chrisp,  
*Principal*  
 Tom Hornig  
 Steve Trapani

**TUBA**

Scott Choate,  
*Principal*

**PERCUSSION**

Ward Spangler,  
*Principal*  
 Jim Kassis

**DRUM SET**

Artie Storch

**HARP**

Meredith Clark

**PERSONNEL MANAGER**

Craig McAmis

**LIBRARIAN**

Paul Rhodes

**RECORDING ENGINEER**

Tom Johnson, *Johnson*  
*Digital Audio*

**SHAWNETTE SULKER**

Acclaimed for her “heartbreaking poignancy” and “beautifully tuned soprano” by the San Francisco Chronicle and for her “enchanting vocal splendor” by the *Leipziger Volkszeitung*, soprano Shawnette Sulker is a much sought-after artist in the United States and abroad. A consummate performer, her recent operatic roles include singing “The Queen of the Night” (*The Magic Flute*) with Opera Fairbanks and Hamster in the contemporary opera *Animal Tales* (Brazelton) with the Garden State Philharmonic in New Jersey. Recent concert performances include singing as a soloist for Fremont Symphony’s Valentine’s Day Concert, Beethoven’s Symphony No. 9 with the Santa Rosa and Peninsula Symphonies, and Orff’s *Carmina Burana* with Sacramento Choral Society & Orchestra. Internationally, Sulker has sung Adele throughout the Netherlands and Belgium in a tour of *Die Fledermaus*, as well as a recital at Red Door Studios in Amsterdam and an orchestra concert featuring Porgy and Bess highlights and Mendelssohn’s *Psalm 42* in Leipzig’s *Gewandhaus* and Prague’s *Smetana Hall*.

Sulker has also sung with San Francisco Opera, Mark Morris Dance Group, American Bach Soloists, Hawaii Opera Theatre, Eugene Symphony, Union Avenue Opera, Opera Naples, Pacific Opera Project, West Edge Opera, and the Natchez Opera Festival, to name a few. Her roles include Zerbinetta in *Ariadne auf Naxos*, Cunegonde in *Candide*, Constanze in *Abduction from the Seraglio*, Musetta in *La Bohème*,



Susanna in *Le nozze di Figaro*, and Lauretta in *Gianni Schicchi*. Some works on Sulker’s concert repertoire list include Mozart’s Grand Mass in C minor, Bach’s *Jauchzet Gott in allen Landen*, Mozart’s *Exsultate, Jubilate*, and Scarlatti’s *Su le sponde del Tebro*. Upcoming engagements will feature her singing as the Soprano I soloist for Bach’s Mass in B minor with California Bach Society, performing Lucy in *The Telephone* with Opera Memphis, singing the soprano solos in Handel’s *Messiah* with Pacific Chamber Symphony, and a Holiday Recital as part of the renowned Noontime Concerts at Old St. Mary’s in San Francisco.





## OAKTOWN JAZZ YOUTH ENSEMBLE

Oaktown Jazz Workshops' Youth Performance Ensemble features young musicians ages 12-18 who perform a variety of exciting and challenging jazz classics. Oaktown Jazz Workshops is a 501(c)3 nonprofit organization and its year-round after school program passes on the musical language and traditions of jazz to

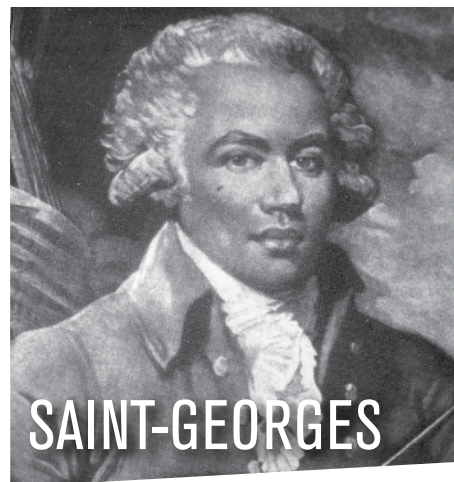
the next generation of musicians. Youths learn from professional master musicians and perform for audiences throughout the Bay Area. Visit [oaktownjazz.org](http://oaktownjazz.org) for more information.

Ravi Abcarian - Executive Director  
Richard Howell - Instructor  
Mark Lee - Instructor

## DESTINY JUNIOR COMPANY (DJC)



The Destiny Junior Company (DJC) is a rigorous training ground in dance, theater and performance for youth ages 9-12, modeled after the acclaimed Destiny Arts Youth Performance Company, a teen dance/theater company that creates original performance art pieces, in collaboration with professional artists, that combine hip hop, modern, and aerial dance, theater, martial arts, rap and song. Both companies are a dynamic, creative forum for the young people to express their fears, hopes, and strategies for confronting challenging personal and social issues. The companies come out of Destiny Arts Center, an Oakland-based nonprofit violence prevention and arts education organization that has been serving youth for over 30 years through after-school, weekend and summer programs in dance, theater, martial arts, self-defense, performance, and youth leadership, both at the center and in up to 45 Bay Area public schools annually. Destiny Junior Company's Artistic Director is Mika Lemoine, a Destiny alum and a current Destiny hip hop instructor and teaching artist mentor.



## SAINT-GEORGES

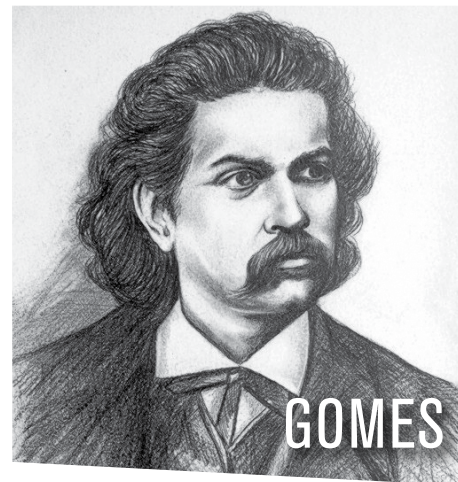
**Symphony No. 1 in G major, Op. 11**  
**JOSEPH BOLOGNE,**  
**CHEVALIER DE SAINT-GEORGES**  
(1745–1799)

He was called “the black Mozart.” Joseph Bologne, *Chevalier de Saint-Georges*, was born in the French colony of Guadeloupe, the son of the plantation owner George Bologne de Saint-Georges and his African slave Nanon. The family settled in Paris around 1749, where young Joseph was given fencing and riding lessons, as well as music instruction. He received the title of *chevalier* after becoming an “officer of the king’s bodyguard.”

In 1769, François-Joseph Gossec hired him as a violinist in his *Concert des Amateurs*. According to one account, they performed “with great precision and delicate nuances [becoming] the best orchestra for symphonies in Paris, and perhaps in all of Europe.” When Gossec moved on to the *Concert Spirituel* in 1773, Saint-Georges succeeded him as musical director of the *Amateurs*. When the *Amateurs* disbanded in 1781, Saint-Georges founded the *Concert de la Loge Olympique*, the same orchestra for whom Haydn composed his six “Paris” symphonies. It is possible that Saint-Georges met Mozart in Paris.

Between 1771 and 1779, Saint-Georges wrote eighteen string quartets, three violin sonatas, a sonata for harp and flute, six violin duos, a cello sonata, lost concertos for clarinet and bassoon, fourteen violin concertos, and eight

*Symphonie-concertantes*. He also wrote six operas and a number of songs. His two symphonies were published as Op. 11 in 1779. Today, he is best remembered as the first classical composer of African ancestry.



## GOMES

***C’era una volta un principe***  
**from Act II of *Il Guarany***  
**ANTONIO CARLOS GOMES**  
(1836–1896)

Born in Campinas in the Empire of Brazil (then a colony of Portugal), Gomes was a protégé of Emperor Dom Pedro II, who sent him to the conservatory in Rio de Janeiro. After graduation, Gomes wrote two operas, which convinced the Emperor to send him to study in Italy.

Interested in composing an opera on a Brazilian subject, Gomes chose the romance novel *O Guarani* by the Brazilian writer José de Alencar. The libretto (in Italian) was written by Antonio Scalvini and Carlo D’Ormeville and titled *Il Guarany*. Eugenio Terziani conducted the world premiere at *La Scala* in Milan, on March 19, 1870. The success was enormous. Verdi called the work an expression of “true musical genius.” Liszt said that “it displays dense technical maturity, full of harmonic and orchestral maturity.” It was the first Brazilian opera to gain acclaim outside Brazil. The first Brazilian performance was given in Rio de Janeiro on December 2, 1870, and achieved the same success as Gomes had seen in Italy.

Set in Rio de Janeiro around 1560, the plot concerns the love of Pery, a Guarni Indian chief, and Cecilia, the daughter of a Portuguese nobleman, all against a backdrop of both Portuguese and Spanish adventurers. In the second act, Cecilia takes up her guitar and sings of the power of love in her *ballata*, *C'era una volta un principe* ("There was a prince in olden times"). She then retires to dream of Pery, just before the Spanish adventurer Gonzales climbs through the window.



*Songs of Separation*  
**WILLIAM GRANT STILL**  
(1895-1978)

"The Dean of Afro-American Composers," Still was born in Woodville, Mississippi. After his father died, his mother moved the family to Little Rock, Arkansas, where he began studying the violin. He later attended Wilberforce College and the Oberlin Conservatory. After serving in the navy during World War I, he played with W.C. Handy's band and studied with George Whitefield Chadwick and Edgard Varèse. He recorded with Fletcher Henderson's Orchestra, and played in the pit orchestra for Noble Sissle and Eubie Blake's musical, *Shuffle Along*. Still was the first African-American to conduct a major American orchestra (Los Angeles Philharmonic Orchestra). He moved to Los Angeles in the 1930s, where he arranged music for films, including *Pennies from Heaven* (starring Bing Crosby) and *Lost Horizon* (starring Ronald Colman, Jane Wyatt and Sam Jaffe). His *Afro-*

*American Symphony* was the first symphony by a black American to be played by a major orchestra (Rochester Philharmonic Orchestra). *Songs of Separation* is a cycle of five thematically related songs set to texts by black poets. The first performance was given on January 23, 1946. The first three songs are "Idolatry," by Arnaud ("Arna") Wendell Bontemps (1902-1973), a member of the Harlem Renaissance; "Poème," by the Haitian poet Philippe Thoby-Marcelin; and "Parted," by Paul Laurence Dunbar from his *Lyrics of Sunshine and Shadow* (1905).



*Symphony No. 3 in C minor*  
**FLORENCE PRICE**  
(1887-1953)

Born in Little Rock, Arkansas, Price played her first piano recital at the age of four. Her first composition was published when she was eleven. After graduation from high school, she enrolled at the New England Conservatory, where her teachers included Frederick Converse and George Chadwick. After graduation, she taught music in Little Rock and Atlanta, then moved to Chicago in 1927. There she studied at the American Conservatory of Music, the University of Chicago, and Chicago Musical College. At the latter, she studied orchestration with Carl Busch.

Price composed more than 300 works including symphonies, concertos, organ works, art songs, chamber works, and arrangements of spirituals. She was the first black female composer to have a symphony performed by a major American

orchestra, when Frederick Stock and the Chicago Symphony Orchestra played the world premiere of her *Symphony No. 1* in E minor, in 1933.

Price's Third Symphony was commissioned by the Works Progress Administration's Federal Music Project. It was first performed by the Detroit Civic Orchestra, conducted by Valter Poole, on November 6, 1940, at the Detroit Institute of Arts. Most of the reviews were positive. In the *Detroit Free Press* J. D. Callaghan said the composer "spoke in the musical idiom of her own people, and spoke with authority."

Price wrote that her third Symphony "is intended to be Negroid in character and expression. In it no attempt, however, has been made to project Negro music solely in the purely traditional manner. None of the themes are adaptations or derivations of folk songs. The intention behind the writing of this work was a not too deliberate attempt to picture a cross-section of present-day Negro life and thought, with its heritage of that which is past, paralleled, or influenced by concepts of the present day."



*Harlem*  
**EDWARD KENNEDY (DUKE)  
ELLINGTON**  
(1899-1974)

Born in Washington, D.C., Ellington was a pianist, bandleader, and the composer of such standards as *Caravan*, *I'm Beginning to*

*See the Light*, *Mood Indigo*, *In a Sentimental Mood*, *Don't Get Around Much Anymore*, *Sophisticated Lady*, *I Got It Bad and That Ain't Good*, *Take the "A" Train*, and *Do Nothin' Till You Hear from Me*. Beginning in the 1930s, he began writing more extended works, such as *Creole Rhapsody*, *Diminuendo and Crescendo in Blue*, *Black, Brown and Beige*, and others.

Ellington and his band were returning from a European tour in 1950. Aboard the *Ile de France*, he wrote *Harlem*, a work commissioned by Arturo Toscanini as part of a *Portrait of New York Suite*. Toscanini was too ill to perform it, so in 1954, Ellington recorded it, and the following year Don Gillis conducted it with the Symphony of the Air in Carnegie Hall.

In his memoirs, *Music Is My Mistress*, Ellington described *Harlem* as "a concerto grosso for our band and the symphony, it provides me with the opportunity to make some statements on the subject of Harlem, the music and the people.... We would like now to take you on a tour of this place called Harlem. It has always had more churches than cabarets. It is Sunday morning. We are strolling from 110th Street up Seventh Avenue, heading north through the Spanish and West Indian neighborhood toward the 125th Street business area. Everybody is nicely dressed, and on their way to or from church. Everybody is in a friendly mood. Greetings are polite and pleasant, and on the opposite side of the street, standing under a street lamp, is a real hip chick. She, too, is in a friendly mood. You may hear a parade go by, or a funeral, or you may recognize the passage of those who are making Civil Rights demands. (Hereabouts, in our performance, Cootie Williams pronounces the word on his trumpet—Harlem!)"

- Program notes by Charley Samson, copyright 2019.