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12/13, 7:30 PM

Christmas Concert

4/11 - 4/13, 7:30 PM

Spring Musical:

"The Boy Friend"

5/2, 7:00 PM

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**OAKLAND EAST BAY  
SYMPHONY**  
Michael Morgan, Music Director

25<sup>TH</sup>  
ANNIVERSARY

FRIDAY, MARCH 28, 2014 AT 8 PM  
PARAMOUNT THEATRE OAKLAND



MICHAEL MORGAN,  
*Music Director and Conductor*

BRYAN NIES,  
*Assistant Conductor*

STEPHEN SLAWEK,  
*Sitar*

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## NOTES FROM INDIA

**RAVI SHANKAR & PHILIP GLASS**

*Excerpts from Passages*  
Channels and Winds

**LUDWIG VAN BEETHOVEN**

**Symphony No. 7 in A major, Op. 92**

I. Poco sostenuto; Vivace

II. Allegretto

III. Presto; Assai meno presto

IV. Allegro con brio

INTERMISSION

**JUHI BANSAL**

*Where Shadow Chases Light (World Premiere)*

(New Visions/New Vistas Commissioning Project,  
supported by a grant from The James Irvine Foundation  
and the National Endowment for the Arts)

**RAVI SHANKAR**

**Sitar Concerto No. 1**

I. Raga Khamaj

II. Raga Sindhi Bhairavi

III. Raga Adana

IV. Raga Manj Khamaj

with **Stephen Slawek**, sitar

Guest Artist Sponsor: Pradeep Bhatia,

Derivative Path, Inc.

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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**

Jeremy Preston, *Concertmaster*  
 Vivian Warkentin,  
*Asst. Concertmaster*  
 Kristina Anderson  
 Patrice May  
 Carla Picchi  
 Ellen Gronningen  
 Deborah Spangler  
 Emanuela Nikiforova  
 Emily Greitzer  
 Joseph Maile  
 Stephanie Bibbo  
 Antoine Van Dongen

**SECOND VIOLIN**

Liana Berube, *Principal*  
 David Cheng, *Asst. Principal*  
 Candace Sanderson  
 Sharon Calonico  
 Adrienne Duckworth  
 Sergi Goldman-Hull  
 Cecilia Huang  
 Robert Donehew  
 Alison Miller  
 Sue-mi Shin

**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  
 Rebecca Roudman  
 Elizabeth Vandervennet  
 Michael Graham  
 Jeff Parish  
 Paul Rhodes

**BASS**

Patrick McCarthy, *Principal*  
 Carl Stanley, *Asst. Principal*  
 Randall Keith  
 Andy Butler  
 David Arend  
 Abraham Gumroyan

**FLUTE**

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

**PICCOLO**

Amy Likar

**OBOE**

Andrea Plesnarski, *Principal*  
 Robin May

**CLARINET**

Bill Kalinkos, *Principal*  
 Diane Maltester

**SOPRANO SAXOPHONE**

David Henderson

**ALTO SAXOPHONE**

James Dukey

**BASSOON**

Deborah Kramer, *Principal*  
 David Granger

**HORN**

Eric Achen, *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*  
 Meredith Clark

**CELESTA**

Jeff LaDeur, *Principal*

**TIMPANI**

Tyler Mack, *Principal*

**PERCUSSION**

Ward Spangler, *Principal*  
 Allen Biggs  
 Jim Kassis  
 Kevin Neuhoff

**BONGOS**

Ward Spangler

**PERSONNEL MANAGER**

Carl Stanley

**LIBRARIAN**

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**STEPHEN SLAWEK, SITAR**

Stephen Slawek joined the faculty of the University of Texas at Austin in 1983, adding an Asianist's perspective to the curricular offerings of the ethnomusicology program. He specializes in the musical traditions of South Asia and has secondary

interests in Southeast Asian music and American popular music. A senior disciple of Pandit Ravi Shankar, he has an international reputation as an accomplished performer on the Indian sitar.

His publications draw upon extensive field experience and personal studies of performance practice in India. He has authored one book, *Sitar Technique in Nibaddh Forms* (Delhi: Motilal Banarsidass 1987) and, with Robert Hardgrave, Jr., co-authored *Musical Instruments of North India: Eighteenth Century Portraits by Baltazard Solvyns* (Delhi: Manohar Publishers 1997). He has contributed articles and reviews to several journals such as *Ethnomusicology*, *Asian Music*, *The Yearbook for Traditional Music*, *Notes and Journal of Vaishnava Studies*, and has articles in *The Garland Encyclopedia for World Music: South Asia* and *The New Grove Dictionary of Music and Musicians*. Professor Slawek has served as a member of the Council of the Society for Ethnomusicology, as Second Vice-President of the Society for Ethnomusicology, as a member of the Board of the Society for Asian Music, and as editor of *Asian Music*, the *Journal of the Society for Asian Music*. In addition to teaching undergraduate courses on Asian music and graduate seminars in ethnomusicology, Professor Slawek directs the Indian Classical Music Ensemble at U.T. Austin.

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**DOUGHERTY VALLEY HIGH SCHOOL  
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CONDUCTED BY PATTY DRURY

The Dougherty Valley High School Chamber Orchestra is led by Patty Drury, violinist,

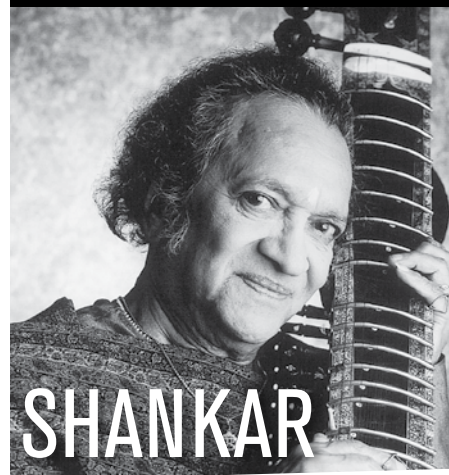
conductor, and string teacher. Maestro Michael Morgan has worked with these students as part of his East Bay wide school visits, upon which he immediately invited this talented ensemble for a pre-concert performance in the lobby. A handful of musicians are also members of the Oakland Youth Orchestra.

## PRE-CONCERT PERFORMER



**MATTHEW STRIPLEN, TROMBONE**  
2013 YOUNG ARTIST COMPETITION HONORABLE MENTION

Matthew Striplen is an active soloist and San Francisco Bay Area native. Matthew gave his concerto debut in 2012, performing the Launy Grøndahl Concerto with the Oakland Civic Orchestra. In May 2012, Matthew performed the American premiere of the trombone concerto by British composer Michael Nyman with the Hot Air Festival Orchestra, conducted by Donato Cabrera. Matthew recently graduated from the San Francisco Conservatory of Music, where he studied with former principal trombonist of the San Francisco Symphony Mark Lawrence. His previous teachers include principal bass trombonist of the San Francisco Opera, David Ridge and legendary pedagogue John Swallow. In addition to his performing endeavors, he maintains a busy teaching schedule, working in several schools throughout the East Bay. Matthew was also the trombone instructor at UC Berkeley's Young Musician's Program from 2011-2013.

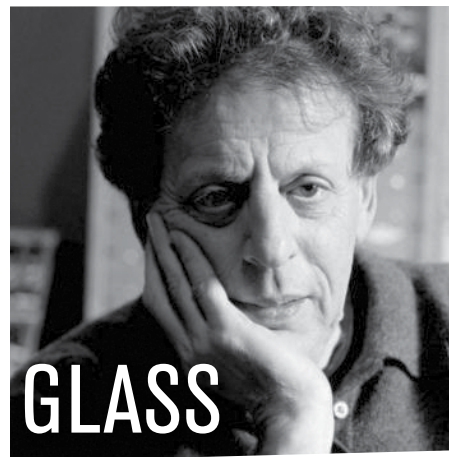


SHANKAR

**Excerpts from *Passages*  
RAVI SHANKAR (1920-2012) AND  
PHILIP GLASS (B.1937)**

Philip Glass met Ravi Shankar in Paris in 1965. At the time Glass was studying with Nadia Boulanger, and conducting a recording session for the soundtrack of Conrad Rook's film *Chappaqua*. The score's composer, Ravi Shankar, was directing his ensemble from the sitar.

"From the very first moment I saw such interest from him," Shankar recalled, "and he started asking me questions about ragas and talas and started writing down the whole score, and for the seven days he asked me so many questions.



GLASS

And seeing how interested he was I told him everything I could in that short time."

For his part, Glass remembers: "It was possible to graduate from a major Western conservatory, in my case Juilliard, without exposure to music from outside the Western tradition. World music was completely unknown in the mid-60's.... I owe a lot to Ravi; he was one of my teachers. "

In 1990 Glass and Shankar released a collaborative studio album titled *Passages*. The result was a mixture of Hindustani classical music and American minimalism. It reached number three on Billboard's Top World Music Albums.

Channels and Winds is an instrumental work with optional vocalists in A-B-A-B-A-B form which was conceived as a bridge between the two Shankar compositions based on the Glass melodies.

**Symphony No. 7 in A major, Op. 92  
LUDWIG VAN BEETHOVEN (1770-1827)**

Beethoven's Seventh Symphony was first performed on December 8, 1813 at a concert in Vienna to benefit wounded Austrian and Bavarian soldiers. Also on the program was Beethoven's *Wellington's Victory*.

It was Wagner who dubbed the Seventh "the apotheosis of the dance, the dance in its highest condition, the happiest realization of the movements of the body in ideal form." He wrote: "If anyone plays the Seventh, tables and benches, cans and cups, the grandmother, the blind and the lame, aye, the children in the cradle, fall to dancing!" Wagner once demonstrated his theory by dancing to the Seventh Symphony, accompanied by Franz Liszt at the piano.

"It would require more than a technical yardstick to measure the true proportion of this Symphony—the sense of immensity which it conveys," writes John N. Burk. "Beethoven seems to have built up this impression by willfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size."



# BEETHOVEN

## *Where Shadow Chases Light* (World Premiere)

(New Visions/New Vistas Commissioning Project, supported by a grant from The James Irvine Foundation and the National Endowment for the Arts)

## JUHI BANSAL (1984)

Described as “luscious” and “passionate”, the music of Juhi Bansal takes its inspiration from a widely disparate set of elements. As an Indian composer brought up in Hong Kong, her pieces draw subtly on those traditions, entwining them closely and intricately with the gestures of classical music. Expressive and emotive, much of her music begins with extramusical origins: visual stills from nature, poetry, or poignant and biting phrases of prose.

An active conductor as well as composer, Bansal often premieres works of other composers as well as her own. Recent performances include the 2012 Seasons Music Festival in Yakima, WA, where she conducted the premiere of her work *brush dark feathers* (for orchestra), as well as composer Jessica Rudman’s *Everything Carries Me to You*. Recent performances of her music include *I’ve Looked for You* (for voice and piano) for the AIDS Quilt Songbook 20<sup>th</sup> Anniversary Project and *An Imaginary Thing* (for violin and piano) for the Los Angeles-based Panic Duo’s Spring 2013 series.

Her works have received numerous honors



# BANSAL

and awards, including the ASCAP Lotte Lehman Foundation Art song Competition, 2009 and 2006 ASCAP Morton Gould Young Composer awards, and fellowships to attend the Seasons Music Festival, Oregon Bach Festival Composer’s Symposium, and the Pacific Music Festival.

Juhi Bansal is co-artistic director of the New Lens Concert Series, which brings programs juxtaposing contemporary and classical works to the Los Angeles, San Francisco, and Seattle areas.

“*Where Shadow Chases Light* is inspired by a fragment of a poem by Rabindranath Tagore. To my mind it conjures an image of mountains in the aftermath of a storm; swiftly moving clouds creating bright bands of sun and dark shadows that move over huge distances. This piece takes that inspiration to create expanses of sound – intricate entwining gestures, lyrical melodies, subsuming clouds of harmony that shift from one section to the next, constantly reimagining the two-note sliding motive which begins the piece in the solo violin.”

Program notes by Juhi Bansal

## Concerto No. 1 for Sitar and Orchestra RAVI SHANKAR (1920-2012)

Shankar joined his brother Uday’s traveling dance company at the age of thirteen. He abandoned dancing in favor of the sitar in 1938, studying with Ustad Allaauddin Khan. He wrote music for director Satyajit Ray’s *Apu Trilogy* and worked for All India Radio in New Delhi. He began touring in Europe and the Americas, and soon attracted the attention of violinist Yehudi Menuhin and George Harrison of the Beatles. He served in India’s Parliament, and was awarded India’s highest civilian honor, the Bharat Ratna, in 1999. He received three Grammy Awards.

The Sitar Concerto No. 1 was commissioned by the London Symphony Orchestra. Composition took two and half months, and the first performance took place at the Royal Festival

Hall in London on January 18, 1971. Shankar himself was the soloist, with André Previn conducting. The work is dedicated to Shankar’s teacher, Ustad Allaauddin Khan. “If East has to meet West,” wrote Edward Greenfield in *The Guardian*, “then few musicians have achieved it with such open joy as Ravi Shankar.”

“This is my first humble offering to be performed in the West,” Shankar wrote in his program note. “The listener will not find much of the harmony, counterpoint or sound patterns he is used to, and which form the basis of Western classical music. I have consciously avoided these, only using them minimally, because they are elements which, if emphasized, can spoil or even destroy the Raga Bhava (the mood and spirit of the Raga.”

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