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FRIDAY, FEBRUARY 21, 2014 – 8 PM
PARAMOUNT THEATRE, OAKLAND



MICHAEL MORGAN,
*Music Director and
Conductor*

BRYAN NIES,
Assistant Conductor

DVOŘÁK
SYMPHONY NO. 7

MODEST MUSSORGSKY

Night on Bald Mountain

with Student Instrumentalists from
Oakland East Bay Symphony's
MUSE Orchestra, MUSE VIVO Orchestra,
and MUSE In-School Mentoring Program.

ERNEST BLOCH

*Schelomo, Hebraic Rhapsody for
Cello and Orchestra*

with **Matthew Linaman**, Cello
(Winner of 2013 Young Artist Competition
Senior Division)

MARY FINEMAN

It's About Love (World Premiere)

New Visions/New Vistas Commissioning Project,
supported by a grant from The James Irvine Foundation

1. And The World Spins 'Round, 'Round
(a song without words)
2. Morning Prayer (Chickadee)
3. I Thought I Saw You
4. It's About Love

with **Wesla Whitfield**, Vocalist

INTERMISSION

ANTONÍN DVOŘÁK

Symphony No. 7 in D minor, Opus 70

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo: Vivace
- IV. Finale: Allegro

Season Media Sponsors: Oakland Magazine, Oakland Tribune, East Bay Express, KDFC.

Season Guest Artist Accommodation provided by: Oakland Marriott City Center
The 2013-2014 season is supported by grants from the California Arts Council,
The William and Flora Hewlett Foundation, The James Irvine Foundation, the National
Endowment for the Arts, and the City of Oakland's Cultural Funding Program.



FIRST VIOLIN

Dawn Harms, *Concertmaster*
 Vivian Warkentin,
Asst. Concertmaster
 Jeremy Preston,
Assoc. Concertmaster
 Patrice May
 Ellen Gronningen
 Deborah Spangler
 Emanuela Nikiforova
 Joseph Maile
 Stephanie Bibbo
 Antoine Van Dongen
 Michelle Maruyama
 Katherine Button

SECOND VIOLIN

Liana Berube, *Principal*
 David Cheng, *Asst. Principal*
 Candace Sanderson
 Sergi Goldman-Hull
 Cecilia Huang
 Robert Donehew
 Alison Miller
 Sue-mi Shin
 Jory Fankuchen
 Matthew Oshida

VIOLA

James Hurley, *Principal*
 Margaret Titchener,
Asst. Principal
 Janice Negherbon
 Betsy London
 David Gilbert
 Darcy Rindt
 Patricia Whaley
 Stephanie Railsback

CELLO

Daniel Reiter, *Principal*
 Joseph Hébert, *Asst. Principal*
 Michelle Kwon
 Elizabeth Vandervennet
 Michael Graham
 Jeff Parish
 Paul Rhodes
 Jan Volkert

STRING BASS

Patrick McCarthy, *Principal*
 Carl Stanley, *Asst. Principal*
 Randall Keith
 Andy Butler
 Abraham Gumroyan
 Rob Ashley

FLUTE

Alice Lenaghan, *Principal*
 Rena Urso-Trapani
 Amy Likar

PICCOLO

Amy Likar

OBOE

Andrea Plesnarski, *Principal*
 Robin May

ENGLISH HORN

Denis Harper

CLARINET

Bill Kalinkos, *Principal*
 Diane Maltester

BASS CLARINET

Jeff Anderle

BASSOON

Deborah Kramer, *Principal*
 David Granger

CONTRA BASSOON

Shawn Jones

HORN

Meredith Brown, *Principal*
 Eric Achen, *Asst. Principal*
 Alicia Telford
 Stuart Gronningen
 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

Natalie Cox, *Principal*
 Anna Maria Mendieta

CELESTA

Ellen Wassermann, *Principal*

TIMPANI

Tyler Mack, *Principal*

PERCUSSION

Ward Spangler, *Principal*
 Scott Bleaken
 Allen Biggs

PERSONNEL MANAGER

Carl Stanley

LIBRARIAN

Candace Sanderson

**MATTHEW LINAMAN, CELLO**

The Grand Prize Winner of the San Francisco Conservatory, the Oakland East Bay Symphony and the Reno Chamber Orchestra concerto competitions, Matthew feels incredibly blessed to share his music with so many audiences. In 2012, he performed Ernest Bloch's *Schelomo* with the Conservatory Orchestra under James Feddeck and gave two performances of the Haydn C Major Concerto to sold-out audiences with Theodore Kuchar leading the Reno Chamber Orchestra. Matthew has participated in solo and chamber master classes with Alisa Weilerstein, Matt Haimovitz, Richard Aaron, Norman Fischer and Yehuda Hanani. He has also performed with faculty in chamber ensembles from some of the country's leading conservatories, including Peabody, Oberlin, Manhattan School of Music, Michigan University and the San Francisco Conservatory of Music.

A founding member of the *Cello Street Quartet*, he joined forces with singer & songwriter Matt Alber, Conservatory Alum Nick Pavkovic and videographer Greg Sirota in a joint project called *Matt Alber: With Strings Attached*. This "behind the scenes" film was nominated to air in the *International LGBT Frameline Film Festival* in San Francisco in June of 2013. Cello Street Quartet is an official affiliate of the *San*

Francisco Friends of Chamber Music and will be going on an international tour in 2014 through the American Voices diplomatic music program *American Music Abroad*.

Matthew, a native of Reno, NV, studied with Jean-Michel Fonteneau at the San Francisco Conservatory of Music and is honored to have been the recipient of the Corry Rankin Memorial Scholarship during his studies.

THE MUSE ORCHESTRA AND MUSE VIVO ORCHESTRA

The student musicians participating in tonight's concert hail from schools across Oakland and each one has been touched by the Symphony's extensive MUSE for Excellence (MUSE) program. These student musicians take part in either the MUSE Orchestra (4th-6th graders) or the MUSE VIVO Orchestra (7th-12th graders), or participate in the MUSE In-School Mentoring program.

The after-school MUSE Orchestra and MUSE VIVO Orchestra are open to all Oakland students, to give everyone the equal opportunity to participate in an all-city orchestra experience. The music students in the MUSE In-School Mentoring program work in small groups with professional musicians of the Symphony who serve as their musical mentors, as a complement to the public school music curriculum. MUSE mentors work with music teachers and students in their instrumental music classes.

Student musicians of the Oakland Spirit Orchestra performed in the Paramount Theatre lobby before the concert. Music Director Alison Streich, working with students in the MUSE Practice Lab in West Oakland, has avowed that the aim of the 30-piece Oakland Spirit Orchestra is to uplift the spirits of the world through music and kindness.

MUSE programs are tuition-free to all participants, and are sponsored by Oakland East Bay Symphony and hosted by the Oakland Unified School District.



WESLA WHITFIELD, VOCALIST

Wesla Whitfield has a deep love for the musical treasures known as The Great American Popular Songbook. Her sound and approach place her in the intriguing area that borders on both jazz and the great standards of pop music. She started piano lessons at age seven, sang in church, and studied voice - "classical, of course" - at about age 14.

Wesla has appeared twice on Garrison Keillor's national show, "Prairie Home Companion," singing with

the legendary trumpeter, Joe Wilder, on 'Weekend Edition' with Susan Stamberg, 'On Fresh Air' with Terry Gross, and on 'All Things Considered' with Robert Siegel. In other radio appearances, Wesla and Mike were recent guests on the highly revered Marian McPartland PBS 'Piano Jazz' series. In October 1998, Wesla debuted her one-woman, autobiographical show at the Kaufman Theater on 42nd street in New York to massive critical acclaim.

Wesla, with her husband/pianist/arranger, Mike Greensill, performs annually throughout the country. Together Mike and Wesla have opened at Michigan's Meadowbrook, New Jersey's Garden State Art Center and Flint Center in Cupertino for such notables as George Burns, Michael Feinstein and Frankie Laine. Their latest CD, "Best Thing for You - Live from the Razz Room," recorded in May of 2011 during their annual run at the Razz Room in San Francisco, was released in November 2011.

As invited members of the repertory company and the ongoing salute to American Popular Song at Lincoln Center, Whitfield and Greensill perform often in New York as well as prominent Boston, Philadelphia and St. Louis venues. Together Whitfield and Greensill conducted master classes at Notre Dame De Namur in Belmont and colleges in Napa Valley and throughout the country as well as teaching privately. In the Bay Area, their ongoing vocal workshop series provides vocalists from all over the country with invaluable instruction in the interpretive skills so necessary and integral a part of the Great American Popular songbook.

PRE-CONCERT PERFORMER

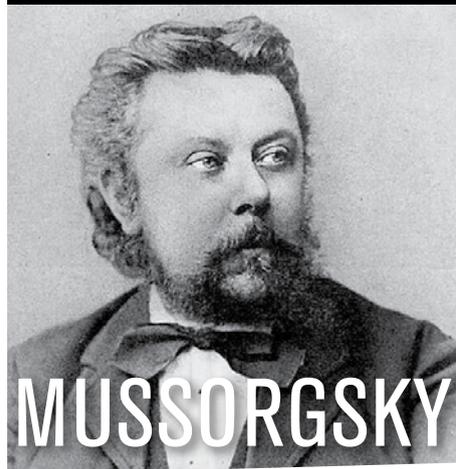


THEODORA MARTIN, PIANO

Theodora Martin is double majoring in music and English at UC Berkeley. She currently is studying piano with Martha Wasley, and previously studied with Professor Hans Boepfle.

With orchestras, she has performed Grieg's Piano Concerto in A-minor, Chopin's Concerto No. 1, and Prokofiev's Concerto No. 2. She is the first prize recipient of several competitions, including the Music Teachers' Association of California Concerto finals, the Marilyn Mindell Competition, the Young Artist's Beethoven Competition, the International Russian Music Competition, and the American Fine Arts Festival (AFAF) Concerto Competition.

As part of the AFAF prize, she performed Brahms's Second Concerto with the Kostroma Symphony in Russia this past July. She also attended the International Piano Festival in Naleczow, Poland, where she took piano lessons with renowned Professor and Chopin Competition juror Katarzyna Popowa-Zydron. She performed Chopin's E minor Concerto with the Lublin Chamber Orchestra, and won Third Prize in the festival's international competition.



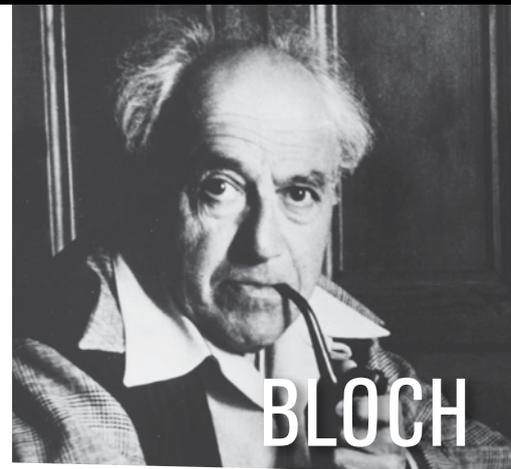
MUSSORGSKY

Night on Bald Mountain MODEST MUSSORGSKY (1839-1881)

In 1867 Moussorgsky completed an orchestral fantasy titled *St. John's Night on Bare Mountain*. "I wrote it quickly," he said, "straight away in full score without preliminary drafts, in twelve days. It seethed within me, and I worked day and night, hardly knowing what was happening within me. And now I see in my sinful prank an independent Russian product, free from German profundity and routine."

Based on the legend of the witches' sabbath on St. John's Eve at Mt. Triglav near Kiev, the music, said Moussorgsky, is "a very graphic depiction of a Witches' Sabbath provided by the testimony of a woman on trial, who was accused of being a witch and had confessed love pranks with Satan himself to the court. The poor lunatic was burnt. All this occurred in the Sixteenth Century. From this description I stored up the construction of the Sabbath."

Accordingly, Moussorgsky prefaced the score with the program: "Subterranean din of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the god Tchernobog. Glorification of the Black God, the Black Mass. Witches' Revels. At the height of the orgies, there is heard from afar the bell of a little church in the village. The spirits of Darkness disperse. Daybreak."



BLOCH

Schelomo, Hebraic Rhapsody for Cello and Orchestra ERNEST BLOCH (1880-1959)

Late in 1915, Bloch was teaching at the Geneva Conservatory, planning a work for voice and orchestra based on the Book of Ecclesiastes. A Russian cellist, Alexander Barjansky, convinced him to avoid the language problem and score the piece for cello and orchestra instead.

Bloch agreed, and set to work on his "Hebraic Rhapsody" titled *Schelomo*, after the Hebrew name for Solomon, the presumed author of Ecclesiastes. The solo cello was to represent Solomon and the introduction to the piece was meant to depict the line, "Vanity of vanities, all is vanity." The rest of the work was less specific. According to a friend of the composer, "there was no definite program, no set purpose to describe or narrate, but he had saturated himself with the Biblical text, and was deeply moved by the misery through which the world was passing. *Schelomo* was thus the fruit of a strong impulse."

Bloch finished the work in February, 1916, just before his departure for the United States. He conducted the first performance at Carnegie Hall in New York on May 3, 1917 with Hans Kindler as soloist.

"Nearly all my works, as somber as they may be," Bloch said in 1930, "end with an optimistic conclusion, or at least with the ray of hope. This is the only one that concludes with an absolute negation. But the subject required it. The only passage of light and hope comes after *Schelomo's* meditation. I discovered its true sense...fifteen years after I had written it."

David Ewen says the solo cello writing is “by turns, dramatic, rhapsodic, introspective, brilliant, and devotional. The instrument is used much in the way a voice might be, as a kind of wordless singing obbligato. There are two principal melodic subjects, the first heard in the solo cello, and the second played by the reeds.”

~ Notes by Charley Samson, copyright 2014



It's About Love MARY FINEMAN (B. 1951)

It's About Love is a song cycle for voice and orchestra that explores different facets of love. In deciding which of my pieces to choose for this commission, I knew instinctively that these four songs would lend themselves to orchestration. I had often heard a different ending in *It's About Love* that wasn't even possible for me to play on piano. *Morning Prayer* (also called *Chickadee*) had fragments of melodies that always made me think of woodwinds. And *I Thought I Saw You*, though deeply pianistic, had an introduction which I felt could be well served, again, by additional instruments.

“Once I selected the four pieces, I was able to step back and see the unifying theme of love; whether love of nature and the sacredness of the everyday, love that endures despite loss, or love of the world. My next step I believed was to become a translator of the language of piano to the language of orchestra. I was only partly correct in that belief!”

“The piano has its own particular acoustics and decay of sound that can't be replicated. I had to come to terms with that fact and know that I

wasn't disloyal to my original work if I changed the palette of sound to new colors. What's more, the addition of new writing could only enhance the original versions. I went from being a composer who very stubbornly did not want to change a single note of her original score, to someone who reveled in the excitement of new material and new timbres.

“Each song has a history. The last one in the cycle, *And The World Spins 'Round, 'Round*, is a song without words and one of my earliest works. It is particularly dear to me as I simply awoke one morning with the opening 32 bar chorale. Its music is bittersweet, with an interlude that is a glimpse of the equanimity (some may call Heaven) we all seek.

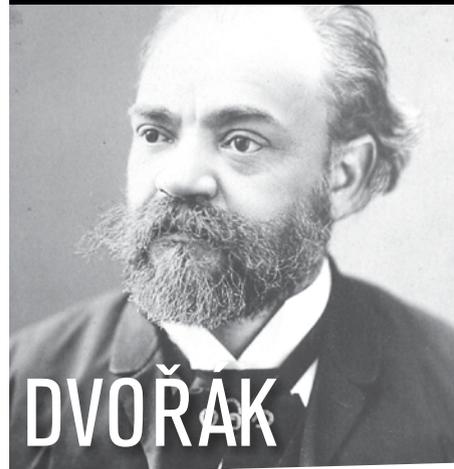
“I believe that by remaining faithful to what is most personal and true for me, my music will contain the emotions and experience of other human beings as well.” - Mary Fineman

Mary Fineman is an Oakland pianist, singer-songwriter, and composer. Originally from Baltimore, Mary studied music theory with Grace Newsom Cushman, and moved to Montréal to study piano with Philip Cohen and Lauretta Altman. She taught at Concordia University in Montréal and later at Temple Junior College in Texas. She worked as a freelance accompanist for instrumentalists and singers, and improvised for dancers for many years.

Like many musicians, Mary has always heard music playing in her head. After visiting a gifted energetic healer in 2003, she began hearing her own music - relentlessly. She started composing, began vocal studies with Cary Sheldon and Marcelle Dronkers, and has been performing her songs and piano pieces ever since. With the opportunity presented by the New Visions/New Vistas Commissioning Project and with the assistance of mentor composer Elinor Armer, she brings four of her pieces to orchestral life in collaboration with the Oakland East Bay Symphony under Michael Morgan.

Mary has performed at Piedmont Piano Company, Chapel of the Chimes, Goat Hall, and Opera at the Nave, as well as at Sherman Clay and Grace Presbyterian Church with the Piano Composers of the Contra Costa Performing Arts Society. She has performed at numerous fundraisers, private events, and house concerts here and in Canada, as well as West Coast Songwriter events at the Freight and Salvage.

Mary is involved in the on-going recording of her more than forty songs and piano pieces,



and teaches at her studio in Oakland. Three of the songs being performed by Oakland East Bay Symphony tonight have been recorded by Mary on her solo CD “Everyday Secrets.” She has kept a journal about her year of orchestration which can be found on her website.

“My heartfelt gratitude goes to Michael Morgan. A special thank you is due to musicians Dan Reiter, Allan Crossman, and John Schott. I have been blessed by the continued encouragement of family and many good friends, from Janice to Jill, and Stan Nakahara and Mary Seman. Lastly... None of this music would have reached fruition were it not for the support and inspiration of my husband and son, Larry and Michael Piazza, my father Jerome and my mother, Jeanette Fineman, who took me to years of piano lessons!”

~Notes by Mary Fineman

Symphony No. 7 in D minor, Opus 70 ANTONÍN DVOŘÁK (1841-1904)

Long before his triumphs in this country, Dvořák had prospered in England. After his first visit in 1884, he said: “I am convinced that England offers me a new and happier future, and one which I hope may benefit our entire Czech art.” During his second visit to England, he was elected an honorary member of the Royal Philharmonic

Society of London, which immediately asked him for a new symphony. Dvořák set to work on what would be his seventh symphony in mid-December, 1884. “Wherever I go,” he wrote to a friend, “I think of nothing but my work, which must be capable of moving the world—and may God grant that it will!”

Sometime during January, 1885, Dvořák reported: “I have just finished the second movement of my new symphony, and am again so happy and contented in my work as I always have been and, God grant, may always be, for my slogan is and shall be: God, Love and Country! And that alone can lead to a happy goal.”

The Symphony was finished in mid-March, and duly performed in London at St. James Hall on April 22, 1885. The regular conductor of the Royal Philharmonic, Sir Arthur Sullivan, relinquished the podium so that Dvořák could introduce his own work. According to the composer, the concert was “immensely successful and at the next performance will be a still greater success.” One eyewitness claimed that “the enthusiasm at the close of the work was such as is rarely seen at a Philharmonic concert.”

Sir Donald Francis Tovey wrote: “I have no hesitation in setting Dvořák's Seventh Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms as among the greatest and purest examples in this art form since Beethoven.... The solemn tone of the close is amply justified by every theme and every note of this great work, which never once falls below the highest plane of tragic music, nor yet contains a line which could have been written by any composer but Dvořák.”

Biographer Alec Robertson writes that the opening movement is “as austere and gloomy in its orchestration as it is tragic in its thoughts.” He regards the second movement as “Dvořák's loveliest slow movement—which means one of the loveliest in the whole of music.” Another biographer, John Clapham, refers to the “masterly D minor scherzo, enhanced here and there with delightful countermelodies, (which) gives way to a highly imaginative and beautifully colored trio.”

~ Notes by Charley Samson, copyright 2014.