PROGRAM I
CAMPION | WAGNER | RACHMANINOFF

Thursday, October 3, 2013
Zellerbach Hall, UC Berkeley
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Berkeley Symphony 2013-14 Season

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No photographs or recordings of any part of tonight’s performance may be made without the written consent of the management of Berkeley Symphony. Program subject to change.

Cover Art: Tonight’s program cover, created by Stoller Design Group, was inspired by the original inscription on the score of Wagner’s Siegfried Idyll, which read: “Tribschen Idyll with Fidi-Birdsong and Orange Sunrise, presented as a symphonic birthday greeting to his Cosima by her Richard, 1870.” Their young son’s nickname was Fidi, and the couple privately marveled at the brilliantly glowing sunrise as it reflected off the orange wallpaper of their bedroom.
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NOVEMBER 3 PROGRAM

HAYDN: Piano Trio in G Major
STRAVINSKY: L’Histoire du Soldat
BRAHMS: Horn Trio, Opus 40

FRANKLYN D’ANTONIO, violin
ISAAC MELAMED, cello
ROMAN FUKSHANSKY, clarinet
ALEX CAMPHOUSE, horn
MILES GRABER, piano

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Berkeley Symphony & Friends is a co-production of Berkeley Symphony and the Piedmont Center for the Arts.
Dear Friends,

Welcome to Berkeley Symphony’s 13/14 season!

I am particularly excited about this season, as we explore the music of some of my favorite composers and are joined by four of the most exciting and gifted soloists. It has been very clear, especially in our last season, that Berkeley Symphony is continually looking ahead; and we are proud to work with some of the most relevant voices of our time.

We could not start the season in a better way. Ed Campion is a wonderful example of an artist, originally from Texas but now residing in our own city, who has devoted his life to the celebration of music, and more specifically to the relationship between sound and space. Speaking on behalf of Berkeley Symphony and Cal Performances, with whom we share this commission, we are thrilled to deliver the world premiere of Ossicles (Tiny Bones).

Wagner is certainly a composer of my predilection, as his operatic works have had a profound influence in my life. Tonight we relive the moment in which Wagner, almost 150 years ago, presented his wife with a musical gift to celebrate the birth of their son. Siegfried Idyll remains one of the most intimate symphonic poems ever written. We follow this with Rachmaninoff’s stirring second piano concerto, delivered by the amazing Alessio Bax, who has been turning heads around the world with his incredible musicianship. I can assure you . . . tonight will not be the last time you hear of Alessio!

I can’t wait for tonight’s performance, and for the nights to follow in the season ahead. Thank you for being here, and for your most inspiring love for our music.

Joana Carneiro
Greetings from Berkeley Symphony

There is much to celebrate as we begin the new season. I am particularly grateful for the strong partnerships that make Berkeley Symphony what it is today. Tonight we honor our special relationship with Cal Performances, with whom we have collaborated on many musical endeavors throughout the years. The world premiere co-commission of Ed Campion's *Ossicles (Tiny Bones)* on tonight's program is a direct result of this successful partnership.

The most recent of our community partnerships is with the Piedmont Center for the Arts. On September 15 we launched the inaugural season of Berkeley Symphony & Friends, a new chamber music series presented on five Sundays throughout the year and co-produced by the Piedmont Center. Visit our website at berkeleysymphony.org for future dates, artists and repertoire.

Under Construction, our mentorship program for emerging composers, recently paired with EarShot: the National Orchestral Composition Discovery Network, and its partner organizations - the American Composers Forum, League of American Orchestras, New Music USA and the American Composers Orchestra. This new partnership strengthens our role as the West Coast artistic incubator for emerging orchestral composers and broadens our reach to a new national level.

And finally, we celebrate our 21-year partnership with the Berkeley Unified School District and Berkeley Symphony’s award-winning Music in the Schools program, through which we provide comprehensive, hands-on and age-appropriate music curriculum to all eleven public elementary schools within the district.

But perhaps our most cherished partnership is with you, our loyal audience. We look forward to engaging you with our “Defiantly Original” programming and hope to see you often during the 13/14 Season.

With warm regards,

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October 3, 2013 9
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Dorothy Mayers at the Tate Museum, 1965.

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October 3 Program

Opening Night
Thursday, October 3, 2013 at 7:00 pm  Zellerbach Hall

Joana Carneiro  conductor

Edmund Campion  
Ossicles (Tiny Bones)
Malleus (Hammer)
Incus (Anvil)
Stapes (Stirrup)
(World Premiere)*

Richard Wagner  
Siegfried Idyll

INTERMISSION

Sergei Rachmaninoff  Piano Concerto No. 2 in C minor, Op. 18
I. Moderato
II. Adagio sostenuto - Più animato - Adagio sostenuto
III. Allegro scherzando

Alessio Bax  piano

*Ossicles (Tiny Bones) was co-commissioned by Berkeley Symphony and Cal Performances.

Tonight’s performance will be broadcast on KALW 91.7 FM on May 5, 2014.

Please be sure to switch off your cell phones, alarms, and other electronic devices during the concert. Thank you.

Tonight’s concert is made possible by the generous support of
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Program Notes

Edmund Campion (b. 1957)

Ossicles (Tiny Bones)

Born in Dallas, Texas, Edmund Campion is currently Professor of Music at UC Berkeley, where he also serves as Co-Director at The Center for New Music and AudioTechnologies (CNMAT). Ossicles (Tiny Bones) is in three movements with an added lengthy coda, and is scored for strings, brass and percussion. Duration ca: 18 minutes

The composer has provided the following comments:

Criscrossing boundaries has always been a part of my way of making music. With its physical effects and yet bodiless nature, music is carefully bound and framed by society, politics, culture, as well as commercial and avant-garde interests. Holding firm to boundaries established over centuries of practice, the symphony orchestra has nonetheless survived large scale calls for restructuring or abandonment by composers. The orchestra is still with us, and groups like Berkeley Symphony continue to grapple with contradictions and offer invitations to cross boundaries. I feel fortunate to have the chance to create new music for this orchestra. Ossicles is my fourth piece for orchestra, the most recent being the 2012 commission from the Santa Rosa Symphony for a concerto for Kronos Quartet, orchestra and electronics.

Ossicles means tiny bones and refers to the Auditory Ossicles, the three smallest bones in the human body. Attached to the eardrum is the Malleus (hammer), followed by the Incus (anvil), and the very tiny Stapes (stirrup). The three bones are fashioned into a mechanical lever that transmit soundwave energy into the inner-ear. This crude and ancient transmission system helps empower the cochlea where sound is dissected and relayed to the brain as nerve impulses. Starting even before we exit the womb, these three weird little bones vibrate in the center of our heads until the day of our death.

My piece is focused on the physical aspect of sound, both cooked and raw, noisy and clarified. There are always narrative references, maybe the sound of trains passing through the concert hall, but only as a reminder of the wonder of sound and the miracle of cognition. In Ossicles, you might recognize allusion to past music traditions. This is not quoting nor homage, just occurrences of unlikely musical apparitions that emerge from an explored set of materials that have lost a need for boundaries.
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This is a post-modern tendency, something strongly present in all my music. It has led me to a long relationship with ideas emerging from the history of the grotesque or grotto-esque. This word has a rich and deep history and does not just mean gross or horrifying, but also refers to the natural disillusionment of types. Dissolving boundaries does not mean abandoning discipline, and the results can be the beautiful emergence of unknown or hitherto forbidden combinations. New music.

To me, the sound of a musical note and the sound of a waterfall are both beautiful and complete, each occupying different regions of the spectrum of physical nature. Western classical music prioritized the note, and not surprisingly, the avant-garde prioritized noise and all the things “not the note.” When I compose for the orchestra, the subject is music, not theatre, but still my subject involves all things that are possible in sound, all sound. I value connection with the audience, and I hope my music can help reconnect the listener with both sides of this grand continuum—from a single frequency to broadband noise. Sometimes it is funny, apparently wrong, but this is OK, and it is OK as well to laugh at it or with it. With all tendencies occupying the same space, this music can be in the same moment very dark and very light. I try to let all things co-exist side by side, just as in our real world.

—© Edmund Campion

Richard Wagner (1813–1883)

Siegfried Idyll

Born on May 22, 1813, in Leipzig, Germany; died on February 13, 1883, in Venice, Italy. Wagner wrote the Siegfried Idyll in 1870, using themes from the recently completed Siegfried, the third of his four Ring operas. Presented as a gift for his second wife, Cosima, a daughter of Franz Liszt, the Siegfried Idyll is encoded with private messages but a work of “absolute music” (with no explicit program) and, in its original form, features a luminous weave of chamber textures. First performance: Christmas morning in 1870 at the composer’s home in Tribschen on Lake Lucerne in Switzerland, with an ad hoc group of musicians led by Wagner. The piece was originally scored for 13 (or possibly 15) players: flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet, and strings (conceived as a small ensemble for the home performance but expanded for string orchestra in the concert hall). Duration ca. 24 minutes.

As the man who conceived an epic mega-opera spread over four days and requiring its own theater to be built, Richard Wagner might be expected to know a thing or two about making an impression. But it comes as a surprise to anyone who clings to the old clichés about ponderous Wagnerian grandiosity that his operas are filled with moments of exquisite, achingly beautiful intimacy and chamber-like textures. The whole “park and bark” routine that became a nasty
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habit in the last century had at least in part to do with the demands of projecting across larger spaces in performance.

The *Siegfried Idyll* represents one of the most tenderly personal impressions Wagner set out to make. On Christmas morning in 1870, it was with this music that he serenaded the woman he had finally been permitted to marry (or “aubaded,” if that verb existed, an aubade being the dawn counterpart of the evening serenade). The ceremony had taken place four months previously in one of the churches in nearby Lucerne. Cosima Wagner was the daughter of Wagner champion Franz Liszt and the former wife of Hans von Bülow, another Wagner champion who conducted the premieres of *Tristan und Isolde* and *Die Meistersinger*—even though the composer and Cosima had become lovers. Her birthday actually fell on December 24, but as her sense of messianic entitlement fully matched that of her new husband, Cosima (who actually turned 33 that year) had developed the habit of waiting a day so as to celebrate the grand event on Christmas.

The occasion was especially joyful in 1870. Wagner’s recent marriage at last legitimized a relationship that had caused widespread scandal and serious friction with his new patron, King Ludwig. What’s more, Wagner’s chaotic life had in the past few years attained a reasonable equilibrium. He had resettled the family into a beautiful lakeside villa in Tribschen in central Switzerland (nowadays a half hour walk from the KKL concert hall in Lucerne). With this tranquil setting as backdrop, Wagner succeeded in returning to his *Ring* project after a protracted delay and, in 1869, completed the third and final act of *Siegfried*. And Tribschen was where his only son with Cosima was born, also in the summer of 1869. The birth of Siegfried Wagner, named after the *Ring*’s young hero, heralded a new period of optimism and unwonted domestic contentment for his restless father.

All of these joyful associations—Wagner’s love of Cosima, *Siegfried* the opera and a fresh lease on life for the *Ring*, and Siegfried the baby boy—blend together in the single-movement *Siegfried Idyll*. That’s the reigning image, at least. With a bit of gleeful malice, the controversial German biographer Joachim Köhler typically throws water on this picture of domestic bliss and suggests a secret hidden within the secret: Wagner’s love here may also be directed at the young “sphinx” Judith Gautier (to whose father Baudelaire had dedicated *Fleurs du mal*), a recent visitor to Tribschen.

The composer’s initial title, inscribed on the autograph score, was “*Tribschen Idyll* with Fidi-Birdsong and Orange Sunrise, presented as a symphonic birthday greeting to his Cosima by her Richard, 1870.” The boy’s nickname was Fidi, and the couple privately marveled at
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In her diary, Cosima reported awakening to the strains of music she believed to be coming from a dream. What she was hearing was the chamber ensemble her husband had put together to play on the staircase. (Christmas proceeded with two more performances of what they sometimes referred to as “The Staircase Music.”) Created as a kind of site-specific occasional composition, the piece also served as a private love letter. But in 1878, overshadowed by the crushing debts accumulated during the debut of the \textit{Ring}, Wagner was forced to publish the score to generate income, and he renamed it \textit{Siegfried Idyll}.

This “symphonic birthday greeting” recycles musical ideas that would become familiar from the third-act love duet between Siegfried and Brünnhilde in the penultimate \textit{Ring} opera. (At the time, of course, this had not yet been performed.) But in this context the epic is replaced by the intimate. Wagner, the archpriest of music associated with drama and characters, here pens a wordless, purely instrumental composition that even loosely follows sonata form, a relic of the old practice so beloved of Brahms and company but which had allegedly been superseded by the Music of the Future.

Against a lullaby-like atmosphere, the strings intone the main theme, a warm melody in E major which Wagner had earlier associated with Cosima and subsequently immortalized in the section of the \textit{Siegfried} duet that starts with Brünnhilde’s “Ewig war ich, ewig bin ich” (“I was, I am, eternally [yours]”). Also part of the motivic fabric are a folk lullaby and other \textit{Siegfried} motifs, such as the birdsong from the Forest Murmurs scene in the second act, where Siegfried communes with nature, and the hypnotic sleep motif signaling Brünnhilde in her slumber, encircled by protecting fire.

—© Thomas May

\textbf{Sergei Rachmaninoff (1873-1943)}

\textbf{Piano Concerto No. 2 in C minor, Op. 18}

\textit{Born on April 1, 1873, in Semyonovo, Russia; died on March 28, 1943, in Beverly Hills, California. Rachmaninoff wrote his Second Piano Concerto between 1900 and 1901. The composition of this concerto marked an important turning point for Rachmaninoff by restoring his creative confidence. A finely constructed score, the Second overflows with melodic richness and has become one of the best-loved piano concertos in the literature. First performance: November 9, 1901, in Moscow, with Rachmaninoff as the soloist and Alexander Siloti conducting.}
The Moscow Philharmonic. In addition to solo piano, the score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals and strings. Duration ca. 35 minutes.

In the mid-1990s a rather overhyped film titled *Shine*, said to be based on the true-life story of Australian pianist David Helfgott, brought Rachmaninoff’s piano music to the attention of a wider public. The Third Piano Concerto emerges in the film as a character in its own right and is presented as a formidable beast that triggers the protagonist’s nervous breakdown. (Fans of classic films might recall that David Lean’s version of Noël Coward’s *Brief Encounter* makes sensitive use of the Second Piano Concerto, with Eileen Joyce as soloist.)

Ironically, it was through the medium of the piano concerto—and specifically the composition of the Second—that Rachmaninoff himself worked his way out of a long episode of debilitating depression triggered by the disastrous premiere of his First Symphony in 1897. Rachmaninoff’s attempts to regain his sense of confidence only backfired when he subsequently paid a couple of visits to the elderly Leo Tolstoy, seeking advice from the sage. Then in full ascetic mode, the writer made no effort to hide his disdain for the vulnerable young composer’s music.
These setbacks had a traumatic effect on Rachmaninoff’s ability to forge ahead with new composition. He suffered from a lingering dry spell for the next several years, although he was able to remain musically active through conducting engagements and by solo performances as a pianist. Finally, in 1900, he was advised to seek out treatment from Dr. Nikolai Dahl, a pioneering hypnotherapist who also happened to be an accomplished musician. Dahl was especially sympathetic to his plight and, after several months of daily visits, Rachmaninoff experienced a breakthrough. A spring trip to the resort area of Yalta in the Crimea also had a restorative effect. In this getaway popular with artists, including Konstantin Stanislavsky and his Moscow Arts Theatre ensemble, Rachmaninoff received an inspiring compliment about his music from Anton Chekhov—a kind of antidote to his sour Tolstoyan encounter. By the summer new music was pouring out of him. The Second Concerto in particular dissolved his creative block; fittingly, he dedicated it to Dahl.

There’s another, albeit unverified, theory about Rachmaninoff’s cure—one the composer’s grandson suggested to the British-Australian pianist Stephen Hough. Perhaps his frequent visits to Dahl were actually prompted by his attraction to the therapist’s daughter, and the Second Concerto was his vehicle.
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to express these feelings. In any event, Rachmaninoff ended up marrying his first cousin, Natalia Satina, the year after the concerto was premiered (a marriage which resulted in tension with the Russian Orthodox Church).

One way or another, “new musical ideas began to stir within me,” Rachmaninoff later recalled, “far more than I needed for my concerto.” He suffered one more crisis of confidence shortly before the premiere of the completed work, when a friend complained that the material of the first movement was inadequately designed. But the work scored a big success from the start, saving the composer from a relapse into paralyzing self-doubt. This ushered in a fertile period of creativity, and the Second Concerto quickly established itself in the repertory.

The first movement introduces some patterns that will be encountered in the other two movements as well, such as the use of a preludial gesture. Here it takes the form of a brief but atmospheric raising of the curtain by the soloist, who tolls eight chords. The shifting harmonies of those chords gravitate toward the home key of C minor, the piano a mock bell-ringer for this composer obsessed with the sonority of bells. A four-note tag at the end serves as a unifying motif, followed by the orchestra’s entry with the first of the opening movement’s two main themes. Surging and virtuosic, the keyboard’s figurations add an important component to the overall tonal picture even when the soloist is not commanding attention.

Curiously, the piano is never entrusted with the first theme in its entirety, though it does lay claim to the second theme—another wonderfully lyrical effusion—after an excited transition passage. Rachmaninoff made his name as one of the superstars of the golden age of pianism, yet a key feature of this concerto is his ability to combine the piano with other instrumental textures, blending them to form new colors. At the climactic reprise of the first theme by the orchestra, the soloist bursts into a rhythmically brittle sequence based on the four-note motif heard at the opening, now almost martial in its bravado. Against string tremolos and clarinet harmonies, the horn is given its say with the second theme (slowed down to magical effect).

In the first breaths of the Adagio, the orchestra gently changes gear toward E major (in the wake of the first movement’s C minor, the shift is enchanting). Rachmaninoff treats us to one of his most beguiling, heart-tugging melodies, sung by woodwinds; the soloist accompanies with a subtly syncopated pattern of triplets, eventually introducing its version of the melody. Tchaikovsky, one of Rachmaninoff’s idols (and another composer admired by
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Chekhov), devised a strategy for his First Piano Concerto that serves as the model here and, even more elaborately, in Rach Three: the interpolation of a scherzo-like central section, intruding like a dream, to contrast with the lyrical framework enveloping it. A brief solo for the piano serves as transition back to the nostalgic principal melody.

A short passage introduces the finale. This gives way to a splashy mini-cadenza before the main theme announces itself. Disregarding the precedent of the first movement, Rachmaninoff plays up the principle of contrast between themes. The first one is tightly confined, yet volatile, while the second encapsulates the concerto’s moody, elegiac lyricism, as if Rachmaninoff is smuggling the emotional directness of his beloved Tchaikovsky into a new century. A swooning earworm, this tune almost begs to be detached—and was, as fans of Frank Sinatra know well. There follows a series of episodes, including a brief, fugue-like passage and a transformation of the moody second theme into a more grandiose garb for the entire ensemble, spiked with assertive piano chords. But its spell fades quickly and cedes to a fleet-fingered coda: Rachmaninoff brings home the joy of restored creativity, settles accounts in the major key, and seals it all with the rhythmic tag (long-short-short-long) that served as his signature.

—© Thomas May
Music Director: Joana Carneiro

Noted for her vibrant performances in a wide diversity of musical styles, Joana Carneiro has attracted considerable attention as one of the most outstanding young conductors working today. In 2009, she was named Music Director of Berkeley Symphony, succeeding Kent Nagano and becoming only the third music director in the 40-year history of the Orchestra. She also currently serves as official guest conductor of the Gulbenkian Orchestra, working with that orchestra at least four weeks every year.

2013-14 marks Carneiro’s fifth season as Music Director of Berkeley Symphony, where she has captivated audiences with her commanding stage presence and adventurous programming that has highlighted the works of several prominent contemporary composers, including John Adams, Esa-Pekka Salonen and Gabriela Lena Frank. The 2013-2014 Berkeley season features world premieres by Edmund Campion and Samuel Carl Adams, as well as works by Brett Dean, Kaija Saariaho and Esa-Pekka Salonen.

Carneiro’s growing guest-conducting career continues to bring her all around the globe. In 2013-14, she makes debuts with the Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic and Florida Orchestra. She returns to the Toronto, Gothenburg, Gävle, Malmö, Sydney, New Zealand symphonies and the National Symphony Orchestra of Spain.

Last season, Carneiro conducted highly successful returns to the Gothenburg, Gävle and Norrköping symphonies, and debuts with the Swedish Radio Orchestra, Malmö Symphony, Norrlands Opera Orchestra, Residentie Orkest/Hague, Aachen Symphony of Germany, Euskadi Orchestra of Spain and Hong Kong Philharmonic. She returned to the Indianapolis Symphony in concerts with Thomas Hampson on a Mahler/Schumann program and conducted a highly successful world premiere of Santos, an oratorio by composer Gabriela Lena Frank and librettist Nilo
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International highlights of previous seasons include appearances with the Royal Liverpool Philharmonic at London's Royal Albert Hall, Royal Philharmonic Orchestra and Renée Fleming in the opening season of the U.A.E's Royal Opera House in Oman, Irish Chamber Orchestra, Ensemble Orchestral de Paris, Orchestra de Bretagne, Norrköping Symphony, Prague Philharmonia and the Orchestra Sinfonica del Teatro la Fenice at the Venice Biennale, as well as the Macau Chamber Orchestra and Beijing Orchestra at the International Music Festival of Macau. In the Americas, she has led the Los Angeles Philharmonic, Toronto Symphony, St. Paul Chamber Orchestra, Detroit Symphony, Colorado Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, New World Symphony, Grant Park Music Festival, Manhattan School of Music, Puerto Rico Symphony and São Paulo State Symphony.

In 2010, Carneiro led performances of Peter Sellars's stagings of Stravinsky's *Oedipus Rex* and *Symphony of Psalms* at the Sydney Festival, which won Australia's Helpmann Award for Best Symphony Orchestra Concert in 2010. She conducted a linked project at the New Zealand Festival in 2011, and as a result was immediately invited to work with the Sydney Symphony and New Zealand Symphony Orchestras on subscription in 2013. In 2011, she led a ballet production of *Romeo and Juliet* with Companhia Nacional de Bailado in Portugal.

Increasingly in demand as an opera conductor, Carneiro made her Cincinnati Opera debut in 2011 conducting John Adams’ *A Flowering Tree*, which she also debuted with the Chicago Opera Theater and at La Cité de la Musique in Paris. In the 2008-09 season, she served as assistant conductor to Esa-Pekka Salonen at the Paris Opera's premiere of *Adriana Mater* by Kaija Saariaho and led critically-acclaimed performances of Philippe Boesmans's *Julie* in Bolzano, Italy.

As a finalist of the prestigious 2002 Maazel-Vilar Conductor's Competition at Carnegie Hall, Carneiro was recognized by the jury for demonstrating a level of potential that holds great promise for her future career. In 2003-04, she worked with Maestros Kurt Masur and Christoph von Dohnányi and conducted the London Philharmonic Orchestra, as one of three conductors chosen for London's Allianz Cultural Foundation International Conductors Academy. From 2002 to 2005, she served as Assistant Conductor of the L.A. Chamber Orchestra and as Music Director of the Young Musicians Foundation Debut Orchestra of Los Angeles. From 2005 through 2008, she was an American Symphony Orchestra League Conducting Fellow at the Los Angeles Philharmonic, where she worked closely with Esa-Pekka Salonen and led several performances at Walt Disney Concert Hall and the Hollywood Bowl.

A native of Lisbon, she began her musical
studies as a violist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon, where she studied with Jean-Marc Burfin. Carneiro received her Masters degree in orchestral conducting from Northwestern University as a student of Victor Yampolsky and Mallory Thompson, and pursued doctoral studies at the University of Michigan, where she studied with Kenneth Kiesler. She has participated in master classes with Gustav Meier, Michael Tilson Thomas, Larry Rachleff, Jean Sebastian Bereau, Roberto Benzi and Pascal Rophe.

Carneiro is the 2010 recipient of the Helen M. Thompson Award, conferred by the League of American Orchestras to recognize and honor music directors of exceptional promise. In 2004, Carneiro was decorated by the President of the Portuguese Republic, Mr. Jorge Sampaio, with the Commendation of the Order of the Infante Dom Henrique.
For over three decades, Edmund Campion has created imaginative and groundbreaking works that explore relationships between sound and space, humans and computers, musicians and audiences. His creations often involve the careful mixing of acoustic instruments with electronic sounds and computer-based hybrid instruments.

Born in Dallas, Texas in 1957, Campion spent his formative years at Columbia University in New York City where he studied with Mario Davidovsky, and in Paris, France where he worked with Gérard Grisey. Closely associated with IRCAM in Paris between 1994-2000, Campion was commissioned to create several works including the full-scale ballet *Playback, Nat-Sel*, a meta-compositional environment for piano and computer; *Losing Touch* for vibraphone and electronics; and *Corail* for saxophone and interactive computer system.

Today, Edmund Campion’s works are heard in traditional and experimental concert halls worldwide. The famed Les Percussion des Strasbourg ensemble just released *Wavelike* and *Diverse* on their 50th anniversary CD set. *Corail* was performed by the Chicago Symphony’s and Pittsburgh Symphony’s new music series and was released to critical acclaim on Susan Fancher’s saxophone CD, *In Two Worlds*. A monograph CD by the San Francisco Contemporary Music Players with David Milnes is available on Albany records. Other recent premieres include *Auditory Fiction* (2010), commissioned by Société Générale for Radio France, and *Small Wonder (The Butterfly Effect)* (2012), commissioned by the
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Composer in Residence with the Santa Rosa Symphony in 2012, Campion was commissioned to create *The Last Internal Combustion Engine*, a new work for Kronos Quartet, electronics, and orchestra in celebration of the opening of the Green Music Center in Sonoma. *San Francisco Chronicle*’s Joshua Kosman called the work, “a vivid and richly imagined concerto.” In June of 2013, Campion created and performed music for the opera/art work *The Alices*, his third multi-media art collaboration with the celebrated new media artist Claudia Hart. *The Alices* was premiered at the Chicago Arts Club and will be moving to New York City for performances in 2014.

Last year, Campion was awarded the Goddard Lieberson Fellowship given by the American Academy of Arts and Letters to a composer of exceptional gift. Other prizes and honors include: the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France.

Edmund Campion is currently Professor of Music Composition at UC Berkeley and Co-Director at the Center for New Music and Audio Technologies. (edmundcampion.com) (cnmat.berkeley.edu)

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Alessio Bax, piano

Pianist Alessio Bax is praised for creating “a ravishing listening experience” with his lyrical playing, insightful interpretations, and dazzling facility. First Prize winner at the Leeds and Hamamatsu international piano competitions—and a 2009 Avery Fisher Career Grant recipient—he has appeared as soloist with over 100 orchestras, including the London and Royal Philharmonic orchestras, the Dallas and Houston symphonies, the NHK Symphony in Japan, the St. Petersburg Philharmonic with Yuri Temirkanov, and the City of Birmingham Symphony Orchestra with Sir Simon Rattle.

During the 2013-14 season, Bax returns to the Dallas Symphony under Jaap van Zweden at Bravo! Vail and in Dallas, and to the UK’s Southbank Sinfonia, with whom he recorded a pair of Mozart piano concertos. He also appears with conductor Hannu Lintu in Finland, the Los Angeles...
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Chamber Orchestra under Hans Graf, the Santa Barbara Chamber Orchestra, and as concerto soloist at the Grant Park Music Festival in Chicago. Recipient of Lincoln Center’s 2013 Martin E. Segal Award and the 2013 Andrew Wolf Chamber Music Award, he tours South America with violinist Joshua Bell, and returns to Lincoln Center for Chamber Music Society concerts, a Great Performers duo recital with pianist Lucille Chung, and a solo recital in a new Chamber Music Society series—in addition to solo recitals in Dallas and Tokyo. Bax and Chung also perform together in Washington, DC, and in Hong Kong, Toronto, and on tour in Canada.

Fall marks the release of a dance-themed duo disc with Chung, presenting Stravinsky’s original four-hand version of the ballet *Petrouchka* along with Brahms waltzes and Piazzolla tangos. His acclaimed discography for Signum Classics includes *Alessio Bax plays Mozart* (Piano Concertos K. 491 and K. 595), *Alessio Bax plays Brahms* (Gramophone “Critic’s Choice”), *Rachmaninov: Preludes and Melodies* (American Record Guide “ Critics’ Choice 2011”), and *Bach Transcribed*; and for Warner Classics, *Baroque Reflections* (Gramophone “Editor’s Choice”). He performed Beethoven’s “Hammerklavier” Sonata for maestro Daniel Barenboim in the PBS-TV documentary *Barenboim on Beethoven: Masterclass*, available as a DVD box set on the EMI label.

International festival appearances have encompassed London’s International Piano Series (Queen Elizabeth Hall), Verbier in Switzerland, England’s Aldeburgh and Bath festivals, and the Ruhr Klavier-Festival, Beethovenfest Bonn, and Schloss Elmau in Germany. He has performed recitals in major music halls around the world, in such cities as Rome, Madrid, Mexico City, Paris, London, Tel Aviv, Tokyo, Seoul, Hong Kong, and New York.

At age 14, Bax graduated with top honors from the conservatory of his hometown, Bari, Italy, and after further studies in Europe moved to the United States in 1994. A Steinway artist, he resides in New York City with his wife, pianist Lucille Chung.
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Recognized nationally for its spirited programming, Berkeley Symphony has established a reputation for presenting major new works for orchestra alongside fresh interpretations of the classical European repertoire. It has been honored with an Adventurous Programming Award from the American Society of Composers, Authors and Publishers (ASCAP) in nine of the past eleven seasons.

The Orchestra performs four main-stage concerts a year in Zellerbach Hall on the UC Berkeley campus, and supports local composers through its Under Construction New Music Series/Composers Program. A national leader in music education, the Orchestra partners with the Berkeley Unified School District to produce the award-winning Music in the Schools program, providing comprehensive, age-appropriate music curricula to more than 4,000 local elementary students each year.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of the great English Maestro Sir Adrian Boult. Under its second Music Director, Kent Nagano, who took the post in 1978, the Orchestra charted a new course with innovative programming that included rarely performed 20th-century scores. In 1981, the internationally-renowned French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*, and the Orchestra gave a sold-out
Dining Guide

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performance in San Francisco’s Davies Symphony Hall. In 1984, Berkeley Symphony collaborated with Frank Zappa in a critically-acclaimed production featuring life-size puppets and moving stage sets, catapulting the Orchestra onto the world stage.

Berkeley Symphony entered a new era in January 2009 when Joana Carneiro became the Orchestra’s third Music Director in its 40-year history. Under Carneiro, the Orchestra continues its tradition of presenting the cutting edge of classical music. Together, they are forging deeper relationships with living composers, which include several prominent contemporary Bay Area composers such as John Adams, Paul Dresher, and Gabriela Lena Frank.

Berkeley Symphony has introduced Bay Area audiences to works by upcoming young composers, many of whom have since achieved international prominence. Celebrated British composer George Benjamin, who subsequently became Composer-in-Residence at the San Francisco Symphony, was first introduced to the Bay Area in 1987 when Berkeley Symphony performed his compositions Jubilation and Ringed by the Flat Horizon; as was Thomas Adès, whose opera Powder Her Face was debuted by the Orchestra in a concert version in 1997 before it was fully staged in New York City, London and Chicago.
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Three selected composers will participate in the mentorship program, writing a substantial symphonic work developed in open rehearsal-style concerts. Participating composers receive artistic and career guidance from Music Director Joana Carneiro and mentor composers Edmund Campion and Robert Beaser, as well as from the orchestra musicians. The three composers for the 2014 Series will be announced soon and will present two concerts on February 2 and May 4 at Osher Studio in Berkeley.

Established in 1993, the Under Construction New Music Series seeks to engage audiences in contemporary music and its making. The concerts are formatted to build upon each other; the Orchestra rehearses the work in progress and experiments with different musical passages at the first concert to enable the complete, polished piece to be performed at the second concert. Discussion among the audience, the conductor, and the composer follows the playing of each work. That interchange of ideas, along with the post-concert receptions, affords the audience members a greater understanding about the composers and their work.

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Kathleen G. Henschel, formerly finance manager at Chevron Corporation, was president of Berkeley Symphony’s Board of Directors from 2006 to 2011, and a member from 2004 to 2013. An active Bay Area philanthropist, she also serves as board chair of Chanticleer.

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Brian James is a member of the Board of Directors of Berkeley Symphony and a Co-Chair of the Symphony’s 2014 Gala. Shariq Yosufzai serves on the Advisory Board of Berkeley Symphony, the Executive Committee of the Board of Directors of the San Francisco Opera and is a past Chair of the Board of the California Chamber of Commerce.
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