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FRIDAY, OCTOBER 14, 2016, 8 PM  
PARAMOUNT THEATRE, OAKLAND

Michael Morgan,  
Music Director and Conductor

HADLEIGH ADAMS,  
Baritone

CLARK SUPRYNOWICZ
Red States, Blue States

PAUL JUON
Episodes Concertantes in D minor, op. 45
I. Allegro moderato  
II. Lento  
III. Allegro non troppo

with Delphi Trio

GUSTAV MAHLER
Rückert Lieder
I. Ich atmet' einen linden Duft  
(I breathed a gentle fragrance)  
II. Blicke mir nicht in die Lieder!  
(Do not look at my songs!)  
III. Liebst du um Schönheit  
(If you love for beauty)  
IV. Um Mitternacht (At midnight)  
V. Ich bin der Welt abhanden gekommen  
(I am lost to the world)

with Hadleigh Adams, baritone

EDWARD ELGAR
In the South Overture, op. 50

Michael Morgan,  
Music Director and Conductor

The 2016/17 season of Oakland Symphony is generously funded in part by the East Bay Community Foundation; Clarence E. Heller Charitable Foundation; Women’s Philharmonic Advocacy; 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.
GUEST ARTISTS

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

VIOLIN I
Terrie Baune, Concertmaster
Vivian Warkentin, Asst. Concertmaster
Natasha Mahijiani, Assoc. Concertmaster
Patrice May
Carla Picchi
Ellen Gronningen
Deborah Spangler
Emma Noel Votapek
Bryan Nies

VIOLIN II
David Cheng, Principal
Sharon Calonico, Asst. Principal
Baker Peeples
Adrienne Duckworth
Sergi Goldman-Hull
Cecilia Huang
Robert Donehew
Katherine Button
George Hayes
Julia Birnbaum

CELLO
Daniel Reiter, Principal
Joseph Hebert
Michael Graham
Jeff Parish
Paul Rhodes
Julie Feldman
Beth Snellings
Dina Weinshallbaum

BASS
Patrick McCarthy, Principal
Carl Stanley, Asst. Principal
Andy Butler
Bruce Moyer
Pat Klobas
Stephanie Payne

PIANO
George Hayes
Katherine Button
Brian Lee
Emma Noel Votapek
Deborah Spangler
Carla Picchi
Natasha Makhijani

HORN
Meredith Brown, Principal
Alicia Telford
Alex Camphouse
Ross Gershenson

TRUMPET
William Harvey, Principal
Leonard Ott
Graham Taylor

TROMBONE
Bruce Chrisp, Principal

OBODE
Andrea Plesnarski, Principal
Robin May
Denis Harper

OBODE D’AMOUR
Andrea Plesnarski

ENGLISH HORN
Robin May
Tom Nugent

CLARINET
William Kalinkos, Principal
Diane Malteser

BASS CLARINET
Ginger Kroft

BASSOON
Rufus Oliver Jr.
Carla Ekholm

CONTRA BASSOON
Patrick Johnson-Whitty

TROMBONE
Ryan Black

TUBA
Scott Choate, Principal

HARP
Meredith Clark, (Elgar, Suprynowicz)
Elisabeth Zossender, (Mahler)

PIANO
Hadley McCarroll, Principal

TIMPANI
Tyler Mack, Principal

PERCUSSION
Ward Spangler, Principal
Allen Biggs

PERSONNEL MANAGER
Craig McAmis

LIBRARIAN
Paul Rhodes

RECORDING ENGINEER
Tom Johnson, Johnson Digital

BAITRON
San Francisco-based baritone Hadleigh Adams was born in Wellington, New Zealand. He began his artistic training at the University of Auckland, earning a Bachelor of Music degree with first class honors, and then received a scholarship to The Opera Studio, Melbourne. He was awarded a further full scholarship to the Guildhall School of Music and Drama in 2009, and gained his Masters of Music degree with distinction in 2010. He went on to study in the Conservatory’s opera program. It was during this time that he was invited to perform at London’s Royal National Theatre. He was then accepted to the 2012 Merola Opera Program. He is a former Adler Fellow with the San Francisco Opera and has performed in over 75 mainstage performances with the company.

Passionate educators, the Delphi Trio is on faculty at the Crowden School’s Summer Chamber Music programs, where the Trio coaches and mentors musicians of all ages. Liana Bérubé, Michelle Kwon, and Jeffrey LaDeur are graduates of the University of Toronto, Stanford University, and the Eastman School of Music, respectively, and formed the Trio while studying in the prestigious Chamber Music Program at the San Francisco Conservatory of Music.

The ensemble is founded on a passion for engaged communication and, towards that end, each Delphi Trio rehearsal starts with a shared meal, conversation, and music.

Ensemble members Liana Bérubé and Michelle Kwon are Oakland Symphony orchestra members. Jeffrey LaDeur is regularly called upon for piano parts.

This is Mr. Adams’ second performance with the Oakland Symphony, having performed in the Orchestra’s 2015 presentation of Candide. Hadleigh’s last performance in Oakland was in West Edge Opera’s production of Powder Her Face at the 16th Street Station. He is thrilled to once again be singing on this side of the bridge.

Upcoming engagements include J.S. Bach’s St. Matthew Passion with the Colorado Symphony, Paul in Philip Glass’ Les Enfants Terrible, and Steward in Jonathan Dove’s Flight, both with Opera Parallelo, and many other exciting things he can’t talk about yet.

www.hadleighadams.com
THE DOUGHERTY VALLEY HIGH SCHOOL CHAMBER ORCHESTRA

The Dougherty Valley High School Chamber Orchestra, under the direction of Patricia Drury, is part of a large, thriving music department at Dougherty Valley High School (San Ramon Valley Unified School District). In addition to having the honor of presenting a concert in the Paramount Theatre lobby, the DVHS Chamber Orchestra was invited to perform at the 2016 California Music Educators Association Bay Section Conference, the 2016 California All-State Music Educators Conference, the San Francisco State University Orchestra Festival, and the 2016 Sounds of Summer International Music Festival at Carnegie Hall. Many DVHS Chamber Orchestra musicians are members of the Oakland Symphony Youth Orchestra, and Ms. Drury and the Chamber Orchestra enjoy and are inspired by visits to the high school by Maestro Michael Morgan.

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CLARK SUPRYNOWICZ

Clark Suprynowicz is a San Francisco Bay Area composer. Following residencies with the Berkeley Symphony and with the Berkeley Opera, Clark has had three large works premiered post 9/11: the opera Caliban Dreams (with librettist Amanda Moody, featuring John Duykers and Laura Bohn) in a Berkeley Opera production; Tectonic, a commission from the Mill Valley Philharmonic, featuring readings by poet Jane Hirshfield; and Machine, with writer/director Mark Streshinsky, which premiered at the Crucible in Oakland, January 2012.

Clark has written extensively for the stage. Of his opera Chrysalis, written with librettist John O’Keefe, the San Francisco Classical Voice wrote: “Chrysalis is an important event, signaling the arrival of a new, fresh, authentic voice.” Joshua Kosman opined, in his San Francisco Chronicle review, “When Suprynowicz goes all out with lyrical, melodic writing, the effect is ravishing” (Mt. Suprynowicz reports he had a T-Shirt made shortly after this review appeared, which reads “Suprynowicz -- the effect is ravishing!”

Other recent events include a performance of Clark’s string quartet Elegance and Superstition at the Hell Hot Festival in Hong Kong, in a program with works by the Hear Here Composers Collective and composer Tan Dun. Clark spent many years in the trenches as a jazz musician before decamping to compose full-time. He has worked as a bassist with John Zorn, Bill Frisell, Max Roach, and with Tom Waits. His teachers include Dave Holland, Gary Peacock, Elinor Armer, David Conte, and Ken Durling. The composer would like to thank Maestro Michael Morgan, the Oakland Symphony Board, and the esteemed musicians of the Oakland Symphony for this opportunity to realize this music with care, rehearsal, and at full power.
PROGRAM NOTES

EDWARD ELGAR

Late in 1903, Elgar was vacationing in the town of Allassio, in Italy. There he began a concert overture, later titled In the South, which he said was inspired by “thoughts and sensations of one beautiful afternoon in the Vale of Andora.”

The general idea of the work came from Tennyson’s The Daisy:

“What hours were thine and mine,
In lands of palm and southern pine;
In lands of palm, of orange blossom,
Of olive, aloe, and maize and vine.”

Elgar’s score also quotes from Byron’s Childe Harold:

“...a land
Which was the mightiest in its old command
And is the loveliest...
Wherein were cast...
...the men of Rome!
Thou art the garden of the world.”

Elgar said the middle section of the work came from viewing ancient Roman ruins, “the relentless and domineering onward force of the ancient day...the strife and wars, the ‘drums and tramplings’ of a later time.” Again he quoted Tennyson:

“What Roman strength Turbia show’d
In ruin, by the mountain road!”

“In a flash it all came to me,” he said, “the conflict of the armies on that very spot long ago, where now I stood—the contrast of the ruin and the shepherd, and then, all of a sudden, I came back to reality. In that time I had composed the overture—the rest was merely writing it down.”

- Note by Clark Suprynowicz
The first performance took place on March 16, 1905, in London, at the Royal Opera House, Covent Garden, on the third night of an Elgar Festival, with the composer conducting the Hallé Orchestra. After the rehearsals, Elgar reported: “That Overture is good & the Roman section absolutely knocking over. They [the Hallé Orchestra] read it like angels and the thing goes with tremendous energy & life.”

In his book on Elgar, Michael Kennedy writes: “Nothing in Elgar is more thrilling and uplifting than the leaping opening…divided strings and brass crowning all. This effervescent start is followed by a reflective pastoral episode in which the shepherd’s piping (clarinet) is answered by an espressivo phrase suggested to him by the name of the town, Moglio…. Then follows the agitated, lumbering episode of the ancient Romans…containing some of Elgar’s boldest harmonic excursions as he recalls past grandeur together with the ‘drums and tramplings.’ Elgar builds a very brilliant passage in this striding theme before it merges, on muted strings, into the Canto popolare episode. This haunting melody (original and so Elgarian, but Italian in spirit) is given to the solo viola as a salute to Berlioz from ‘Edward in Italy.’ It sounds even more romantic as a horn solo before its return, over a drumroll, on the viola, but it is suddenly cut off as the brilliance of the opening returns. The end is sheer poetry. The nobilmente theme from the introduction is transformed into a moving 6/4 melody and gradually grows more impassioned until it is worked up to a final climax on strings, brass and glockenspiel in the ascendant, crowned by triumphant brass.”

- Notes by Charley Samson, copyright 2016

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**GUSTAV MAHLER**

**Rückert Lieder**

**I. Ich atmet’ einen linden Duft**

Ich atmet’ einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!
Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

**II. Blicke mir nicht in die Lieder!**

Blicke mir nicht in die Lieder!
Meine Augen schlag’ ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Blicke mir nicht in die Lieder!
Deine Neugier ist Verrat!
Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

**III. Liebst du um Schönheit**

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold’nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
[Die]1 hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb’ ich immerdar.

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**TEXT AND TRANSLATIONS**

**GUSTAV MAHLER**

**Rückert Lieder**

**I. I breathed a gentle fragrance**

I breathed a gentle fragrance!
A linden branch stood in the room,
A token of love from a beloved hand.
How lovely was that scent of the linden!

---

**II. Do not look at my songs!**

Do not look at my songs!
My eyes I lower,
as if caught in a misdeed.
I can’t even trust myself
to watch them grow.

---

**III. If you love for beauty**

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

If you love for youth,
Oh do not love me!
Love the spring-time
That is young each year!

If you love for wealth,
Oh do not love me!
Love the mermaid,
[Who]1 has many limpid pearls!

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!
IV. Um Mitternacht
At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

IV. Um Mitternacht
Um Mitternacht
Hab’ ich gedacht
Hinaus in dunkle Schranken;
Es hat kein Lichtgedanken
Mit Trost gebracht
Um Mitternacht.

IV. Um Mitternacht
Um Mitternacht
Ich bin der Welt abhanden gekommen
I am lost to the world,
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

IV. Um Mitternacht
Hab’ ich die Macht
In deine Hand gegeben:
Herr über Tod und Leben,
Du hältst die Wacht
Um Mitternacht.

V. Ich bin der Welt abhanden gekommen
I am lost to the world
which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

V. Ich bin der Welt abhanden gekommen
Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

V. Ich bin der Welt abhanden gekommen
Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

V. Ich bin der Welt abhanden gekommen
Ich bin gestorben dem Weltgetümmel,
Und ruh’ in einem stillen Gebiet!
Ich leb’ allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

V. Ich bin der Welt abhanden gekommen
Ich leb’ allein in meinem Himmel,
In meinem Lieben, in meinem Lieb!

TEXT AND TRANSLATIONS

IT’S IN THE STARS:
SONGS OF FATE

SAMUEL BARBER
Sure on This Shining Night

RAFAEL INCIARTE
Rumbamban

GEORGE GERSHWIN
Our Love is Here to Stay
arranged by Darmon Meader

with Oakland Symphony Chorus

PAUL DUKAS
Fanfare from La Péri

JOHANNES BRAHMS
Schicksalslied (Song of Destiny), Op. 54

with Oakland Symphony Chorus

GERSHWIN
Cuban Overture

INTERMISSION

GEORGES BIZET
Carmen Suites No. 1 & 2

Suite No. 1
I. Les Toreadors
II. Prelude to Act I
III. Aragonaise
IV. Intermezzo
V. Séguedille
VI. La garde montante

Suite No. 2
I. Marche des contrabandiers
II. Habanera
III. Nocturne
IV. Chanson du toreador
V. La garde montante
VI. Danse Boheme