Bell Investment Advisors, Inc.
presents

Oakland East Bay Symphony
February 24, 2006 – 8:00 PM
Paramount Theatre, Oakland

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

with

Hope Briggs, soprano
Lisa van der Ploeg, mezzo-soprano
Kalil Wilson, tenor
Craig Phillips, bass

and

Oakland Symphony Chorus

PROGRAM

Wolfgang Amadeus Mozart

Overture to Lucio Silla, K. 135

INTERMISSION

Antonin Dvořák

Stabat Mater, Op.58 (B.71)

I. Stabat Mater dolorosa: Andante con moto
II. Quis est homo, qui non fleret: Andante sostenuto
III. Eja, Mater, fons amoris: Andante con moto
IV. Fac, ut ardeat cormeum: Largo
V. Tui Nati vulnerati: Andante con moto, quasi allegretto
VI. Fac me vere tecum flere: Andante con moto
VII. Virgo virginum praecella: Largo
VIII. Fac, ut portem Christi mortem: Larghetto
IX. Inflammatus et accensus: Andante maestoso
X. Quando corpus morietur: Andante con moto

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ARTISTS

Hope Briggs, Soprano

Hope Briggs a native of Jersey City, New Jersey, is well known for her dramatic portrayals and her distinctive soprano voice. This past season she made her impressive San Francisco Opera debut as the Duchess of Parma in Busoni’s *Doktor Faust*, for which *Opera News* stated, “In her company debut, as the Duchess, soprano Hope Briggs was stellar, delivering one of the evening’s highlights with her lusciously intoned, lovelorn aria.” Many operatic roles include the First Lady in *Die Zauberflöte* at Frankfurt Opera, the Countess in *Le nozze di Figaro* and Micäela in *Carmen* at Opera Company of Brooklyn, Donna Elvira in *Don Giovanni* and The First Lady in *Die Zauberflöte* at Opera San Jose. She created the role of Paula in the world premiere of Hector Armienta’s *River of Women*.

On the concert stage Ms. Briggs has performed Verdi’s *Requiem*, Mozart’s *Coronation Mass* and *Requiem*, Vivaldi’s *Gloria*, Villa-Lobos’ *Bachianas Brasileiras*, Rachmaninoff’s *Vocalise*, and Hailstork’s *I Will Lift Up Mine Eyes*. She has been featured soloist with the San Francisco Symphony and was presented in recital by African-Americans for Los Angeles Opera and she had the honor of performing for Jessye Norman at the presentation of the *Trophée des Arts* by the Alliance Francais. In addition, she has received numerous awards, including, National Finalist in the Metropolitan Opera National Council Auditions, and study grants from the Opera Buffs of California and the Barkley Fund.

This season she will make her debut at Stattstheater Stuttgart reprising her role as the Duchess of Parma. Other upcoming performances include roles at Festival Opera of Walnut Creek and Pacific Symphony. Next season she will return to Frankfurt Opera to sing Donna Anna in Don Giovanni. In 2007, she will reprise the role of Donna Anna at San Francisco Opera.

Lisa van der Ploeg, Mezzo-soprano

Lisa van der Ploeg made her West Coast debut with the San Francisco Opera Center singing Carmen in the Merola Program, and touring nationally with Western Opera Theater. With the Opera Center she also sang the Witch in *Hansel and Gretel*, *Natura* in the La Calisto, and was a Resident Artist in Education.

Her first professional appearances included performances with Maestro Raymond Leppard and the Indianapolis Symphony Orchestra. Included among her many opera roles she has performed Giulio Cesare, Orlando, Orpheus, Carmen, Maddalena, Mercedes, and Suzuki.

A native Californian, she moved to Denmark hen she was three years old. After finishing high school in Denmark, she returned to the United States to study voice, and received a Bachelor of Music degree from the University of the Pacific in Stockton, and a Master of Music degree from Indiana University in Bloomington.

Ms. van der Ploeg recently sang Amneris in *Aida* with the Intermountain Opera in Montana. This spring she went to Seoul, Korea to perform with the Seoul Contemporary Opera Company. Other recent and upcoming engagements include performance with Townsend Opera, Cinnabar, Pocket Opera, Utah Festival Opera, and concerts with the Auburn and Modesto symphony orchestras.
Kalil Wilson, Tenor

Oakland's Kalil Wilson, a budding opera tenor, is – at age 23 – already well on his way to an impressive career. He will study and perform this summer at the Aspen Summer Music Festival, where he will sing the role of the Aegean in Cavalli's rarely performed opera *Giasone*. He recently won first place in the Palm Springs Opera Guild of the Desert's vocal competition and second place in the Metropolitan Opera's Western region auditions. A Gluck Foundation fellow in the UCLA music department, he began his music studies at UC Berkeley’s Young Musicians Program and with the Oakland Youth Chorus. His father is Baba Ken Okulolo, a well-known Bay Area educator and Nigerian bandleader.

Craig Phillips, Bass

American bass-baritone Craig Phillips is rapidly making a name for himself on opera stages across the country. For his recent portrayal of Nardo in New York City Opera's *La Finta Giardiniera*, the *New York Sun* identified Mr. Phillips as one of the "true lights of the production". Recent operatic engagements have included with Glimmerglass Opera, Nashville Opera, Florida Grand Opera, Opera Memphis, and Pensacola Opera. Mr. Phillips has been on the roster of New York City Opera for the past four seasons and made his stage debut with the company as the Cappadocian in *Salome*.

As a concert soloist, Mr. Phillips' repertoire ranges from pre-baroque to Broadway. Recent concert engagements have included Bach's *Christmas Oratorio* with the Musicians of Maalwyck, Handel's *Esther* with Albany Pro Musica and the Franciscan Chamber Orchestra. He has also sung Riff in Bernstein's *West Side Story Suites* with the Cincinnati Symphony Orchestra and appeared as a soloist in Handel's *Israel in Egypt* at the Cincinnati May Festival.

Mr. Phillips has been a member of Glimmerglass Opera’s Young American Artists Program, Chautauqua Opera’s Apprentice Artist Program, the Florida Grand Opera Studio, and Central City Opera’s Apprentice Program. He currently studies voice with Mark Oswald, and holds a Master of Music degree from the University of Cincinnati's College-Conservatory of Music.

Oakland Symphony Chorus

For over 45 years the 120-member Oakland Symphony Chorus has been recognized as one of the East Bay's finest choirs and a premier resource for continuing education in the choral arts. Under the direction of Dr. Lynne Morrow, Oakland Symphony Chorus has received consistently impressive concert reviews and developed a wide range of educational programs for the community.

In addition to presenting our own concerts and workshops, the Chorus collaborates with many fine performing arts groups including the Oakland East Bay Symphony, Berkeley Symphony, Festival Opera, Oakland Ballet, Oakland Civic Orchestra, Oakland Youth Orchestra, and the Young People's Symphony Orchestra.
**PROGRAM NOTES**

**Overture to *Lucio Silla*, K. 135**  
Wolfgang Amadeus Mozart (1756-1791)

“I cannot write much for I know nothing and secondly I don’t know what I write while my thoughts are always on my opera and there is a danger that instead of words I shall write you a whole aria,” wrote the sixteen-year-old Mozart to his sister late in 1772. He was in Milan, composing *Lucio Silla*, a serious opera to be performed for the wedding of Archduke Leopold of Tuscany, the future emperor.

The libretto, by Giovanni da Gamerra as revised by Metastasio, is a conventional Roman tale set around 80 B.C. Amidst graves, prisons, intrigue and murder plots, the dictator Lucio Silla eventually agrees to a double wedding, having learned that “the soul prefers innocence and virtue to deceitful splendour.”

Hardly a fit subject for an adolescent, but Mozart made the best of it, despite a number of stumblings at the first performance on December 26, 1772. The Archduke kept the full house waiting for two hours, so the entire spectacle didn’t end until two in the morning. The male soprano was applauded at his first entrance. This aroused the jealousy of the female soprano, who sang badly. The substitute tenor, as Edward J. Dent puts it, “over-acted so energetically that the audience burst out laughing at the most tragic moment.” Nevertheless, the opera was given 26 times that season.

In his book on Mozart’s operas, Charles Osborne writes: “The Overture to *Lucio Silla* is one of Mozart’s miniature three-movement symphonies in the Italian manner (i.e., without the Viennese minuet), a cheerful lightweight piece which no one in the Milan audience would have expected to relate in any way to the drama to follow.” James Ringo says it “displays a genuine martial flair and impressive, carefully built climaxes.”

**Stabat Mater, Op.58 (B.71)**  
Antonin Dvořák (1841-1904)

Dvořák started thinking about composing the *Stabat Mater* a few days after his two-day-old daughter Josefa died in 1876. By May, he had sketched all the movements, then set the work aside. In August of the following year, his daughter Růžena, not quite eleven months old, died, followed by his 3½-year-old son Otakar, who died of smallpox on September 8, 1877 (Dvořák’s 36th birthday). The Dvořáks were now childless. In his grief Dvořák took up the *Stabat Mater* again, completing it on November 13.

Adolf Čech conducted the premiere on December 23, 1880 in Prague. There were performances in Bruno, Budapest, London, Birmingham, Pittsburg, New York, Gloucester, Vienna, Zagreb and Mannheim. Dvořák himself conducted it during his first visit to London in 1884.

When Cambridge University conferred upon him an honorary Doctor of Music degree in 1891, he again conducted the *Stabat Mater*. “I do not like these celebrations,” he later recalled, “and when I have to be in one of them, I am on pins and needles….Nothing but ceremony, and nothing but doctors. All faces were serious, and it seemed to me as if no one knew any other language than Latin. When it dawned upon me that they were talking to me, I felt as if I were
drowning in hot water, so ashamed was I that I could not understand them. However, when all is said and done, that Stabat Mater of mine is more than just Latin.” Called by some “the first Czech oratorio,” Dvořák’s Stabat Mater is a setting of the 13th century Franciscan text attributed to Jacopone da Todi depicting Mary’s grief at Christ on the cross. Biographer John Clapham describes it as “the work of a sincere and pious Catholic working in the second half of the nineteenth century….Minor keys are dominant in the Stabat Mater’s first four sections. In the remaining numbers, however, in which the petitioner seeks to share completely in the Mother’s grief for her crucified Son so that, if granted divine grace, his soul may ultimately find peace in Paradise, major keys tend to prevail. At the beginning of the work our eyes seem to be drawn upwards towards the figure of Christ on the cross.”

~ Program Notes by Charley Samson, copyright 2006