ADAMS & SHOSTAKOVICH

THURSDAY, OCTOBER 5, 2017 | 7p
FRIDAY, OCTOBER 6, 2017 | 8p

BEETHOVEN
Symphony No. 1

WILLIAM GARDINER
Cello Concerto
(World Premiere)

SHOSTAKOVICH
Jazz Suite No. 1

JOHN ADAMS
Fearful Symmetries
We are a place of celebration. Our family service counselors help you create the perfect occasion for your wedding, your family gathering, your business event, as well as for the passing of your loved ones.

We are a place of community. Everyone is welcome to enjoy our beautifully landscaped grounds, participate in our holiday observances, and attend our many artistic cultural events and docent led tours.

We also offer complete mortuary services. Mountain View Cemetery is very pleased to announce the opening of Piedmont Funeral Services. All cremation, funeral, and ceremony services are now provided in one location and with seamless coordination by our professional staff.

Piedmont Funeral Services at Mountain View Cemetery

5000 Piedmont Avenue
(510) 658-2588
info@mountainviewcemetery.org
FD# 2210
Berkeley Symphony 17/18 Season

5 Message from the Music Director
7 Message from the Board President
9 Message from the Executive Director
11 Board of Directors & Advisory Council
12 Orchestra
15 Season Sponsors
16 Berkeley Sound Composer Fellows & Full@BAMPFA
18 Berkeley Symphony 17/18 Calendar
21 Tonight’s Program
23 Program Notes
37 About Music Director Joana Carneiro
39 Guest Artists & Composers
43 About Berkeley Symphony
44 Music in the Schools
47 Berkeley Symphony Legacy Society
49 Annual Membership Support
58 Broadcast Dates
61 Contact
62 Advertiser Index

SEASON SPONSORS

Presentation bouquets are graciously provided by Jutta’s Flowers, the official florist of Berkeley Symphony. Berkeley Symphony is a member of the League of American Orchestras and the Association of California Symphony Orchestras.

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.

October 5 & 6, 2017  3
The people here make this a fabulous place. They come from all walks of life. They’re kind, caring and we share our most intimate thoughts.

People like Vangie and Bill, and our one-of-a-kind Piedmont Avenue location, make Piedmont Gardens a vibrant retirement community. Come see the benefits of our worry-free lifestyle with priority access to a full continuum of on-site health care.

Call 1-888-918-0371 to schedule a visit.

Piedmont Gardens
a human good community

110 41st Street | Oakland, CA 94611
MyPiedmontGardens.com
Dear Friends,

Happy New Season 17/18!

I am delighted to be back in Berkeley after more than a year. There are three beautiful reasons for my hiatus. I am so grateful for all the support I received from the Berkeley Symphony musicians, members of the Board and Advisory Council, the staff, and from all of you throughout this special period of my family’s life.

Coming back to Berkeley means a great deal to me, especially being here tonight as we celebrate the life and work of one of the greatest composers of all time—John Adams, who has given so much to our orchestra and to our community. As we looked for a way to honor his 70th birthday year, John suggested that we perform his Fearful Symmetries, written almost 30 years ago. He also introduced us to two newly-discovered prodigies—the 30-year-old Australian composer, William Gardiner, currently living in Brooklyn, and the wonderful young cellist Tessa Seymour, a Berkeley native currently residing in London. John and his wife Debbie O'Grady felt very strongly about these two artists and, through their Pacific Harmony Foundation, they commissioned Mr. Gardiner to write a cello concerto for Ms. Seymour. It is that concerto that we are premiering this evening with deep gratitude to John and Debbie.

We open tonight’s concert with Beethoven’s first symphony, which was the first piece I ever conducted, more than twenty years ago. It was the moment I realized that conducting was not just a dream of mine, but could be a reality. It feels like the perfect piece to start the new season, which is, in many ways, a restart for me, now with an even deeper appreciation for what unites us tonight. To round out the program, we will perform Shostakovich’s Jazz Suite No. 1, written in the 1930s, a time when jazz was very popular in the Soviet Union.

I have dearly missed these musicians and it is an honor to share the stage with them once again. And I have dearly missed you—your kindness and commitment to our orchestra—the very reason why we make music.

With much love,

Joana Carneiro
We think that extraordinary should be an everyday occurrence.


Alameda 510.254.3831  
Berkeley 510.982.4400  
Oakland, Montclair 510.339.6460
Message from the Board President

It is my pleasure to extend to you a warm welcome to the Opening Night of the 17/18 season. I am honored to be greeting you tonight as the new president of the Board of Directors of the Berkeley Symphony.

I want to express my appreciation and gratitude to my predecessor Tricia Swift for leading the Board to new heights with her boundless energy and her commitment to excellence over the past three years. She inspired us all to strive for the very best and we thank her for her extraordinary leadership.

I am delighted that Tricia has agreed to continue to serve on the Executive Committee of the Board as Immediate Past President.

I first became acquainted with the Berkeley Symphony when I had the privilege to conduct the symphony playing Beethoven’s Fifth during a rehearsal in 2009. Not only was I impressed by the incredible talent and high level of professionalism exhibited by our musicians, it was also the first time I experienced first-hand the exquisite artistry of Maestra Joana Carneiro, who, along with Executive Director René Mandel, has established Berkeley Symphony as one of the most innovative and creative orchestras in the world.

I applaud the Orchestra's commitment to new music and the frequency with which it commissions, premieres, and performs works by 21st century composers. And I am proud to be part of a community that annually supports the Symphony’s award-winning Music in the Schools program.

This season we celebrate new partnerships with two of the Bay Area’s most respected cultural landmarks—the San Francisco Conservatory of Music and the Berkeley Art Museum & Pacific Film Archive (BAMPFA). For the first time, tonight's concert, as well as the concert on February 1, will be repeated at the SF Conservatory’s Hume Hall, making the music more accessible to our San Francisco neighbors. It is our desire to expand this partnership in the years ahead.

In a new collaboration with BAMPFA, Berkeley Symphony will curate three programs next spring at the Museum as part of BAMPFA's innovative Full series. In addition to the Symphonic Series, the Orchestra continues its Chamber Series at the Piedmont Center, and of course, the ever-popular Family Concerts. There truly is something for everyone at Berkeley Symphony.

In closing, I want to thank you for being here tonight and I look forward to seeing you often in what will no doubt be a creative and magical season by the Berkeley Symphony in 17/18.

Until next time,

S. Shariq Yosufzai
OUR CLIENTS’ SATISFACTION IS MUSIC TO OUR EARS.

We proudly support the Berkeley Symphony

AN EXPERT ENSEMBLE

THORNWALL
Properties
INC.
thornwallproperties.com

A LOCALLY OWNED AND INDEPENDENTLY OPERATED BERKELEY BUSINESS

BROKERS
Mary Canavan
Maria Ti Singer

REALTORS
Martha Becker
Anna Bellomo
Lorri Holt
Denise Keller
Colleen Larkin
Cameron Parkinson
Carol Parkinson
Sarah Ridge
Marianne Scott
Kathryn Stein
Joann Sullivan
Helen Walker
Jen Wolan
Linda Wolan
The beginning of a new season always brings fresh excitement. This year, joy and anticipation fill all of us at Berkeley Symphony as we welcome Joana back to the podium. More than anything, we celebrate the arrival of her three masterpieces into her family!

This season also marks the introduction of a new multifaceted initiative called Berkeley Sound. We are pleased to introduce the Berkeley Sound Composer Fellows, a trio of emerging composers from around the country to be mentored for the next two years by Berkeley Symphony’s Music Alive composer-in-residence, Anna Clyne. The composers will write and present new works at smaller-scale, unusual venues. The first program is already planned for April 29, 2018, as part of the Berkeley Art Museum and Pacific Film Archive’s (BAMPFA) Full series (see page 16 for more information about the composers). The March 31 and May 29, 2018, Full events are also Berkeley Sound performances, capturing the innovative, experimental, interdisciplinary spirit of Berkeley Sound that complements our Symphonic, Chamber, and Family concerts.

During the 17/18 season we also pay tribute to two of the Bay Area’s most acclaimed and revered composers. Tonight’s program includes John Adams’ inventive Fearful Symmetries; and in February the Orchestra performs Gordon Getty’s memorable cantata Joan and the Bells, inspired by the canonized Joan of Arc. Both of these concerts will be performed twice—the first night at Zellerbach Hall and the following night at Hume Hall at the San Francisco Conservatory of Music. Our October 5 season opener marks the world premiere of a new work by the young Australian composer William Gardiner; and on December 7 you will hear the West Coast premieres of recent works by Rene Orth and our own Anna Clyne. These new sounds are interspersed throughout the season with beloved works by Beethoven, Shostakovich, Rachmaninoff, Liszt, Fauré, and Berlioz. We end the season with Beethoven’s magnificent Symphony No. 9, Choral, and its life-affirming “Ode to Joy.”

The greatest affirmation throughout this powerful music comes from you, our supportive audience. Whether this is your first time attending one of our performances, or you are one of our treasured subscribers, I look forward to seeing you often during the months ahead.

With all warmest wishes,

René Mandel
Sight Reading.

Taking care of your eyes is music to our ears.

Eye services and fashionable eyewear for everyone in your family. Come see us!

Open to the Public 7 Days a Week
www.caleyecare.org
Call 510.642.2020 to schedule an appointment.

Proud to be part of the Berkeley Symphony family.
Board of Directors & Advisory Council

**Board of Directors**

**Executive Committee**
S. Shariq Yosufzai, *President*
Kathleen G. Henschel, *Vice President for Governance*
Gertrude Allen, *Vice President for Community Engagement*
Paul Bennett, *Vice President for Strategy*
John Dewes, *Treasurer*
Brian James, *Secretary*
René Mandel, *Executive Director*

**Directors**
Susan Acquistapace
Sandra Floyd
William Knuttel
Janet Maestre
Peter Mandell
Sandy McCoy
Thomas Z. Reicher
Thomas W. Richardson
Deborah Shidler
Tricia Swift
Michel Taddei

**Advisory Council** (continued)
Anita Eblé
Karen Faircloth
Ellen L. Hahn
Bereket Haregot
Buzz & Lisa Hines
Susan Hone
Jennifer Howard & Anthony J. Cascardi
Edith Jackson
Kenneth A. Johnson & Nina Grove
Todd Kerr
Jeffrey S. Leiter
Bennett Markel
Bebe & Colin McRae
Helen & John Meyer
Deborah O’Grady & John Adams
Becky & Michael O’Malley
Ed Osborn & Marcia Muggli
Maria José Pereira
Marjorie Randell-Silver
Kathy Canfield Shepard & John Shepard
Jutta Singh
James Taylor
Alison Teeman & Michael Yovino-Young
Paul Templeton & Darrell Louie
Anne & Craig Van Dyke
Yvette Vloeberghs

**Advisory Council**
Jan McCutcheon, *Co-Chair*
Lisa Taylor, *Co-Chair*
Marilyn Collier, *Chair Emerita*
Michele Benson
Judith Bloom
Norman Bookstein & Gillian Kuehner
Joy Carlin
Ron & Susan Choy
Richard Collier
Dianne Crosby
Charli & John Danielsen
Carolyn Doelling

October 5 & 6, 2017  11
The Orchestra

Joana Carneiro  
*Music Director*

Sponsored by S. Shariq Yosufzai & Brian James
Sponsored by Helen & John Meyer
Sponsored by Lisa & Jim Taylor
Sponsored by Anonymous

Kent Nagano  *Conductor Laureate*

Violin I
Franklyn D’Antonio  *Concertmaster*
Matthew Szemela  *Associate Concertmaster*
Candace Sanderson  *Assistant Concertmaster*
Ilana Thomas
Larisa Kopylovsky
Shawyon Malek-Salehi
Eldar Hudiyev
Ernest Yen
Annie Li
John Bernstein
Kristen Kline
Bert Thunstrom

Violin II
Dan Flanagan  *Principal*
Sarah Wood  *Assistant Principal*
Karsten Windt
Monika Gruber
Daniel Lewin
Hui Lim
Rick Diamond
Quelani Penland
Charles Zhou
Rose Marie Ginsburg

Viola
Tiantian Lan  *Principal*
Ilana Matfis  *Assistant Principal*
Patrick Kroboth
Ivo Bokulic
Keith Lawrence
Alexandra Leem
Amy Apel
Kristen Steiner

Cello
Carol Rice  *Principal*
Sponsored by Getrude Allen
Stephanie Wu  *Assistant Principal*
Nancy Bien
Wanda Warkentin
Krisanthy Desby
Kenneth Johnson
Margaret Moores
Jason Anderson

Bass
Michel Taddei  *Principal*
Robert Ashley  *Assistant Principal*
Alden F. Cohen
Aleksey Klyushnik
Corey Chandler
Eric Price

Flute/Piccolo
Emma Moon  *Principal*
Sponsored by Janet & Marcos Maestre
Laurie Camphouse
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Performer(s)</th>
<th>Principal(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe/English Horn</td>
<td>Andrea Plesnarski</td>
<td>Sponsored by Lisa &amp; Jim Taylor</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Roman Fukshansky</td>
<td>Jeannie Psomas</td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td>Jeannie Psomas</td>
<td>Daniel Ferreira</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Shawn Jones</td>
<td>Ravinder Sehgal</td>
</tr>
<tr>
<td>Contrabassoon</td>
<td>Shawn Jones</td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td>Patrick Posey</td>
<td>David Henderson, Dale Wolford, Kevin Stewart</td>
</tr>
<tr>
<td>Horn</td>
<td>Alex Camphouse</td>
<td>Loren Tayerle</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Scott Macomber</td>
<td>William Harvey, John Freeman</td>
</tr>
<tr>
<td>Trombone</td>
<td>Thomas Hornig</td>
<td>Craig Bryant, David Rodgers, Jr.</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>Craig McAmis</td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td>Kevin Neuhoff</td>
<td></td>
</tr>
<tr>
<td>Percussion</td>
<td>Ward Spangler</td>
<td>Victor Avdienko</td>
</tr>
<tr>
<td>Harp</td>
<td>Wendy Tamis</td>
<td></td>
</tr>
<tr>
<td>Hawaiian Guitar</td>
<td>David Phillips</td>
<td></td>
</tr>
<tr>
<td>Banjo</td>
<td>Dave MacNab</td>
<td></td>
</tr>
<tr>
<td>Piano</td>
<td>Marc Shapiro</td>
<td>Lori Lack</td>
</tr>
<tr>
<td>Synthesizer</td>
<td>Marc Shapiro</td>
<td></td>
</tr>
<tr>
<td>Sampler</td>
<td>Marja Mutru</td>
<td></td>
</tr>
</tbody>
</table>

Sponsored by Kathleen G. Henschel & John W. Dewes

Franklyn D'Antonio Co-Orchestra Manager
Joslyn D'Antonio Co-Orchestra Manager
Quelani Penland Librarian
David Rodgers, Jr. Stage Manager
Look no further.

Having one special person for your car, home and life insurance lets you get down to business with the rest of your life. It’s what I do.

**GET TO A BETTER STATE**. CALL ME TODAY.

---

Frank Bliss, Agent
Insurance Lic#: 0682281
1700 Solano Avenue
Berkeley, CA 94707
Bus: 510-527-2000
Berkeley Symphony extends its deep appreciation to the following companies and individuals whose generous support has made the 17/18 season possible:

Gertrude Allen
Annette Campbell-White & Ruedi Naumann-Etienne
Margaret Dorfman
Ann & Gordon Getty
Jill Grossman
Kathleen G. Henschel & John Dewes
Edith Jackson & Thomas W. Richardson
Sarah Coade Mandell & Peter Mandell
Tricia Swift
S. Shariq Yosufzai & Brian James
Earlier this year, three emerging composers were chosen from a national candidate pool to participate the inaugural Berkeley Sound 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
& Full@BAMPFA

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 Sound 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.

Visit bampfa.org/full-symphony or call 510.642.0808 for more information and tickets.
BERKELEY SYMPHONY 17|18 CALENDAR

SATURDAY, NOVEMBER 4, 10a & 11:30a
Longfellow Middle School - Berkeley
FAMILY CONCERTS

SUNDAY, NOVEMBER 12, 5p
Piedmont Center for the Arts
CHAMBER SERIES
MOZART & SHOSTAKOVICH
Mozart I Shostakovich

THURSDAY, DECEMBER 7, 8p
Zellerbach Hall - Berkeley
SYMPHONIC SERIES
CLYNE & RACHMANINOFF
Orth I Rachmaninoff I Clyne I Liszt

THURSDAY, FEBRUARY 1, 8p
Zellerbach Hall - Berkeley
FRIDAY, FEBRUARY 2, 8p
San Francisco Conservatory of Music
SYMPHONIC SERIES
GETTY & BERLIOZ
Fauré I Getty I Berlioz

SUNDAY, FEBRUARY 11, 5p
Piedmont Center for the Arts
CHAMBER SERIES
SIBELIUS & CHAUSSON
Beethoven I Sibelius I Chausson

SUNDAY, MARCH 11, 5p
Piedmont Center for the Arts
CHAMBER SERIES
FROM BACH TO TOWER OF POWER
Classical to contemporary arrangements

SATURDAY, MARCH 31, 7p
BAMPFA - Berkeley
FULL@BAMPFA

THURSDAY, APRIL 19, 8p
Zellerbach Hall - Berkeley
SYMPHONIC SERIES
GETTY & BERLIOZ
Fauré I Getty I Berlioz

SATURDAY, APRIL 28, 10a & 11:30a
Longfellow Middle School - Berkeley
FAMILY CONCERTS

SUNDAY, APRIL 29, 7p
BAMPFA - Berkeley
FULL@BAMPFA

SUNDAY, MAY 6, 5p
Piedmont Center for the Arts
CHAMBER SERIES
MARTINU & BRAHMS
Martinu I Clarke I Brahms

TUESDAY, MAY 29, 7p
BAMPFA - Berkeley
FULL@BAMPFA
À LA CARTE

WEEKEND BRUNCH

NOW SERVING FROM 10:30AM – 2:30PM

LOCATED AT THE CLAREMONT CLUB & SPA

LUNCH | DINNER | DRINKS | BRUNCH

510-549-8515 • 41 TUNNEL ROAD, BERKELEY
LIMEWOODRESTAURANT.COM
Now Open — Schedule a Tour Today!

Independent Living | Assisted Living | Award-Winning Memory Care
Distinctive Residential Settings | Chef-Prepared Dining and Bistro
Premier Health and Wellness Programs | Enrichment and Social Activities
Professionally Supervised Fitness, Therapy and Rehabilitation Services

The Community Built for Life.®

510.525.4554 • belmontvillage.com

© 2017 Belmont Village, L.P. | RCFE License 019200721
Symphonic I: Adams & Shostakovich

Thursday, October 5, 2017 at 7p   Zellerbach Hall, Berkeley
Friday, October 6, 2017 at 8p   Hume Hall, San Francisco Conservatory

Joana Carneiro  conductor

Ludwig van Beethoven
Symphony No. 1 in C major, Op. 21
Adagio molto—Allegro con brio
Andante Cantabile con moto
Menuetto—Allegro molto e vivace
Adagio—Allegro molto e vivace

INTERMISSION

William Gardiner  Cello Concerto
(World Premiere*)
A Drop
Ritornello
Tessa Seymour  cello

Dmitri Shostakovich  Jazz Suite No. 1

John Adams  Fearful Symmetries

*The Gardiner Cello Concerto was commissioned by the Pacific Harmony Foundation.

Tonight’s concert will be broadcast on KALW 91.7 FM on May 7, 2018 at 9p.
Please switch off your cell phones, alarms, and other electronic devices during the concert. Thank you.

CONCERT SPONSORS
Tonight’s performance is made possible by the generous support of
Ken Johnson & Nina Grove | Janet & Marcos Maestre
Bennett Markel | Paul Templeton & Darrell Louie

October 5 & 6, 2017
Join
CHANTICLEER
An Orchestra of Voices
for Their 40th Bay Area Season!

“With their flawless pitch, great spirit and widespread musical curiosity, Chanticleer is America’s a capella pride and joy.” —ClassicsToday.com

A CHANTICLEER CHRISTMAS
December 10-23, 2017

SAINTS ALIVE
March 10-April 8, 2018

THEN AND THERE, HERE AND NOW
June 9-16, 2018

Tickets available through City Box Office: 415-392-4400
Or www.chanticleer.org
Program Notes

Ludwig van Beethoven
(1770–1827)

**Symphony No. 1 in C major, Op. 21**

Composed: 1799-1800.
First performance: April 2, 1800, in Vienna, with the composer conducting.
Duration: approximately 30 minutes.
Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

Summary:

- Beethoven's First Symphony assimilates what he learned from the music scene of the time.
- It begins to show Beethoven’s innovative thinking about the genre. So, the First is ultimately his declaration of independence.
- A key to Beethoven’s originality here is how he plays with expectations.
- Never forget the humor in Beethoven’s music!

Ludwig van Beethoven's symphonies are more than products of the orchestral tradition. They profoundly defined it—and continue to do so. The credo of musical values on which professional orchestras were founded has its roots in this canon. While the reputations of many celebrated composers ebb and flow within larger stylistic trends, Beethoven has long shaped the mainstream of concert life through his symphonies.

To get his works performed, Beethoven relied on private, ad hoc ensembles funded by aristocratic patrons or on freelance musicians gathered for concerts he himself organized to introduce his symphonies. The unprecedented technical demands of his symphonies actually helped to create the institution of the modern symphony orchestra as we know it, bringing the newly specialized role of conductor into the spotlight. Most importantly, Beethoven's cycle of nine symphonies encouraged new ways of thinking about what music was capable of expressing.

The First Symphony is a kind of summarizing portrait of a young, highly ambitious composer. Beethoven moved to Vienna when he was still in his early 20s (in 1792). That was just months after Mozart had died, and Haydn—the internationally recognized master composer of the era—was away on a lengthy sojourn in London, presenting the first set of his final glorious batch of symphonies.
Congratulations Berkeley Symphony for a splendid 2017/18 Season and for all you do!

Four Main-Stage Concerts
New Works / Old Chestnuts
Berkeley Symphony & Friends
Chamber Series
School Concerts & Music in the Schools
Resident Artists / New Commissions
Family Concerts

Tricia Swift
510.339.0400/333
Cell: 510.693.9006
tswift@grubbco.com
Within this context, Beethoven, a transplant from distant Bonn in the West, began to make his own contributions to the symphony.

Mozart and Haydn were by no means the only influences on Beethoven. He also took inspiration from the adventurous C.P.E. Bach (the most famous of Johann Sebastian’s sons), as well as from the stirring musical style developed by composers responding to the French Revolution.

Like Brahms, Beethoven carefully paved his way into the symphonic genre, even though as a teenager in Bonn he had already tinkered with writing a symphony. The occasion he chose to premiere his First Symphony was his first major benefit concert in Vienna, on April 2, 1800—an event in which, symbolically enough, works by Mozart and Haydn were programmed alongside those of the newcomer.

The First Symphony has been called “a fitting farewell to the 18th century.” But farewells can simultaneously serve as greetings. While Beethoven uses the language of the Classical style perfected by Mozart and Haydn, we already encounter characteristics that will become identifiably Beethovenian in his subsequent works.

**What to listen for**

The First Symphony starts with a grand slow introduction, but Beethoven already plays a game here with expectations. Usually such an opening gesture would emphasize in no uncertain terms the main key of the adventure we’re embarking on. Instead, the opening measures delay the statement of C major by taking a little harmonic detour to increase the tension and suspense. Quintessential Beethoven. His procedure throughout the first movement involves similar ploys to enhance the fine-tuned Classical principles of sonata form with fresh energy. For example, Beethoven concludes the movement with an elongated coda section, this time doing exactly what those opening bars had avoided by reaffirming the home key in an especially satisfying way.

The Andante unusually combines the sonority of timpani and trumpet with lyrical winds and strings. The third movement might be labeled “Minuet,” but in fact it represents Beethoven’s first symphonic scherzo—music that deliberately plays with expectations. Where is the beat? Where is the accent going to fall? And it’s arguably the most overtly original movement of the First Symphony.

Beethoven’s humor is another defining element of his language that too often gets overlooked. It comes to the fore in the fourth movement. The opening echoes the playful detour of the First’s beginning, as Beethoven presents step-by-step elongations of a simple
Music for Your Life

Better Homes and Gardens
REAL ESTATE
Proud supporter of the Berkeley Symphony

Berkeley Regional Office: 2095 Rose St. | 510.868.1400
masonmcduffie.bhgre.com/berkeley-regional

Manager: June McDaniels
Realtors: Kathleen Crandall
Cheryl Berger
Mark Hardwicke
Maya Hiersoux
Sarah Torney
Sucheta Dhupelia
Jaima Roberts
Sunan Attanayake
Christopher Anderson
Victoria Tseng
Brenda Walker
Teresita Monroe
rising scale, as if pretending to show us the light bulb going off in a composer’s head as a theme is put together. But then the movement takes off with high-spirited energy, and the tune goes in directions no one could have predicted. The victorious resolution that ends the First underscores Beethoven’s declaration of independence as a symphonist.

William Gardiner (b. 1987)

Cello Concerto

Tonight’s performance marks the world premiere.
Duration: approximately 20 minutes.

In addition to solo cello, scored for 2 flutes (2nd doubling piccolo), oboe (doubling English horn), 2 clarinets (2nd doubling bass clarinet), 2 bassoons (1st doubling contrabassoon), 2 horns, trumpet, 3 trombones, timpani, 2 percussionists, harp, and strings.

Summary:

- Australian composer William Gardiner has been making a name for his imaginative instrumental works and video opera.
- One of these caught the attention of John Adams and Deborah O’Grady, who commissioned the Cello Concerto through their Pacific Harmony Foundation.

- The 20-minute Concerto, in two movements, was written specifically for Berkeley native Tessa Seymour.

- Gardiner’s new concerto evokes “something like the feeling of being in an airplane and experiencing a momentary drop due to turbulence.”

- The composer was also stimulated by “the inherent drama of the concerto medium—of an individual standing before a crowd.”

Tonight’s program brings a thrilling opportunity that should feature regularly in the concert experience. We get to encounter a brand-new composition as it makes its passage from a composer’s inspiration and a performer’s vital choices as to how to give it voice—and is presented for the first time to a live audience.

An Australian composer of music for acoustic and electronic instruments, William Gardiner studied music and law at the University of Sydney and subsequently graduated from the Yale School of Music, where his composition teachers were David Lang, Martin Bresnick, and Aaron Jay Kernis. He has also been mentored in sound engineering and electronic music composition by Ben Frost at the Greenhouse.
Real, Solid, Wood.

The traditional homes of the East Bay were designed for solid wood doors and windows, and no company has more experience at creating them than Wooden Window. Let us help you to keep the architectural beauty that was designed into your home.

Contact us at:
877-703-9042
or at:
www.woodenwindow.com
848 29th Street
Oakland, California 94608

Ackerman’s is proud to continue our support of the Berkeley Symphony. We look forward to a season of Romance, Reverence, Relevance, and Remembrance.

Bring in or mention this ad and we will happily donate 5% of your invoice to the Berkeley Symphony. (not redeemable for cash)
Studios in Reykjavík, Iceland (where he worked with Frost and Valgeir Sigurðsson over a three-month period last year). Gardiner additionally has a deep affinity with early music. His mother is a harpsichordist and was a pioneer of early music in Australia in the 1970s, after a period of study with Ton Koopman in Amsterdam.

Gardiner’s output includes works for symphony orchestra, chamber music, and early music ensembles, but it also frequently involves electronic media and amplified instruments. His work has been performed at venues including the Melbourne Recital Centre, the Sydney Opera House, Yale University’s Morse Recital Hall, National Sawdust in New York, and REDCAT Los Angeles. ALL IS FOR THE BEST, a video opera Gardiner co-created with Thomas Rawle, was included by the Los Angeles-based opera company The Industry as part of its 2017 “First Take” program. He was also selected as a winner of the American Composers Forum National Composition Contest in 2015, resulting in a commission to write Chiaroscuro for the LA-based ensemble wild Up.

John Adams came to know of Gardiner’s work through hearing a recording of Chiaroscuro. Gardiner recalls receiving an e-mail from Adams out of the blue, “which was something I never expected to happen in my life.” The Pacific Harmony Foundation, which Adams and the photographer and video artist Deborah O’Grady together founded to support contemporary artists, commissioned Gardiner to write a concerto for the cellist Tessa Seymour (a native of Berkeley currently based in London).

“I first discovered John Adams’ music around the time I was beginning to compose, and it has inspired me ever since,” recalls Gardiner, noting that he especially admires “the way [Adams] is able to combine an omnivorousness of musical taste with clarity and depth of expression. His works span a wider emotional gamut than is usual, but never seem to lack focus, intensity, or intentionality. He has a gift of being able to take in a fuller range of human experience, even touching on the garish or the brash, somehow without sacrificing the underlying profundity and sincerity at the core of his music.”

Additional key influences include David Lang (his main compositional mentor) and fellow Bang on a Can co-founders Michael Gordon and Julia Wolfe. In 2014, Gardiner was invited to be a composition fellow at the Bang on a Can Summer Festival at the Massachusetts Museum of Contemporary Art. Still other models include the Italian composer Fausto Romitelli and Australia’s most celebrated composer, Peter Sculthorpe. Gardiner also points to inspirations in the world of electronic music, in particular his mentorship with...
the Australian musician Ben Frost and his studio partner Valgeir Sigurðsson.

Describing his musical style, Gardiner says that “sonority” and “affect” are central to what he does as a composer. “Sometimes the idea is advanced that these qualities form part of the 'surface' of a work, which can be separated from the 'deep structure' that lies underneath and is even somehow more important. I believe that I am doing my job right when the sonority or affect is completely inseparable from the essence of the work.”

The Cello Concerto is Gardiner’s first composition in the genre. He came to know Tessa Seymour through a mutual friend, the guitarist Jiyeon “Jiji” Kim. As to collaborating with the cellist while writing the piece, he frequently consulted with Seymour by sending excerpts via e-mail. “I know Tessa’s playing well and I always felt a very strong confidence in her musicality. Through the whole process, I never felt a shred of doubt that she is capable of going wherever the music needs to go.”

What to listen for

The Cello Concerto is cast in two movements, each about 10 minutes and respectively titled “A Drop” and “Ritornello.” William Gardiner has dedicated the piece to its commissioners, John Adams and Deborah O’Grady, and to Tessa Seymour. He provides the following commentary on the work:

“The two musical ideas that are at the heart of this concerto—a fluttering figure that falls down and comes back up, and two notes separated by a great vertical distance—evoke a sense of kinetic energy that has, for me, emotional resonance: something like the feeling of being in an airplane and experiencing a momentary drop due to turbulence.

In writing the piece, I was also stimulated by the inherent drama of the concerto medium—of an individual standing before a crowd.

I will be forever grateful to the commissioners of this piece, John Adams and Deborah O’Grady. John Adams has himself written some of the most amazing concertos of all time, works that are not just impressive but profound.”

Dmitri Shostakovich (1906-1975)

Jazz Suite No. 1

Composed: 1934.

First performance: March 24, 1934, in Leningrad.

Duration: approximately 8 minutes.

Scored for 3 saxophones (soprano, alto, and tenor), 2 trumpets, trombone, wood block, snare drum,
cymbals, glockenspiel, xylophone, banjo, Hawaiian guitar, piano, violin, and double bass.

**Summary:**

- Dmitri Shostakovich emerged at a very young age as a boldly adventurous composer.
- The Jazz Suite No. 1 from 1934 is a product of his first decade since the premiere of his First Symphony put him on the map.
- While he’s often associated with somber, epic symphonies and emotionally wrenching string quartets, Shostakovich was keenly alert to currents in popular music and eagerly accepted a commission to write for a jazz band in this piece.
- The Jazz Suite No. 1 consists of three short movements—a waltz, a polka, and a foxtrot—each scored with unique chamber ensemble colors.

Beethoven’s First Symphony represents one of the most remarkable symphonic debuts in music history, but a strong contender is Dmitri Shostakovich’s first contribution to the genre—arguably an even bolder declaration of genius within its context. Moreover, Shostakovich was a teenager when he wrote it (while still a student at the Leningrad Conservatory). The premiere in 1926 brought Shostakovich into the limelight. He had come of age in the immediate aftermath of the Bolshevik Revolution that took place exactly a century ago. All too briefly, a period of intense creative ferment was allowed to flourish, inspiring such outpourings as the abstract painting of Kasimir Malevich and the anti-naturalist, avant-garde theater of Vsevolod Meyerhold (who would eventually become one of Stalin’s countless victims—a fate Shostakovich himself narrowly escaped).

Meyerhold was particularly impressed by the young Shostakovich’s First Symphony and invited him to collaborate with his theater company. Shostakovich leaped at the chance to become involved in a rush of new theatrical projects, as well as collaborations taking advantage of the new art of cinema, which remained an abiding love—and much-needed source of income during periods when he was at odds with the Soviet culture police. (Because of his father’s early death in 1922, he had helped support the family by playing the piano to accompany silent films.)

All of these experiences fed into the identity Shostakovich was constructing as a composer in this early period of relative creative freedom. Significantly, the experimental, avant-garde impulse went hand-in-hand with his openness to music intended primarily for entertainment. In 1934 Shostakovich happily took...
We are a frame shop dedicated to the preservation and protection of your prints, photographs, posters, drawings, needlework, paintings and objects.

We use the finest archival materials:

- Mats made of either cotton rag or alpha cellulose which is acid and lignin free.
- Cotton rag mount boards behind artwork.
- Foamcore backing which absorbs acids from environmental gases.
- Acrylic glazing products which protect artwork from damage from glass breakage.
- Acrylic and glass products which filter out 98% of ultraviolet light, protecting artwork from fading and degradation.
- Hinging or other mounting techniques which are reversible and cause no harm to artwork.

Established 1974
510.524.3422
1645 Hopkins, Berkeley

OCEANWORKS
CAR REPAIR
Toyota • Acura • Honda
849-1383
2703 10th Street • Berkeley
www.askangus.com

The following morning, my Toyota turned to me and whispered, “Thank you.”
on a commission to write for a jazz band in his native Leningrad (St. Petersburg). He produced a Second Suite in 1938, but that score disappeared during the Second World War and was only posthumously reconstructed in 2000.

1934 was also the year that saw the premiere of Shostakovich’s opera *Lady Macbeth of Mtsensk* (based on the story that was recently adapted to the film of the same name). Despite being a runaway success, Stalin’s extreme displeasure when he visited a performance in 1936 led to an official condemnation of the composer as “decadent.” Aesthetic choices literally became a matter of life and death.

**What to listen for**

The Jazz Suite No. 1 contains three short movements. The first is a catchy though moody waltz featuring the colors of trumpet, sax, and violin, sprinkled with glockenspiel in a contrasting middle section. The xylophone and banjo make appearances in the second movement, a polka, and the third (“Foxtrot”) spotlights the sax, Hawaiian guitar, and trombone, with the glockenspiel again added to the mix.

Shostakovich often makes use of irony in his works in classical genres, but the touch is lighter here, hinting at a more overt humor than is typically associated with this composer.

**John Adams** (b. 1947)

**Fearful Symmetries**


First performance: October 29, 1988, at Avery Fisher Hall, New York City, with the composer conducting the Orchestra of St Luke’s.

Duration: approximately 25 minutes.

Scored for 2 flutes (both doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, bass clarinet, 4 saxophones, bassoon, 2 horns, 3 trumpets, 3 trombones, timpani, synthesizer, sampler, piano, and strings.

**Summary:**

- Berkeley Symphony celebrates Bay Area composer John Adams’ 70th birthday this year by performing one of his vintage orchestral works from 1988.
- *Fearful Symmetries* takes its title from a poem by William Blake, playing on ideas of musical symmetry.
- This music draws on the sound world Adams created for his debut opera *Nixon in China*, which had premiered the year before.
- *Fearful Symmetries* seems to tease and poke fun at Minimalist gestures, while at the same time celebrating the exuberance of this style.
- It’s a classic Adams sonic landscape.
John Adams’ 70th birthday this past February has been the occasion for a remarkable range of celebrations across the music world—including the conclusion to Berkeley Symphony’s season-opening concert. Somehow, amid the constant demands for interviews and his obligations as a conductor, plus his involvement with supporting emerging composers as a committed musical citizen, Adams has managed to complete a major new work for the stage: the opera *Girls of the Golden West*, which will receive its world premiere at San Francisco Opera late next month.

Such tireless creative energy has its counterpart in the very sound of Adams’ music: those euphoric pulsations of layered textures and tracks. *Fearful Symmetries*, vintage 1980s composed when Adams was living in Rome as an American Academy Fellow, is a marvelous example. “It’s no accident John is the most choreographed contemporary composer, because his work *is* music of action as well as contemplation. The rhythmic impulse and physical motor under way in John’s music is another thing that lifts it from university-composed academic art music into a field of thought and action in the world,” observes the director Peter Sellars, Adams’ longtime collaborator.

*Fearful Symmetries* dates from 1988 and the afterglow of Adams’ breakthrough debut opera, *Nixon in China*, which premiered at Houston Grand Opera in the fall of 1987. Indeed, the orchestral work shares some musical ideas with the opera’s often-excerpted *The Chairman Dances* and might be seen as a kind of “satellite work” orbiting around that world. But instead of voices playing a role, in this case the “Nixon orchestra” clearly took center
stage—which the composer defines as “a kind of mutated big band, heavy on brass, winds, synthesizer, and saxophones.” To this mix he added “a keyboard sampler playing sampled percussion sounds, two horns, and a bassoon.”

Adams has long since transcended the signature techniques associated with Minimalism. In fact, he was already doing so even in this period, the heyday of his association with the movement. The brashly insistent patterns and assertive brass of Fearful Symmetries almost seem to tease and poke fun at Minimalist gestures, while at the same time celebrating the exuberance of this style.

What to listen for

No description can surpass the composer’s own: Fearful Symmetries is “a seriously aerobic piece, a Pantagruel boogie with a thrusting, grinding beat that governs at least two-thirds of its length.” Its hyperbolic treatment of symmetrical, even-numbered phrase lengths (ironically signaled by the title’s allusion to a phase from William Blake’s “The Tyger”: “What immortal hand or eye/Dare frame thy fearful symmetry?”) verges on exhilarating absurdity. Adams notes that these emphatic gestures in the score make it “more closely allied to pop and Minimalist rock.”

And there’s still another Adamsian characteristic that makes Fearful Symmetries especially gripping: the impression of traveling through a sonic landscape, which is a way much of Adams’ instrumental music defines its formal shape. The composer likes to suggest an analogy between musical and geographical space. “The formal idea with my music,” Adams says, “is that something appears on the event horizon, and then it increases in importance as it begins to dominate the screen, and then it passes you and it’s gone. Meanwhile, several other events have arisen and are at various stages of moving towards you.”

Such landscapes, for Adams, open up into psychological dimensions. Fearful Symmetries not only evokes a powerful physical response: as the music progresses, it seems to open up spaces for the imagination to wander. Crevasses hide beneath craggy heights, jagged edges rip at the comforting illusion of repeated patterns.

It’s a showcase for Adams’ dazzling skills as a sonic colorist. The composer is rightfully proud of the sound world he has fashioned in Fearful Symmetries: “What appeals to me most about the piece is the timbre. It mixes the weight and bravura of a big band with the glittering, synthetic sheen of techno pop (samples and synthesizer) and the facility and finesse of a symphony orchestra.”

—© Thomas May
Dining Guide

Celebrating Our 35th Anniversary!

Poulet
DELICATESSEN
CATERING
1685 SHATTUCK
BERKELEY 510-845-5932
MON-FRI 10:30 - 8 PM
SAT 10:30 - 6 PM

Anoush Ella!
—may it be sweet—
Raise a glass of Retsina
to our ambrosial
Fillo Dough Delicacies,
Chicken Pomegranate,
Mediterranean Meza,
& so much more . . .

La Note
Restaurant Provençal
An authentic taste of France
BREAKFAST · LUNCH · DINNER
Award-winning garden — Open seasonally
Entire restaurant available to rent for private parties
2377 SHATTUCK AVE. BERKELEY 510.843.1535
www.lanoterestaurant.com

Poulet is like
a cafe set
up at your
grandmother’s house
- after she’s taken a
few cooking courses
and gotten hip to
vegetarian food, etc.
-S.F. Chronicle
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.

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.
Inspiring, enlightening, and admission free.

THESFCO.ORG
Guest Artist & Composers

John Adams, composer

Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Works spanning more than three decades have entered the repertoire and are among the most performed of all contemporary classical music, among them Harmonielehre, Shaker Loops, Chamber Symphony, Doctor Atomic Symphony, Short Ride in a Fast Machine, and his Violin Concerto. His stage works, all in collaboration with director Peter Sellars, include Nixon in China (1987), The Death of Klinghoffer (1991), El Niño (2000), Doctor Atomic (2005), A Flowering Tree (2006), and the Passion oratorio The Gospel According to the Other Mary (2012). His new opera, Girls of the Golden West, set during the 1850s California Gold Rush, will receive its world premiere at San Francisco Opera in November 2017.

Adams’ 70th birthday is feted around the world during the 2016-2017 season, with anniversary highlights including residencies with the Berliner Philharmoniker and Orchestre de Lyon, and special programming focuses with the St. Louis Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Houston Opera, The Barbican, Philharmonie de Paris, and ZaterdagMatinee.

Adams’ Violin Concerto won the 1993 Grawemeyer Award, and for composing On the Transmigration of Souls, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11, he received the 2003 Pulitzer Prize for Music. He has received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, the...
Juilliard School, and the University of London. A provocative writer, he is author of the highly-acclaimed autobiography *Hallelujah Junction* and is a contributor to the *New York Times Book Review*.

As a conductor, Adams appears with the world’s major orchestras in programs combining his own works with a wide variety of repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass, and Ellington. In recent seasons, he has conducted the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto. Adams is currently Creative Chair of the Los Angeles Philharmonic.

Recent recordings of his work include *Scheherazade.2* with Josefowicz and St. Louis Symphony on Nonesuch Records, the Deutsche Grammophon release of *The Gospel According to the Other Mary* featuring the Los Angeles Philharmonic, *City Noir* and Saxophone Concerto with the St. Louis Symphony, the Grammy Award-winning album featuring *Harmonielehre* and *Short Ride in a Fast Machine* and the premiere recording of *Absolute Jest* paired with *Grand Pianola Music*, both with the San Francisco Symphony, and the Nonesuch DVD of the Metropolitan Opera’s production of *Nixon in China* conducted by the composer.

**William Gardiner, composer**


Mr. Gardiner’s output includes works for symphony orchestra, chamber music, and early music ensembles, but also frequently involves electronic media and amplified instruments. He brings an ear honed in recording studios to his work, which has been performed at venues including the Melbourne Recital Centre, the Sydney Opera House, Yale University’s Morse Recital Hall, and REDCAT Los Angeles. In September 2015, the LA-based ensemble wild Up premiered *Chiaroscuro*, commissioned as part of the American Composers Forum National Composition Contest, in which Gardiner was selected as one of three winners. He is also a recipient of the Presser Foundation Graduate Award (2013), a winner of the Albany
Symphony Orchestra’s ‘Composer to Center Stage’ competition (2013), and was a 2014 fellow in composition at the Bang on a Can Summer Festival at Massachusetts MoCA.

Gardiner’s work has been credited as “absolutely stunning . . . a bright beacon of things to come” (Adam Mills, Mess+Noise magazine) and “emotional without emotions, and utterly spellbinding” (Elizabeth Hambleton, New Classic LA). Anthony D’Amico (brainwashed.com) attributes “a coherent vision and a rare ability to incorporate outside influences seamlessly into it . . . classical music needs more new blood like this.”

William Gardiner is a recent graduate of the Yale School of Music, where he was mentored by David Lang, Martin Bresnick and Aaron Jay Kernis. He previously attended the University of Sydney, where he received degrees in Arts and Law.

Tessa Seymour, cello

Cellist Tessa Seymour made her televised Carnegie Hall debut in 2006 and has since been performing in Europe, Asia and the US, both as soloist and a chamber musician. Committed to a repertoire that cuts across genres and brings to life contemporary and established works alike, she has collaborated with and premiered the works of Matthias Pintscher, Krzysztof Penderecki, John Adams, David Ludwig, and Richard Danielpour. Tessa is the recipient of, among others, the Verbier Festival’s “Jean-Nicolas Firmenich” prize for cello, and was named a Jack Kent Cooke Scholar in 2010. She is a regular performer at the Verbier Festival, Napa Valley’s Festival del Sole and the Dresden Music Festival.

Recent appearances include concerts at Washington DC’s Kennedy Center, and the US premiere of Polish composer Krzysztof Penderecki’s Suite for Solo Cello at Carnegie Hall. Season performances were heard on WHYY-TV, PBS, as well as NPR and WRTI radio, where she hosted, and appeared in, their program “Philadelphia Music Makers.” She has podcasted with “The Glass Sho,” and Next Big Thing Radio’s “Conversations,” appeared on Vice Munchies, and performed at TEDTalks.

Born in Berkeley in 1993, Tessa first started playing cello at the age of six. She joined the Curtis Institute of Music at age 16, where she studied with Carter Brey and Peter Wiley until her graduation in 2015. Tessa’s cello is the 1720 Testore “Camilla” of Milan.
Are Your Investments in Tune with Your Goals and Values?

Marc Roth, President of JMR Capital Management, Inc., is a longtime subscriber and supporter of Berkeley Symphony and Music in the Schools.

Let Us Help You Achieve Your Goals.

44 Montgomery Street #3705, San Francisco, CA 94104
415.296.9065  mroth@jmrcap.com  www.jmrcap.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.
Music in the Schools

Ming Luke, Education Director & Conductor

More than 4,600 schoolchildren benefit each year from Berkeley Symphony’s award-winning Music in the Schools program in which:

- Over 200 In-class Sessions led by Berkeley Symphony musicians are provided free of charge and include curriculum booklets with age-appropriate lessons addressing state standards for music education.
- Eleven Meet the Symphony concerts are performed free of charge in elementary schools each fall.
- Six I’m a Performer concerts, also free of charge, provide young musicians with an opportunity to rehearse and perform with Berkeley Symphony.
- All Music in the Schools programming is provided 100% free of charge for children and their families.

We are grateful to the individuals and institutions listed on this page whose financial contributions help make Music in the Schools possible. But more help is needed to fully fund the program . . . Please join those making Music in the Schools a reality! Donate online and designate your gift as “Restricted—Music in the Schools Program.” Or simply mail a contribution to: Berkeley Symphony, Music in the Schools Fund, 1942 University Ave. Suite #207, Berkeley, CA 94704 berkeleysymphony.org/mts

Music in the Schools Sponsors

(Gifts of $2,500 and above annually)
Gifts received between August 1, 2016 and July 31, 2017

$10,000 and above
Gertrude E. Allen
Anonymous
Berkeley Public Schools Fund
Bernard E. & Alba Withkin Charitable Foundation
The Familian Levinson Foundation
National Endowment for the Arts
Thomas W. Richardson Jr. & Edith Jackson

$5,000 and above
Mark & Cynthia Anderson
Laura & Paul V. Bennett
California Arts Council
Anonymous
Kathleen G. Henschel & John W. Dewes
Helen & John Meyer
Meyer Sound Laboratories, Inc.
Sarah Coade Mandell & Peter Mandell
S. Shariq Yosufzai & Brian James

$2,500 and above
Anonymous
John & Michelle Battelle
Ronald & Susan Choy
Dean Francis
Mr. & Mrs. Robert Edward Kroll
Music Performance Trust Fund
Tricia Swift
Healthy · Beautiful · Enduring

McCUTCHEON
CONSTRUCTION, INC.

mcbuild.com  510.558.8030  1280 6th Street, Berkeley  License # 528791

AN EMPLOYEE-OWNED COMPANY
Berkeley City Club

A Julia Morgan masterpiece, in the heart of Berkeley
Event Venue - Social Club - Hotel - Fine Dining at Julia's restaurant

2315 Durant Avenue Berkeley, CA 94704 berkeleycityclub.com 510.848.7800

Comfort peace of mind

- Sewer Replacements & Drain Cleaning
- Heating Repairs & Installation
- Water Heater & Tankless: Repair & Installation
- Gas & Water Leak Detection

Albert Nahman
PLUMBING & HEATING
RESPONSIVE • PROFESSIONAL • GUARANTEED
3333 Martin Luther King Jr. Way, Berkeley, CA 94704
510.343.6334 • LICENSE #414359
info@albertnahmanplumbing.com
Berkeley Symphony Legacy Society

Legacy giving will ensure that Berkeley Symphony's music and education programs for children will continue to delight and inspire us for generations. Thank you to those who have made bequests to Berkeley Symphony as part of their estate planning. If you are interested in supporting our long-term future, please contact Ian Harwood at 510.841.2800 x305 or harwood@berkeleysymphony.org.

Legacy Society Member Lisa Taylor: In her own words . . .

“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.

“I greatly value the organization's commitment to adventurous programming, its support of emerging composers, and its wonderful Music in the Schools program, which introduces a new generation to the joys of listening to and making music—an important legacy in which I am proud to take part.”

Legacies Pledged
Gertrude Allen
Joan Balter
Norman Bookstein & Gillian Kuehner
Kathleen G. Henschel
Kenneth Johnson & Nina Grove
Jeffrey S. Leiter
Janet & Marcos Maestre
Bennett Markel
Tricia Swift
Lisa Taylor

Legacies Received
Margaret Stuart E. Graupner
Rochelle D. Ridgway
Harry Weininger
Crowden
Music changes everything

THE CROWDEN SCHOOL

• Grades 4–8: Distinguished academic program with music at its heart
• 35-year focus on chamber music maximizing student potential
• Small class settings, passionate and expert faculty
• Excellent high school placement

admissions@crowden.org • 510.559.6910 • www.crowden.org

Think deeper. Laugh Louder. Book Today!

AURORA THEATRE COMPANY
2017/2018 SEASON

THE ROYALE
By Marco Ramirez
NOV/DEC 2017
BAY AREA PREMIERE

WIDOWERS’ HOUSES
By George Bernard Shaw
JAN/FEB 2018

A NUMBER
By Caryl Churchill
MAR/APR 2018

EUREKA DAY
By Jonathan Spector
APR/MAY 2018
WORLD PREMIERE

DRY POWDER
By Sarah Burgess
JUN/JUL 2018
BAY AREA PREMIERE

TICKETS ON SALE NOW! | SUBSCRIPTIONS START AT $99
2081 Addison, Downtown Berkeley | 510.843.4822 | auroratheatre.org
Annual Membership Support

Thank you to the following individuals for making the programs of Berkeley Symphony possible. A symphony is a strong as the community that supports it. The generosity of supporters like you allows us to take audiences on adventures that leave them with amazement, to support commissions of world-class commissions, to present premieres, and to impact the lives of thousands of children in hundreds of classrooms each year.

*Gifts received between August 1, 2016 and July 31, 2017.*

**SPONSOR CIRCLE GIFTS**

**Season Sponsors**  
**$50,000 and above**  
Kathleen G. Henschel & John W. Dewes  
Ann & Gordon Getty  
Helen & John Meyer  
S. Shariq Yosufzai & Brian James

**Season Sponsors**  
**$25,000 and above**  
Anonymous  
Margaret Dorfman & the Ralph I. Dorfman Family Fund  
Gertrude E. Allen  
Jan & Michael McCutcheon  
Annette Campbell-White & Ruedi Naumann-Etienne  
Sarah Coade Mandell & Peter Mandell  
Thomas W. Richardson Jr. & Edith Jackson  
Tricia Swift

**Executive Sponsors**  
**$10,000 and above**  
Anonymous  
Laura & Paul V. Bennett  
Sandra & Kit Floyd

**Founding Sponsors**  
**$5,000 and above**  
Susan & Jim Acquistapace  
Mark & Cynthia Anderson  
Anonymous  
Ronald & Susan Choy  
Kathleen Crandall & Lori Gitter  
Ms. Dianne Crosby  
Dean Francis  
Ellen Hahn  
Buzz & Lisa Hines  
Ken Johnson & Nina Grove  
Bennett Markel  
Natasha Beery & Sandy McCoy  
Jack Morris  
Deborah O’Grady & John Adams
CHAMBER SERIES

The 17-18 Chamber Series continues showcasing members of Berkeley Symphony and their friends.

**MOZART & SHOSTAKOVICH**
NOV 12, 2017, 5p

**SIBELIUS & CHAUSSON**
FEB 11, 2018, 5p

**FROM BACH TO TOWER OF POWER**
MAR 11, 2018, 5p

**MARTINU & BRAHMS**
MAY 6, 2018, 5p

All performances take place on Sundays at 5p at the Piedmont Center for the Arts, 801 Magnolia Avenue in Piedmont.

**Tickets:**
berkeleysymphony.org
510.841.2800
SYMPHONY CIRCLE GIFTS

Founding Sponsors
$5,000 and above (continued)
Anja Plowright
Pat & Merrill Shanks
Alison Teeman & Michael Yovino-Young
Paul Templeton & Darrell Louie

Conductor Level
$2,500 and above
Anonymous
John Batelle
Judith L. Bloom
Gray Cathrall
Marilyn & Richard Collier
Charles M. Crane
Gloria Fujimoto
Gary Glaser & Christine Miller
Jeffrey S. Leiter
Kim & Barbara Marienthal
Bebe & Colin McRae
Michael & Becky O’Malley

Concertmaster Level
Gifts of $1,500 or more
Michele Benson
Norman A. Bookstein & Gillian Kuehner
Kathy Canfield Shepard & John Shepard
Joy Carlin
Ms. Carol Christ
John & Charli Danielsen
Karen Faircloth
Colette Ford
Jennifer Howard & Tony Cascardi
Helen Marcus & David Williamson
Patrick McCabe
Noel & Penny Nellis
Thomas & Mary Reicher
Marc A. Roth
Jutta Singh
Anne & Craig van Dyke

FRIENDS OF BERKELEY SYMPHONY GIFTS

Principal Level
$750 and above
Karthiga Anandan & Luckshman Parameswaran
Jim Tibbs & Philip Anderson
Anonymous
Allison Baker
Ms. Bonnie J. Bernhardt
Richard & Christine Colton
Anita Eblé
Daniel & Kate Funk
Theresa Gabel & Timothy Zumwalt
Sue Hone & Jeffrey Leiter
Connemara Fund
Nancy Lehrkind
Arthur & Martha Luehrmann
Maryam Malek
René Mandel
Lois & Gary Marcus
Robert McKee & Melissa Gates
Lance & Dalia Nagel
Pooj & Dianna Preena
Suzanne Riess
Deborah Shidler & David Burkhart
Robert Sinai & Susanna Schevill
Michel Taddei
Ama Torrance & David Davies

Associate Level
$300 and above
Dr. Henry L. Abrons & Dr. Li-Hsia Wang
Patricia & Ronald Adler
Joel Altman
Bill’s FOOTWEAR
2386 TELEGRAPH, BERKELEY 848-5436

Well Orchestrated Travel… whether simple or sublime
1675 Shattuck Avenue in Berkeley
510 848-9000

Coldwell Banker Berkeley
Locally Grown, Globally Known
1495 Shattuck Avenue, Berkeley
510.486.1495 | ColdwellBankerHomes.com
californiahome.me | /cbbcalfornia

Berkeley’s Premiere Appraisal Company Since 1960
Carrying on a Tradition Since 1909
G. Michael Yovino-Young and Alison Teeman
Yovino-Young Inc.
2716 Telegraph Avenue, Berkeley
510-548-1210 www.yovino.com
Associate Level $300 and above (continued)
Anonymous
Sallie & Edward Arens
Mark Attarha & Nahid Nassiri
Ms. Joan Balter
Jurg & Christel Bieri
Stuart & Virginia Canin
Bill Criswell
Sara & Bill Cumbelich
Joe & Sue Daly
Dennis & Sandy De Domenico
Ms. Mavis Delacroix
Carolyn Doelling
Jack & Ann Eastman
Harry Eisenberg
Gini Erck & David Petta
Christopher Flynn
Jim Foley
Mr. Michael Fried
Peggy Griffin
Bonnie & Sy Grossman
Scott Hamilton
Alan Harper & Carol Baird
Trish & Tony Hawthorne
Ms. Ann Fischer Hecht
Lynne La Marca Heinrich
Valerie & Richard Herr
Cecilia Hoover
Mark & Lynne Humphrey
Tineke Jacobsen
Fred Jacobson
Todd Kerr
Benjamin Kimmich
Mr. & Mrs. William Knowland
John C. Lamar
Jacqueline Leventhal
Marcy Wong & Donn Logan
Carrie McAlister
Howard & Nancy Mel
Ms. Karen Meryash
Geraldine & Gary Morrison
Barbara Persons
Ditsa & Alexander Pines
Milanendra Piterman
Erin & Mark Rhoades
Ms. Polly Rosenthal
Eric Rudney
Linda Schacht & John Gage
Ms. Phyllis Brooks Schafer
Margaret Seely
Carrie Shores
Wallace Smith
Scott Sparling
Renee Spooner
Marta Tobey & Roger Ramey
Robert & Emily Warden
Sheridan & Betsey Warrick
Linda & Steven Wolan
Nancy & Charles Wolfram
Katinka Wyle

Supporting Level $100 and above
Caroline Acquistapace
Robert Allen
Anonymous
Robert & Evelyn Apte
Barbara Armentrout
Ms. Sarah J. Armstrong
Fred & Elizabeth Balderston
Carolyn & Richard Beahrs
Anna Bellomo & Joshua Bloom
Harriet Berg
Elaine & David I. Berland
Sandra Bernard
Allison Binns
Mr. & Mrs. Frank Bliss
Laura & Scott Bovard
Elizabeth Raymer & Ragna Boynton
David Bradford
Suzanne & Italo Calpestri
Susan & Bruce Carter
Mark Chaitkin & Cecilia Storr
Zeo & Terry Coddington
Frederick & Joan Collignon
Dr. Lawrence R. Cotter
Chris D’Ambra
Franklyn D’Antonio
Harold Davis
Jan Davis
Paula & James R. Diederich
Robert & Loretta Dorsett
Beth & Norman Edelstein
Ilse & James Evans
Bennett Falk & Margaret Moreland
David Favrot
Richard Finch
Ms. Mary Ellen Fine
Mr. Bruce G. Fitch
Marcia Brooks Flannery
Ednah Beth Friedman
Doris Fukawa & Marijan Pevec
Isabelle Gerard
Jeffrey Gilman & Carol Reif
Judith A. & Alexander J. Glass
Joan Glassey
Stuart Gold
Michael Gorman & Deborah Mintz
Steven E. Greenberg
Victoria Grey
Stuart & Sharon Gronningen
Elaine Grossberg
D.J. Grubb
Jessie Guiton
Ervin & Marian Hafter
William & Judith Hein
SPECIAL HAND-MADE CHOCOLATES TO SURPRISE AND INSPIRE YOUR TASTE BUDS

A special discount for those who tell us they learned about us at Berkeley Symphony

1964 University Ave., Berkeley  510.705.8800  BluesBerkeley.com
We thank all who contribute to Berkeley Symphony, including those giving up to $100 annually and those whose gifts have been received since press time. While every attempt has been made to assure accuracy in our list of supporters, omissions and misspellings may occur. Please call 510.841.2800 to report errors. We appreciate the opportunity to correct our records.

Honor and Memorial Gifts

Thank you for gifts made in honor or remembrance of the following individuals . . .

In Honor of:
Marilyn & Richard Collier
Elaine & David I. Berland
Jordan Price and Kyle Gabler
Kathryn Price

In Memory of:
Jean Myer Radford
Barbara Myer Klein

Supporting Level $100 and above (continued)

Alex Hodgkinson
Phyllis Isaacson
Joseph Jackson & Joann Leskovar
Carl Martin Jr.
Elie Khadra
Kate Knuttel
Penelope Kojima & Russell Hyzen
Joshua Kroll
Sam & Tamara Kushner
Alison Taylor Lange
Colleen Larkin
Andrew Lazarus & Naomi Janowitz
Jim Lovekin & Iris Tommelein
Jonatan Malis
Chris Mammen
Patricia Markovich
Andraya Martin
James E. & Jayne A. Matthews
Alex & Nancy Mazetis
June McDaniels
Winton & Margaret McKibben
Suzanne & William McLean
Jim & Monique McNitt
Junichi & Sarah Miyazaki
Emma Moon
Paulette Muir
Michael Gray & Eileen Murphy
Ms. Ruth Okamoto Nagano
Joe & Carol Neil
Ms. Dianne Nicolini
Leslie & Joellen Piskitel
Wendy Polivka & Evan Painter
Lucille & Arthur Poskanzer
Kathryn Price
Barbara & Nigel Renton
Donald A. Riley & Carolyn Serrao
Terry Rillera
Lawrence Rinder
Helene T. Roos
Steven Scholl
Helen Schulak
Jack Shoemaker
Jessie Shohara
Lynn Signorelli
Sylvia Sorello & Daniel Kane
Bruce & Susan Stangeland
Tia Stoller & Drew Detsch
Maria Tamburrino
Frances & Ronald Tauber
Monica Thyberg
Randy & Ting Vogel
Jonathan Allen
Sim Warcov & Gretta Mitchell
Steve Wasserman
Dr. George & Bay Westlake
June Wiley & Bruce McCubbrey
Wendy Willrich
Jen Wolan
Nancy Wolfe
Mrs. Charlene M. Woodcock
Gordon & Evie Wozniak
Nicole & Robert Wrubel

Gifts received between August 1, 2016 and July 31, 2017.
WHAT A FIND

National Geographic Unique Lodges of the World is a collection of handpicked lodges that invite guests to experience the world’s most treasured places while helping to protect them for generations to come. From remarkable architecture to fine cuisine, these properties offer an intimate and inspiring perspective—and the chance to truly discover an enchanting destination.

Siwash Lake Wilderness Resort, British Columbia

Find your next destination at natgeolodges.com or call 1-888-701-5486 to speak to a National Geographic travel specialist.

© 2017 National Geographic Partners, LLC. NATIONAL GEOGRAPHIC UNIQUE LODGES OF THE WORLD and the Yellow Border Design are registered trademarks of the National Geographic Society, used under license.
Annual Institutional Gifts

Berkeley Symphony is proud to recognize these corporations, foundations, community organizations and government programs. These institutions are supporting our communities through their commitment to Berkeley Symphony and the arts.

Gifts received between August 1, 2016 and July 31, 2017.

**$50,000 and above**

- The William & Flora Hewlett Foundation
- Meyer Sound Laboratories, Inc.

**$25,000 and above**

- Clarence E. Heller Charitable Foundation
- Jill Grossman Family Charitable Fund
- Graybird Foundation
- McCutcheon Construction
- New Music U.S.A.

**$10,000 and above**

- Ann and Gordon Getty Foundation
- Berkeley Public Schools Fund
- Bernard E & Alba Witkin Charitable Foundation
- Bernard Osher Foundation
- Chevron Corporation
- The Familian Levinson Foundation
- The Grubb Co.
- National Endowment for the Arts

**$5,000 and above (continued)**

- Rudney Associates
- Wallis Foundation
- Zellerbach Family Foundation

**$2,500 and above**

- Music Performance Trust Fund

**Up to $2,500**

- Ackerman Volvo
- Amazon Smile
- Bay Area Rapid Transit
- The Rudolph and Lentilhon G. von Fluegge Foundation, Inc.
- Outsource Consulting Services, Inc.
- The Tides Foundation
- Thornwall Properties

---

**Matching Gifts**

The following companies have matched their employees’ or retirees’ gifts to Berkeley Symphony. Please let us know if your company does the same by contacting Ian Harwood at 510.841.2800 x305 or harwood@berkeleysymphony.org.

- Anchor Brewing Co.
- Chevron Corporation
- Genentech, Inc.
- Microsoft, Inc.
KALW is proud to be Berkeley Symphony’s Season 17/18 Media Sponsor

Relive this season’s concerts on KALW 91.7 FM

Broadcast Dates

4 Mondays at 9p in May 2018

Hosted by KALW’s David Latulippe

Program I: Oct. 5, 2017 will be broadcast on May 7

Program II: Dec. 7, 2017 will be broadcast on May 14

Program III: Feb. 1, 2018 will be broadcast on May 21

Program IV: April 19, 2018 will be broadcast on May 28
In-Kind Gifts

Special thanks to these individuals and businesses whose generous donations of goods and services are crucial in helping Berkeley Symphony produce our concerts and education programs while keeping expenses as low as possible.

Ace Hotel
Susan & Jim Acquistapace
Ajanta
Anonymous
Eric Asimov & Deborah Hofmann
Aurora Theatre Company
Bancroft Hotel
Natasha Beery & Sandy McCoy
Berkeley Repertory Theatre
George Boziwick
Cal Performances
John Callahan—Callahan Piano Service
Kathy Canfield Shepard—Canfield Design Studios
Gray Cathrall
Chanticleer
Chez Panisse
Chocolatier Blue
Claremont Club & Spa
Richard Collier
Kathy Crandall & Lori Gitter
Diablo Ballet
Dyer Vineyard
Leah Garchik
Ann & Gordon Getty
Hans Fahden Vineyards
Kathleen G. Henschel & John W. Dewes
Buzz & Lisa Hines
Kenneth Johnson & Nina Grove
Philippa Kelly
Todd Kerr
William Knuttel
Lama Beans Café
Alex Leff
Los Angeles Philharmonic
Richard Martin
Jan & Michael McCutcheon
Helen & John Meyer
Mueller Family Vineyards
Music@Menlo
National Geographic Unique Lodges
New World Symphony
Mitchell Newman
Outsource Consulting Services
Terry Pensford
Philharmonia Baroque
Quivira Vineyards
Marjorie Randell-Silver—Copperleaf Productions
Thomas Richardson & Edith Jackson
Saha Restaurant
San Francisco Ballet
San Francisco Opera
San Francisco Symphony
Linda Schacht & John Gage
Deborah Shidler
Shotgun Players
Suzanne Siebert
Hiram Simon
Jutta Singh—Jutta’s Flowers
Tia Stoller—Stoller Design Group
Tricia Swift
Lisa & James Taylor
Paul Templeton & Darrell Louie
Anne & Craig Van Dyke
Yvette Vloeberghs
Angela & William Young
S. Shariq Yosufzai & Brian James
Michael Yovino-Young
Jutta’s Flowers
And Fine Decorative Gifts

Creating floral expressions for the dynamic programming of Berkeley Symphony for over 25 years.

. . . . The beat goes on ♫♩♩

3078 Claremont Avenue at the Uplands
Berkeley, California 94705  (510) 547-2293

BRING IN THIS AD TO RECEIVE A
10% DISCOUNT
ON ANY PURCHASE OF GIFTS AND FLOWERS
Administration & Creative Staff

René Mandel, Executive Director
Ian Harwood, Associate Executive Director
Sarah Thomas, Director of Operations
Maggie Perkes, Director of Audience Development & Engagement
Samantha Noll, Patron Services Manager
Cindy Michael, Finance Director
Noel Hayashi, Marketing Consultant
Andrew Leshovsky, Marketing Consultant
James Taylor, Corporate Development Associate
Franklyn D’Antonio, Co-Orchestra Manager
Joslyn D’Antonio, Co-Orchestra Manager
Quelani Penland, Librarian
David Rodgers, Jr., Stage Manager
Stoller Design Group, Graphic Design
Dave Weiland, Photography
Elie Khadra, Videographer
Johnson Digital Audio, Recording Engineer

Program
Andreas Jones, Design & Production
Stoller Design Group, Cover Design
John McMullen, Advertising Sales
Thomas May, Program Notes
Calitho, Printing

Contact

For tickets, call 510.841.2800 or visit berkeleysymphony.org.

Berkeley Symphony
1942 University Avenue, Suite 207 Berkeley, CA 94704
510.841.2800
info@berkeleysymphony.org

find us on

PHOTOGRAPHY
❖
510 655-4920
WWW.MARGARETTAMITCHELL.COM
LIFE’S BEST MOMENTS

Since 1922
Mon-Sat 8am-7pm Sun 10am-5pm
3068 Claremont Ave, Berkeley
(510) 652-2490
<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Sun</td>
<td>26</td>
</tr>
<tr>
<td>Ackerman's Servicing Volvo</td>
<td>28</td>
</tr>
<tr>
<td>Albert Nahman Plumbing</td>
<td>46</td>
</tr>
<tr>
<td>Alward Construction</td>
<td>26</td>
</tr>
<tr>
<td>Aurora Theatre Company</td>
<td>48</td>
</tr>
<tr>
<td>Berkeley City Club</td>
<td>46</td>
</tr>
<tr>
<td>Belmont Village Senior Living</td>
<td>20</td>
</tr>
<tr>
<td>Berkeley Optometry</td>
<td>10</td>
</tr>
<tr>
<td>Bill's Footwear</td>
<td>52</td>
</tr>
<tr>
<td>Blue's Chocolates</td>
<td>54</td>
</tr>
<tr>
<td>BuyArtworkNow.com</td>
<td>34</td>
</tr>
<tr>
<td>Chanticleer</td>
<td>22</td>
</tr>
<tr>
<td>The Christmas Revels</td>
<td>50</td>
</tr>
<tr>
<td>Coldwell Banker</td>
<td>52</td>
</tr>
<tr>
<td>The College Preparatory School</td>
<td>32</td>
</tr>
<tr>
<td>The Cooperative Cleaning Company</td>
<td></td>
</tr>
<tr>
<td>The Crowden School</td>
<td>48</td>
</tr>
<tr>
<td>DHM Architecture</td>
<td>42</td>
</tr>
<tr>
<td>Dining Guide</td>
<td>36</td>
</tr>
<tr>
<td>Douglas Parking</td>
<td>58</td>
</tr>
<tr>
<td>Frank Bliss, State Farm</td>
<td>14</td>
</tr>
<tr>
<td>Going Places</td>
<td>52</td>
</tr>
<tr>
<td>The Grubb Co</td>
<td></td>
</tr>
<tr>
<td>JMR Capital Management, Inc</td>
<td>42</td>
</tr>
<tr>
<td>Jutta's Flowers</td>
<td>60</td>
</tr>
<tr>
<td>La Mediteranée</td>
<td>36</td>
</tr>
<tr>
<td>La Note Restaurant Provençal</td>
<td>36</td>
</tr>
<tr>
<td>Limewood Bar &amp; Restaurant</td>
<td>19</td>
</tr>
<tr>
<td>Margaretta K. Mitchell Photography</td>
<td>61</td>
</tr>
<tr>
<td>Mason McDuffie</td>
<td>26</td>
</tr>
<tr>
<td>Maybeck High School</td>
<td>24</td>
</tr>
<tr>
<td>McCutcheon Construction</td>
<td>45</td>
</tr>
<tr>
<td>Mountain View Cemetery</td>
<td></td>
</tr>
<tr>
<td>National Geographic Expeditions</td>
<td>56</td>
</tr>
<tr>
<td>Oceanworks</td>
<td>32</td>
</tr>
<tr>
<td>Pacific Union</td>
<td>6</td>
</tr>
<tr>
<td>Piedmont Gardens</td>
<td>4</td>
</tr>
<tr>
<td>Poulet</td>
<td>36</td>
</tr>
<tr>
<td>San Francisco Chamber Orchestra</td>
<td>38</td>
</tr>
<tr>
<td>Star Grocery</td>
<td>61</td>
</tr>
<tr>
<td>Storey Framing</td>
<td>32</td>
</tr>
<tr>
<td>Talavera</td>
<td>32</td>
</tr>
<tr>
<td>Thornwall Properties</td>
<td>8</td>
</tr>
<tr>
<td>Tricia Swift, Realtor</td>
<td>24</td>
</tr>
<tr>
<td>Wooden Window</td>
<td>28</td>
</tr>
<tr>
<td>Yovino-Young Inc</td>
<td>52</td>
</tr>
</tbody>
</table>

Please Patronize Our Advertisers!
For 30 years, East Bay residents have counted on CCC to maintain inviting, clean, and orderly homes in which to live and entertain. Their employees are real employees, not contractors, and receive compensation & benefits above the industry average. Insured and bonded, CCC is the choice of discerning clients.

510-845-0003   CooperativeCleaning.com
Working together to strengthen our community.