GETTY & BERLIOZ
THURSDAY, FEBRUARY 1, 2018 | 8p
FRIDAY, FEBRUARY 2, 2018 | 8p

SEASON 17 | 18

FAURÉ
Cantique de Jean Racine

BERLIOZ
Symphonie fantastique

GORDON GETTY
Joan and the Bells
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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 Sounds Composer Fellows & Full@BAMPFA
18 Berkeley Symphony 17/18 Calendar
21 Tonight’s Program & Translations
23 Program Notes
39 About Music Director Joana Carneiro
41 Guest Conductor Keitaro Harada
43 Guest Artists & Composer
49 About Berkeley Symphony
52 Music in the Schools
56 Berkeley Symphony Legacy Society
57 Annual Membership Support
66 Broadcast Dates
69 Contact
70 Advertiser Index

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It is my great pleasure to welcome you to the third program of this captivating Berkeley Symphony season. In many ways, our 2017/18 season has been a celebration of youth, featuring the world’s top young artists paired with works by today’s most important creative voices. We have been astounded by the virtuosity of Conrad Tao and Tessa Seymour and witnessed the powerful relevance of new music with works by John Adams, Rene Orth, William Gardiner, and Anna Clyne. Tonight that celebration continues.

We open the concert with Cantique de Jean Racine, a work written shortly after Gabriel Fauré turned twenty. Earning him first prize at l’École Niedermeyer, this was Fauré’s first major compositional success, and the beginning of a career devoted to sacred music. From here, we move to the music of local composer Gordon Getty, whose subject is the French heroine-martyr Joan of Arc, burned at the stake at the age of 19. Our performance concludes with the musical visions and nightmares of a young artist in the grips of love-sick desperation in Berlioz’s programmatic masterpiece Symphonie fantastique. Together, these works offer a nuanced portrait of the power of youth—not only in purity and devotion, but also in folly and tragedy.

Thank you for your continued support of our orchestra and your inspiring commitment to this wonderful musical community.

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Joana Carneiro
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Tonight, the 2017/18 Berkeley Symphony season continues with another special presentation of local artistry. After our opening night’s triumphant celebration of Berkeley’s own John Adams and Tessa Seymour, and December’s star-studded journey led by Music Alive Composer-in-Residence Anna Clyne and pianist Conrad Tao, tonight’s performance reaffirms the strength of Berkeley Symphony’s commitment to the Bay Area community as a whole. On Friday, our orchestra is “crossing the bridge” for the second time this season with a concert at the San Francisco Conservatory of Music, alma mater of Bay Area’s own Gordon Getty. Getty’s Joan and the Bells finishes the first half of tonight’s concert, with soprano Lisa Delan resuming the title role of France’s best-known martyr alongside renowned dramatic baritone Lester Lynch.

Musically, tonight’s program offers three insightful angles into the subjects and figures of French Romanticism, from an early Romantic masterpiece in Berlioz’s hallucinatory Symphonie fantastique, toward the 20th century with the fluid, melodic language of Gabriel Fauré, leading us to Gordon Getty’s 1998 cantata which looks backward through the centuries to find catharsis in the courage and devotion of Joan of Arc.

Finally, a special welcome to Berkeley Symphony’s Music Alive Composer-in-Residence Anna Clyne in attendance tonight. We look forward to some very exciting chamber performances in collaboration with the Berkeley Art Museum and Pacific Film Archive (BAMPFA) this spring as a part of their Full Series. Musicians of the Berkeley Symphony will pair the music of Ms. Clyne with new works by her mentees, the Berkeley Sounds Composer Fellows, with even more exciting premieres and performances in store for next season.

Until next time,

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


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Welcome to the second half of Berkeley Symphony’s joyous 2017/18 season! Tonight’s program reflects our sincere dedication to the Bay Area artistic community as we pair pieces by two giants of French Romanticism, Gabriel Fauré and Hector Berlioz, with the music of San Francisco-based composer Gordon Getty. We are deeply grateful that you are a part of this wonderfully supportive community of musicians and friends; thanks to your loyalty and generosity, Berkeley Symphony can continue our local tradition of action, reinvention, and excellence.

Although our season is halfway over, exciting new events are still in store for Berkeley Symphony. This spring, our Music Alive Composer-in-Residence Anna Clyne will curate an innovative chamber performance series, Full@BAMPFA. On March 31, the first performance of that series will pair new works by our very own Berkeley Sounds Composer Fellows with music by their mentors, including Julia Wolfe, Jennifer Higdon, and Clyne herself. As we continue to connect with and serve our community, locally and globally, the Full series allows us to celebrate the thrilling results of our partnerships with organizations such as Berkeley Ballet Theater, San Francisco Conservatory of Music, and University of Music and Drama Hamburg.

Most importantly, I thank you for your dedication to Berkeley Symphony’s adventurous and innovative programming, and I look forward to seeing you at our next performance!

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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.

**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

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
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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
   BEETHOVEN SYMPHONY NO. 9, CHORAL

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
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TUESDAY, MAY 29, 7p  BAMPFA - Berkeley
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Thursday, February 1, 2018 at 8p  Zellerbach Hall, Berkeley
Friday, February 2, 2018 at 8p  Hume Hall, San Francisco Conservatory of Music

Keitaro Harada  guest conductor

Gabriel Fauré  Cantique de Jean Racine
Eric Choate  chorusmaster
Berkeley Symphony Chorus

Gordon Getty  Joan and the Bells
I. Judgment
II. Joan in Her Chamber
III. The Square at Rouen
Lisa Delan  soprano
Lester Lynch  baritone
Eric Choate  chorusmaster
Berkeley Symphony Chorus

INTERMISSION

Hector Berlioz  Symphonie fantastique
I. Daydreams - Passions
II. A Ball
III. Scene in the Countryside
IV. March to the Scaffold
V. Witches' Sabbath

Tonight’s concert will be broadcast on KALW 91.7 FM on May 21, 2018 at 9p.

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Gabriel Fauré

Born May 12, 1845, in Pamieres, France; died November 4, 1924, in Paris

*Cantique de Jean Racine, Op. 11*

Composed: 1864-65

First performance: August 4, 1866, in Montivilliers, France

Duration: approximately 7 minutes

Scored for mixed choir and pairs of flutes, oboes, clarinets, bassoons, and horns, plus harp and strings

**In sum:**

- Gabriel Fauré’s best-loved work is his setting of the Requiem, but he was already hiding his sensitive, balanced choral style in *Cantique de Jean Racine,* an early student work.
- Written for a composition competition when he was 19, *Cantique* is a brief, beautifully proportioned setting of three stanzas based on a liturgical prayer.

Born in the south of France, Gabriel Fauré was a bit of an anomaly in his family—the only one among his five siblings with musical leanings. But these were already evident by an early age, so that Fauré was sent off to Paris at the age of nine to concentrate on his musical studies at the École Niedermeyer, a college that specialized in preparing for careers in religious music. Camille Saint-Saëns became an important mentor, and young Fauré was educated as a choirmaster and organist. For years he served as the chief organist at one of the leading churches in Paris, later becoming director of the esteemed Paris Conservatoire (where Maurice Ravel was among his pupils).

Fauré would later make one of the best-loved contributions to the choral repertoire with his Requiem (completed in 1890), but already as a student at the École Niedermeyer he was anticipating aspects of the Requiem’s aesthetic in the early *Cantique de Jean Racine,* Op. 11. The composition, originally for mixed choir and piano or organ, was entered into a competition at the school and garnered first prize in 1865. (In this performance we hear the arrangement published by John Rutter.)

For his text, Fauré chose a liturgical prayer used for matins, part of the breviary for the liturgy of the hours—or, rather, a beautiful paraphrase of the original Latin prayer into elegant French by the great tragedian Jean Racine. Titled “Verbe égal au Très-Haut” (“Word, One with the Highest”) in French, it was published by Racine as part of his *Hymnes traduites du Bréviaire romain* in 1688.
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In contrast to the “updating” of the old Latin text into 17th-century French, Fauré was inspired musically by his exposure to early music at the École Niedermeyer. The biographer Jean-Michel Nectoux notes that the opportunity to be immersed in Renaissance polyphony “opened up for him a historical perspective...[that] was to prove an important liberating influence” (as it would, in different ways, for Claude Debussy some decades on). This training oriented the young composer towards “the clarity and balance of Fauré’s choral technique, [as in] the four- and six-part writing of the Cantique de Jean Racine...”

Cantique displays Fauré’s gift for restrained, serene melody—here, as a kind of synthesis of Romantic traits with his study of liturgical music. The brief piece is set in three parts, corresponding to the three stanzas of the text. A brief introduction and interlude frames the first stanza; the third stanza follows the second without break.

Text for Fauré’s Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin sauleur, jette sur nous les yeux.

Répands sur nous le feu de ta grâce puissante;
Que tout l’enfer fuie au son de ta voix;
Dissipe le sommeil d’une âme languissante
Qui la conduit à l’oubli de tes lois!

Ô Christ ! sois favorable à ce peuple fidèle,
Pour te bénir maintenant rassemblé;
Reçois les chants qu’il offre à ta gloire immortelle,
Et de tes dons qu’il retourne comblé.

Word of God, one with the Most High, in whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people
Now gathered here to praise you;
Receive their hymns offered to your immortal glory;
May they go forth filled with your gifts.
Gordon Getty

Born December 30, 1933, in Los Angeles; resides in San Francisco

Joan and the Bells

Composed: 1997

First performance: September 1998 by the Russian National Orchestra and the Eric Ericson Chamber Choir led by Alexander Vedernikov

Duration: approximately 22 minutes

Scored for solo soprano and baritone, chorus, and an orchestra of 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 3 percussionists, harp, celesta, and strings

In sum:

- Joan of Arc (1412-1431) has inspired countless artistic responses, including Gordon Getty’s cantata for soloists, chorus, and orchestra, Joan and the Bells.

- Getty has been especially drawn to writing for the voice and writes his own librettos. Joan and the Bells makes use of original source documents to depict the dramatic end of Joan’s life while she was still a teenager: tried as a heretic and burned at the stake.

- Set in three scenes, Joan and the Bells is bookended by dramatic public scenes, which frame a central monologue for the soprano Joan.

Gabriel Fauré’s father-in-law was Emmanuel Frémiet, the sculptor widely known for his gilded bronze equestrian statue of Joan of Arc (1412-1431), erected in 1874 at the Place des Pyramides in Paris. A few years later in 1879 saw the premiere of Tchaikovsky’s opera The Maid of Orleans, based on a play by Schiller—all of these manifesting, in various artistic disciplines, the ongoing fascination with the story and significance of this pivotal figure who seems to hold a mirror to each generation that reflects on her.

Even within her tragically brief lifespan, Joan of Arc prompted wildly contradictory responses. She was still in her teens (as G.B. Shaw notes, “indeed, she never got out of them”) when she entered the stage of history and decisively changed it. To her contemporaries, Joan was either a miraculous messenger of God or a dangerous heretic in league with the devil.

Attempts to make sense of Joan in the centuries since have transformed her into a ready-made icon. The personae associated with Joan through artistic representations alone continue to proliferate. She has been filtered into a gamut of archetypes, from witch and sorceress to prophet, virgin warrior, mystic, and feminist. Bertolt Brecht’s Saint Joan of the Stockyards even reclaims her as a union-organizing socialist.

Gordon Getty observes that “Schiller and Mark Twain, and Verdi and Tchaikovsky, made Joan wise beyond
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her years. Indeed she was. The record of her trial, which was meticulous by the fine-printing standards of the time, shows a defendant of acumen and poise. People grew up fast in her age of war and freebooters and the Black Death.

But for his 1998 cantata *Joan and the Bells*, Getty was attracted to another thread of interpretations of this “illiterate peasant girl” who was tried for heresy and witchcraft in 1431, with the Bishop of Beauvais, Pierre Cauchon, leading the prosecution against her. “It was the genius of Shaw that inverted this safe literary tradition and brought out the spunky teenager in Joan,” writes Getty. “Jean Anouilh went farther, in *The Lark*, and gave her the simplicity of preadolescence. *Joan and the Bells* owes much to these masters, particularly Anouilh, and takes the same poetic license. It is a tale of a child’s faith in an age without childhood, of a valor undeflected, and of the redemption these qualities commend.”

Getty, the child of J. Paul Getty and the silent film actress Ann Rork, has long been associated with San Francisco. After graduating from the University of San Francisco, he studied composition at the San Francisco Conservatory, from which he graduated in 1956. Alongside works for orchestra and piano, Getty’s focus as a composer has been on writing for the voice—whether in art songs, choral works, or opera. For the stage he has written *Plump Jack* (drawing on Shakespeare’s Falstaff), the Oscar Wilde-based *The Canterville Ghost*, and *Usher House*, an operatic treatment of Edgar Allan Poe’s *The Fall of the House of Usher* (which received its U.S. premiere in 2015 at San Francisco Opera).

As with those operas, Getty crafted his own libretto for *Joan and the Bells*, using original source documents from letters dictated by Joan and the trial proceedings. The composer points out that when the teenage Joan first appeared on the scene in 1429, during the Hundred Years’ War between France and England, she improbably “led the French army to victory” during the siege of Orléans and helped ensure the all-important coronation of the Dauphin as King Charles VII in Reims. Yet Joan “had proved too warlike and independent for the new king’s comfort,” and he chose not to ransom her when she was captured in battle in 1430.

“ Myth can add little to such a history,” observes Getty. “Like other writers, even so, I have cast Joan’s story in a myth to suit my telling. *Joan and the Bells* keeps to some facts and makes up others. Thus Domremy is given a Lourdes-like setting for picturesqueness alone. It is true meanwhile that church bells brought Joan’s visions and voices, but not that any were silenced at her trial. There is also no reason to suppose that Cauchon was compassionate in the end. He is made so here to mitigate Church-bashing, to give the benefit of the doubt to little-known historical figures, and to keep the focus on Joan. Her story needs no villains. It is the
hero, not the saint, who is measured by the size of the dragon slain. The saint is measured by the promise kept, by the beauty of the vision, and by the straightness of the path.”

**What to listen for**

*Joan and the Bells* is cast in three scenes. The first, “Judgment,” begins in the thick of things, as the pro-English Bishop Cauchon pronounces the terrible sentence that Joan is to be burned at the stake for her visions. Getty pits the fierce pronouncements of Cauchon, supported by an implacable chorus of men’s voices, against Joan’s visionary courage. A terse semitone motif is germinal for much of the musical material, while registral contrasts underscore the dramatic situation.

The second scene, “Joan in Her Chamber,” is the emotional heart of Getty’s cantata: a long solo outpouring in which Joan addresses the saints who have guided her. The high-lying writing showcases the artistry of frequent Getty collaborator Lisa Delan, who created the role (and who sings it on the Pentatone recording of the work). In “The Square at Rouen,” the terse dramatic intensity of the first scene returns, but Cauchon’s own doubts become more apparent, and the chorus is now split into different roles: the onlookers at Joan’s burning and an ensemble of saints who console the dying Joan—as the sound of bells peals out in the final minute. The effect of their sudden appearance in the soundscape after several references is all the more dramatic, inviting the listeners—unlike the tormentors surrounding her—to share in Joan’s vision.

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### Text for Getty’s *Joan and the Bells*

**Part One: Judgment**

CAUCHON AND CHORUS

Joan the Maid, you are condemned.
You have done prodigies by witchcraft,
Beyond all temporal power, in men’s clothes,
You have led armies and defeated armies,
And counseled heresies. You have heard our judgment.
Let it be entered.

JOAN

I wore men’s clothes and armor
And fought their fight.

God put a sword into my hand.

CHORUS

She is blaspheming. Silence her.

CAUCHON

You are mistaken. Satan armed you, child.
The sword was his. Repent, be healed, be saved.
Cast him away, and you will bless our judgment.
Receive God’s grace and you will bless the flames,
Let God’s grace shine in them and sing in them,
Let them drive out the husk, the dross, the slag,
Let them drive out that antichrist, the mortal world,
Let them refine, cleanse, cauterize, let them distill,
Let them make pure. Renounce your visions,
Know them aright. They are not your three saints.
You have confessed that these things are not saints
But Satan and his minions.

JOAN
I thank the court. Your Reverences are old and wise, the Church is God's true agent,
And I am perjured.
I was afraid, and was not true to them,
Saint Catherine, Saint Margaret, Saint Michael,
I did them evil,
Here in this room I called them frauds and specters,
But I have asked their pardon,
And must not wrong them more.
Your Reverences have sentenced me most justly.
I am still wicked and afraid.
But, Reverences, I must not wrong them more,
And I will ask their pardon in the fire.

CHORUS
Defiance! Blasphemy! Brothers, you are too patient.

CAUCHON
She is obdurate. We can do nothing. Remove her. Pray for her. The trial is closed.

There was no fault in it. God help us now,
But, Brothers, who can say we were not fair?
We were most circumspect. The pope absolves us.
The laity consent.

CHORUS
Thus far.
But there must be no bells.

CAUCHON
There will be none.
The Duke of Bedford stilled them.

CHORUS
They are her voices.

CAUCHON
He took their tongues.

CHORUS
Her visions come with them.

CAUCHON
The bells are mute. God help us, Brothers,
But who can say we were not fair?

CHORUS
Who can say we were not fair?

Part Two: Joan in her Chamber

JOAN
Saint Margaret, I ask your pardon first,
Because it was you I saw the first of all,
Running to church. Do you remember?
It was fall and cool and morning and beautiful;
I was running up where the path was highest,
Up where the bells came loudest, on the hillside,
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whether simple or sublime

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In the forest by the spring,  
Where I could see our roof and all the  
roofs,  
But this time I was running not to be  
late,  
And did not look.  
Do you remember? All at once I saw  
you,  
As plain as anyone, but beautiful and  
shining,  
And I knew you were a saint.  
Then I saw you, Saint Michael,  
And you, Saint Catherine,  
And now I ask your pardon too. I am  
ashamed,  
For I have broken faith with you,  
And made you angry,  
And that is why you will not come to  
me.  

But then you came, all three,  
And, Blessed Margaret, you said,  
“Joan, do you know us?” And I said,  
“I do, Saint Margaret,  
But I think you must have lost your  
way.  
Not even the abbé comes to Domremy.”  
Saint Michael, then you said, “Joan,  
Are you afraid of us?” And I said, “No,  
Saint Michael,”  
And then, Saint Catherine, you said,  
“It is good that you are not,  
For you must ride a horse, and be a  
soldier,  
And hold a sword.” And I said, “Oh,  
Saint Catherine,  
A soldier?” And you answered,  
“If you are not afraid, and keep your  
word,  
And do your very best,  
Then you will be a soldier, and ride a  
horse,  
And hold a sword, and crown a king,  
And do brave things that will be told  
forever.”  
And I said, “Well, then, I will try,  
But how can I do all of that?”  
And then, Saint Michael, you said,  
“You will know how, all by yourself,  
And when you need us we will come to  
you.”  

Oh, blessed saints, it was the truth.  
At Chinon Castle you led me to the  
Dauphin  
And made him trust me. At Orleans  
Where we had fought all day without  
advantage,  
And had fallen back to garrison as  
weak as death,  
You came and said that we must try  
tonce more.  
Somehow I made them do it, and we  
won.  
So it was on the Loire,  
At Meung, Jargeau, Patay, so many  
times,  
Whenever we were nearly broken,  
With fresh reserves against us, banners  
high,  
Mocking at us, our ordnance driven  
back,  
Dust-blind, our force encircled, then  
you came  
In our great need, just as you said,  
To give me courage, and the field was  
ours.  
Even when I was taken at Compiègne,  
And even here, you came to me each  
day,  
But now I have been untruthful,  
And that is why you will not speak to  
me.  
Dear saints, I will do better,  
There is only a little time, but I will try,
And then perhaps you will not be so angry,
And you will come to me.

Part Three: The Square at Rouen

VARIOUS VOICES
They are building the fire too high.
The executioner will not be able to come near,
Once it is lit,
To do the act of mercy.
It is cruel.

CAUCHON (ASIDE)
Yes, it is cruel.

OTHER VOICES
It is justice. She is a witch.
She is a heretic relapsed.
She is young and beautiful.
I do not think she is a witch.
She is not afraid. She is very calm.

CAUCHON (ASIDE)
Her head is high.

OTHER VOICES
She is a witch. The court condemned her.
Now they will light the fire. It is lit.
The flames are terrible.
Listen! There are bells. I hear them.
Yes! There are bells.

There are no bells. Lord Bedford took their tongues.
Sometimes the bells can bring her visions to her.
That is why he made them mute.
They are not the bells of Rouen.

CAUCHON (ASIDE)
No, they are other bells. I heard them once,
When I was very young.

OTHER VOICES
They are other bells.
There are no bells. Lord Bedford stilled them.
She is looking at something up high.
What is it?

She is watching the tower.
No, she is looking above it.
Her lips are moving.
She is praying. I cannot make out the words.
What does she say?

CAUCHON (ASIDE)
She is saying, “Jesu, Jesu, Jesu.”

CHORUS (SAINTS)
Come, child, come, soldier,
The task is finished, finished and settled away,
It is all mended and folded away,
The battle is done with, over and gone,
And washed away with the morning.
You have won and rested. Listen! The bells!
See, you have won, child! Now rise up
In the cool of the morning, run to us,
Run up in the cool hills, run barefoot,
run, child, feel the wind,
Feel the cool wind, run higher, higher,
Up to the mountaintops, higher!
Jump higher than the world! The bells are louder!
Here, child! Faster! See, you are almost home!
Up here, child! Run up to the sky and past it,
Past clouds and moons and comets,
Up, child! It is so blue and bright!
You can hardly see! Brighter and brighter!

Come running, riding; now you are riding, child!
Ride forward, faster, faster, higher, higher,
Up to the front, child!
See the battalions align, there are Dunois, La Hire,
In the cool of the morning,
Xantrailles and his lancers,
The ground is resilient, quick for the charge,
See the horses, the riders, the ranks,
How they quiver and quicken, their eyes, they are ready,
All of them furious, dangerous, ready,
Spur, child! Up to the gallop, apace, hear the war-shout,
The banner, aloft! Let it fly, let it carry them,
Jesu Maria, they see it, they follow,
Attack, child! Into the enemy, at them!
Into the cavalry, up to the cannon, the colors!
The bells are everywhere!
See, the gates open, child, the pennants fall, the captains kneel!
Ride up, child, up to the battlements, up to the stars,
Ride up in the cool of the morning.
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Composer’s Notes

1429 was the 92nd year of the Hundred Years’ War. Three generations of French had been bloodied in the disasters of Crecy, Poitiers and Agincourt. In the spring of that year an illiterate peasant girl told first the Governor of her region, and then the Dauphin, that she had been chosen by God to drive the English back to their shores. She was given a few soldiers and sent to join the defense of Orleans. She led the French army to victory. Later in that year she broke the English strongholds along the Loire, and led the Dauphin through Burgundian territory to his coronation at Rheims.

Soon she had proved too warlike and independent for the new king’s comfort. In 1430 she attacked Burgundian Paris, without result, after he had declared a truce. When she was captured in battle a few months later he did not ransom her, although he could have done so easily under the customs of the time. She was sold to the Duke of Burgundy, and tried by the Church for heresy and witchcraft at Rouen in 1431. Pierre Cauchon, the Bishop of Beauvais, led the prosecution. She renounced her visions under a promise that her life would be spared, and recanted on learning that the terms included life imprisonment on bread and water. She was now trapped as a relapsed heretic, and was burned at the stake. She was about nineteen years old.

Myth can add little to such a history.
Like other writers, even so, I have cast Joan’s story in a myth to suit my telling. Joan and the Bells keeps to some facts and makes up others. Thus Domremy is given a Lourdes-like setting for picturesqueness alone. It is true meanwhile that church bells brought Joan’s visions and voices, but not that any were silenced at her trial.

There is also no reason to suppose that Cauchon was compassionate in the end. He is made so here to mitigate Church-bashing, to give the benefit of the doubt to little-known historical figures, and to keep the focus on Joan. Her story needs no villains. It is the hero, not the saint, who is measured by the size of the dragon slain. The saint is measured by the promise kept, by the beauty of the vision, and by the straightness of the path.

Schiller and Mark Twain, and Verdi and Tchaikovsky, made Joan wise beyond her years. Indeed she was. The record of her trial, which was meticulous by the fine-printing standards of the time, shows a defendant of acumen and poise. People grew up fast in her age of war and freebooters and the Black Death. It was the genius of Shaw that inverted this safe literary tradition and brought out the spunky teenager in Joan. Jean Anouilh went farther, in The Lark, and gave her the simplicity of preadolescence. Joan and the Bells owes much to these masters, particularly Anouilh, and takes the same poetic license. It is a tale of a child’s faith in an age without childhood, of a valor undeflected, and of the redemption these qualities commend.

—© Gordon Getty

Hector Berlioz

Born December 11, 1803, in La Côte-Saint-André, France; died March 8, 1869, in Paris

Symphonie fantastique

Composed: 1830; rev. 1832

First performance: December 5, 1830, in Paris, with François Habeneck conducting

Duration: approximately 50 minutes

Scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (2nd doubling E-flat clarinet), 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 2 tubas, timpani, bass drum, snare drum, cymbals, bells, 2 harps, and strings

In sum:

• A landmark of Romanticism, the Symphonie fantastique is the astonishing product of Berlioz’ early period—composed only three years after the death of Beethoven.

• Berlioz single-handedly opened a whole new vista for the symphony and for orchestral music by turning the genre into a vehicle for autobiographical reflection.

• The Symphonie fantastique teems with orchestral innovation and special “sound effects” that enhance the coloristic possibilities of writing for orchestra.

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Hector Berlioz was a provocateur and enigma to his fellow French, yet by the end of the century he had earned widespread reverence as an exemplar of French genius in opposition to the “invasion” of German sensibility (Wagnerism above all). Regardless of these cultural politics, his early Symphonie fantastique retains its aura of originality and is even still capable of shocking audiences. The composer was only 26 when he first conceived the work and was trying to establish himself in the late 1820s in Paris.

The Symphonie assimilates Berlioz’ life-changing discovery of the symphonies of Beethoven, as well as his passion for the Irish actress Harriet Smithson (whom he eventually—and unhappily—married). He channeled an idealized vision of Smithson into the Symphonie fantastique, weaving in several musical ideas from earlier compositions.

Berlioz signaled his aesthetic agenda by subtitling the Symphonie fantastique “An Episode in the Life of an Artist.” The idea of descriptive program music was not in itself new, but Berlioz changed the game through the intensity of his subjective portrait. Here was music that transformed the framework of a symphony into the vessel for an autobiographical confession: an artist’s fever dream in which the composer projects both his longing for the ideal woman and the disturbing consequences of that longing.

The remarkable orchestral effects and thematic transformations of Berlioz’ score evoke the metamorphoses and visions that occur in a state of dreaming or fantasizing—in the very state in which our obsessions are revealed in new and unsettling perspectives, as Romantic poets, painters, and composers showed us decades before Freud.

Thus Berlioz calls the first movement “Daydreams—Passions.” It sets the stage for the composer’s protagonist and alter ego, a passionate musician. In his solitude, Berlioz’ Artist feels that he is incomplete because he lacks the ideal woman he loves.

In “A Ball,” the Artist sinks into a state of despondency that is only enhanced by the fleeting joys of the dancers around him.

Berlioz’ profound admiration for Beethoven comes to the fore in “Scene in the Countryside,” with thoughts of the Pastoral Symphony in the background (including the looming tempest amid the tranquil setting). The natural setting becomes a screen onto which the Artist projects his fears, symbolized by distant thunder that announces a coming storm.

If the first two movements explore the idealism of the Artist’s obsession with love, the third is a fulcrum, giving way to a descent into hell that unfolds in the final two movements. With its boisterous accents, “March to the Scaffold” depicts the Artist
fantasizing his own execution for having killed the Beloved. This fantasy is triggered by a heavy dose of opium he consumes in a suicidal state. The Artist populates the scene with a sadistic crowd that gathers to witness his execution.

“Witches' Sabbath” concludes the *Symphonie fantastique* with a full-on nightmare—all the more powerful when heard in the context of this program’s preceding visions of the divine. The Artist has continued to the next stage of his imagined death and fantasizes his funeral in the form of a demonic orgy.

While the Artist never awakens from this fever dream in the *Symphonie fantastique*, in 1831 Berlioz penned a sequel in which his protagonist does just that. In *Lélio, ou le Retour à la Vie* (“Lélio, or the Return to Life”), music itself provides the antidote to the Artist’s hopeless obsession.

**What to listen for**

Muted strings shape the mood of the slow, melancholy introduction, filled with uneasy pauses. Berlioz introduces a recurring theme to represent the ideal Beloved—a theme he referred to as his *idée fixe*, or “fixed idea.” Initially, it takes the shape of a melody in flutes and violins that ranges restlessly over nearly two octaves. Easily fragmentable into constituent parts, the *idée fixe* plays a key role throughout the work, reappearing in dramatically changing contexts. The second movement includes the enchanting sound of a pair of harps and features music of clear textures and diaphanous beauty.

Berlioz’ innovations as an orchestrator go well beyond his use of “special effects” and extend to his painterly mixture of timbres, especially evident in the woodwind-rich third movement, which adjusts foreground and background levels of sound colors in a quasi-cinematic manner.

The savage march that accompanies the Artist to the scaffold introduces a sardonic element that Berlioz presses to extremes in the grotesque finale, where he shockingly distorts the *idée fixe* into a leering parody of its original haunting beauty in a version squawked by E-flat clarinet.

No wonder that Stanley Kubrick chose this statement of the solemn, medieval *Dies Irae* chant for the soundtrack of *The Shining*. Normally associated with the Requiem and its vision of a terrifying Judgment Day, the melody is initially entrusted to the tubas, after a series of tolling bells, and then sequentially sped up by different sections of the orchestra. Berlioz brings the movement to its climax with an orgiastic fugue comprising the funeral chant and the music of the dancing witches—yet another dimension of parody, as the “learned” science of the fugue is put to the service of this demonic ritual.

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N
oted 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/songwriter 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.
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Conductor of the Cincinnati Symphony Orchestra and Cincinnati Pops, Harada regularly assists Music Director Louis Langrée, conducts the CSO, POPS, and assists James Conlon and Juanjo Mena for the May Festival. Keitaro also holds the position of Associate Conductor of the Arizona Opera.

With a growing international schedule as a guest conductor, Harada’s recent and coming seasons mark several high-profile engagements including performances at the 2016 Pacific Music Festival by invitation of Valery Gergiev, debuts with Tokyo Symphony Orchestra and Tokyo Philharmonic Orchestra in Japan and with Boise Philharmonic, West Virginia Symphony Orchestra, South Bend Symphony Orchestra, Charlotte Symphony and Music in the Mountains Festival in the USA. Most recently, he conducted Song from the Uproar for Cincinnati Opera, made his debut with Louisiana Philharmonic Orchestra, and conducted a run of Bizet’s Carmen for Bulgaria Sofia Opera that will reprise in a Japan tour with the same production later in 2018. Keitaro makes his conducting debut at Suntory Hall with Tokyo Philharmonic Orchestra in February 2018.

Conductor Keitaro Harada continues to be recognized at the highest levels for his artistic abilities and passion for musical excellence. As a three-time recipient of The Solti Foundation U.S. Career Assistance Award (2014, 2015, 2016), Bruno Walter National Conductor Preview (2013), the Seiji Ozawa Conducting Fellowship at Tanglewood Music Festival, a student of Lorin Maazel at Castleton Festival and Fabio Luisi at Pacific Music Festival, Harada’s credentials are exemplary.

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The music of the American composer Gordon Getty has been performed in such prestigious venues as New York’s Carnegie Hall and Lincoln Center, London’s Royal Festival Hall, Vienna’s Brahms Hall, and Moscow’s Tchaikovsky Hall and Bolshoi Theatre, as well as at the Aspen, Spoleto, and Bad Kissingen Festivals.

Getty’s first opera, *Plump Jack*, drawing on the adventures of Shakespeare’s Sir John Falstaff, was premiered by the San Francisco Symphony and has been revived by the Los Angeles Chamber Orchestra, BBC Philharmonic, and London Philharmonia, among other ensembles. In 2011, the Munich Radio Orchestra performed *Plump Jack* in an abridged concert version, which was simulcast on Bavarian Radio and released on the Pentatone label. In June of 2018, Los Angeles Opera will present “Scare Pair,” the double bill of his two one-act operas, *Usher House* and *The Canterville Ghost*, following the October 2017 premiere with the Center for Contemporary Opera in New York.

*Joan and the Bells*, a cantata portraying the trial and execution of Joan of Arc, has been widely performed, notably at Windsor Castle with Mikhail Pletnev conducting. Getty’s ballet *Ancestor Suite* was given its premiere staging by the Bolshoi Ballet and Russian National Orchestra at the Bolshoi Theatre in Moscow, and is slated for performances in China in 2018.

Getty has enjoyed a fruitful relationship with the Pentatone label. In addition to his three operas and *Joan and the Bells*, Pentatone has released an album devoted to six of his orchestral pieces, with Sir Neville Marriner conducting the Academy of St. Martin in the Fields; two albums of his choral works, *Young America* and *The Little Match Girl*; an album of his solo piano works played by Conrad Tao; and *The White Election*, a much-performed song cycle on poems by Emily Dickinson.

Getty revisited the poetry of Emily Dickinson in his *Four Dickinson Songs*, recorded by Lisa Delan and Kristin Pankonin on their Pentatone recital album *The Hours Begin to Sing*. In 2018, a newly-orchestrated version of *Four Dickinson Songs*, featuring Lisa Delan and the Orchestre Philharmonique de Marseille, will be released by Pentatone. The album will also include other Dickinson settings by Aaron Copland.

Gordon Getty, composer

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Jake Heggie, and Michael Tilson Thomas. Also due for 2018 release is a new album of Getty's most recent choral works.

Getty was the subject of the 2016 documentary film *There Will Be Music*, by director Peter Rosen. PBS broadcast the film around the country in 2017.

His music is published by Rork Music.

Lisa Delan, soprano

American soprano Lisa Delan has won acclaim as an interpreter of a vast range of repertoire and is recognized for her versatility and breadth of accomplishment in opera, song, and recording. She has performed on some of the world’s leading concert stages including Lincoln Center, Davies Symphony Hall, Madrid’s Auditorio Nacional, the Moscow Conservatory, Tchaikovsky Hall, and Windsor Castle. Her festival appearances include the Bad Kissingen Festival in Germany, the Colmar Festival in France, the Rachmaninoff Festival in Novgorod, Russia, Festival del Sole in Napa Valley, the Tuscan Sun Festival, and the Domaine Forget Festival in Quebec. In reviewing three of Ms. Delan’s recordings released by Pentatone Classics in 2009, Sequenza 21 concluded, “As a song interpreter she may well be unequaled.” The year 2013 saw the release of *The Hours Begin to Sing* and the new Gordon Getty opera *Usher House*, both on Pentatone Classics. An *Audiophile Audition* critic wrote of *The Hours Begin to Sing*, “I reviewed Lisa Delan’s first issue in this series in 2009… I said then ‘I am not sure I have heard a finer American song album since Songs of America made its debut [20] years ago.’ Well, guess what? I can say it again, with a lot of confidence… Lisa Delan is still the master of this sort of recital.”

Ms. Delan won recognition singing the title role in the world premiere of Gordon Getty’s *Joan and the Bells* in 1998, a role she has since reprised in France, Germany, the U.S., and Russia, and on the 2002 recording for Pentatone Classics. Critics praised her depiction of Joan of Arc as “beautifully sung” (*International Record Review*), “refreshingly unpretentious” (*Gramophone*), and “a role she has made her own, with the kind of pure tone one expects of a saint-to-be and the passion one expects from a 19-year-old girl going to her death. Miss Delan is exceptional” (*Nevada Events*). She reprised this role for the Russian National Orchestra’s Grand Festival in Moscow in 2012.

Ms. Delan is privileged to collaborate with new and contemporary composers and has performed and recorded the music of William Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie, Mikhail Pletnev and Luna Pearl Woolf, among others. Ms. Delan is currently developing a genre-defying recording with Christopher O’Riley and
Matt Haimovitz featuring art songs written for the soprano by Philip Glass, John Corigliano, Mark Adamo, Aaron J. Kernis and Woolf.

Lester Lynch, baritone

Lester Lynch, an established dramatic baritone, is making his mark in some of the world’s leading opera houses. Known for his charismatic portrayals and commanding voice, he has received glowing reviews in some of the most important baritone roles—Opera Today recently enthused, “It was booming baritone Lester Lynch who served notice that he is now in consideration for admittance to the Scarpia Preferred Pantheon—when he needed to pour it on he had the Puccinian fire power and the dramatic heat to raise the hair on the back of your neck.” Recent performances include Lescaut in Puccini’s Manon Lescaut under the baton of Sir Simon Rattle with the Festspielhaus Baden-Baden, Crown in Gershwin’s Porgy and Bess with the Opéra de Montréal, Amonasro in Verdi’s Aida with Pittsburgh Opera, Carbon in Cyrano de Begerac with San Francisco Opera, Herald in Lohengrin with Lyric Opera of Chicago, Gérald in Andrea Chénier with the Bregenzer Festspiele, Nottingham in Roberto Devereaux and Count Di Luna in Il Trovatore with Minnesota Opera. His latest debuts include a back-to-back engagement with the Fundação Calouste Gulbenkian in Portugal where he was featured as Iago in Verdi’s Otello and in the title role of Verdi’s Falstaff.

Mr. Lynch has worked with some of the

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world’s most renowned conductors and directors. Under the baton of Sir Simon Rattle and the Berlin Philharmonic, he has sung the role of Crown in Porgy and Bess and the Bauer in Schoenberg’s Gurrelieder. He has also appeared with conductors Sir Andrew Davis, Placido Domingo, Larry Foster, Ulf Schirmer, and John DeMain, and performed under eminent directors Sir Richard Eyre, Christopher Alden and Francesca Zambello. Pentatone Classics has released his recordings of two operas by the contemporary American composer Gordon Getty: the title role in Plumpjack, and Cauchon in Joan and the Bells.

Upcoming performances for Mr. Lynch include the lead role of Josh Gibson in The Summer King with the Michigan Opera Theatre and the role of Crown in Porgy and Bess with the Seattle Opera in the summer of 2018.

---

Eric Choate, chorusmaster

Lauded by Examiner.com as “music to grab the listener’s attention through novelty and hold it through technical discipline,” the compositional work of Eric Choate has earned him first prize in both the San Francisco Conservatory of Music’s Art Song Composition Competition and the Vancouver Chamber Choir Composition Competition, as well as commissions from the Left Coast Chamber Ensemble, One Great City Duo, and One Found Sound. Mr. Choate’s musical engagements reach beyond composition to the piano and baton; he has enjoyed conducting numerous Bay Area ensembles. In addition to his work as assistant conductor for BCCO, he acts as director of the Conservatory Chorus at the San Francisco Conservatory of Music. Mr. Choate also currently serves as director of music at Transfiguration Episcopal Church in San Mateo, where he conducts the choir, plays the organ, and composes liturgical music.

Graduating with departmental distinction, Mr. Choate earned his Bachelor of Arts degree in composition from St. Olaf College, where he studied with Timothy Mahr and Justin Merritt. He was awarded a fellowship to study harmony and counterpoint at the European American Musical Alliance in Paris, from which he graduated with honorable mentions in harmony and solfège. He then went on to earn a Master of Music degree with David Conte at the San Francisco Conservatory of Music.
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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 Sinfonica 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.
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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.”

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Photo: Dave Weiland
<table>
<thead>
<tr>
<th>Advertiser Index</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Sun</td>
<td>page 26</td>
</tr>
<tr>
<td>Ackerman's Servicing Volvo</td>
<td>page 22</td>
</tr>
<tr>
<td>Albert Nahman Plumbing</td>
<td>page 54</td>
</tr>
<tr>
<td>Alward Construction</td>
<td>page 50</td>
</tr>
<tr>
<td>Aurora Theatre Company</td>
<td>page 60</td>
</tr>
<tr>
<td>Berkeley City Club</td>
<td>page 54</td>
</tr>
<tr>
<td>Belmont Village Senior Living</td>
<td>page 20</td>
</tr>
<tr>
<td>Berkeley Optometry</td>
<td>page 56</td>
</tr>
<tr>
<td>Bill's Footwear</td>
<td>page 32</td>
</tr>
<tr>
<td>Blue's Chocolates</td>
<td>page 62</td>
</tr>
<tr>
<td>Chanticleer</td>
<td>page 48</td>
</tr>
<tr>
<td>Coldwell Banker</td>
<td>page 32</td>
</tr>
<tr>
<td>The College Preparatory School</td>
<td>page 10</td>
</tr>
<tr>
<td>The Cooperative Cleaning Company</td>
<td>inside back cover</td>
</tr>
<tr>
<td>The Crowden School</td>
<td>page 60</td>
</tr>
<tr>
<td>DHM Architecture</td>
<td>page 22</td>
</tr>
<tr>
<td>Dining Guide</td>
<td>page 42</td>
</tr>
<tr>
<td>Douglas Parking</td>
<td>page 66</td>
</tr>
<tr>
<td>Expressions Gallery</td>
<td>page 26</td>
</tr>
<tr>
<td>Frank Bliss, State Farm</td>
<td>page 40</td>
</tr>
<tr>
<td>Going Places</td>
<td>page 32</td>
</tr>
<tr>
<td>The Grubb Co</td>
<td>back cover</td>
</tr>
<tr>
<td>JMR Capital Management, Inc.</td>
<td>page 28</td>
</tr>
<tr>
<td>Jutta's Flowers</td>
<td>page 68</td>
</tr>
<tr>
<td>La Méditerranée</td>
<td>page 42</td>
</tr>
<tr>
<td>La Note Restaurant Provençal</td>
<td>page 42</td>
</tr>
<tr>
<td>Limewood Bar &amp; Restaurant</td>
<td>page 19</td>
</tr>
<tr>
<td>Margaretta K. Mitchell Photography</td>
<td>page 14</td>
</tr>
<tr>
<td>Mason McDuffie</td>
<td>page 26</td>
</tr>
<tr>
<td>Maybeck High School</td>
<td>page 24</td>
</tr>
<tr>
<td>McCutcheon Construction</td>
<td>page 53</td>
</tr>
<tr>
<td>Mountain View Cemetery</td>
<td>inside front cover</td>
</tr>
<tr>
<td>National Geographic Expeditions</td>
<td>page 64</td>
</tr>
<tr>
<td>North Berkeley Investment Partners</td>
<td>page 24</td>
</tr>
<tr>
<td>Oceanworks</td>
<td>page 10</td>
</tr>
<tr>
<td>Pacific Union</td>
<td>page 8</td>
</tr>
<tr>
<td>Piedmont Gardens</td>
<td>page 6</td>
</tr>
<tr>
<td>Poulet</td>
<td>page 42</td>
</tr>
<tr>
<td>San Francisco Chamber Orchestra</td>
<td>page 44</td>
</tr>
<tr>
<td>Star Grocery</td>
<td>page 14</td>
</tr>
<tr>
<td>Storey Framing</td>
<td>page 10</td>
</tr>
<tr>
<td>Talavera</td>
<td>page 10</td>
</tr>
<tr>
<td>Thornwall Properties</td>
<td>page 4</td>
</tr>
<tr>
<td>Tricia Swift, Realtor</td>
<td>page 58</td>
</tr>
<tr>
<td>Wooden Window</td>
<td>page 28</td>
</tr>
<tr>
<td>Yovino-Young Inc.</td>
<td>page 10</td>
</tr>
<tr>
<td></td>
<td>Please Patronize Our Advertisers!</td>
</tr>
</tbody>
</table>

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