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FRIDAY, MAY 20, 2016, 8 PM
PARAMOUNT THEATRE, OAKLAND



TRACY SILVERMAN,
electric violin

NICOLE JOSEPH,
soprano

MICHAEL MORGAN,
music director and conductor

BELL INVESTMENT ADVISORS PRESENTS STRAVINSKY AND SILVERMAN

IGOR STRAVINSKY

Symphony of Psalms

- I. (Psalm 38, verses 13 and 14)
- II. (Psalm 39, verses 2, 3, and 4)
- III. (Psalm 150)

Oakland Symphony Chorus

Lynne Morrow, Director

SAMUEL BARBER

Knoxville: Summer of 1915, Op. 24

Nicole Joseph, soprano

James Toland Vocal Arts Competition – 2014 Winner

INTERMISSION

JOHN ADAMS

The Dharma at Big Sur

(Generously supported by The Clarence E. Heller Charitable Foundation)

- I. *A New Day*
- II. *Sri Moonshine*

Tracy Silverman, electric violin

MAURICE RAVEL

La Valse

Season Media Sponsors: Oakland Magazine, KDFC, East Bay Express
Season Guest Artist Accommodations provided by: Oakland Marriott City Center
The 2015/16 season of Oakland Symphony is generously funded by the William and Flora Hewlett Foundation; the California Arts Council, a state agency; the National Endowment for the Arts, a federal agency; and the City Council and the City of Oakland's Cultural Funding Program.



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

FIRST VIOLIN

Basma Edrees,
Concertmaster
 Vivian Warkentin,
Asst. Concertmaster
 Patrice May
 Carla Picchi
 Deborah Spangler
 Emanuela Nikiforova
 Natasha Makhijani
 Hee-guen Song
 Stephanie Bibbo
 Dagenais Smiley
 Darren Sagawa
 Tess Varley

SECOND VIOLIN

Liana Bérubé,
Principal
 David Cheng,
Asst. Principal
 Candace Sanderson
 Adrienne Duckworth
 Sergi Goldman-Hull
 Cecilia Huang
 Robert Donehew
 Alison Miller
 Jory Fankuchen
 Matthew Oshida
 Patricia Drury

VIOLA

Tiantian Lan,
Principal
 Margaret Titchener,
Asst. Principal
 Betsy London
 David Gilbert
 Darcy Rindt
 Patricia Whaley
 Stephanie Railsback
 Katy Juneau

CELLO

Daniel Reiter,
Principal
 Joseph Hébert,
Asst. Principal
 Michelle Kwon
 Rebecca Roudman
 Elizabeth Vandervennet
 Jeff Parish
 Paul Rhodes
 Elizabeth Struble

STRING BASS

Patrick McCarthy,
Principal
 Carl Stanley,
Asst. Principal
 Randall Keith
 Andy Butler
 Andy McCorkle
 Timothy Spears

FLUTE

Alice Lenaghan,
Principal
 Amy Likar
 Stacey Pelinka
 Laurie Campbouse

PICCOLO

Leslie Chin

OBOE

Robin May,
Principal
 Jesse Barrett
 Laura Reynolds
 Sarah Rathke

ENGLISH HORN

Denis Harper

CLARINET

Bill Kalinkos,
Principal
 Diane Maltester
 Ginger Kroft

BASS CLARINET

Bill Kalinkos
 Ginger Kroft

BASSOON

Deborah Kramer,
Principal
 David Granger
 Jarratt Rossini

CONTRA BASSOON

Erin Irvine

HORN

Meredith Brown,
Principal
 Eric Achen,
Asst. Principal
 Alicia Telford
 Alex Camphouse
 Ross Gershenson

TRUMPET

William Harvey,
Principal
 Leonard Ott
 John Freeman
 Kale Cumings
 Ari Micich

TROMBONE

Thomas Hornig,
Principal
 Craig McAmis

BASS TROMBONE

Steven Trapani

TUBA

Scott Choate

PIANO

Ellen Wassermann,
Principal
 Kymry Esainko

KEYBOARDS

Kymry Esainko
 Keisuke Nakagoshi

HARP

Meredith Clark,
Principal
 Michael Steadman

TIMPANI

Tyler Mack, *Principal*

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Principal
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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. 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.

SOPRANO

Barbara Berry
 Susan Chan
 Jooeun Choi
 Nancy Cotteral
 Margaret Daly
 Jane English
 Dolores Gilchrist
 Ellie Hahn
 Carol Henri
 Susan Hernandez
 Barbara Howard-Johnson*
 Carol Hudson
 Mary-Jo Knight
 Susan Lambert
 Linda Manzeck
 Alice McCain
 Laura Miller
 Kelly Morrison
 Jewelz Moyer
 Linda Mrnak
 Donna Oliver
 Erica Peck
 Abbie Rockwell
 Sarah Rozenwajn

Nanci Schneidering*
 Britt Schumann
 Chung Taylor
 Michelle Tremblay
 Cynthia Webb-Beckford^
 Gia White

ALTOS

Eva Arce
 Judith Berlowitz
 Becky Bob-Waksberg
 Karenlyne Bradley
 Rena David
 Lisa Friedman
 Renee Gistand
 Jane Goldman
 Susanna Halliday Miller
 Margaret Hegg
 Natasha Hull-Richter
 Karen Ivy
 Amy Kessler
 Jeanne Korn
 Shirley Lindley
 Linda Lipner
 Theresa Lo

Nancy Lowenthal
 Helen Mehoudar
 Katie Moore
 Mary Oram
 Sylvia Parker^
 Melanie Reeves
 Annie Shun
 Monique Stevenson
 Loni Williams^*

TENORS

LaVora Copley
 Jim Hasler
 Stanley Hudson
 Bertie Jackson
 Bernie Juat
 Curtis Lawler
 Arnold Lee+
 Robert McCree
 Barbara Miller
 Jan Myhre
 Jerry Reynolds
 Steve Schultz
 Jim Stenson*
 Daniella Urban^*
 Ted Vorster

BASS

Charlie Crane^*
 Adam Fishman
 Sheldon Greene
 Don Howe
 Bill Leong
 Kent Lewandowski
 David Lichtenstein
 Shakir Mackey
 Karl Malamud-Roam
 Bill Manley
 John Manzeck
 Michael Nathanson*
 Jim Nelson
 Joe Orr
 Harry Reppert
 Ken Saltzstine^
 Mark Slagle
 Calvin Wall
 Bob Wehrman

* Leaders

+ Coach

^ Chorus Advisory Committee Members



TRACY SILVERMAN, ELECTRIC VIOLIN

Lauded by the BBC as “the greatest living exponent of the electric violin,” Tracy Silverman’s groundbreaking work with the 6-string electric violin defies musical boundaries. The world’s foremost concert electric violinist, Silverman was named one of 100 distinguished alumni by the Juilliard School.

Formerly first violinist with the innovative Turtle Island String Quartet, Silverman has contributed significantly to the repertoire and development of what he calls “21st century violin playing.” His work has inspired several major concertos composed specifically for him, including Pulitzer winner John Adams’ *The Dharma At Big Sur*, premiered with the Los Angeles Philharmonic at the gala opening of Walt Disney Concert Hall in 2003 and recorded with the BBC Symphony on Nonesuch Records with Adams conducting. Legendary “Father of Minimalism” Terry Riley’s electric violin concerto, *The Palmian Chord Ryddle*, was premiered by Silverman with the Nashville Symphony in Carnegie Hall in 2012, and recorded by Naxos Records. Kenji Bunch’s *Embrace* concerto was co-commissioned by 9 orchestras and premiered by Silverman in 2014. Silverman’s 2014 recording for Delos/Naxos Records, *Between the Kiss and the Chaos*, features the Calder Quartet collaborating on Silverman’s 2nd electric violin concerto of the same title, and he is currently performing premieres of the full orchestra version of Nico Muhly’s *Seeing Is Believing*, commissioned by a consortium of five orchestras.

The Chicago Tribune’s John von Rhein hailed Silverman’s “blazing virtuosity” and the *New York Times’s* Anthony Tommasini admired his “fleet agility and tangy expressiveness.” “Inspiring. Silverman is in a class of his own,” wrote Mark Swed of the *Los Angeles Times*.



NICOLE JOSEPH, SOPRANO

Soprano Nicole Joseph received her Master’s and Specialist Degrees in Voice from the University of Michigan, and her Bachelor’s Degree in Voice from Pacific Lutheran University. Opera credits include Gretel (*Hansel & Gretel*), Papagena (*Magic Flute*), Lauretta (*Gianni Schicchi*), Susanna (*Figaro*), and Musetta (*La Bohème*).

In the 2015-2016 season, Ms. Joseph is pleased to be making her debut with Kentucky Opera as Beatrice in Jake Heggie’s *Three Decembers*. As a concert soloist in the Detroit area, Nicole has performed with Motor City Lyric Opera, Flint Symphony, Oakland University, Detroit Chamber Winds & Strings, and Southern Great Lakes Symphony. Nicole has also performed with the McCall SummerFest, Siletz Bay Music Festival, Walla Walla Symphony, Portland Chamber Orchestra, Victoria Bach Festival and the Rye Chamber Music Series in New York. As a member of the Austin-based choral group *Conspirare*, Nicole was a featured soloist on their 2015 Grammy award-winning recording *Sacred Spirit of Russia*, and was also heard singing to critical acclaim the role of Mary/Carrie Kipling in John Muehleisen’s *Pietà*.

In 2014, Ms. Joseph was the First Place Winner of the inaugural James Toland Vocal Arts Competition and winner of a scholarship grant from the Career Bridges Foundation. She was also the Second Place Winner in the National Bel Canto Vocal Foundation Competition in 2009 and First Place winner in 2013, a Michigan District Winner in the 2010 Metropolitan Opera National Council Auditions, Second Place Winner in the 2013 Nicholas Loren Vocal Competition, a semi-finalist and People’s Choice award winner in the 2014 American Traditions Competition, and a finalist in the 2014 Harold Haugh Light Opera Competition.



SARAH CARRICO, HORN

Sarah Carrico has been playing French horn for six years. She studies with Kevin Rivard, Principal Horn of the San Francisco Opera and Ballet Orchestras. Sarah is currently a member of the San Francisco Symphony Youth Orchestra and has also played with the Oakland Symphony Youth Orchestra and Young People’s Symphony Orchestra. In her recent summers she has attended the Kinhaven Music School, Boston University Tanglewood Institute, and the Horn Institute at the Interlochen Center for the Arts.

Sarah is a senior honors student at Clayton Valley Charter High School, where she is a member of the Wind Ensemble, runs cross country, and plays lacrosse. She has participated in the All State Honor Band and has twice been honored with Command Performance ratings at the State California Music Education Association Solo and Ensemble Festival. Sarah’s goal is to study French Horn Performance in college and to build a career in the music industry.

PRE-CONCERT LOBBY PERFORMERS



OAKLAND SPIRIT ORCHESTRA

Oakland Spirit Orchestra is an ensemble that features talented kids from Martin Luther King, Jr. Elementary, Lafayette Elementary, West Oakland Middle School, Westlake Middle School, Oakland Community Charter, Claremont Middle School, McClymonds High School, and Oakland School for the Arts. The aim of Oakland Spirit Orchestra is to uplift the spirits of the world

with kindness and music. Oakland Spirit Orchestra’s repertoire is its own unique mix of popular tunes, world music, classical favorites, and jazz. The young musicians of the Orchestra are not only playing music, they are creating it, too. The kids construct their own arrangements, write their own music, and improvise. Oakland Spirit Orchestra’s founding director, Alison Bailey Streich, is thrilled to introduce you to Oakland Spirit Orchestra and hopes you enjoy the show!

VIOLIN

Alishia Kelly
Leilani Walker
Sofia Parcia
Leeanna Seymore
Zalika Bryan
Emma Price

CLARINET

Cristian Guido
Amandla Davis

Narali Bhakta
Precious Durst

TROMBONE

Otis Ward
Joy Pope

SAXOPHONE

Bre King
Aaron Gonzalez

BASS

Aquarius Gibson

PIANO

Jordan Miller

DRUMS

Jeremiah Bennett
James Miller

TRUMPET

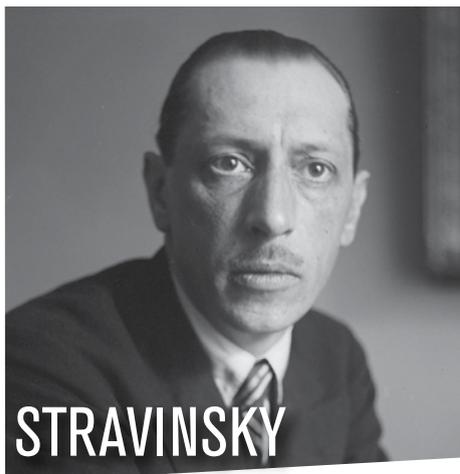
Ronald Ario
Dez’men Nelsen
Nautica Reed-Gregg

DIRECTOR

Alison Streich

CO-DIRECTOR

Rachel Repanshek



STRAVINSKY

Symphony of Psalms IGOR STRAVINSKY (1882-1971)

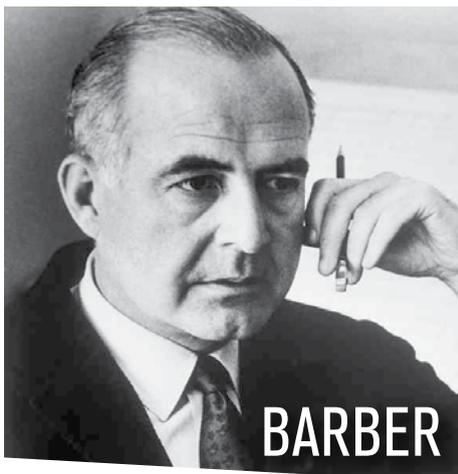
“A symphony of some length” was conductor Serge Koussevitzky’s request of Stravinsky for the 50th anniversary season of the Boston Symphony Orchestra. Stravinsky’s publisher wanted “something popular,” specifically an orchestral piece without chorus. As Stravinsky put it, “I had had the psalm symphony idea in mind for some time, and that is what I insisted on composing.”

Stravinsky planned “a choral and instrumental ensemble in which the two elements should be on an equal footing, neither of them outweighing the other.” For his text, he chose three of the Psalms of David: parts of Psalms 38 and 39, and all of Psalm 150.

The planned première with the Boston Symphony was postponed, so the first performance was conducted by Ernest Ansermet in Brussels on December 13, 1930. Six days later, Koussevitzky and the Boston Symphony Orchestra gave the American première.

Knoxville: Summer of 1915, Op. 24 SAMUEL BARBER (1910-1981)

Knoxville: Summer of 1915 was commissioned by soprano Eleanor Steber for a performance with Serge Koussevitzky and the Boston Symphony Orchestra on April 9, 1948. The text is from James Agee’s prose fragment, which Barber first encountered in *The Partisan Reader*, and which later became the prologue to the novel *A Death in the Family*. It describes a child’s thoughts while lying on the grass on a summer evening, surrounded by his loved ones.



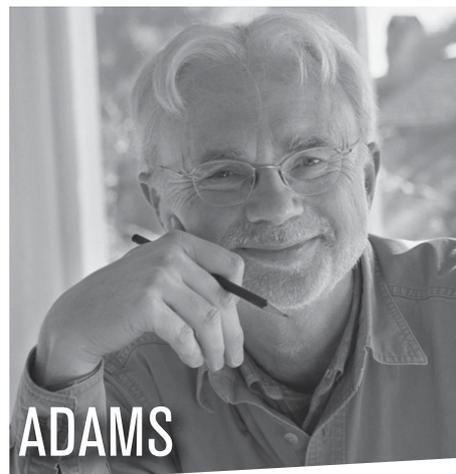
BARBER

Biographer Nathan Broder describes the work: “After a brief introduction the voice enters with a gently rocking melody whose sweetness is mixed with the quietly dissonant bitterness of nostalgia. The mood is suddenly disturbed by the ‘iron moan’ of a passing street-car.... The tranquility of the evening returns, and the child contemplates the stars and then the various members of his family. Here the music wells up into a passionate outburst at the words ‘By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth.’ There follows a fervent prayer: ‘May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away,’ a prayer echoed by the full orchestra. The rocking motif returns as the child is taken in and put to bed; there is a last climax as he yearns for an identity, and the work ends with a quiet orchestral postlude.”

The Dharma at Big Sur JOHN ADAMS (b.1947)

The Dharma at Big Sur was commissioned for the opening of Disney Concert Hall in Los Angeles. The first performance was given by the Los Angeles Philharmonic, conducted by its music director, Esa-Pekka Salonen, with electric violinist Tracy Silverman, on October 24, 2003.

In his program note, Adams writes: “*The Dharma at Big Sur* is in two parts, each dedicated to a West Coast composer who had been both a friend and an inspiration to me, Lou Harrison and Terry Riley. The first part, ‘A New Day,’ is a long rhapsodic reverie for the solo violin, an ‘endless melody’ that soars above the stillness of an orchestral drone with its quietly pulsating gongs and harps and distant brass chords.... The orchestra,



ADAMS

so long in the background, surges up and takes over the melody from the soloist. After a delicately cacophonous shower of tintinnabulations from the harps, piano, samplers and tuned cowbells, the tempo takes on a defined pulse.... The solo violin juggles a jazz-infused melody that gradually expands in scope and tessitura. This is ‘*Sri Moonshine*,’ a tip of the hat to Terry Riley, not only the composer of *In C* and *A Rainbow in Curved Air*, but also a master of Indian raga singing.

“The easygoing roll of the rhythm gives way to a more insistent throb, producing a dance-like effect like a gigantic, pulsing gamelan. The solo violin flies high and swoops down like a seagull moving in a windstorm. The brass instruments, so quiet and reserved at the beginning of the piece, now fill the acoustic space with great surging walls of resonance. Low tuned gongs mark the inner structure of the music as it vibrates over and over on one enormous, ecstatic expression of ‘just B’.”

La Valse MAURICE RAVEL (1875-1937)

“It is not subtle—what I am undertaking at the moment,” Ravel wrote to a friend in 1908. “It is a *Grande Valse*, a sort of homage to the memory of the great Strauss. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in esteem.” The original sketches for Ravel’s homage to the younger Johann Strauss were titled simply *Vienna*.

The impetus to finish the piece came from Sergei Diaghilev, the director of the Russian Ballet, who asked Ravel to compose another ballet for him. Ravel had already written *Daphnis and Chloë* for the Russian impresario.

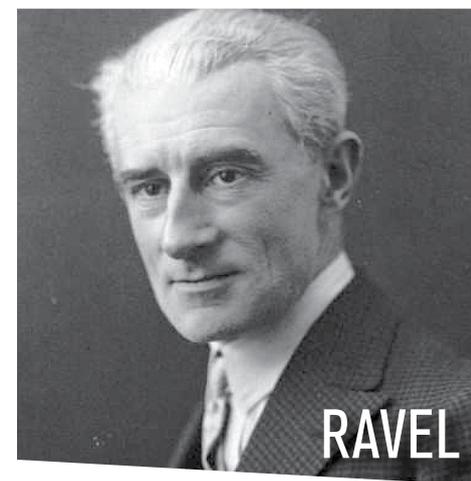
By 1919 *Vienna* had become *La Valse*, subtitled “A Choreographic Poem.” Ravel provided stage directions in the score: “Drifting clouds give glimpses, through rifts, of couples waltzing. The clouds gradually scatter, and an immense hall can be seen, filled with a whirling crowd. The light of chandeliers bursts forth. An Imperial Court about 1855.”

Recalling the piece later, Ravel wrote: “I had intended this work to be a kind of apotheosis of the Viennese waltz, with which was associated in my imagination an impression of a fantastic and fatal kind of dervish’s dance.”

However, Diaghilev found *La Valse* impossible to choreograph, much less finance. Ravel took this as a criticism of his music. Five years later, impresario and composer met in Monte Carlo. When Ravel refused Diaghilev’s handshake, Diaghilev challenged Ravel to a duel. Fortunately, mutual friends intervened and the duel was cancelled. The two men never met again.

Since Diaghilev refused to perform *La Valse* as a ballet, Ravel introduced the work as a concert piece in Paris in 1920. *La Valse* remained in the concert hall until 1928, when Ida Rubinstein, herself a former member of Diaghilev’s company, produced the music as a ballet. That same year, Bronislava Nijinska choreographed it.

- Program Notes by Charley Samson, copyright 2016.



RAVEL

*Symphony of Psalms***1. (Psalm 38, verses 13 and 14)**

Exaudi orationem meam, Domine, et deprecationem meam. Auribus percipe lacrimas meas. Ne sileas, ne sileas. Quoniam advena ego sum apud te et peregrinus, sicut omnes patres mei. Remitte mihi, prius quam abeam et amplius non ero.

Hear my prayer, O Lord, and with Thine ears consider my calling; hold not Thy peace at my tears. Do not be silent. For I am a stranger with Thee: and a sojourner, as all my fathers were. O spare me a little, that I may recover my strength: before I go, and am no more.

2. (Psalm 39, verses 2, 3 and 4)

Expectavi expectavi Dominum, et intendit mihi. Et exaudivit preces meas; et eduxit me de lacu miseriae, et de luto faecis. Et statuit super petram pedes meos: et direxit gressus meos. Et immitis in os meum canticum novum, carmen Deo nostro. Videbunt multi, videbunt et timebunt: et sperabunt in Domino.

I waited patiently for the Lord: and He inclined unto me, And heard my calling; He brought me out of the horrible pit, out of the mire and clay: And set my feet upon the rock, and ordered my goings. And He hath put a new song in my mouth, even a thanksgiving unto our God. Many shall see it and fear: and shall put their trust in the Lord.

3. (Psalm 150)

Alleluia. Laudate Dominum in sanctis Ejus. Laudate Eum in firmamento virtutis Ejus. Laudate Dominum. Laudate Eum in virtutibus Ejus. Laudate Eum secundum multitudinem magnitudinis Ejus. Laudate Eum in sono tubae. Laudate Eum. Alleluia. Laudate Dominum. Laudate Eum. Laudate Eum in timpano et choro, Laudate Eum in cordis et organo; Laudate Eum in cymbalis bene sonantibus. Laudate Eum in cymbalis jubilationibus. Laudate Eum, omnis spiritus laudet Dominum. Alleluia. Laudate Dominum.

Alleluia. O praise God in His sanctuary: Praise Him in the firmament of His power. Praise God. Praise Him for His noble acts: Praise Him according to His excellent greatness. Praise Him with the sound of the trumpet: Praise Him. Alleluia. Praise God. Praise Him. Praise Him with the drums and dance. Praise Him with the strings and pipe. Praise Him with the well-tuned cymbals. Praise Him with the loud cymbals. Let everything that has breath praise the Lord. Alleluia. Praise God.

Knoxville: Summer of 1915, Op. 24

It has become the time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangers. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan: stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainter, lifting, lifts, faints forgone: forgotten. Now is the night one blue dew. Now is the night one blue dew, my father has drained, now he has coiled the hose. Low on the length of lawns, a frailing of fire who breathes ... Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums. On the rough wet grass of the backyard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there ... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near.

All my people are larger bodies than mine, ... with voices gentle and meaningless like the voice of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home.

One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, no, will not, not now, not ever; but will not ever tell me who I am.

-James Agee

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Michael Morgan, conductor
Sunday, July 3

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michael morgan | music director



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