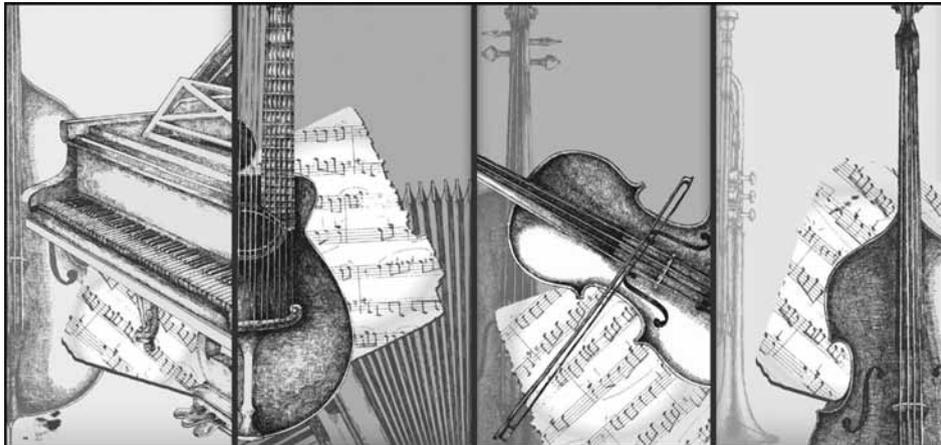


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FRIDAY, MARCH 27, 8:00 PM  
PARAMOUNT THEATRE, OAKLAND



Diana Gameros

## MUELLER NICHOLLS BUILDERS & THE GRUBB, Co PRESENT NOTES FROM MEXICO

SILVESTRE REVUELTAS  
*Sensemaya*

CARLOS CHÁVEZ  
*Piano Concerto*

- I. Largo non troppo Allegro agitato
- II. Molto Lento
- III. Allegro non troppo

Llewellyn Sanchez-Werner, *piano*  
(Llewellyn Sanchez-Werner's appearance is supported by  
a grant from The Ross McKee Foundation)

INTERMISSION

RUBÉN FUENTES  
*Hay Unos Ojos*  
Diana Gameros, *guitar & vocals*

Medley of Traditional Mexican Songs:

FELIPE VALDÉZ LEAL  
*Mi Ranchito*

JOSÉ LÓPEZ ALAVEZ  
*Canción Mixteca*

AGUSTÍN LARA  
*Farolito*  
Diana Gameros, *guitar & vocals*

DIANA GAMEROS  
*En Juárez*  
Diana Gameros, *guitar & vocals*  
Ballet Folklorico Mexicano de Carlos Moreno

JOSÉ PABLO MONCAYO  
*Huapango*  
Ballet Folklorico Mexicano de Carlos Moreno

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MICHAEL MORGAN,  
*Conductor*

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

**FIRST VIOLIN**

Dawn Harms,  
*Concertmaster*  
 Vivian Warkentin,  
*Asst. Concertmaster*  
 Jeremy Preston,  
*Assoc. Concertmaster*  
 Kristina Anderson  
 Patrice May  
 Ellen Gronningen  
 Deborah Spangler  
 Emanuela Nikiforova  
 Natasha Makhijani  
 Hee-guen Song  
 Michelle Maruyama  
 Antoine van Dongen

**SECOND VIOLIN**

David Cheng, *Principal*  
 Sharon Calonico,  
*Asst. Principal*  
 Candace Sanderson  
 Baker Peeples  
 Sergi Goldman-Hull  
 Cecilia Huang  
 Robert Donehew  
 Alison Miller  
 Tess Varley  
 Sue-mi Shin

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

**CELLO**

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

**STRING BASS**

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

**FLUTE**

Alice Lenaghan, *Principal*  
 Rena Urso-Trapani  
 Leslie Chin

**PICCOLO**

Amy Likar

**OBOE**

Andrea Plesnarski,  
*Principal*  
 Robin May

**ENGLISH HORN**

Denis Harper

**CLARINET**

Diane Maltester,  
*Principal*  
 Clark Fobes  
 Ann Lavin

**E FLAT CLARINET**

Diane Maltester

**BASS CLARINET**

Karen Wells

**BASSOON**

Deborah Kramer,  
*Principal*  
 David Granger  
 Jarratt Rossini

**CONTRA BASSOON**

Carolyn Lockart

**HORN**

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

**TRUMPET**

William Harvey,  
*Principal*  
 Leonard Ott  
 John Freeman  
 Carole Klein

**TROMBONE**

Bruce Chrisp, *Principal*  
 Thomas Hornig

**BASS TROMBONE**

Steven Trapani

**TUBA**

Scott Choate, *Principal*

**HARP**

Meredith Clark

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## LLEWELLYN SANCHEZ-WERNER, PIANO

At just 18 years old, Llewellyn Sanchez-Werner was named the 2014 Gilmore Young Artist, an honor awarded every two years singling out the most promising American pianists of the new generation. He received the Atlantic Council's 2014 Young Global Citizen Award, along with fellow recipients Robert De Niro, Prime Ministers Shimon Peres and Lee Kuan Yew, and Presidents Enrique Pena Nieto and Petro Poroshenko.

Llewellyn made Juilliard history at age 14 as the youngest student ever admitted to the College Division. In 2009, he performed solo at the White House for President Obama; and in 2013, for the Presidential Inauguration concert at the Kennedy Center.

In 2010, he was the first American soloist to perform in Iraq with the Iraqi National Symphony Orchestra for an international audience of diplomats, US soldiers, and Iraqis of all ages (Gershwin and Grieg Concerti). The concert raised funds to support the Children's Cancer Hospital and celebrated World Day for Cultural Diversity.

In Rwanda, Llewellyn performed for President Kagame and for humanitarian and economic leaders, hosted by US Ambassador Symington, to help Rwandans continue rebuilding from the 1994 genocide. CNN International featured him on "Connect the World" as the Connector of the Day on May 31, 2010.

General David Petraeus recognized Llewellyn "for his courageous humanitarian contributions through the arts" and for "strengthening the ties that unite our nations," in a Pentagon performance. To excite more youth about classical music, Llewellyn performed 16 concerts for 20,000 North American students; for an anti-bullying campaign, he performed "Beethoven and the Bully" for 6,000 students.

He has had hundreds of solo recitals and over fifty performances as soloist with orchestras on four continents, including at Smetana Hall, Prague, Czech Republic; Louvre Museum, Paris, France; Gijon International Piano Festival, Spain; Ashford Castle, Ireland; Banff Summer Arts Festival, Canada; the Kennedy Center, Washington, DC; and Lincoln Center, New York.

For a WDR-Arte Documentary, Hilan Warshaw's "Wagner's Jews" (which explores the ongoing controversy over performing Wagner's music in Israel), Llewellyn was filmed in New York performing works of Tausig, Wagner, and Liszt. Llewellyn has also collaborated with the Gershwin Family on a concert and biographical tribute to the Gershwin brothers.

As part of *Beyond the Machine*, he performed modern multimedia works in collaboration with Juilliard's Technology Center, Dance, and Drama Divisions. Featured in the Miami International Piano Festival's "Prodigies and Masters of Tomorrow" at age 7, he was selected the youngest-ever Discovery Artist of the New West Symphony, and at 12, he was the Artist-in-Residence at the Canandaigua Lake Music Festival in New York.

Juilliard is Llewellyn's second college experience. He became a full-time student at Ventura College at age 5, where he completed 170 college credits toward degrees in Music and International Relations. Born in California, Llewellyn studies with Yoheved Kaplinsky and Ilya Itin in New York.

## DIANA GAMEROS, GUITAR & VOCALS

Diana Gameros is a singer, songwriter, music instructor and social activist. Originally from Ciudad Juarez, Mexico, Gameros arrived in the Bay Area six years ago



and has since been creating music that reflects the 21<sup>st</sup> century experiences of a young indie artist at the borderlands between cultures, languages, and genres.

Gameros was born to a musical family where she was surrounded by traditional Mexican songs of love and revolution. The first of her family to receive formal music lessons, Gameros left Mexico as a teenager to study piano and recording technology in Michigan. During those formative years, Gameros not only soaked up the sounds of classical music, the avant-garde, world music, and jazz, but also collected stories of other immigrants, forever influencing her own diverse musical style and the profound themes of her compositions and lyrics.

After just a few years in the Bay Area, Gameros' talent and versatility have brought her a steady stream of high profile gigs at such notable venues as Herbst Theater, Brava Theater, The Independent, Fox Theater, SFJAZZ Center, Yerba Buena Center for the Arts, and dozens of other venues small and large. Gameros has opened concerts for Bebel Gilberto, Torreblanca, Latin Grammy-nominee Ximena Sariñana, and Latin Grammy-winners La Santa Cecilia. She was one of the artists featured in the MEX-I-AM Festival, which included the participation of renowned Mexican artists such as Natalia Lafourcade, Murcof and Tambuco.

Even as she continues her musical journey, Gameros has inspired her community as an activist promoting social justice and global awareness through her support of organizations like ALIADI (*Alianza Latinoamericana por los Derechos de los Inmigrantes*), Dolores Street Community Services, CARECEN, *Galería de la Raza*, Biosafety Alliance, Urban Sprouts, SF Living Wage Coalition, and *Las Hormigas*.

In November, 2013, Gameros released her first official album, entitled *Eterno Retorno*, a soulful retrospective of her journey as a musician and immigrant. The songs on Gameros' album include *SB1070*, which she wrote in response to the anti-immigration Senate Bill passed in Arizona in April, 2010, and *Libre Y Serena*, the story of an immigrant woman who decides to return to her homeland.

In October, 2014, Gameros received the Emerging Leader Award from the Latina/Chicana Foundation.



## BALLET FOLKLORICO MEXICANO DE CARLOS MORENO

Founded in 1967 by Carlos Moreno Samaniego, the Ballet Folklórico Mexicano has achieved recognition both in the United States and in Mexico. In 1980, the Mexican consulate in San Francisco named the company the official ambassador for ongoing cultural activities with Mexico. It has held that distinction for over twenty years, during which time it has regularly conducted tours in Mexican cities such as Guadalajara, Oaxaca, Aguascalientes, and Durango.

Drawing on the artistic variety of Mexico's different regions, the Ballet Folklórico Mexicano has a dance repertory of 120 pieces. Many of these are presented in their traditional form, while others have been re-staged to include artistic elements from more contemporary choreography. In this way, the indigenous rhythms of Tarascan Indian dances from central Mexico stand in sharp contrast to the Spanish military and courtship dances from that region. Similarly, the African influences that characterize dances from the Gulf of Mexico are juxtaposed by Mexican polkas that mark the influence of eastern Europe from the north. In her review of the company, Jennifer Fisher, the celebrated dance critic for the Los Angeles Times, noted that the Ballet "... has much appeal. They are tightly rehearsed and (their) choreography is inventive."

The Ballet Folklórico Mexicano maintains an active performance agenda. The company's yearly "*Navidad en México*" show at Chabot College in Hayward is a highlight for the entire Bay Area Community. The troupe also tours regularly in the western and southwestern United States.



## REVUELTAS

### *Sensemaya* SILVESTRE REVUELTAS (1899-1940)

Born on New Year's Eve, 1899, in Santiago Papasquiaro in the northern state of Durango in Mexico, Revueltas studied violin as a youth. He came to the United States three times, for study in Chicago and Austin, Texas and for work as a theater musician in Texas and Alabama. He returned to Mexico City in 1929 to become assistant conductor to Carlos Chávez and the newly founded *Orquesta Sinfónica de México*. After seven years, differences with Chávez led to the founding of Revueltas' own ensemble, the *Orquesta Sinfónica Nacional*.

Revueltas wrote music steeped in the traditions of his country, without actually quoting folksongs as such. "Why should I put on boots and climb mountains for Mexican folklore if I have the spirit of Mexico deep within me?" he said. Revueltas died of pneumonia in 1940. *Baker's Biographical Dictionary of Musicians* blames his early death on "exertions and irregular life."

His last orchestral work was *Sensemaya*, composed in 1938 from a song for voice and small orchestra he had written the year before. It was introduced by the *Orquesta Sinfónica de México* on December 18, 1938. The title is a word meaning ritualistic popular rhythm or song. The work was inspired by a poem by the Cuban poet Nicolas Guillén subtitled "Chant to Kill a Snake." The poem begins:

*Mayombe-bombe-Mayombe!*  
*Mayombe-bombe...*  
The snake has glassy eyes  
The snake comes and coils itself around a tree  
With its glassy eyes around a tree  
With its glassy eyes around a tree.

The work is in three sections, each main tune separated by huge climaxes. The considerable percussion section includes timpani, piano, xylophone, claves, maracas, raspador, gourd, small Indian drum, bass drum, tomtoms, cymbals, gongs, glockenspiel and celesta.

### Piano Concerto CARLOS CHÁVEZ (1899-1978)

Born near Mexico City on June 13, 1899, Chávez was composing at the age of nine, producing his first symphony at twenty. Though he would later study harmony with Manuel Ponce, he was entirely self-taught in composition. After several tours of the United States, he returned to Mexico in 1928 to found the *Orquesta Sinfónica de México*, which he conducted for twenty years.

The Piano Concerto was commissioned by the Guggenheim Foundation in 1938. The work was introduced on January 4, 1942, at Carnegie Hall. Eugene List was the pianist, with Dimitri Mitropoulos conducting the New York Philharmonic.

In his liner notes to Jorge Federico Osorio's recording, Elbio Barilari writes: "The concerto's monumental first movement is an exhaustive sample of Chávez's mature musical language: sharp angles; strong rhythms; abrupt changes from one block of sound to another, often without any transition or preparation; and the use of native scales, grooves, and timbres – especially the intensive use of percussion and flutes with accents on the piercing sounds of E-flat clarinet and piccolo."

In the second movement, "Chávez...offers a chamber-like sound with the piano striking strong chords in the lower register and the harp echoing those strokes. The double reeds introduce a short theme associated with indigenous sounds. What happens after that is very minimalist: a skillfully played game among these few



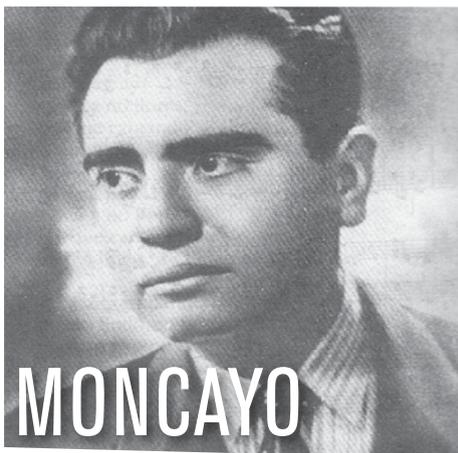
## CHÁVEZ

elements and a progressive crescendo that dissolves into nothingness without offering the easy relief of a resolution.”

“Despite its apparently calm title, the last movement ... ranges from nervous to frenetic. It is not as demanding in its proportions or instrumental chemistry as the first movement. Even so, its whimsical nature, with passages at breakneck speed, demands a display of uncommon virtuosity which, if realized, will awaken the audience to an ovation that shakes the walls of the most massive orchestral hall.”

*Huapango*  
**JOSÉ PABLO MONCAYO (1912-1958)**

Born in Guadalajara, Moncayo studied composition with Carlos Chávez, played jazz piano in local cabarets, and eventually became the conductor of the Mexican National Symphony Orchestra. He was one of the “Group of Four” Mexican composers who were dedicated to promoting a national music. He and another member, Blas Galindo, once visited the town of Alvarado in the state of Veracruz to collect folk music. There they encountered a dance called the “*huapango*.” Depending on the source, *huapango* is a corruption of the word “*fandango*,” or a word from the Náhuatl language meaning “the site where the wood is placed,” namely, the wooden planks for dancing.



Moncayo used three of these *huapangos* in an orchestral work first performed on August 15, 1941, by *Orquesta Sinfónica de México*, conducted by Carlos Chávez. It has become a second Mexican national anthem. A lyrical central section with solos for harp and winds is flanked by more rhythmic parts. In the last section, trumpet and trombone engage in a kind of musical duel.

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