JOANA CARNEIRO
MUSIC DIRECTOR

BERKELEY SYMPHONY

JOANA CARNEIRO
MUSIC DIRECTOR

SEASON 17 | 18

CLYNE & RACHMANINOFF
THURSDAY, DECEMBER 7, 2017 | 8p

RENE ORTH
Chasing Light
(West Coast Premiere)

RACHMANINOFF
Rhapsody on a Theme of Paganini

ANNA CLYNE
Abstractions
(West Coast Premiere)

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Thank you so much for the tremendously warm reception upon my return to the podium in October to open the 17/18 season. It is with great pride that I call Berkeley one of my musical homes.

I invite you to be visually and aurally inspired by tonight’s program, as the orchestra performs the West Coast premieres of two pieces written by very talented women. We open this concert with *Chasing Light* by Opera Philadelphia’s sixth Composer-in-Residence, Rene Orth. We are also delighted to feature a piece written by our very own Music Alive Composer-in-Residence, Anna Clyne. Drawing from the feelings and imagery evoked by five contrasting contemporary artworks from the Baltimore Museum of Art and the private collection of Rheda Becker and Robert Meyerhoff, Anna takes us on a multisensory journey in a musical vocabulary all her own.

Making his second appearance with Berkeley Symphony is Conrad Tao, a remarkable and gifted musician. Having had the privilege of sharing the stage with Conrad, I can attest to his ability to attack fiercely difficult pieces of music with the expert proficiency of a seasoned performer combined with the cutting-edge freshness of youth.

Tonight I leave you in the skilled hands of Gemma New, a fast-rising fellow conductor with an aptitude for guiding orchestras with “insightful interpretations and thrilling performances.” St. Louis Symphony Music Director David Robertson said of her performances, “New opened a clear line of deep communication with our musicians,” which, I am certain, will be communicated to the welcoming hearts and minds of the Berkeley Symphony audience.

Once again, thank you for your continued support. I look forward to seeing you again in February.

Kindest regards,

Joana Carneiro
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The 2017-18 Berkeley Symphony Season is off to a spectacular start.

The triumphant return of our Music Director Joana Carneiro to the podium was marked by two amazing performances in Zellerbach Hall and Hume Hall at San Francisco Conservatory. Joshua Kosman of the San Francisco Chronicle described Joana’s return as having “exuberant results” and her partnership with the orchestra as an “artistic relationship that seems to grow deeper and more responsive after each season.” Jessica Balik, writing in the San Francisco Classical Voice, described the Hume Hall concert like “Athena springing fully formed from the head of Zeus.”

After such a critically-acclaimed start to the season, we are proud to have three talented women featured in tonight’s concert. Gemma New is a rising star much like our own music director and conductor. Our two composers Anna Clyne and Rene Orth are both having their West Coast premieres. We are also excited to have Conrad Tao returning to the Berkeley Symphony. A virtuoso pianist and composer, Conrad is also a virtuoso violinist who was featured in Forbes’ “30 under 30” list of Most Influential Musicians along with Lady Gaga when he was only 18.

This powerful combination of youth and diversity in tonight’s performance is what sets the Berkeley Symphony apart. From our very beginning we have nurtured talent, showcased virtuosity and delivered musical excellence. Tonight is emblematic of this history.

Thank you for being part of this amazing journey.

Until next time,

S. Shariq Yosufzai
We think that extraordinary should be an everyday occurrence.


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Welcome to the second concert of our 17|18 season—a season which exemplifies the strong pull Berkeley has on us all: a return and a homecoming, a warmhearted visit, and a fresh welcome to the place we affectionately call home.

The first concert of our season saw the magnificent return of Music Director Joana Carneiro. The concert also greeted Tessa Seymour back to her hometown of Berkeley to delight the audience with her virtuosic talent while we celebrated the 70th birthday of our local hero, John Adams.

This evening we present yet another vivacious and youthful performer, Conrad Tao, in his second appearance with Berkeley Symphony on the Zellerbach stage. As is often the case when revisiting familiar territory, you may notice the slight changes or differences—variations on a familiar theme, if you will—from your last visit. Thus we may notice how Conrad's brilliance has grown since his last visit to Berkeley as he dazzles us with Rachmaninoff's *Rhapsody on a Theme of Paganini* and Liszt's *Totentanz*.

We invite you to join us in welcoming composer Rene Orth and our own Music Alive Composer-in-Residence, Anna Clyne, to the family of new musical voices sharing their talents for the first time with the Berkeley audience, tonight under the masterful baton of guest conductor Gemma New.

Thank you for your continued support and for being a part of what keeps bringing us back to Berkeley, our musical home. I wish you happy holidays and look forward to seeing you again at our next musical gathering!

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Emanuela Nikiforova  *Assistant Concertmaster*
Candace Sanderson
Lisa Zadek
Ilana Thomas
Shawyon Malek-Salehi
Junghie Lee
Daniel Lewin
Ernest Yen
Jinny Bartley
John Bernstein
Bert Thunstrom

**Violin II**
Dan Flanagan  *Principal*
Sponsored by Tricia Swift
Hrafnhildur Atladottir  *Assistant Principal*
David Cheng
George Hayes
Monika Gruber
Eldar Hudiyev
Rick Diamond
Ann Eastman
Kevin Harper
Kristen Kline
Charles Zhou
Rose Marie Ginsburg

**Viola**
Tiantian Lan  *Principal*
Alexander Volonts  *Assistant Principal*
Patrick Kroboth
Ivo Bokulic
Keith Lawrence
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Matthew Oshida
Peter Liepman
Kristen Steiner

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Berkeley Symphony Salutes Diana Dorman

Berkeley Symphony pays tribute tonight to Diana Dorman, who recently retired after 41 seasons with the Berkeley Symphony. Diana joined the Berkeley Symphony as principal clarinet in 1976 when it was the Berkeley Promenade Orchestra conducted by Thomas Rarick and continued playing in the Berkeley Symphony under Kent Nagano and Joana Carneiro until retiring in 2017. She was also the orchestra contractor from 1999 to 2008.

In those 41 years, she played in many memorable concerts, some with guest conductors, composers and soloists, and was a soloist in the 1981 performance of Olivier Messiaen’s *The Transfiguration of Our Lord Jesus Christ* at Davies Hall.

Diana grew up in Ceres, California and started the clarinet in the fourth grade. From junior high through junior college, Diana played in the Modesto Band in the summer, which was conducted by Frank Mancini who had played clarinet for John Philip Souza and founded the Modesto Symphony. Summer jobs included cutting fruit at the Ceres Dehydrator and working the graveyard college shift at Swansons Foods making turkey potpies. She attended Modesto Junior College and S. F. State University where she studied with Philip Fath, Donald Carroll, Paul Renzi, William Corbett Jones and Lazlo Varga, earning a BM in Education and an MA in Performance. She continued studies with Rosario Mazzeo, chamber music at the S.F. Conservatory and participated in the Aspen Music Festival and Sommer Musikwochen in Trogen, Switzerland coached by John Adams.

Diana also performs with the S.F. Opera Center Orchestra, formerly Western Opera Theatre (14 national tours), Lamplighters Music Theatre, and Pocket Opera and has also performed with S.F. Opera including the video recording of R. Strauss’ *Capriccio*.

Diana has taught privately in Berkeley and at the Community Music Center in S.F. and is on the adjunct faculty at Dominican University in San Rafael.

Berkeley Symphony thanks Diana for her many years of service and dedication to the Orchestra.
After 32 seasons with Berkeley Symphony, we bid a fond farewell to long-time tubist Jerry Olson who retired from the orchestra last year.

Jerry’s first contact with Berkeley Symphony was playing fourth trombone on *A Zappa Affair* in 1984. Bob Sherwin, the orchestra’s tubist at that time, told Jerry he was going to leave the orchestra at the end of that season so Jerry decided to seize the opportunity. He says of the audition process, “I just showed up at the BSO offices in Emeryville with a stack of excerpt books. Kent Nagano took me to an office and picked out a few things for me to play. Then he asked for a few changes and I played again. He said, ‘Okay, you’re our new tuba player.’ It took about 15 minutes.”

In those 32 years with the orchestra, Jerry had many memorable moments. Jerry also played with Fremont Symphony and several other groups but says the Berkeley Symphony was unique. “In my early tenure, there was very little, if any, standard repertoire being programmed. Every set was something brand new, at least to me. So many premieres! One that comes to mind was the ‘acoustic’ premiere of *Moonscapes* by Wendy Carlos.”

Jerry grew up near Cleveland, OH and graduated from the University of Cincinnati with a BSEE. He switched to tuba in the middle school after an unsuccessful beginning on the trombone. He comments it went something like, “You wanna’ try the tuba? You couldn’t do any worse.” As it turned out, it was a good fit for him. Years later he revisited the trombone and discovered that he could play much better than he had previously. “It’s all about the breathing” – which playing tuba had forced him to learn. He moved to the Bay Area in 1974 and although he worked for 14 years in Silicon Valley during the day, he spent most of his evenings playing in various groups around the region.
Jerry studied with Tony Clements, then Principal Tuba of the San Jose Symphony. Jerry moved to Cheney, WA in 1989 with his wife and infant son to pursue what he calls “a slightly saner lifestyle.” There, he quickly got involved with Spokane Public Radio and has been their Chief Engineer for some 25 years. While the condensed rehearsal schedule of Berkeley Symphony made it possible for Jerry to live in another state and still perform with the orchestra, he does note that traveling with a tuba can be inconvenient.

In addition to the Berkeley Symphony, Jerry has performed regularly with Fremont Symphony, Menlo Brass Quintet, Bay Bones, San Jose Wind Symphony, San Jose Municipal Band, and San Jose Tuba Quartet while living in the Bay Area. He continues to perform with Spokane Brassworks Quintet, Spokane Piston and Rotary Club (a tuba/euphonium quartet), Spokane British Brass Band, and Gonzaga University Wind Symphony.

Reflecting on a memorable experience with Berkeley Symphony and Music Director Kent Nagano, Jerry says “One memorable set was when we played Stravinsky’s The Rite of Spring while still performing at the First Congregational Church. Due to the small size of the venue and, perhaps, wanting to limit the number of players on the payroll, Berkeley Symphony obtained an edition with reduced orchestration. For example, the original orchestration calls for 2 tubas among many other additional instruments. At the first rehearsal, Kent quickly discovered that, not only was the orchestration changed, but the meters of the score itself had been greatly altered. If you’re at all familiar with the original, you’ll know that “The Rite” has very complex meters of 5/8, 11/16, 7/8, and 3/16 for example that are constantly changing to help give the work its characteristic excitement. This re-orchestration attempted to smooth out some of the bumps by moving bar lines and changing meter markings. This made our parts totally incompatible with Kent’s score. The librarian was immediately dispatched to obtain the standard-edition parts. I don’t remember from where they got them but by the next rehearsal, we were presented with the standard parts. One problem, of course, was now I had to attempt to integrate both tuba parts into a combined part. The condensed rehearsal format made it impractical to engage a second tuba…and there was still the space issue. In many places, the two tuba parts “nest” together, where one tuba plays part of a phrase and the other picks up where the first one left off, often with a wide pitch change. Needless to say, I was busy, especially in the Sacrificial Dance at the end of the piece.”

Berkeley Symphony thanks Jerry for his many years of service and dedication to the Orchestra.
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Symphonic II: Clyne & Rachmaninoff

Thursday, December 7, 2017 at 8p    Zellerbach Hall, Berkeley

Gemma New

Rene Orth

Sergei Rachmaninoff

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Franz Liszt

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Program Notes

Rene Orth

Born 1985 in Dallas, Texas; currently resides in Philadelphia

Chasing Light

Composed: 2015

First performance: April 11, 2015, with Kensho Watanabe conducting the Curtis Symphony Orchestra

Duration: approximately 4 minutes

Scored for 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

In sum:

• A composer-in-residence with Opera Philadelphia, Rene Orth has been making her name primarily in the world of new opera

• Chasing Light fulfilled a chance to write a short orchestral piece while Orth was completing her studies at the Curtis Institute and is a brief concert opener that depicts the sensation of reaching the light at the end of the tunnel.

Rene Orth recalls that, after a period during which she “ran away from music” and planned to study business and Chinese, she started composing seriously about seven years ago and was steered in the direction of writing for the dramatic voice and opera. A graduate of the Curtis Institute, Orth began her term as resident composer at Opera Philadelphia in 2016. After Washington National Opera commissioned a chamber opera in 2014, her opera Empty the House (to a libretto by Mark Campbell) enjoyed a sold-out run in 2016 at Curtis Opera Theatre. Currently she is workshopping another new chamber opera, titled Machine, which is a collaboration with the playwright (and HBO Girls writer) Jason Kim about an Asian-American scientist’s quest to become completely emotionless and “perfect.”

It was while she was still at Curtis and “super-stressed by big deadlines” as she was finishing her breakthrough Empty the House that Orth composed Chasing Light. “It began as a requirement and offered the opportunity to write an orchestral piece at Curtis.” While Orth sometimes uses electronics and has even worked in audio engineering, for this concert opener she decided to write simply for standard acoustic orchestra to craft a piece “that would be fun for everyone to play. The title refers to the fact that I was trying to get to the light at the end of the tunnel.”
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Orth says her inspirations range freely across the centuries; among living composers, she names Michel van der Aa and Kaija Saariaho as her biggest musical heroes.

**In the composer’s words**

“Sometimes in life we find ourselves running a seemingly impossible race, just trying to get to that light at the end of the tunnel. Deadlines, stress, and pressure combined to create this sort of sensation during my writing of *Chasing Light*. The majority of the piece depicts that frantic experience with small glimpses of hope, but the reward comes near the end, when that moment of relief and peace is finally achieved.”

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**Sergei Rachmaninoff**

Born April 1, 1873, in Semyonovo, Russia; died March 28, 1943, in Beverly Hills, California

**Rhapsody on a Theme of Paganini, Op. 43**

Composed: 1934

First performance: November 7, 1934, with Leopold Stokowski conducting the Philadelphia Orchestra

Duration: approximately 24 minutes

In addition to solo piano, scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, glockenspiel, harp, and strings

**In sum:**

- One of Sergei Rachmaninoff’s most-popular works, *Rhapsody on a Theme of Paganini* was written during his long period of exile from his native Russia.
- Though not a piano concerto as such, *Rhapsody* is a sort of unofficial Piano Concerto No. 5.
- Rachmaninoff uses the format of theme and variations to colorful effect, while also suggesting the outlines of a symphony.

The Piano Concerto No. 4 is the last numbered piano concerto by Sergei Rachmaninoff, but *Rhapsody on a Theme of Paganini* might be regarded as his unofficial Piano Concerto No. 5. He was following a brutally exhausting schedule of touring to fund his family and his lifestyle in exile—one explanation for the sharp decline in compositional activity post-1917, when Rachmaninoff left his native Russia. Another factor was the Russian’s condition of permanent homesickness. Rachmaninoff sought to replicate the comfort and inspiration that had earlier surrounded him at his beloved Russian estate. In the early 1930s, an idyllic retreat in Switzerland was designed for his family—a refuge where the Rachmaninoffs spent...
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In the wake of the disappointing reception of his Piano Concerto No. 4 in 1927, the comforting atmosphere at this Swiss villa rekindled a desire to compose, resulting in two large-scale works in successive summers in the 1930s: the Rhapsody (composed in less than two months) and the Third Symphony. Of these, only the Rhapsody was immediately taken to heart by the public. The 16-bar theme in A minor comes from the last of Niccolò Paganini’s Twenty-Four Caprices for Solo Violin (published in 1820). One of music’s great earworms, it had been (and continues to be) used by numerous composers, including Schumann, Liszt, and Brahms.

Rachmaninoff proves that he, too, has something original to say—even within the framework of a well-known tune by another artist. His Rhapsody consists of twenty-four variations; the work as a whole additionally suggests a variation on the principle of variation. Rhapsody is structured in general along the lines of a standard piano concerto: a fast movement to start, then a slow middle movement, and a dramatically climactic finale.

What to listen for

Rhapsody starts with a variation (on violins—Paganini’s instrument) before the theme is officially stated. The theme itself, incidentally, is recognizable from its harmonic outline, not unlike the theme of Bach’s Goldberg Variations. A few years after he had composed Rhapsody, Rachmaninoff agreed to allow the choreographer Mikhail Fokine to use it in Paganini, a ballet interpretation of this music. The scenario involves Paganini (who is represented by the theme and the piano soloist) as an artist who sells his soul to the devil “for perfection in his art and also for a woman.”

A love interlude occurs in the “slow movement,” introduced by a dreamy cadenza and veering into distant keys. Rhapsody’s most-famous moment, Variation No. 18, is music of blissful Romanticism (an upside-down rearrangement of a phrase of the theme).

It doesn’t really matter whether Rachmaninoff had this Paganini-bargain-with-the-devil storyline in mind when he composed Rhapsody. The idea may have been triggered by the fact that he had used a famous melody as a counter-theme: the Dies irae (“Day of Wrath”) sequence from the Requiem Mass, which since the Middle Ages was associated with the Last Judgement and final reckoning. Rachmaninoff was fond of this melody, for he used it in several works. The Dies irae is first heard in Variation 7, where its dire associations mingle with scherzo-like mutations of the Paganini theme. The tune comes back in full victory at the climax. But in Rhapsody, Rachmaninoff’s own creative spirit triumphs over this macabre symbol of death.
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Anna Clyne

Born March 9, 1980, in London; currently resides in New York City

**Abstractions** (West Coast Premiere)

Composed: 2016

First performance: May 7, 2016, with Marin Alsop conducting the Baltimore Symphony

Duration: approximately 20 minutes

Scored for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 3 trumpets, 3 trombones, timpani, percussion, harp, piano, and strings

**In sum:**

- Anna Clyne is the Music Alive Composer-in-Residence with the Berkeley Symphony through the 2018-2019 season
- **Abstractions** is a recent product of Clyne’s residency with the Baltimore Symphony Orchestra
- Frequently inspired by her interaction with other artistic disciplines, Clyne drew on her responses to five highly contrasting contemporary artworks for Abstractions
- **Abstractions** is a five-movement suite, each movement of which attempts to capture the feelings evoked by a particular painting.
- While full of contrasts, **Abstractions** is unified by some aspects shared among the different artworks: “limited color palettes, references to nature, and the capturing of time as a current that flows”

The London-born, Brooklyn-based Anna Clyne has been making a notable impact on the new-music scene in recent years. She first began notating her compositional ideas as early as age 11 and went on to study at the University of Edinburgh and then at the Manhattan School of Music, where Julia Wolfe was among her mentors. At the culmination of a prestigious residency with the Chicago Symphony under Riccardo Muti (which lasted from 2010-15), her double violin concerto *Prince of Clouds* was nominated for a Best Contemporary Classical Composition Grammy Award in 2015. Among her many awards, Clyne is the recipient of the 2016 Hindemith Prize, a Charles Ives Fellowship from the American Academy of Arts and Letters, and a grant from Opera America to develop her opera, *Eva*. The latter will be workshopped in the spring of 2018 as part of the artist-led venue National Sawdust, where Clyne is composer-in-residence.

Last season Clyne completed residencies with L’Orchestre national d’Île-de-France and the Baltimore Symphony, during which she composed **Abstractions**.
Marin Alsop, who led its premiere, numbers among her champions and led the world premiere of her concert piece *Masquerade* at the Last Night of the BBC Proms in 2013. The League of American Orchestras and New Music USA selected Clyne to serve as the Music Alive Composer-in-Residence with the Berkeley Symphony through the 2018-2019 season. On December 9, Clyne’s new orchestral work *Beltane* will receive its world premiere with the BBC Scottish Symphony.

Like many in her generation of composers, Anna Clyne has absorbed inspiration from across the history of music. She is moreover keenly involved in collaborations with other artistic disciplines, working with an international array of choreographers, visual artists, and filmmakers, as well as other musicians. *Abstractions*, for example, is a five-movement suite inspired by contemporary art that captivated Clyne at the Baltimore Museum of Art and in the private collection of Rheda Becker and Robert Meyerhoff, to whom she pays tribute with this piece. Clyne singles out the specific works by movement as follows:

2. *Auguries*—inspired by Julie Mehretu’s *Auguries* (2010)
3. *Seascape*—inspired by Hiroshi Sugimoto’s *Caribbean Sea, Jamaica* (1980)
5. *Three*—inspired by Brice Marden’s *3* (1987-88)

**In the composer’s words**

Anna Clyne writes: “In drawing inspiration from these artworks, I have tried to capture the feelings or imagery that they evoke, the concept of the work, or the process adopted by the artists. Such examples are the filtered blues, and the contrast between light falling on the earthy stone and the mysterious moon, that characterize VanDerBeek’s *Marble Moon*; the long arching lines, compact energetic marks and dense shifting forms of a system on the verge of collapse in Mehretu’s *Auguries*; the serene horizon with rippled water in Sugimoto’s *Seascape*; the stark juxtaposition of the energetic black and white lines that enlarge Kelly’s brushstrokes in *River II*; and the lines, which, inspired by Asian calligraphy and the structure of seashells, appear to dance in Marden’s *3*.

Some common threads between the artworks are their use of limited color palettes, references to nature, and the capturing of time as a current that flows—distilling and preserving it so that we can contemplate it as the viewer. I was also attracted to the structures of these works—for example *River II*...
and Auguries, which at first sight could be seen as random, and even chaotic, are in fact created within a sense of order—they feel both dynamic and structural.”

Franz Liszt
Born October 22, 1811, in Raiding, Hungary; died July 31, 1886, in Bayreuth, Germany

Totentanz
Composed: 1838-1849; revised 1853 and 1859 before publishing the final version in 1865.
First performance: April 15, 1865, with Hans von Bülow as the pianist and J. Verhulst conducting
Duration: approximately 16 minutes

In addition to solo piano, Totentanz is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, timpani, cymbals, triangle, tam-tam, and strings.

In sum:
• One of the most celebrated piano virtuosos in music history, Franz Liszt wrote a fiendishly difficult solo part for Totentanz (“Dance of Death”) and had already retired from his solo performing career by the time the piece was premiered.
• Like Anna Clyne’s Abstractions, Totentanz was inspired by visual art: in this case, an Italian fresco titled The Triumph of Death. Totentanz reflects the medieval obsession with death through a Romantic lens.
• Totentanz can be approached as a small-scale piano concerto in one movement or a Lisztian symphonic poem.
• Liszt uses the same Dies irae plainchant melody that Rachmaninoff quotes in his Rhapsody. And, like Rhapsody, Totentanz takes the form of a theme and variations.

The quest for extreme experience that transcends ordinary life is regarded as a shared Romantic trait, but it motivated composers of the 19th century in an astonishing variety of ways. Some, like Franz Liszt, were driven to forge connections between music and the other arts in an attempt to express the human condition as fully as possible. In one sense, Anna Clyne’s project in Abstractions might be viewed as a continuation of this impulse for 21st-century sensibilities.

Literary sources—Goethe, Dante, and contemporary poets, to name some names—inspired some of Liszt’s most innovative compositions, but he was also keenly sensitive to the visual arts—certainly much more so than, for example, his contemporary (and son-in-law), Richard Wagner. Totentanz (which means, literally, “Dance of the Dead” but is often
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rendered as “Dance of Death”) offers a fascinating model for this visual dimension in action.

One important stimulus for Totentanz seems to have been Il Trinfo della Morte (“The Triumph of Death”), a large fresco from the mid-14th century (now known to be the work of Francesco Traini), which Liszt viewed in 1838 at the Camposanto cemetery in Pisa. It was badly damaged in the Second World War but remains impressive in its reconstructed version.

The fresco depicts death’s omnipotence in a dramatic Last Judgment-like scene and must have had special relevance for Liszt, a pious if unconventional Catholic. He associated the visual imagery with Mozart’s Requiem and chose the same key (D minor) as well as the Dies irae theme to convey a sense of the diabolical. Initially, Liszt was prompted to make sketches for a work for solo piano. But the plan took on a wholly different guise in later decades as the composer scaled up his ambition and wrote a concerto-like piece for piano and orchestra.

An anti-Liszt (and anti-Romantic) bias has tended to disparage such compositions as Totentanz as little more than a vehicle for “vulgar” showmanship of keyboard virtuosity. Tonight’s piano soloist, Conrad Tao, expresses a fascination with the misunderstood aspects of virtuosity — of musical performance that ruptures the illusion of smooth, effortless surfaces: “Embedded in virtuosity is this emotional charge and excitement of wondering whether or not this is going to work; it’s not about regurgitating a loaded page of black dots.” Tao says that what interests him in virtuosity is “the sonics of effort. Audible artifacts of effort can be generative and surprising and beautiful as well.”

Liszt painstakingly crafted the details of this score over a lengthy period before finally unveiling it to the public. Indeed, by that point, he had long since renounced his own career as a lionized piano soloist. The honor of premiering Totentanz fell to Liszt’s student, Hans von Bülow, who was also one of the era’s most celebrated conductors (and another son-in-law to Liszt, until his wife Cosima left von Bülow for Wagner).

Another example of Romanticism’s preoccupation with medieval representations of death is famously found in Hector Berlioz’ Symphonie fantastique of 1830. Liszt created a widely admired piano transcription that helped spread the fame of that work. In his finale, Berlioz had ironically used the same Dies irae plainchant referred to in the note to Rachmaninoff’s Rhapsody (and quoted by Stanley Kubrick in The Shining’s score) to evoke the terrifying “Day of Wrath” of the apocalypse. Liszt also takes up this association of ideas in Totentanz.
What to listen for

While Liszt resorts to the old-fashioned formal plan of theme and variations, his characteristic tendency to innovate can be heard in the score’s spine-tingling harmonies and varieties of sound painting. Liszt’s flair for high drama is also apparent in the tension of the very opening, as the piano’s booming chords cut across the four-square rhythm of the *Dies irae* theme solemnly pronounced by low brass. The theme serves as a musical symbol skin to the skeletons in the series of woodcuts by Hans Holbein that have also been proposed as a visual inspiration behind the piece: Death as the Great Equalizer presides over a Chaucerian procession of “types” suggested by the variations, from heroic soldiers to prayerful contemplatives.

The piano periodically takes over in solo passages. A brief duet with clarinet in Variation 4 segues into a fugue introduced by the soloist, leading to the most-extensive variation, in which the orchestra magnifies the many-voiced frenzy. A cadenza then opens into a subset of variations on still another theme—this one quoting an antique harmonic sequence known as “La Folia” (i.e., “madness”) because of its obsessively catchy character.

Liszt underscores its relation to the *Dies irae* tune. The emphatic horns here symbolize the image of death as a “hunter”; Liszt also seems to have the scherzo of Beethoven’s Fifth Symphony in mind. Following another fiery cadenza, Liszt gives death the last word with a blazing restatement of the *Dies irae* and a chilling chromatic plunge downward, as if into the grave.

—© 2017 Thomas May
About 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 there at least four weeks every year. In January 2014 she was appointed Principal Conductor of the Orquesta Sinfonica Portuguesa and Teatro São Carlos in Lisbon.

Carneiro’s growing guest-conducting career continues to develop very quickly. Recent and future highlights include engagements with the BBC Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Helsinki Philharmonic, RTE Symphony, Hong Kong Philharmonic and the Gothenburg Symphony. She continues to be sought after for contemporary programmes and in 2014/15 she made her debut at the English National Opera conducting the world stage premiere of John Adams’ *The Gospel According to the Other Mary*, and recently she conducted a production of *La Passion de Simone* at the Ojai Festival and a production of Van der Aa’s *Book of Disquiet* with the London Sinfonietta. Joana also works regularly with singer/song-writer Rufus Wainwright.

Elsewhere Joana has previously conducted the Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Orchestra de Bretagne, Norrköping Symphony, Norrlands Opera Orchestra, Residentie Orkest/Hague, Prague Philharmonia, Malmo Symphony, National Orchestra of Spain and the Orchestra Sinfonica del Teatro la Fenice at the Venice
Biennale, as well as the Hong Kong Philharmonic, 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 and São Paulo State Symphony.

In 2010, Carneiro led performances of Peter Sellars’ 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.

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 Dohnanyi and conducted the London Philharmonic Orchestra, as one of the 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.
BERKELEY SYMPHONY 17|18 CALENDAR

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Dining Guide

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Dining Guide

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December 7, 2017
Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New is Music Director for the Hamilton Philharmonic Orchestra in Ontario, Canada and Resident Conductor for the St. Louis Symphony Orchestra. Maintaining a close relationship with the New Jersey Symphony Orchestra and Chamber Orchestra of San Antonio, New also enjoys guest engagements this season with the Malmö Symfoniorkester in Malmö, Sweden, Orlando Philharmonic Orchestra, and the Manitoba Chamber Orchestra in Winnipeg, Canada.

Through creative programming and electric performances, New is committed to growing the artistic reach of the Hamilton Philharmonic Orchestra. In her first concert as Music Director, she launched a new Family Concert series, which merged the wonder of music, science, and Canadian culture through the combination of multimedia presentations and 21st century music. In the 2016-17 Season, New explores a wide range of fresh repertoire with the HPO, introduces Hamilton audiences to international soloists, and highlights local theatrical and choral talent. Through her leadership and collaboration with artistic staff, New brings interdisciplinary orchestral performances to the mainstage and in outreach programming across the region.
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As Resident Conductor for the St. Louis Symphony, New leads education, family, community, and Live at Powell Hall performances, covers for Music Director David Robertson and guest conductors, and serves as Music Director of the St. Louis Symphony Youth Orchestra. She moves to the St. Louis Symphony from her successful time with the New Jersey Symphony Orchestra as its Associate Conductor. In recent seasons, New has guest conducted several orchestras, including the Atlanta, Toledo, Long Beach, and Miami Symphonies in the USA, as well as the Christchurch Symphony and Opus Orchestras in New Zealand.

A former Dudamel Conducting Fellow with the Los Angeles Philharmonic, New has led youth, school, and community programs with the LA Phil, and assisted Music Director Gustavo Dudamel, Conductor Laureate Esa-Pekka Salonen and other guest conductors. Additional significant experiences include a David A. Karetsky Conducting Fellowship at the American Academy of Conducting at the Aspen Music Festival, and an Ansbacher Fellowship, during which she was selected by members of the Vienna Philharmonic to take up residence at the Salzburg Music Festival. New has also resided in Leipzig, Germany as a Felix Mendelssohn-Bartholdy Fellow, where she studied Mendelssohn’s music with Kurt Masur and led the Leipziger Symphonieorchester in the historic Lindensaal of Markkleeberg.

Holding a strong interest in contemporary music, New made her Carnegie Hall conducting debut in 2013 when she lead works by John Adams and Andrew Norman on the American Soundscapes series. She is Founder of the Lunar Ensemble, currently in its seventh season, which recently performed as a headliner for the National New Music Gathering in Baltimore, Maryland. New has conducted several contemporary operas, as well as assisted operas by Mozart, Verdi, and Ravel. With the LA Phil, she has assisted for semi-staged productions of Cavalleria Rusticana, Pagliacci, and Beethoven’s Missa Solemnis. This season, New leads a Wagner/Arnauld arrangement of Tristan und Isolde with the Chamber Orchestra of San Antonio.

New holds a Master of Music degree in orchestral conducting from the Peabody Institute in Baltimore, where she studied with Gustav Meier and Markand Thakar. She graduated from the University of Canterbury, New Zealand with a Bachelor of Music (Honors) in violin performance.
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Anna Clyne, composer

London-born Anna Clyne is a Grammy-nominated composer of acoustic and electro-acoustic music. Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “dazzlingly inventive” by TimeOut New York, Clyne’s work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians worldwide.

Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-2015. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-2016 season and for L’Orchestre national d’Île-de-France from 2014-2016. This season, Clyne was selected by the League of American Orchestras and New Music USA to serve as the Music Alive Composer-in-Residence with the Berkeley Symphony through the 2018-2019 season. She has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen.

Clyne was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition for her double violin concerto, Prince of Clouds. She is also the recipient of several prestigious awards including the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters;
awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation; and prizes from ASCAP and SEAMUS. She was nominated for the 2014 Times Breakthrough Award (UK) and is the recipient of a grant from Opera America to develop a new opera, Eva. Recent highlights include the world premieres of Masquerade for the BBC Symphony Orchestra and Marin Alsop at the Last Night of the Proms; This Lunar Beauty for the Britten Sinfonia and soprano Julia Doyle; RIFT, a symphonic ballet in collaboration with choreographer Kitty McNamee for Marin Alsop and the Cabrillo Festival Orchestra; Pocket Book VIII for Roomful of Teeth; Threads & Traces for 100 cellos, commissioned by the Los Angeles Philharmonic and performed at Disney Hall; and her violin concerto, The Seamstress, performed by Jennifer Koh with the Chicago Symphony Orchestra at Orchestra Hall, and with the BBC Symphony Orchestra at the Barbican Center, London.

Rene Orth, composer

Rene Orth is a composer originally from Dallas, Texas. Her music has been described as “whimsical, spikey, sometimes show-bizy, always dramatic, reflective, rarely predictable, and often electronic” (Musical America). She currently serves as Opera Philadelphia’s 6th Composer in Residence. Recent and upcoming projects include commissions from Seraph Brass, Festival d’Aix en Provence Académie, baritone Sean Michael Plumb, Composers and Schools in Concert, and the Women’s Sacred Music Project. She is a recipient of a 2016 OPERA America Discovery Grant, which will contribute to the development of a new opera, Machine, with librettist Jason Kim. An excerpt of the piece was most recently featured in OPERA America’s 2017 New Works Showcase. Her most recent chamber opera, Empty the House (librettist Mark Campbell), received its staged premiere with the
Curtis Opera Theater in a sold-out run in January 2016, and a portion was later selected as part of Fort Worth Opera’s FRONTIERS 2016 showcase.

In 2014, Rene was commissioned by Washington National Opera/ American Opera Initiative Program for a chamber opera, An American Man (librettist Jason Kim), which premiered at the Kennedy Center. Other previous commissions and performances from notable ensembles include the Curtis Symphony Orchestra, Louisville Orchestra, Dover Quartet, Aizuri Quartet, Rock School of Dance, Philadelphia Fringe Festival and Pennsylvania Ballet. In the summer of 2015, Rene was invited to participate in Festival d’Aix en Provence’s Opera in Creation “Reflection” Workshop and returned in 2016 as one of three composers selected for the Festival’s Song and Creation Residency. She has served on the Theory/Composition faculty for Luzerne Music Center and held residencies at the artist colonies of Yaddo and Virginia Center for Creative Arts. Rene participated in the Lake Champlain Music Festival (2013), Fresh Inc Festival (2013), and Atlantic Music Festival (2012) and has been a recipient of an American Composers Forum Subito grant (2014) and a Kentucky Foundation for Women Artist Enrichment Grant (2013).

Rene is a recent graduate of the Curtis Institute of Music, where she held the Edward B. Garrigues Fellowship. Past teachers and mentors include David Ludwig, Mikael Eliasen, Jennifer Higdon, Richard Danielpour, Steve Rouse, and Brandon Goff. She earned an M.M. in Music Composition at the University of Louisville as a Moritz von Bomhard Fellow and holds degrees from MediaTech Institute and Rhodes College.

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Conrad Tao, piano

Conrad Tao has appeared worldwide as a pianist and composer, and has been dubbed a musician of “probing intellect and open-hearted vision” by the New York Times, a “thoughtful and mature composer” by NPR, and “ferociously talented” by TimeOut New York. His accolades and awards include being a Presidential Scholar in the Arts, a YoungArts gold medal-winner in music, a Gilmore Young Artist, and an Avery Fisher Career Grant-winner.

Tao’s career as composer has garnered eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI. In the 2013-14 season, while serving as the Dallas Symphony Orchestra’s artist-in-residence, Tao premiered his orchestral composition, The world is very different now. Commissioned in observance of the 50th anniversary of the assassination of President John F. Kennedy, the work was described by the New York Times as “shapely and powerful.” In September 2015, the Chamber Orchestra of Philadelphia premiered his piano concerto An Adjustment, with Tao at the piano. The Philadelphia Inquirer declared the piece abundant in “compositional magic,” a “most imaginative [integration of] spiritual post-Romanticism and '90s club music.”

A Warner Classics recording artist, Tao’s first two albums Voyages and Pictures have been praised by NPR, The New York Times, The New Yorker’s Alex Ross, and many more. For more information, visit: conradtao.com.
About Berkeley Symphony

Berkeley Symphony is unique among American orchestras: founded in 1971 in the intellectual and artistic nexus of Berkeley, California; led by the restlessly innovative Music Director Joana Carneiro and Executive Director René Mandel, an actively performing violinist; committed to premiering and commissioning new music and champions of female composers; and sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area. From the outset, the people behind Berkeley Symphony’s culture and programming were attuned to the culturally diverse people and the heady creative climate of their home city.

Thomas Rarick, a protégé of the great English maestro Sir Adrian Boult, founded the orchestra in 1971 as the Berkeley Promenade Orchestra. Reflecting the spirit of the times, musicians performed in street dress and at unusual locations such as the University Art Museum. When Kent Nagano became the music director of the orchestra in 1978, he charted a new course by offering innovative programming that included rarely performed 20th-century works and numerous premieres. The renamed Berkeley Symphony Orchestra gained an international reputation for its adventurous programming, and became known for premiering the music of international composers and showcasing young local talents.
During the 30 years he served as music director, Nagano established an international reputation as a gifted interpreter of both operatic and symphonic repertoire. Nagano stepped down from his post at Berkeley Symphony in 2008, after his 30th anniversary season.

In January 2009, Portuguese conductor Joana Carneiro became the orchestra's third Music Director in its 40-year history. Noted for her vibrant performances in a wide diversity of musical styles, Carneiro has attracted considerable attention as one of the most outstanding young conductors working today. In addition to her role at Berkeley Symphony, Carneiro has a thriving international conducting career, as principal conductor of the Orquesta Sinfónica Portuguesa, official guest conductor of the Gulbenkian Orchestra, and many other guest conducting engagements for orchestras and opera companies throughout the world. Under Carneiro's direction, the orchestra has maintained the highest standard of musical excellence as she continues to cultivate new relationships and conduct the work of prominent contemporary composers such as John Adams, Esa-Pekka Salonen, Brett Dean, Kaija Saariaho, Edmund Campion, Gabriela Lena Frank, Mason Bates, Samuel Adams, Mark Grey, Paul Dresher, and James MacMillan, among others, while showcasing the classical masterworks. In 2017 Berkeley Symphony received one of five Music Alive composer residency program awards from New Music USA and the League of American Orchestras and welcomed Anna Clyne for a three-season term as Music Alive composer-in-residence. For more information, visit berkeleysymphony.org.
CHAMBER SERIES

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Earlier this year, three emerging composers were chosen from a national candidate pool to participate the inaugural Berkeley Sounds Composer Fellows program. The new Fellows include Ursula Kwong-Brown of New York City; Aiyana Tedi Braun, currently a student at the Curtis Institute in Philadelphia; and Peter Shin of Kansas City. The composers will receive mentorship from Music Alive composer-in-residence Anna Clyne while developing two compositions to be performed by Berkeley Symphony.

In the first season (17/18), each participating composer will develop a new work for chamber ensemble, while in the second season (18/19), they will produce a new work for chamber orchestra. Each season culminates in a public reading session as part of the Berkeley Art Museum and Pacific Film Archive (BAMPFA) Full series, where the composers will have their music rehearsed, performed, and professionally recorded for personal, archival and non-commercial use. In addition to being mentored by Ms. Clyne, the Fellows will receive artistic and career guidance from the Symphony artistic staff, orchestra musicians, and renowned mentor-composers and industry professionals to further develop professional skills. The goal for participating composers is to
develop a composition style that is deeply personal and artistically true, yet designed to enter the standard orchestra repertory.

**Full@BAMPFA**

In a new partnership with the UC Berkeley Art Museum and Pacific Film Archive, Berkeley Symphony will curate three of BAMPFA’s Full programs in spring 2018, on Saturday, March 31; Sunday, April 29; and Tuesday, May 29, each at 7p.

On full moon nights, BAMPFA presents new and experimental music in the varied and dynamic architectural settings of the new downtown art museum and film archive. The Full program on Sunday, April 29 will showcase the premieres of works by Berkeley Sounds Composer Fellows, emerging composers being mentored by composer-in-residence Anna Clyne, as part of her Berkeley residency. Program details for the series will be announced after the first of the year.

*Full* tickets will be available directly from BAMPFA starting mid-February, 2018.

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“Growing up in New York City, I was introduced to classical music through Leonard Bernstein's Young People's Concerts and my elementary school's arts curriculum, which encouraged every third grader to play a string instrument. I briefly played the violin before switching to piano and even studied at the Mannes School of Music while in eighth grade.

“When I moved to Berkeley in 1979, I joined the Friends of the Berkeley Symphony Orchestra, eventually serving as its President for a year. Berkeley Symphony quickly became part of my extended family, and my involvement as a volunteer, Board member, and Advisory Council member has now spanned 35 years.

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