



Iona
MUSE trumpeter, 5th grade

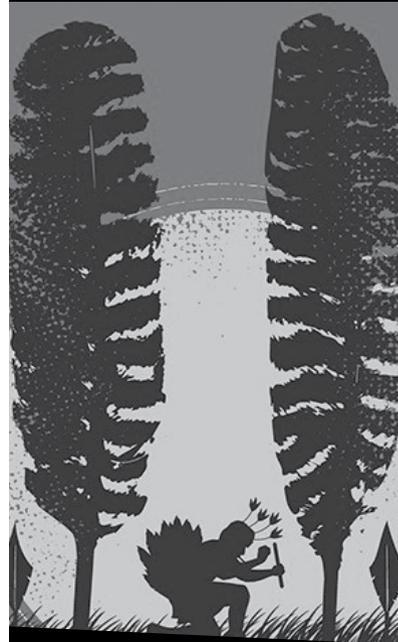
"MUSE gives me the good feeling of having something
REALLY CHALLENGING and
FIGURING IT OUT.
If I keep doing that when I grow up,
it will work out really well."

Today a student.
Tomorrow a leader.

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FEBRUARY 24, 2017, AT 8 PM
PARAMOUNT THEATRE, OAKLAND



NOTES FROM NATIVE AMERICA

DMITRI SHOSTAKOVICH
Symphony No. 9 in E flat major, Op. 70

- I. *Allegro*
- II. *Moderato*
- III. *Presto*
- IV. *Largo*
- V. *Allegretto*

INTERMISSION

FEATHER DANCES

SuNuNu Shinal Traditional dancers
from Kashia Stewarts Point Rancheria Band
of Pomo Indians

JEROD IMPICHCHAAACHAAHA' TATE
Lowak Shoppala' – Fire and Light
VII Hymn

Vincent Medina, *Narrator*
Members of Oakland Symphony Chorus

JOHN CHRISTOPHER WINEGLASS
Big Sur: The Night Sun

Emiliano Campobello, *native flute*
Marcie Chapa, *world percussionist*
Jayson Fann, *world percussionist*
Kanyon Sayers-Roods, *Native American singer from
the Costanoan Oblone and Chumash Tribes*

- I Mystery of The Night Sun
- II Rushing Waters
- III Pfeiffer Beach - A Secret Revealed
- IV The Return

JEROD IMPICHCHAAACHAAHA' TATE
Lowak Shoppala' – Fire and Light
IV Clans

Vincent Medina, *Narrator*
Members of Oakland Symphony Chorus

Season Media Sponsors: East Bay Express, KDFC
The 2016/17 season of Oakland Symphony is generously funded in part by the East Bay
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Michael Morgan, *Music Director & Conductor*
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Concertmaster
Vivian Warkentin,
Asst. Concertmaster
Natasha Makhijani,
Assoc. Concertmaster
Kristina Anderson
Patrice May
Ellen Gronningen
Deborah Spangler
Emanuela Nikiforova
Emma Noel Votapek
Stephanie Bibbo
Maxine Nemerovski
Heghine Boloyan

SECOND VIOLIN

David Cheng,
Principal
Candace Sanderson,
Asst. Principal
Sharon Calonico
Baker Peeples
Adrienne Duckworth
Sergi Goldman-Hull
Robert Donehew
Alison Miller
Sue-Mi Shin
Hande Erdem

VIOLA

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

CELLO

Daniel Reiter,
Principal
Elizabeth Vandervennet,
Asst. Principal
Ford Musician Awardee
Michael Graham
Jeffrey Parish
Paul Rhodes
Elisabeth Struble

BASS

Patrick McCarthy,
Principal
Carl Stanley,
Asst. Principal
Randall Keith
Andy Butler
Andy McCorkle
Robert Ashley

FLUTE

Alice Lenaghan,
Principal
Rena Urso-Trapani
Amy Likar

OBOE

Andrea Plesnarski,
Principal
Robin May

ENGLISH HORN

Denis Harper

CLARINET

William Kalinkos,
Principal
Diane Maltester

BASS CLARINET

Ginger Croft

BASSOON

Deborah Kramer,
Principal
Jarrett Rossini

CONTRABASSOON

Amy Duxbury

HORN

Meredith Brown,
Principal
Alicia Telford
Alex Camphouse
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Alex Rosenfeld

TRUMPET

William Harvey,
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Leonard Ott
Owen Miyoshi

TROMBONE

Bruce Chrisp,
Principal
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Don Benham

TUBA

Scott Choate

TIMPANI

Kumiko Ito,
Principal

PERCUSSION

Ward Spangler,
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HARP

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PIANO/CELESTE

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Tom Johnson,
Johnson Digital

JEROD IMPICHCHAACHAHA' TATE

Jerod *Impichchaachaaha'* Tate was born in 1968 in Norman, Oklahoma, is a citizen of the Chickasaw Nation, and is a 2011 Emmy Award winner. Mr. Tate is dedicated to the development of American Indian classical composition, and his review by the Washington Post states that "Tate's connection to nature and the human experience was quite apparent in this piece... rarer still is his ability to effectively infuse classical music with American Indian nationalism." This review was a response to a performance of *Iholba' (The Vision)*, for Solo Flute, Orchestra and Chorus, which was commissioned and premiered by the National Symphony Orchestra at the Kennedy Center for the Performing Arts.

Tate's commissioned works have also been performed by the San Francisco, Detroit, Winnipeg, South Dakota, and Philadelphia Classical Symphony Orchestras, Oklahoma City, Buffalo, and New Mexico Philharmonics, Canterbury Voices, Minnesota Orchestra, Colorado Ballet, Santa Fe Chamber Music Festival and Desert Chorale, ETHEL, Voices of Change, New Jersey Chamber Music Society, and Words & Music. *Iholba'* and *Tracing Mississippi*, Concerto for Flute and Orchestra, were recorded in 2007 by the San Francisco Symphony and Chorus and are currently available on the GRAMMY Award winning label Azica Records.

Tate received his Bachelor of Music degree in Piano Performance from Northwestern University, where he studied with Dr. Donald J. Isaak, and his Master's in Piano Performance and Composition from the Cleveland Institute of Music, where he studied with Elizabeth Pastor and Dr. Donald Erb. Shortly after beginning his piano studies at the Cleveland Institute, his first composition, the *Winter Moons* ballet score, was commissioned by Dr. Patricia Tate. After premiering at the University of Wyoming in 1992, it was subsequently performed in 1994 and 1996 by Colorado Ballet.

In 2006, Tate received the Joyce Award and the Alumni Achievement Award from the Cleveland Institute of Music. He was appointed *Creativity Ambassador* for the State of Oklahoma in 2008, has received awards from Meet the Composer and the Percussive Arts Society, and was a 2011 Native Arts and Cultures Foundation Artist Fellowship nominee. He is a three-time commission recipient from the American Composers Forum and a 2011 Emmy



Award winner for his work in the documentary *The Science of Composing*. This documentary covered his residency with the Oklahoma Medical Research Foundation, where he taught composition to seven world-renowned research scientists whose compositions culminated in a public performance at the Oklahoma City Museum of Art by members of the Oklahoma City Philharmonic.

Tate founded the Chickasaw Chamber Music Festival, was Co-Founder and Composition Instructor for the Chickasaw Summer Arts Academy, and was Composer in Residence for the Grand Canyon Music Festival's Native American Composer Apprentice Project in 2004 and 2005. In 2007, he was Composer in Residence for the Joyce Foundation/American Composers Forum, teaching composition to American Indian high school students in Minneapolis. In 2009, Tate conceived, coordinated and implemented the CD recording project *Oshtali: Music for String Quartet*, which consists of original compositions by his students from the Chickasaw Summer Arts Academy and is the first professional recording in history of works by young American Indian composers. His second CD recording, *Tobachi*, was released in 2013, and a third, *Talouwa' Chokmasi*, will be released in 2017. All three albums are available on Azica Records.

Tate's middle name, *Impichchaachaaha'*, means "high corncrib" and is his inherited traditional Chickasaw house name. A corncrib is a small hut used for the storage of corn and other vegetables. In traditional Chickasaw culture, the corn crib was built high off the ground on stilts to keep its contents safe from foraging animals.

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 is one of the East Bay's finest choirs, and a premier resource for continuing education in the choral arts. In June 2015, the chorus travelled to Budapest, Győr, Vienna, and Prague for its first international tour. 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.



JOHN CHRISTOPHER WINEGLASS

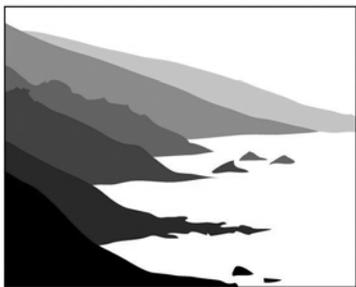
John Christopher Wineglass (Emmy Award-winning Composer) has performed on five continents, before every U.S. president since Ronald Reagan and with several Oscar and GRAMMY-Award winning artists, including Aretha Franklin, Whitney Houston, and Jamie Foxx, to name a few. With commissions from the likes of the Cabrillo Festival of Contemporary Music with Maestra Marin Alsop to the Kennedy Center Concert Hall, the Washington Post describes his concert-hall work as having "iridescent

colors in the world premiere of a beautifully crafted suite" while Marvin Hamlisch congratulates the occasion by commenting "...with a name like Wineglass, it had to be good."

Wineglass received his Bachelor of Music degree in Music Composition with a minor in Viola Performance at American University, and later received his master's degree in Music Composition: Film Scoring for Motion Pictures, Television and Multimedia at New York University, studying with Justin Dello-Joio of the Juilliard School.

As a recipient of three (two consecutive) Daytime Emmy Awards for Outstanding Achievement in Music Direction and Composition for a Drama Series, and three ASCAP Film and Television Music Awards, Mr. Wineglass holds seven Emmy nominations.

In 2014, Wineglass arranged all of the string arrangements and performed with the electric-acoustic violin on the GRAMMY-nominated gospel album and DVD *Withholding Nothing (LIVE)* by William McDowell. He also finished string arrangements on Motown's latest Christmas album, which won a 2015 Dove Award featuring award-winning artists like Indie Arie, Nayo, Babyface, Toni Braxton, The Temptations, Smokey Robinson and Gregory Porter.



BIG SUR
LAND TRUST

EMILIANO CAMPOBELLO

Emiliano Campobello plays his songs on Native American flutes, Anasazi flutes, Japanese bamboo shakuhachi, East Indian bansuri, and other ethnic flutes that connect with the spirit of these ancient cultures. Through his breath, he has learned to ceremonially bridge Father Sky and Mother Earth, helping others to make that connection. Years of shamanic practice in ceremony come through his songs and melodies. This has all been part of his path as a "Sacred Activist," conjuring a field of love through his path of inspiration and prayer.

Campobello is a recording artist, and his two CD's, "*Rockapelli—A Native American Flute Journey*" and "*Rockapelli—Freedom*" have been nominated by the Native American Music Awards. He also records on soundtrack productions for films, documentaries and theater, and has received the Silver Arrow Award for his contributions to the Native American Music industry.

He has been honored and humbled to play at the request of shamans and spiritual teachers from around the world. Playing his flutes, he has been blessing and being blessed, at events and ceremonies honoring the Navajo, Chumash, Hopi, Inka, Tibetan, Japanese, Chinese, Maya, Toltec and Lakota teachings and traditions.

Campobello has been called to play his flutes at events for a wide array of World Teachings from the likes of Chief Arvol Looking Horse (Lakota), Masaru Emoto, Deepak Chopra,



Michael Bernard Beckwith, Don Miguel Ruiz Jr. (Toltec), Ram Dass, H. E. Dagmola (Buddhist), Angaangaq (Kalaallit, Greenland), Walking Thunder (Navajo), Tibetan Rimpoches, Eagle (Hopi) and Condor (Inka) Dancers, and more wonderful friends.

"As I play my flutes, I pray with them for all Creation. Whether flowing or rocking, with my songs on these native flutes I call to our innermost ancient being, with the intention of healing our souls, washing our pains, calming and inspiring our hearts. Restless hearts can find their natural beat as they fall in rhythm with the breath, the mind becomes still... and the space between thoughts expands to create room for us to hear our truth in the Divine Silence."—Emiliano Campobello



MARCIE CHAPA

Marcie Chapa is a noted percussionist with love for music and passion for education in the arts. She was an original member of Beyoncé's all-female band and worked with Beyoncé for a number of years. Jay Z, Alicia Keys, J Lo, Jill Scott, Al Jarreau, Kanye West, and Mary J Blige, just to name a few, have all called upon Chapa's gift. Her television credits range from *The Late Show* with David Letterman to *The Oprah Winfrey Show*. Chapa has graced award show stages that include the GRAMMY's and, the Billboard Music Awards. Currently, she can be found performing on many stages in her hometown of Houston, TX, with the *Marcie Chapa Project* featuring David Delagarza, GRAMMY Award winner. Chapa also teaches music and is director of the drum line at Houston's MacArthur High School.

Part of an after-school workshop that uses music and percussion to keep kids off the street and on the right track, Chapa has also participated in a series of two-day retreats in the California mountains as a mentor and leader for young girls with unique life challenges. She used music as a vehicle to connect with the girls and allow them to express themselves in ways they had never experienced. Chapa's impact on the young girls of the program was only matched by their impact on her. Music is her art, her dream, her life. By the age of 18, Chapa was performing professionally for crowds of thousands, while perfecting her craft once inspired by percussion greats Tito Puente, Sr., Karl Perazzo, Giovanni Hidalgo and many others.



JAYSON FANN

Jayson Fann is a multi-instrumentalist, percussionist and drummer, specializing in Pan African percussion and drums with a special emphasis in Afro Cuban folkloric, Ghanaian, Yoruba, Jazz, Hip hop, Brazilian, Flamenco, and Middle Eastern music. He has been featured in the *NY Times*, *LA Times*, NPR, Universal Film Studios, World Architecture News, NBC News, PBS, AOL News, *Chicago Tribune*, *Huffington Post* and the BBC. The emphasis of his visual work is creating interactive large-scale multimedia art and musical collaborations that take place worldwide. His productions integrate visual arts and performances with social activism and cross-cultural spirituality. He has performed and toured worldwide with many groups and in over thirty countries in the last four years.

KANYON SAYERS-ROODS

Kanyon Sayers-Roods is Costanoan Ohlone and Chumash; she also goes by her Native given name, *Hahashkani*, which in Chumash means "Coyote Woman." She is proud of her heritage and her native name (though it comes with its own backstory), and is very active in the Native Community. The daughter of Ann-Marie Sayers, she was raised in Indian Canyon, CA, trust land of her family, which currently is available for anyone in need of ceremony. Kanyon's art has been featured at the De Young Museum, The Somarts Gallery, Snag Magazine, and numerous school projects. She is a recent graduate of the Art Institute of California, Sunnyvale, obtaining her Associate and Bachelor of Science degrees in Web Design and Interactive Media. She is motivated to learn, teach, and to continue doing what she loves, art.

Sayers-Roods' art is a sincere expression of her Native heritage. Her visual descriptions are always based on nature and the natural world. Dedicated and active in the Native Community, Kanyon provides leadership, serving as an artist, poet, activist, student and teacher for up and coming scholars ready to challenge their creative paths. Kanyon's lifelong artistic vision is to convey principal ideas of Native culture through visual means.



"I am a creative artist ever inspired by nature and the natural world. I make a difference in the lives of others by sharing my life experiences and knowledge about California Native Americans. I have the gift of communication, and challenge myself to utilize this gift to deliver powerfully effective messages for others. My personal mission, which I intend to carry out in my career, is to contribute toward the goal of global education with emphasis on promoting understanding of the relationship between humanity and the natural world." –Kanyon Sayers-Roods



VINCENT MEDINA

Vincent Medina strives to keep his Ohlone identity strong. Medina is *Chochenyo* Ohlone,

the indigenous people of the East Bay. Through years of in-depth research with ethnographic and linguistic notes that were recorded by ancestors in his community, Medina has gained fluency and teaches the *Chochenyo* language to family—a language dormant for generations as the result of the harmful aspects of colonization. Medina also serves on the Board of Directors for the Advocates for Indigenous California Language Survival, a statewide organization that works to strengthen Native American languages across California. He serves as a Curator at Mission Dolores in San Francisco, where he works to change the narrative of how missionization impacted Indian communities to focus on the strength and persistence of Native agency. Medina is a member of *Slow Foods Turtle Island*, a group of indigenous people who work to decolonize diet and strengthen traditional foods, and he also serves as a radio host on KPFA's *Bay Native Circle*.



SUNUNU SHINAL POMO DANCERS

SuNuNu Shinal, which means “Huckleberry Heights” in native Kashia language, is made up of Kashia Pomo and Coast Miwok Indians. Dancers and singers range in age from 9 to 64 years, and most have been performing these cultural songs and dances all their lives. Although most of the dancers are very young, they have been taught by their elders how to perform in accordance with traditional practices. Starting in the early spring to late fall months, they dance at

many events throughout their region called *Big Times* (like a Pow Wow).

The dance group has traveled outside the United States on a few occasions to share their native culture with other countries. First, in 2002, the group traveled to Aotearoa, New Zealand, on a 14-day tour dancing at numerous towns and villages throughout. Then, in 2012 two of the dance group elders made a historic trip to Russia to share Kashia culture with the Russian people. This trip set the stage for another trip to Russia, in June of 2014, when the entire dance group performed at numerous cities and towns throughout Russia on a 17-day tour of Moscow, Siberia and St. Petersburg.

Since 2012, after years of cooperative effort, the group has again brought their songs and dances back to the sacred ancestral site called *Metini* (where Fort Ross is currently located). Their Kashia ancestors have lived here for thousands of years, and after being removed over 170 years ago, it's great to be back. Our current reservation is located in traditional Kashia territory in Stewarts Point, CA, along coast Hwy 1 in the Fort Ross area. Hundreds of years ago, Kashia ancestral territory encompassed all the lands between the Gualala river to the north, Duncan's Point to the south, the Pacific Ocean to the west, and all the way east to the Dry Creek river bed in Healdsburg. Visit us at: facebook.com/sununushinal



SHOSTAKOVICH

Symphony No. 9 in E flat major, Op. 70

DMITRI SHOSTAKOVICH
(1906-1975)

“It is a merry little piece,” said Shostakovich of his Ninth Symphony. “Musicians will love to play it, and critics will delight in blasting it.” He wrote it in the space of six weeks at the Soviet Composers’ Home near Ivanovo, some 150 miles northeast of Moscow. It was completed on August 30, 1945. The first performance was given by Eugene Mravinsky and the Leningrad Philharmonic Orchestra on November 3, 1945. All but one of the movements were encored.

True to the composer’s prediction, the critics hated it, possibly because they were expecting a “war” symphony, like the Seventh and Eighth. Calling it “a playful and fanciful trifle,” Israel Nestyev faulted the Ninth for its “ideological weaknesses” and failure “to reflect the true spirit of the Soviet people.” He suggested that Shostakovich take a vacation. One English critic fled a performance in “a state of acute irritation” because of what he perceived to be “a farrago of circus tunes, gallop rhythms and harmonic quirks.”

Artur Rodzinski, who brought the work to New York in 1946, was philosophical: “I prefer to present the Shostakovich Ninth to the music lovers of New York and the radio listeners. History alone can sit in final judgment on any artistic effort; only through familiarity can humanity weigh its value.”

The Ninth Symphony is cast in five brief movements, the last three played without pause. Daniel Zhitomirsky, who was present at Shostakovich’s first run-through of the work, described the music: “The Ninth Symphony opens with an *Allegro* of Haydn-like simplicity, in which one senses a subtle note of sly irony. In essence, the music seeks to recapture the spirit of bubbling, unrestrained mirth typical of the early *Allegro* up to the time of Rossini’s overtures. Yet a mood of ultra-modernism inheres in this classical form... In the second movement Shostakovich shifts to a mood of romantic lyricism... A striking lucidity marks the texture of the entire movement, as if patterned on glass... A scherzo of precipitous pace now follows. The music swishes by like a gust of wind, whistling piercingly in its upward and downward sweep... The fourth movement consists almost entirely of an extended bassoon solo of improvisational character, heard against a background of sustained chords... The finale returns largely to the dominant mood of the first movement, though the keynote now is rather open buffoonery than spontaneous gaiety.”

—Notes by Charley Samson, copyright 2017

Lowak Shoppala’—Fire and Light JEROD IMPICHCHAACHAAHA’ TATE (b. 1968)

Lowak Shoppala’ (Fire and Light) is a work that expresses Chickasaw identity through modern classical music and theatre. The entire work is in eight scenes and features orchestra, narration, children’s chorus, traditional Chickasaw and modern dancers, traditional Chickasaw and classical vocal soloists and Chickasaw storytellers. Each scene depicts a part of Chickasaw culture and history.

Oakland symphony will perform two scenes, Hymn (VII) and Clans (IV).

Hymn is a dramatic/operatic homage to Southeast Indian hymns sung in Indian churches. They are all Christian text, yet sung in our languages. Our hymns are a product of Scottish contact over 400 years ago. We adapted them and composed new ones that are known for sustaining us during the mass removal to Oklahoma, and continue as a strong tradition today. This Choctaw hymn was composed during the Removal and tells us to find hope and courage in Christ.

cont.

Lowak Shoppala'—Hymn Poem

by Linda Hogan

We were a river losing its water, then we were trees losing deep roots and a fire burning away, and before we lost heart some took the new ways and changed them to ours and their songs became our songs. We made them our own.

In old Chickasaw culture, a family clan system was maintained through matrilineal descent. Each clan had an animal name. **Clans** focuses on seven of these family lines—Chief, Bird, Alligator, Squirrel, Skunk, Panther and Raccoon—and incorporates numerous traditional Chickasaw melodies and rhythms.

Lowak Shoppala'—Clans Libretto

by Linda Hogan

Introduction

1. We have all been given the fire. Let us burn our way into the world, let it light our dreams. It will take us beautiful and grace-filled through the future the ones our grandmothers and grandfathers dreamed for us as they journeyed as they carried us inside them in the time before ours.

Chief (Minko)

2. I stand in the green world, its strands woven in all our breaths, the delicate, the strong. I am like seed, a memory of the future. We are beautiful people, look how we make a path for those we care for, light a fire, sweep the path between us, human, all my people it is time for the story of a night of telling, the word another seed.

Bird (Fosbi')

3. Wing, feather, light, we make our houses of red grasses or rushes at the river, of twig and horse hair, and soft moss. We live in clay and the dark holes of trees. With our minds of hummingbird, woodpecker, owl you do not see us sleeping in the deep quiet of our nesting places only that most of us wake before first light to announce the world is still here.

Alligator (Acho'chaba')

4. I am the river bottom. I am the dead log on water, half-smiling, the most deceptive of all. You would not know this moss, these short legs, the eyes that shine two fires in the dark of night able to fly, oh this log of a body, really a living tree, the river bottom rising and how you think no danger is anywhere so fast in the stillness of this hold.

**Squirrel (Fani')**

5. From the nest high off the ground with the speed of a falling leaf we look down on you and never do you know except the tail which gives us away or the apples stolen from the trees. But ah, how we care for the little ones and chatter as if ice had come when it hasn't, and pass from canopy to swaying leaf so lithe, a mouth filled with nuts and seeds, and the little red fire of tail following beneath the clouds.

Skunk (Koni)

6. Beautiful as night and day, deep as the color of dark sky with the milky way down my back, I am all soft fur, sweet face, but my smell inspires the fear of others. Even the large run from me. And if the others do come to our secret places, toward our young, the lovely, slow, and loneliest fire of all, we run, tail in air, like a running tree, a pole, with the milky way down its back.

Panther (Kowishto' Losa')

7. Warrior eyes at night, so silent no one knows when she's about all sleek and muscle, ears like shells that could hear the ocean from far away. She admired our songs, our beauty, the goodness she watched from hidden shadows. She watched us gather fruit and heard us talking, that creature so beautiful and tawny, the paws of first morning, all that we see of her brilliant fire in this world.

Raccoon (Shawi')

8. Oh, striped tail, mask, intelligent lover of peaches, grapes and stolen things. We wash our food at the cleansing river. Our long dark fingers keep busy and we visit the conjurer at night. That's why we are clever night creatures on the prowl going through your things twigs

in our striped fur, eyes hidden, dressed as trees and shadows looking through the hidden places with another set of eyes.

Chief (Minko)

9. And at the end of the spoken, the sung, the dreamed into life and the fire, that is when we are new and begin, the clouds rise up, the creative life has spoken through all the nights and fires, all along the sacred forest and river and stone with its own words. The telling could begin and once it begins it may continue one seed, one life, one thing, one word, growing after another.

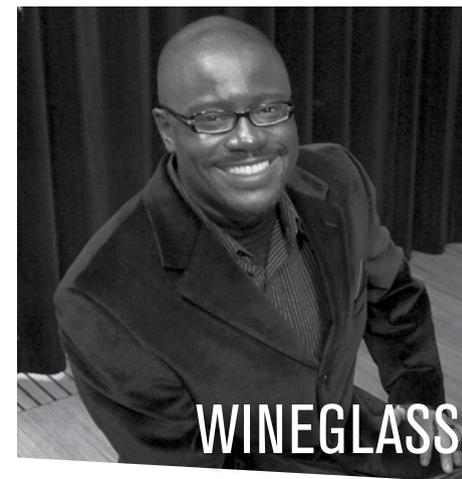
Big Sur: The Night Sun**JOHN CHRISTOPHER WINEGLASS**

(b. 1973)

Oceans—deep, dark, engulfing. All-encompassing, passionate. Raging, silent, murky yet sometimes glistening. Mysterious... Predictable yet unpredictable. Destructive yet at times—healing. In my dreamscape it has come to represent the portal to my soulful realm... of which I am delving deeper into new discoveries.

The natural beauty of Big Sur is sacred to many. This feeling of sanctity was shared by Wineglass, who formed many of the themes of his tone poem *Big Sur: The Night Sun* while in residence on the grounds of the Glen Deven Ranch and other areas such as Pfeiffer Beach. The beautiful impressions and warm enlightenments that affected him while on the retreat became the root—and soul—of this magnificent work.

The first of four total movements sets the mood for the tone poem as a whole: the “Mystery of the Night Sun” opens with two talking drums, a native flute player, and an Ohlone-Chumash vocalist, all contributing in an improvisational manner. The remainder of the movement is divided into three distinct sections. “Path to the Night Sun” begins with the pulse of the timpani and talking drums, and reflects the spiritual experience that Wineglass had while taking a walk during the night at Glen Deven Ranch, where he was transformed by the deep power of the risen full moon (“Rise of the Night Sun”). The third section culminates in a climactic revealing of the full glory of the risen moon (“The Night Sun Revealed”).



The second movement, appropriately named “Rushing Waters,” opens the listener to the loveliness of the crashing waves along the California coastline. The motivic ideas from this section were derived from student examples: children from the BSLT children’s camp with Bach Festival violinist Edwin Huizinga contributed their ideas, which Wineglass then included into the completed work. This stemmed from a compositional component at a camp for local YOSAL students, who were challenged to go into the woods and create musical ideas on their own instruments...the very concept that Wineglass subjugated himself to in order to compose this tone poem.

The second movement pairs well with the third, “Pfeiffer Beach—A Secret Revealed,” where a path through the trees opens to an unexpected view of the Pacific Ocean, revealing the overwhelming beauty of this hidden creation by God. The presence of God and the admiration of beauty are central themes not only to this tone poem, but to Wineglass himself, and as such his music offers praise and celebration of both.

The fourth movement, titled “The Return,” was inspired directly by the brilliant writing of Robinson Jeffers, in particular from the poem of the same name which Wineglass discovered while on retreat down at Big Sur one year ago. The movement begins and opens with the Ohlone-Chumash vocalist, reflecting the peoples who preserved and cared for this great land.

—Notes by Dr. Todd Samra, copyright 2017



MUSE ORCHESTRA

The after-school MUSE Orchestra is one component of Oakland Symphony's MUSIC for Excellence (MUSE) program. Aimed at 4th-6th graders, the MUSE Orchestra is open

to students from schools not served by our in-school mentoring program, as well as the 22 schools that are, ensuring all Oakland students have the opportunity to participate in our All-City Elementary Orchestra. This weekly program is designed to serve as a first training ground for the orchestral experience. The tuition-free program is fully sponsored by Oakland Symphony and hosted by Franklin Elementary School and the Oakland Unified School District.

During the 2016-17 season, participating students unite from the following 14 Oakland schools to form the MUSE Orchestra: Bella Vista, Cleveland, Franklin, Kaiser, Manzanita Seed, Sequoia, Thornhill, and Urban Montessori Elementary Schools, as well as Bret Harte, Edna Brewer, Life Academy, Montera, North Oakland Community Charter, & Westlake Middle Schools.

MUSE ORCHESTRA

FIRST VIOLIN

Kylie Jackson,
Concertmaster
Ayla Lew
Ava Calibuso
Lillian Tan
Michaela Trapps
Lavin Yau
Matthew Moore

SECOND VIOLIN

Milani Juraube
Amaya Johnson
Siobhan Stankievich
Ava Lau

THIRD VIOLIN

Donna Avalos
Anevay Cruz
Daniela Diaz-Ruiz
Darlin Diaz Velazquez
Quyen Dong
Annie He
Fletcher Nunes
May Phyu
Sonia Suarez
Selam Tekle
Nico Thomas
Bridgette Tolan
Leilany Valfovinos

VIOLA

Cezar Gomez
Abril Esqueda
Amba Beattie
Eliana Henderson

CELLO

Amaya Lopez
Adan Shiga
Miles Finnegan
Hunter Ito

FLUTE

Autumn Pease
Nathan Belcher
Bayan Al Rawas

CLARINET

Ebube Okereke
Jayden Kahoone

ALTO SAXOPHONE

Jocelyn Bailey

PERCUSSION

Aleya Lopez
Uche Okereke

STUDENT MENTORS

Marielle Allen, flute
Lyla Phan, cello



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