Music in the Schools

Special Ticket Offer for Teachers! See Page 17

2014–2015 NOTES FOR TEACHERS
MiTS Program at a Glance

Musician Visits
October

Meet the Symphony Concerts
end Oct, early Nov

I’m a Performer Rehearsals
end Jan, early Feb

I’m A Performer Concerts
end Feb, early March
2015 Schools:
WA, RP, TO, CR, EM, JM

FOR QUESTIONS/COMMENTS:
Ming Luke
Education Director & Conductor
Berkeley Symphony
ming@mingluke.com
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The Berkeley Symphony’s MiTS program is generously supported by the following individuals, foundations, and corporations:

**2014–2015 Music in the Schools Sponsors**

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**Did you know that listening to music can boost the immune system by reducing our stress hormone cortisol?**
Music in the Schools
2014-15 Calendar

End of September
Informational Packets Sent

October
Musician Classroom Visits

October 23–Nov 3
Meet the Symphony
Educational Concerts at Schools

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<td>Nov 3</td>
<td>10:00am</td>
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November 1
Fall Family Concert
Malcolm X—10am & 11:30am

January–February
I’m a Performer! Rehearsals

February 2
MiTS Luncheon

March 3–6
I’m a Performer!
Educational Concerts at Schools

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<td>Mar 6</td>
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April 11
I’m a Performer! Family Concert
Malcolm X—10am & 11:30am
MiTS Overview

The Music in the Schools (MiTS) is a yearlong collaboration between the Berkeley Symphony and the Berkeley Unified School District that introduces elementary students to classical music through an integrated series of classroom visits, Meet the Symphony orchestra performances, and, ultimately, the I’m a Performer! series, a joint concert involving every student as a performer with the Berkeley Symphony. MiTS curriculum is structured to provide a variety of ways for students to experience orchestra music education. The curriculum includes performing with the Symphony in a concert, listening to CD’s of the musical selections to be performed by the Symphony; learning about the historical background of the music; discovering what to listen for in the musical selections; meeting a musician from the BSO in a classroom visit; hearing a live demonstration of an instrument used in the orchestra; participating in musical activities; and playing musical games. In conjunction with state and national visual and performing arts academic standards, students listen, learn, analyze, and perform to actively understand the core elements and purpose of music.

The MiTS goals include:

• Helping teachers fulfill national and state arts education standards
• Providing students with a wide variety of symphonic experiences
• Developing listening and concentration skills

Integrating music with classroom curriculum

• Soliciting teacher input to give school district ownership to the program
• Teaching students to take pride in the preparation of a performance as part of a team

Two of the most popular wedding songs came from pieces of programmatic music by Felix Mendelssohn and Richard Wagner.
**The Information Packets** introduce teachers and staff to the MiTS. Materials are distributed and the various components of the program are explained. Each classroom teacher receives teaching materials, sample lesson plans, and a listening CD of selected repertoire for the *Meet the Symphony* concert. Includes program description, curriculum, and teaching materials.

**Musician Classroom Visits** are a special opportunity for students to meet a symphony member, listen to live music, and see instruments up close. Each musician visit is approximately 30 minutes in length and musicians present age-specific information. Students will listen to a live performance, discuss different types of musical instruments, explore how sound is produced, and hear different genres of music. Visits are scheduled to take place before the *Meet the Symphony* concerts. Kindergarten through 2nd grade classes will have visits in the classrooms, and 3rd-5th grade classes will have visits during their normally scheduled music time.

**Meet The Symphony**, a full orchestra comes into each school’s auditorium to perform a special concert for the entire school. This year’s program will feature Sergei Prokofiev’s *Peter and the Wolf*, a concert favorite introducing various instruments of the orchestra through the charming story of Peter and his animal friends.

**I’m a Performer! Rehearsals and Concert** gives students a very unique opportunity to perform with a live symphony orchestra. The rehearsals will prepare students to play, sing, or create homemade instruments for the I’m a Performer concert with Berkeley Symphony. Students in grades K, 1, and 2 will sing songs (K) and perform on handmade instruments (1st-2nd). For K-2nd grade, information and a CD of the song (K) or an instrument construction packet (1st-2nd grade) will be mailed out in advance of the concert and rehearsals. Students in grades 3, 4, and 5 sing and perform instrumental pieces selected with music teachers and Berkeley Symphony.

The concert is preceded by a “dress rehearsal” with students, Berkeley Symphony conductor Ming Luke, and a trio of Berkeley Symphony musicians to rehearse and prepare for the concert. Grades 4-5 will have their dress rehearsal during music time, while grades K-3 will have a very short 10 minute rehearsal in a large room during class time (scheduled in conjunction with principals).
Meet the Symphony
Program Notes

This year’s Meet the Symphony concert features Peter and the Wolf by Sergei Prokofiev, a concert favorite for many years. Using the sounds of the different instruments to represent different characters and animals, Peter and the Wolf is the perfect piece to teach students about the orchestra, its instruments, and about “Programmatic Music.”

What is Programmatic Music? If you have time to prepare your students for the Meet the Symphony concerts, we’ve provided some information and sample lesson plans pertaining to the program, created by teaching artist Jenny Hunt. We hope you have fun integrating music into your curriculum. We very much look forward to meeting and working with you and your students.

Programmatic vs Absolute Music

In general there are two types of music: programmatic and absolute music. Absolute music, such as Beethoven’s Symphony No. 5, is not explicitly meant to represent a certain story. Though the music itself may conjure images for the listener, Beethoven did not base his symphony on one narrative source or indicate in any way that the symphony was supposed to be about something specific. Absolute music leaves the “story” up to the listener.

Programmatic music, on the other hand, explicitly relies on some sort of extra-musical material such as a text or image to help tell a story. Composers generally use titles for programmatic music that give the listener an idea about the image, scenario, or narrative the composers are trying to depict, such as Claude Debussy’s La Mer (“The Ocean”) or Richard Strauss’s Ein Heldenleben (“A Hero’s Tale”).

Peter and the Wolf:

Written by Sergei Prokofiev in 1936 for the Moscow Children’s Musical Theater, Peter and the Wolf Op. 67 has helped to introduce generations of children (and adults) to the instruments of the orchestra and the concept of storytelling through music. Peter and the Wolf is a shining example of programmatic music, in that it follows a distinct storyline, and the music clearly and intentionally depicts different characters and a plot line. Prokofiev wrote the text himself and finished the entire work in 2 weeks! He had this to say of the work:

Every character in the story had its own motif played each time by the same instrument. … Before each performance, the instruments were shown to the children and the themes played for them; during the performance, the children heard the themes repeated several times and learned to recognize the timbres of the different instruments…for me, the story was important only as a means of inducing the children to listen to the music.

Do you think Prokofiev knew that wolves run on their toes?
Sergei Prokofiev (1891–1953) was a Soviet composer and pianist known for his diverse array of compositional genres. He wrote operas, ballets, symphonic works, solo piano works, and film scores. His music boasts of his independent spirit and sardonic sense of humor and ranges in emotional content from the light-hearted, educational *Peter and the Wolf*, to his more profound and powerful works, such as his *Symphony No. 5*. Simultaneously criticized by Stalin’s regime for his freedom of artistic expression and lauded for his musical genius, Prokofiev, like so many Soviet artists of the time, had to constantly toe the line between artistic

Each character is represented by an instrument and a motif (short musical theme) played by that instrument. As the plot progresses, the tempo, volume, and context of the motifs change and develop, but the motifs are always depicted by the same instruments.

**Cast of Characters & Instruments**

**PETER** Strings (Violin, Viola, Cello, Double Bass)

**GRANDPA** Bassoon

**HUNTERS** Timpani

**WOLF** French Horns

**CAT** Clarinet

**DUCK** Oboe

**BIRD** Flute
Optional Lesson Plans

MUSICIAN VISIT LESSON PLAN (Grades K-5)

Goals
• To orient students to the instruments of a symphony orchestra and the music of the Western symphonic tradition
• To deepen an appreciation of the expressive power of music in our daily lives
• To empower students in the creation of music and participation in musical activities

Objectives
• Identify the different families of orchestral instruments and how instruments produce sound (CA Music Standard 1.0)
• Identify various uses of music in daily experiences (CA Standard 3.0)
• Become aware of how music can communicate feelings, history, and culture (CA Music Standard 4.0)
• Identify and become aware of the role of a musician as part of the community (CA Music Standard 5.0)

Pre-Visit Activities

At least one week prior to the visit you will receive a reminder, which includes the musician's name and the instrument he/she plays.

1. Introduce the Musician Visit:
   Ask students to share what they know about “a musician.” Explain that a musician from the Berkeley Symphony will be coming to visit your classroom. Have students generate questions they would like to ask the BSO musician. Show pictures of the various instruments to your class. A description and pictures of the instruments of the orchestra can be found under the “Anatomy of an Orchestra” part of this packet.

2. Listen to Symphonic Music:
   An audio cd has been provided in this packet which includes Peter and the Wolf, this year’s Meet the Symphony repertoire. The tracks are divided by instrument so that you can easily introduce the instruments of the orchestra to your class. If time, possibly introduce the idea of instrument families to your students.

3. Possible Discussion Questions:
   Where do we hear music?
   Have you ever been to a concert before?
   What do you think an orchestra is?
   Do you play an instrument?
   How are the instrument families like our families?
   What do musicians do?
Post-Visit Activities

1. Discuss with the class what they like best about the instrument presented in the visit and what they learned.

2. Write a letter to the musicians with any further questions, comments, personal connections or observations about the visit.

3. Draw a picture of your favorite instrument or of the musician who visited with their instrument.

4. Listen again to the audio cd and see if students are able to have a deeper understanding of the music and the instruments or make any personal connections with the visit.

5. Have student discuss their favorite parts of the visit in small groups and make a class reflection chart with highlights from the group discussion.

6. Interview (audio or video) 2-3 students about the musician visit asking them what they liked best and what they learned.

7. On classroom instruments, have students play what they remember or what they felt during the visit. Berkeley Symphony would love to see or hear examples of student writing, artwork, or any student interviews performances related to the musician visit. Please send any student work to Noel Hayashi at hayashi17.arts@gmail.com.

Lessons by Jenny Hunt, Teaching Artist

Prokofiev worked very closely with Soviet film director Sergei Eisenstein to write film scores for 3 of his films. In one of them they recorded part of the score by sticking a microphone inside the bell of a trombone and playing to distort the sound.
Additional Lesson Plans

MUSICAL STORY BOARD (Grades 3-5)

Goals
• To develop students’ knowledge and appreciation of musical instruments in the orchestra
• To encourage students to make connection between music and narrative and to make musical and artistic decisions based on a literary source
• To foster the growth and usage of descriptive language and imagery in connection with music

Objectives
Students will:
• Identify the different families of orchestral instruments and how instruments
• Become aware of how music can communicate feelings, history, and culture (CA Music Standard 4.0)
• Identify and analyze differences in tempo and dynamics in contrasting music selections (CA Music Standard 4.0)
• Identify the use of similar elements in music and other art forms (CA Music Standard 5.0)
• Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes. (Common Core Speaking and Listening Standards 5.5)

Prior Knowledge:
1. Prompt a discussion of how music can communicate mood, emotion, tone, and character, similarly to a written text or story
2. Show the following clips of movie trailers to illustrate how changing music can change the entire tone of a story:
   The Wicker Man
   www.youtube.com/watch?v=tlvqLOo6apM
   www.youtube.com/watch?v=v_mW8mBzmHo

   Sleepless in Seattle
   www.youtube.com/watch?v=L4KQsPnz8Tw
   www.youtube.com/watch?v=frUPnZMxr08

3. Brainstorm descriptive words that could be used to describe elements of character and plot

Activity:
1. Introduce the idea of making a soundtrack to a story chosen by the students or the class.
2. Encourage students choose a story or an excerpt from a story for which they
would like to make a sound track, or assign each student an extract from a larger story which the class is reading.

3. Divide the story up into its characters and main sections of the plot. Encourage students to make decisions regarding the styles of music that would go along with the different parts of story and the different characters.

4. Have students make a written chart with 4 columns: Column A will have the story’s characters and primary plot events; Column B will be a list of adjectives, verbs, and other descriptive language which corresponds with each character or plot event; Column C will describe the music the student might fit with column A and column D will include specific musical examples or descriptions of musical styles that would be appropriate to represent the characters and plot events. (Sample Chart and Blank Chart template are included on pages 16-17 of this packet.)

5. If time allows, help each student create a playlist for their story.

6. Extensions to this lesson could include: an audio drama created by the student that includes his or her story read aloud by the student with the soundtrack to go along; a short video of the student reading aloud and playing their sound track; a puppet show or dramatic representation of the stories or if excerpts were assigned, a production of the entire chapter or book.

**Outcomes**

Depending on the length of time available for this lesson, students will either produce a chart with a description of their sound track or produce the actual soundtrack by creating a musical compilation complete with track listings that correlate with the characters and plot events.

Students should consider and be able to justify the speed (tempo), volume (dynamic), mood, instrumentation, and style of music and how it relates to their stories. This multimedia product can be used to promote not only the student’s learning and understanding of the story, but also his or her ability to analyze and categorize music and their ability to synthesize and integrate various art forms. This should spur a discussion of how elementary students can create multi-media, interdisciplinary materials to demonstrate, creativity, ingenuity and understanding.

### The Ring Cycle of Richard Wagner

- The Ring Cycle of Richard Wagner is considered one of the longest pieces of programmatic music, clocking in at 16 hours in a full-length production!
LIONS, TIGERS, AND MARACAS, OH MY!: MUSICAL INSTRUMENT SAFARI (Grades K-2)

Goals
• To develop students’ knowledge and appreciation of musical instruments in the orchestra
• To encourage students to think creatively about how instruments, sounds, and movements can represent different animals
• To foster an understanding for animals in their natural habitat and deepen knowledge of how these animals can be represented in music

Objectives
Students will:
• Identify the different families of orchestral instruments and how instruments
• Identify visually and aurally individual wind, string, brass, and percussion instruments used in a variety of music. (CA Music Standard 1.0)
• Create developmentally appropriate movements to express pitch, tempo, form, and dynamics in music. (CA Music Standard 4.0)
• Identify how musical elements communicate ideas or mood (CA Music Standard 4.0)
• Create and improvise movement patterns and sequences. (CA Dance Standard 2.0)
• Ask questions based on observations to find more information about the natural and/or designed world. (CA Next Generation Science Standard K-2-ETS1-1)

Activity
1. Brainstorm how musical instruments could be used to represent animals
2. Play samples from Peter and the Wolf cd and have students guess which animals are represented by the specific instruments
3. Ask them why they think, for example, the clarinet is used to represent the cat? Ask what other animals could be represented by clarinet? What other instruments could be used to represent cats?
4. Play students recordings (audio and video) of real animal sounds and calls in nature, e.g. bird calls, whales, bats, etc
5. Make a brainstorm list of animals that might be found on an African Safari
6. Watch videos of these animals to study their sounds and movements
7. Assign each student a safari animal and a classroom instrument
8. Encourage students to explore on their instrument all of the different sounds they could use to represent their animal
9. Help students to create movements characteristic to their animal to accompany their sounds on their instrument
10. Extensions to this lesson could include: students create masks or costumes to go along with their animals’ sounds and movements; students design their own instrument to represent an animal; students produce a safari party or pageant with families invited!
Outcomes

Students should gain a deeper understanding of how musical instruments can be used to represent animals. Students will delve into a study of the animals that might be found on an African safari, which could connect to a unit on animals, habitat, ecosystems, Africa, ethnography, biology, and/or dance. Students will be able to make interdisciplinary connections regarding science, visual and performing arts, and social studies.

The oldest undisputed musical instrument is a flute, made from a vulture’s wing bone perforated with five finger holes, found in an Upper Paleolithic site in the German Alps.
## Additional Lesson Plan Material

### MUSICAL STORY BOARD (Grades 3-5)

**SAMPLE CHART for E.B. White's Charlotte's Web (Excerpt from Chapter 1)**

<table>
<thead>
<tr>
<th>PLOT EVENTS &amp; CHARACTERS</th>
<th>DESCRIPTIVE WORDS</th>
<th>MUSICAL CHARACTERISTICS</th>
<th>POSSIBLE MUSICAL CHOICES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fern</td>
<td>brave, bold, sympathetic, caring, passionate, heroic</td>
<td>Brass for her bravery because it is louder than other instruments and Fern is able to be heard over her parents; Fast, frantic, passionate music to go with her protests. Triumph</td>
<td>Trumpet or French Horn Music; <em>Flight of the Bumblebee</em> by Rimsky-Korsakov; <em>Pictures at An Exhibition</em> by Mussorgsky</td>
</tr>
<tr>
<td>Mr. Arable</td>
<td>practical, loving, scary, merciful</td>
<td>Dramatic music to go with the ax; rise in drama when he is about to kill pig; Tender music to go with the moment her father relents</td>
<td>Darth Vader Theme; tender piano music or love song by a string instrument because they often play beautiful melodies</td>
</tr>
<tr>
<td>Baby pig</td>
<td>innocent, young, small, quiet</td>
<td>Soft, quiet and played on a small instrument like flute or piccolo in its soft range or piano in the highest range</td>
<td>Lullaby, selection from Robert Schumann’s <em>Album for the Young</em>, Op. 68</td>
</tr>
<tr>
<td>Plot Events &amp; Characters</td>
<td>Musical Characteristics</td>
<td>Descriptive Words</td>
<td>Possible Musical Choices</td>
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Anatomy of an Orchestra

Families of Musical Instruments

Musical instruments are grouped into families based on how they make sounds. In an orchestra, musicians sit together in these family groupings. But not every instrument fits neatly into a group. For example, the piano has strings that vibrate, and hammers that strike. Is it a string instrument or a percussion instrument? Some say it is both!

**BRASS**

Brass instruments are made of brass or some other metal and make sound when air is blown inside. The musician's lips must buzz, as though making a "raspberry" noise against the mouthpiece. Air then vibrates inside the instrument, which produces a sound.

*Brass instruments include trumpet, trombone, tuba, French horn, cornet, and bugle.*

**PERCUSSION**

Most percussion instruments make sounds when they are hit, such as a drum or a tambourine. Others are shaken, such as maracas, and still others may be rubbed, scratched, or whatever else will make the instrument vibrate and thus produce a sound.

*Percussion instruments include drums, cymbals, triangle, chimes, tam-tam, glockenspiel, timpani, bells, and xylophone.*

**STRINGS**

Yes, the sounds of string instruments come from their strings. The strings may be plucked, as in a guitar or harp; bowed, as with a cello or a violin; or struck, as with a dulcimer. This creates a vibration that causes a unique sound.

*Stringed instruments include the violin, viola, cello, bass, harp, and dulcimer.*

**WOODWINDS**

Woodwind instruments produce sound when air (wind) is blown inside. Air might be blown across an edge, as with a flute; between a reed and a surface, as with a clarinet; or between two reeds, as with a bassoon. The sound happens when the air vibrates inside.

*Woodwind instruments include flute, piccolo, clarinet, recorder, bassoon, and oboe.*
2014-2015 PROGRAMS

Using the promotion code
TEACHKIDS

Teachers can get $10 tickets for either the
$48 or $28 sections for all Thursday Symphony concerts!

Contact Berkeley Symphony Box Office
(510) 841-2800 ext. 1
or tickets.berkeleysymphony.org

Zellerbach Hall Concert Series

The 2014/15 season at Zellerbach Hall features commissioned world premieres by Oscar Bettison and Jake Heggie and contemporary works by Thomas Adès and John Adams. The season opens on October 2 with Bettison’s Sea Shaped, the Sibelius Violin Concerto featuring Jennifer Koh, and Elgar’s Enigma Variations. On January 15 the Orchestra performs Thomas Adès’ Asyla followed by Tchaikovsky’s Symphony No. 6 in B minor, Op. 74, “Pathetique”. Program III on February 26 opens with Ravel’s Mother Goose Suite, followed by the world premiere of Jake Heggie’s Camille Claudel: Into the Fire for Orchestra and Mezzo-Soprano, featuring soloist Sasha Cooke. The evening concludes with Brahms’ Symphony No. 4 in E minor, Op. 98. The final concert on April 30 features the UC Berkeley University and Chamber Choruses in John Adams’ Choruses from The Death of Klinghoffer and the Mozart Requiem with soloists from the Adler Fellows Program. $10 tickets are offered to all faculty and staff of the Berkeley Unified School District for these four concerts at Zellerbach Hall.

Berkeley Symphony & Friends Chamber Music Series

2014/15 marks the second season of Berkeley Symphony & Friends, a chamber music series co-produced by Berkeley Symphony and the Piedmont Center for the Arts. Billed as “4 Sundays @ 5,” the concerts take place at 5 pm at the Piedmont Center. On September 21 the concert features works by Couperin, Adès, Beethoven and Schubert. Works by John Adams, Bartók and Brahms are presented on November 9; January 15 features Beethoven and Tchaikovsky; and on April 30 works by Ravel and Fauré will be performed. Each concert features classical chamber works performed by members of Berkeley Symphony along with special guest artists. All tickets are $25 and are available online at www.berkeleysymphony.org. Tickets can be reserved by calling Berkeley Symphony Box Office at 510.841.2800 ext. 1.
Under Construction New Music Series/Composers Program
in Partnership with EarShot

In partnership with EarShot, Berkeley Symphony’s 2015 Under Construction New Music/Composers Program will present new symphonic works by emerging composers from across the country. Selected for the program following a highly competitive national search, the composers will each write a symphonic work to be developed, polished and recorded during a two-day residency at Osher Studio in Berkeley, while receiving on-going guidance from Music Director Joana Carneiro, mentor composers, and members of the Orchestra. The public is invited to view the creative process during two public readings on Saturday, May 2 at 3pm and Sunday, May 3 at 7pm at Osher Studio in Berkeley. Tickets are $10.

2014-2015 SEASON CALENDAR

Sunday, September 21, 2014
Berkeley Symphony & Friends
5 pm | Piedmont Center for the Arts

Thursday, October 2, 2014
Program I: Bettison/Sibelius/Elgar
7 pm | Zellerbach Hall

Saturday, November 1, 2014
“Meet the Symphony” Family Concert
10 am & 11:30 am
Malcolm X Elementary

Sunday, November 9, 2014
Berkeley Symphony & Friends
5 pm | Piedmont Center for the Arts

Thursday, January 15, 2015
Program II: Adès /Tchaikovsky
8 pm | Zellerbach Hall

Monday, February 2, 2015
Music in the Schools Luncheon
12:30 pm | Bancroft Hotel

Sunday, February 8, 2015
Berkeley Symphony & Friends
5pm | Piedmont Center for the Arts

Thursday, February 26, 2015
Program III: Ravel/Heggie/Brahms
8 pm | Zellerbach Hall

Saturday, April 11, 2015
“I’m a Performer!” Family Concerts
10 am & 11:30 am
Malcolm X Elementary

Sunday, April 12, 2015
Berkeley Symphony & Friends
5 pm | Piedmont Center for the Arts

*Thursday, April 30, 2015
Program IV: Adams/Mozart
8 pm | Zellerbach Hall

Saturday, May 2, 2015
Under Construction Reading I
3 pm | Osher Studio

Sunday, May 3, 2015
Under Construction Reading II
7 pm | Osher Studio
Music in the Schools
2014-15 Calendar

End of September
Informational Packets Sent

October
Musician Classroom Visits

October 23–Nov 3
Meet the Symphony
Educational Concerts at Schools

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>School</th>
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<tbody>
<tr>
<td>Oct 23</td>
<td>10:10am</td>
<td>Rosa Parks Elementary</td>
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<tr>
<td>Oct 24</td>
<td>8:15am</td>
<td>Thousand Oaks Elementary</td>
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<tr>
<td>Oct 24</td>
<td>10:00am</td>
<td>Jefferson Elementary</td>
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<td>Oct 27</td>
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<td>Emerson Elementary</td>
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<td>Oct 27</td>
<td>10:05am</td>
<td>John Muir Elementary</td>
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<td>Oct 28</td>
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<td>Oxford Elementary</td>
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<td>Oct 28</td>
<td>9:55am</td>
<td>Cragmont Elementary</td>
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<td>Oct 30</td>
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<td>Le Conte Elementary</td>
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<td>Oct 30</td>
<td>8:30am</td>
<td>Malcolm X Elementary</td>
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<tr>
<td>Nov 3</td>
<td>8:15am</td>
<td>Washington Elementary</td>
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<tr>
<td>Nov 3</td>
<td>10:00am</td>
<td>Berkeley Arts Magnet</td>
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November 1
Fall Family Concert
Malcolm X—10am & 11:30am

January–February
I’m a Performer! Rehearsals

February 2
MiTS Luncheon

March 3–6
I’m a Performer!
Educational Concerts at Schools

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<tr>
<td>Mar 6</td>
<td>10:00am</td>
<td>John Muir Elementary</td>
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April 11
I’m a Performer! Family Concert
Malcolm X—10am & 11:30am