SYMPHONIC II
BRITTEN & BERNSTEIN

01.31.19 | 8:00 PM
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BENJAMIN BRITTEN
Four Sea Interludes from Peter Grimes

HANNAH KENDALL
Disillusioned Dreamer: (World Premiere)

LEONARD BERNSTEIN
Symphony No. 2 for Piano and Orchestra,
The Age of Anxiety

Jonathon Heyward
Guest Conductor

Andrew Tyson
Piano
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Berkeley Symphony 18/19 Season

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No 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.
Welcome to the second concert in Berkeley Symphony’s 2018/19 Season. Our musicians, guest artists, and everyone involved in Berkeley Symphony’s production look forward to the great music you’ll be hearing tonight.

Our first concert of the season, Symphonic I: Higdon & Ravel, brought violinist Benjamin Beilman to our stage with Jennifer Higdon’s Violin Concerto. We also brought Berkeley Symphony’s Education Director, Ming Luke, to the podium for this set. A San Francisco Classical Voice writer, Jessica Balik, said in her review of the concert, “Luke led the Festive Overture with confidence and energy, thereby offering a convivial—and reassuring—start to Berkeley Symphony’s post-Carneiro era.” We agree with Balik, and continue to push for musical excellence and community relevance.

Tonight, we will be presenting three talented individuals to you. Jonathon Heyward, who, at age 23, was the first prize winner in 2015 of the 54th International Competition for Young Conductors of Besançon, takes the podium to lead the orchestra for the evening. Hannah Kendall, an up-and-coming composer, who won the Women of the Future Award for Arts and Culture in 2015, will be premiering her work Disillusioned Dreamer. We will also be featuring pianist Andrew Tyson, who is hailed by BBC Radio 3 as “a real poet of the piano” in Bernstein’s iconic second symphony.

The hardships and difficulties that minorities experience in our community are on the forefront of our hearts and minds. Leonard Bernstein’s Symphony No. 2, The Age of Anxiety, is a piece that was written in a time very similar to our own; one filled with injustice, persecution, and inequality. Kendall’s Disillusioned Dreamer pulls from Ralph Ellison’s groundbreaking novel Invisible Man. We encourage you to find hope for a brighter future tonight as we soothe our weary hearts with the magnificent healing power of music.

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Welcome! Tonight we are thrilled to celebrate the musical brilliance of three young artists and to explore the intersection of music and literature.

It was our dear friend John Adams who first introduced me to our guest conductor, Jonathon Heyward. Just last year Jonathon was a recipient of the Dudamel Conducting Fellowship with the LA Philharmonic and made his debut at Disney Concert Hall with violin soloist Hilary Hahn in a performance the Los Angeles Times called “riveting.” It was Jonathon who then led me to our talented guest composer, Hannah Kendall, and the dazzling pianist Andrew Tyson. How fortunate we are to enjoy the formidable talents of these three young artists this evening!

All three of the compositions on tonight’s program were inspired by pieces of literature. We open the concert with Benjamin Britten’s Four Sea Interludes from his opera Peter Grimes, adapted by the English writer Montagu Slater from the larger narrative poem of 1810 by George Crabbe (The Borough).

In a salute to Black History Month, Berkeley Symphony is honored to perform the world premiere of Hannah Kendall’s Disillusioned Dreamer, inspired by Ralph Ellison’s novel Invisible Man addressing the African American experience in the early twentieth century.

We end the program with Leonard Bernstein’s Symphony No. 2, The Age of Anxiety, a most relevant work in today’s political climate, based on W.H. Auden’s Pulitzer Prize-winning poem of the same name.

The program we enjoy this evening is a prelude to the Bay Area Book Festival on May 4-5 in Berkeley, when Berkeley Symphony will perform world premieres by our Berkeley Sounds Composer Fellows: Aiyana Braun, Ursula Kwong-Brown, and Peter Shin. This concert will be curated by Music Alive Composer-in-Residence, Anna Clyne. Each of these premieres is inspired by the work Bay Area writers.

With warmest wishes,

René Mandel
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In summer 2017, three emerging composers were chosen from a national candidate pool to participate in the inaugural Berkeley Sounds Composer Fellows program: 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. Through the two-season fellowship, the composers are mentored by Music Alive Composer-in-Residence Anna Clyne while developing compositions to be performed by Berkeley Symphony. In addition, the Fellows receive artistic and career guidance from the Symphony artistic staff, orchestra musicians, and renowned mentor-composers and industry professionals. 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.

2017/18 Season Fellowship Highlights

• Mentorship sessions with Anna Clyne, John Adams, Joana Carneiro, Berkeley Symphony principal musicians and artistic staff...
• Development of new works for chamber ensemble inspired by artwork on display at BAMPFA (Berkeley Art Museum & Pacific Film Archive)

• Radio interview with DJ Velvet Einstein on KALX

• **Full: Pairs** on March 31 at BAMPFA: Compositions by Berkeley Sounds Composer Fellows were paired with pieces written by their mentors: Aiyana Braun with Jennifer Higdon; Ursula Kwong-Brown with Myra Melford; Peter Shin with Ted Hearne; and Anna Clyne with Julia Wolfe

• **Full: Symphony and Ballet** on April 29 at BAMPFA: World premieres of chamber ensemble pieces written by Aiyana Braun, Peter Shin, and Ursula Kwong-Brown were matched with dance by Berkeley Ballet Theater choreographers Laura O’Malley, Keon Saghari, and Vanessa Thiessen

### What’s Next: 2018/19 Season Fellowship Activities

• Development of new works for chamber orchestra based on poetry written by living Bay Area poets

• World premieres of chamber orchestra pieces to be performed in partnership with the Bay Area Book Festival in Berkeley in May 2019

• Additional performances of these works on Berkeley Symphony’s spring Family Concerts
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Symphonic II: Britten & Bernstein

Thursday, January 31, 2019 at 8pm  Zellerbach Hall, Berkeley

Jonathon Heyward  Conductor

Benjamin Britten  Four Sea Interludes
from Peter Grimes, Op. 33a
   I. Dawn
   II. Sunday Morning
   III. Moonlight
   IV. Storm

Hannah Kendall  Disillusioned Dreamer
(World Premiere Commission)

INTERMISSION

Leonard Bernstein  Symphony No. 2 for Piano and Orchestra,
The Age of Anxiety

Andrew Tyson  piano

I. Part One
   a) The Prologue: Lento moderato
   b) The Seven Ages: Variations 1-7
      1. L'istesso tempo
      2. Poco più mosso
      3. Largamente, ma mosso
      4. Più mosso
      5. Agitato
      6. Poco meno mosso
      7. L'istesso tempo

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c) The Seven Stages: Variations 8-14
1. Molto moderato, ma movendo
2. Più mosso (Tempo di Valse)
3. Più mosso
4. L'istesso tempo
5. Poco più vivace
6. L'istesso tempo
7. Poco più vivace

II. Part Two
a) The Dirge: Largo
b) The Masque: Extremely Fast
c) The Epilogue: Adagio; Andante; Con moto

Tonight’s concert will be broadcast on KALW 91.7 FM on May 13, 2019, at 9pm.

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Program Notes

Benjamin Britten

Born November 22, 1913, in Lowestoft, England; died December 4, 1975, in Aldeburgh, England

Four Sea Interludes from Peter Grimes, Op. 33a

Composed: Britten composed the opera, Peter Grimes, from which Four Sea Interludes are drawn between 1944 and 1945.

First performance: November 1948, with Eugene Ormandy conducting the Philadelphia Orchestra

Duration: c. 16 minutes

Scored for 2 flutes (doubling piccolo), 2 oboes, 2 clarinets (2nd doubling E-flat clarinet), 2 bassoons and contrabassoon, 4 horns, piccolo trumpet and 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings.

In sum:

• Benjamin Britten's sensitivity to literature helped him become one of the leading composers of opera in the 20th century's second half.

• Four Sea Interludes is extracted from his breakthrough 1945 opera Peter Grimes, which depicts “the individual against the crowd.” Britten’s position as a gay pacifist intensified feelings of alienation in his own life.

• Through Britten's brilliantly imaginative orchestration, Four Sea Interludes not only serve to anchor the opera's coastal setting but serve as multilayered commentaries on the issues it explores.

Sensitivity to literature and theater was an indispensable factor in the formation of Benjamin Britten—a factor that made opera his natural element. The premiere in 1945 of his first large-scale opera Peter Grimes (the source of Four Sea Interludes) in fact marked a watershed not just in the young composer’s career but for postwar opera overall. Britten went on to establish himself as one of the most significant opera composers of the 20th century, including operatic treatments of the work of such literary giants as Shakespeare, Henry James, Herman Melville, and Thomas Mann. He also experimented with the format, producing chamber operas for small, flexible groups as well as for the new medium of television.

As a young prodigy composer, Britten became part of the circle around fellow Englishman W.H. Auden—who features in the final work on our program—and...
“Throughout the program, the theme is literature and how it inspires these three composers. We start off with Benjamin Britten’s Four Sea Interludes, which is a piece of great landscape and really picturesque ideas, colors, and textures that kind of really truly depict the coast of the UK.”
collaborated with the poet on his first opera, *Paul Bunyan*, and other works. Auden was a literary mentor who molded the younger composer’s sensibility and also became a kind of guru, helping him to come to terms with his sexuality. It was Auden’s example that inspired Britten, together with his life partner, the tenor Peter Pears, to emigrate on the eve of the war in 1939 to the United States. In Britain, being gay and a pacifist intensified the composer’s sense of being marginalized.

But Britten’s homesickness was awakened when an article by E.M. Forster prompted his discovery of George Crabbe’s *The Borough*. The events of this long narrative poem from 1810, written in the form of letters, take place along the East Anglian seacoast where the composer had grown up. One of the characters depicted in the poem is the fisherman Peter Grimes, who is accused by the townsfolk of murdering his young apprentices. Crabbe portrayed Grimes as a sadistic misanthrope, “untouched by pity.” Britten’s opera, in contrast, reimagines the ruthless bully as a movingly ambiguous figure—a “tortured idealist,” in the composer’s phrase, and, by extension, an outsider set apart from the close-knit collective of the townspeople. Grimes’ outsize ambitions fatefully combine with the hostility he arouses from that community to bring about his self-destruction.

Britten sensed tremendous operatic potential in this literary source. A story of “the individual against the crowd” is how he described the scenario (the librettist was the leftist poet Montagu Slater), which entailed “ironic overtones for our own situation.” That pertained both to the taboo subject of his relationship with Pears (who created the role of the protagonist) and to his identity as a conscientious objector.

The composer was additionally moved by the richly detailed local color of *The Borough*. Britten was determined to reconnect with his roots, and he and Pears ended their self-imposed exile, returning to what was now an England ravaged by war. The opera includes six orchestral interludes that gave Britten space to evoke the ever-present power of nature and the sea as a character in its own right in *Peter Grimes*. He extracted four of these to be performed as a stand-alone concert piece. In the opera, these interludes foreground the element of the sea setting and function as wordless commentaries that might be compared to the tragic Greek chorus.

**What to listen for**

The First Interlude (“*Dawn*”) serves as the transition between the trial scene of the Prologue (where Grimes is exonerated)
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and the first act. Against the thin glint of sunlight breaking through on high, menacing brass harmonies swell from below. This music returns to end the opera, suggesting that nature’s eternal patterns are indifferent to the human suffering that has been witnessed. The Second Interlude ("Sunday Morning") prefaces the second act with extroverted, brightly rhythmic tolling as the community gathers for worship.

“Moonlight,” the Third Interlude (prelude to the final act), provides a counterpart to “Dawn.” A silvery rain of woodwind and percussion intermittently splashes, as yearning harmonies slowly throb with increasingly troubled intensity. Britten’s achievement offers much more than picturesque “nature painting.” The seascapes here function as a screen onto which human emotions are projected. Thus the Fourth Interlude (“Storm”) doubles as scene-change music for the opera’s first act and as a metaphoric commentary on Grimes’ inner psychic turmoil. As a temporary refuge from the storm—captured by the music’s thrashing violence—a sweeping melodic arc interpolates a passing vision of peace. But its hope is battered by the tempest’s savage final surge.

Hannah Kendall

Born 1984 in London; currently resides in New York City

Disillusioned Dreamer

Composed: 2018
First performance: This is the world premiere
Duration: c. 12 minutes
Scored for 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (2nd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, 2 percussionists, harp, and strings.

In sum:

• The young London-born Hannah Kendall, who has emerged as an eloquent new voice both in the concert hall and in the opera house, is frequently inspired by literary sources.

• Disillusioned Dreamer, a Berkeley Symphony commission, is Kendall’s musical response to a passage about awakening to the reality of racism from Ralph Ellison’s landmark novel Invisible Man.

• Kendall writes fluently for large orchestra in this work, using striking contrasts in timbre and gesture to pit the sense of an illusory dreamworld against the newly awakened state the unnamed Invisible Man experiences.
“The next piece on the program is written by Hannah Kendall who is an up-and-coming and fantastic British composer who has written *Disillusioned Dreamer*. This will be a world premiere of this piece and at first glance of this fantastic work, I notice the incredible structure of sonic tones throughout, which plays on the timbre of what an orchestra actually can sound like. Underneath this kind of drawn strung out sonic sound is this really fantastic and upbeat underlying rhythm section that kind of reminds me a little bit of Stravinsky in how it keeps it going and keeps it’s pulse radiating. It should be a really exciting and fantastic world premiere.”
When Berkeley Symphony decided to include a brand-new work for this program built around composers’ responses to the written word, Hannah Kendall emerged as a natural choice to receive the commission. The young artist, who was born in London to first-generation immigrants from Guyana, has earned acclaim for a growing body of compositions that are characteristically inspired by poetic or other literary sources. Indeed, her chamber opera The Knife of Dawn, which premiered in October 2016 in London, pays homage to the real-life story of Martin Carter (1927-1997), a Guyanese poet and political activist who made resistance to colonialism a central theme. The libretto—by the Guyanese-born Canadian novelist Tessa McWatt—“touches on the vulnerable aspects of a black Caribbean man who is finding his identity through his poetry and his politics,” according to Kendall.

Even when her work does not directly set a text, the composer frequently finds stimuli for her musical imagination in the power of words. She wrote the orchestral piece The Spark Catchers in response to the poem of the same title by the British writer Lemn Sissay (whose theme involves the 1888 strike by London matchgirls protesting inhumane working conditions). Premiered at the BBC Proms in 2017 by the renowned Chineke! Orchestra (an ensemble whose mission is “to provide career opportunities to young Black and Minority Ethnic (BME) classical musicians in the UK and Europe”), The Spark Catchers will receive its U.S. debut in June by the Seattle Symphony, with Jonathon Heyward conducting.

Disillusioned Dreamer is another example of Kendall’s musical treatment of a source she encountered in literature: here, a passage from Ralph Ellison’s Invisible Man (first published in its entirely in 1952). Narrated by an unnamed protagonist, Ellison’s landmark novel grapples with issues of racism in American society and black identity. The passage in question (from chapter 12) describes the narrator being overcome “by a sense of alienation and hostility” as he awakens to an awareness that those around him in the lobby of a Harlem meeting house are “still caught up in the illusions that had just been boomeranged out of my head.” They include “the younger crowd for whom I now felt a contempt such as only a disillusioned dreamer feels for those still unaware that they dream . . .”

Kendall notes that the vulnerability expressed here shares a similarity with The Knife of Dawn. “Black male vulnerability—here, his realization that his race renders him invisible in society—is something that isn’t explored to a great extent in art or in music. That’s why I was drawn to
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this source. This book changed my life and view on how things work and on the reality of being black in society.”

The composer typically devotes a lot of time and care to choosing the right title for a new project. In fact, the title serves as the starting point, along with a graphic score, “because whenever I am writing or sketching, it has to go back to the title. It’s almost as if the DNA structure of the piece is embedded in it.”

While Kendall could have chosen “any combination of words” from this passage about an awakening experience, the phrase “disillusioned dreamer” stood out as especially potent, since it marks “the moment that the Invisible Man realizes that he has himself been dreaming up to that point and has been awakened to the realities of being a minority.” Kendall also incorporates phrases from the text as performance instructions.

Kendall has already acquired impressive experience writing for large orchestral ensembles. “The sound of a full orchestra is so incredible,” she says. “I decided to use large forces for the instrumentation to bring across this idea of dreaming and being disillusioned by interweaving lines of intricate material. The only way to make that work logically is to have as many instruments as you can to make it fluid and transparent.”

**What to listen for**

Cast as a single movement, *Disillusioned Dreamer* opens with gestures from the percussion that alternate with unsettling pauses, which together establish an atmosphere “of being in suspense and slightly restless. You don’t know what is coming next,” according to the composer. “I usually have a very climactic point relatively early on. Here, it conveys the idea of being awakened— the Invisible Man’s journey of coming out of that dream.”

A gesture of pulsation recurs with varying timbral colorations (harp, pizzicato strings doubled by the woodwinds). “So much spins around this pulsing, which keeps the material rooted, like an idea that is quite fixed—almost as though the Invisible Man is mulling over this new revelation he has had.” Intricate woodwind figures evoke the dreamworld in contrast, while the use of high registers elicits what Ellison describes as the “bright, buzzing” environment around the narrator. “It’s a bit like when you dream about people you know and don’t know and can’t grasp what you’ve just dreamt about.”

Kendall emphasizes that her pieces are not tone poems or “specific replications of a text.” *Disillusioned Dreamer* is not intended as a musical representation of what is being said. Instead, the composer has taken “a few aspects from the text and tried to express something new based on what I was responding to at the time.”
“Leonard Bernstein's *Age of Anxiety* is written as a second symphony, but it’s more than a symphony, it’s really got a huge virtuoso piano part which is going to be played by my dear friend and colleague Andrew Tyson. We’ve worked together a lot and I’m so excited to be able to bring him to Berkeley.

Bernstein's [*The* *Age of Anxiety*] is based on W.H. Auden’s *Age of Anxiety* and, for the most part, has four characters. Throughout the piece you really understand the struggle and the kind of loneliness in the very beginning. Then the anxiety at the end of the first part kind of comes to this really big bursting climax and then we come back down at the beginning of the second part. And the very exciting part is in the middle of the second part, there's a party between the four characters. And these four characters are depicted by the percussion, a solo bass, the solo piano—which will be played by Andrew—and also the harp and celesta. Within about two to three minutes, they have this incredibly intense interaction, which then comes to a climax and the whole orchestra plays a really gorgeous, beautiful, comforting finale.”
Leonard Bernstein

Leonard Bernstein: born August 25, 1918, in Lawrence, Massachusetts; died October 14, 1990, in New York City

Symphony No. 2 for Piano and Orchestra, *The Age of Anxiety*

Composed: 1947-48; revised in 1965
First performance: April 8, 1949, with Serge Koussevitzky conducting the Boston Symphony and the composer as pianist
Duration: c. 35 minutes

In addition to solo piano, scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, celesta, 2 harps (second optional), “pianino” (upright piano), and strings.

In sum:
- Leonard Bernstein, himself a talented writer, was drawn to W.H. Auden’s innovative long-form poem *The Age of Anxiety* as a powerful expression of contemporary alienation and spiritual crisis.
- The poem served as the basis for a wordless but highly eventful symphony—the second of Bernstein’s three works in this genre (each of which was inspired by textual sources).
- Bernstein also assigns a prominent role to solo piano, but he did not consider *The Age of Anxiety* to be a piano concerto per se.
- *The Age of Anxiety* synthesizes an eclectic spectrum of musical styles, ranging from lively jazz idioms to twelve-tone austerity.

It was Leonard Bernstein who conducted the American premiere of *Peter Grimes*—at Tanglewood, in 1946. The year after that, W.H. Auden—who had since become estranged from his former close friend Britten—published a remarkable book-length poem titled *The Age of Anxiety: A Baroque Eclogue*. An unsentimental, hard-edged exploration of the modern spiritual predicament (but paradoxically using an archaic Anglo-Saxon meter), this poem immediately attracted Bernstein’s attention. Still working out how to balance his allegiances to “serious” music and the call of the Broadway stage, young Bernstein intended to follow Auden’s lead in composing “the record of our difficult and problematic search for faith.”

Bernstein decided to respond to the poem in the form of an unconventional symphony for orchestra and solo piano. Commissioned by the Boston Symphony, his Second Symphony was written while the composer traveled widely during 1948 and 1949 (including a tour under
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wartime conditions in the newly created state of Israel). Bernstein drew on some earlier material but also returned to the score years later to revise it. He dedicated The Age of Anxiety to Serge Koussevitzky, one of his most important mentors and a deeply influential father figure. Despite the prominent role of the solo pianist, Bernstein insisted that his Second Symphony is “no concerto, in the virtuosic sense.” Instead, the piano soloist functions as an alter ego who combines aspects of the four individual characters delineated by Auden.

Some remarks by Bernstein and Auden suggest a fascinating parallel with the issues of identity and self-deception that Hannah Kendall takes up in her new Disillusioned Dreamer. Bernstein wrote: “The piano provides an almost autobiographical protagonist, set against an orchestral mirror in which he sees himself, analytical, in the modern ambience.” In notes for an essay he was planning in the 1940s, Auden for his part mused on the image of the mirror, which plays an important role throughout The Age of Anxiety: “Every child, as he wakes into life, finds a mirror underneath his pillow. Look in it he will and must, else he cannot know who he is, a creature fallen from grace, and this knowledge is a necessary preliminary to salvation. Yet at the moment he looks into his mirror, he falls into mortal danger, tempted by guilt into a despair which tells him that his isolation and abandonment is [sic] irrevocable. It is impossible to face such abandonment and live, but as long as he gazes into the mirror he need not face it; he has at least his mirror as an illusory companion.”

Auden’s poem, heavily allegorical and Jungian, introduces three men and a woman who meet in a bar in New York during wartime. (Hints of On the Town: indeed, Bernstein’s longtime collaborator Jerome Robbins choreographed a ballet version of the score in 1950.) They try to come to terms with feelings of loss deep in their innermost selves as they face a fragmented, meaningless world. As in an Edward Hopper painting, their respective insecurities reinforce the loneliness each feels, even when together. Attempts to escape through alcohol fuel the narrative with a sense of underlying despair. They are having, as Bernstein puts it, “the kind of good time which one hour later is horrible.”

What to listen for

Each of the six movements has its own subtitle; the movements are also grouped into two larger parts, each of roughly equal length. “The Prologue”’s duet of clarinets introduces an atmosphere of somber reflection. At its close, the flute’s descending figure—a key motif throughout the work—leads us, in Bernstein’s words, “into the realm of the unconscious” (made more
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permeable by the copious drinking of the protagonists).

Two sets of seven variations each follow. The first set ("The Seven Ages") involves not a theme per se but various fragments of the material from The Prologue presented in shifting configurations: piano solo, piano with the ensemble, and orchestra alone. The unstable rhythmic energy of the fourth variation introduces a strain of nervous humor that is part of The Age of Anxiety’s soundscape. A haunting reprise of The Prologue, expanded beyond the clarinets, occurs in the seventh variation, before the piano leads the descent further into the unconscious.

The second set of variations ("The Seven Stages") traces the collective dream of the characters as they search for meaning. Part One ends with emphatic but hollowly assertive music.

Part Two has three sections marked by striking contrasts. The first, "The Dirge," derives its main theme from a 12-tone row, which represents a vain search for authority. Its piano-dominated middle section echoes Stravinsky in neoclassical guise. This eventually dissolves into "The Masque" (scored for just piano, harp, celesta, and percussion), a full-blown jazz scherzo, where the quartet of characters try to party before they fizzle out. It all ends in a ghostly disintegration. A four-note figure from the trumpet signals a return to sober reality for "The Epilogue." This motif of lingering hope (first sounded by the trumpet) blends with a reprise of the somber strains from "The Prologue." Bernstein later added a solo piano cadenza at this point, following which the orchestra joins in, transforming the hope motif into a passionate affirmation of life—with all its anxieties.

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-S.F. Chronicle
Conductor: Jonathon Heyward

First-prize winner in 2015 of the 54th International Competition for Young Conductors of Besançon aged only 23, Jonathon Heyward was appointed in September 2016 as Assistant Conductor at the Hallé Orchestra, which has extended his contract for a third year. A 2017/2018 Dudamel Conducting Fellow, Jonathon made his conducting debut with the Los Angeles Philharmonic Orchestra in December 2017, stepping in last minute for three concerts at the Walt Disney Concert Hall with soloist Hilary Hahn, to great acclaim. In March 2018, he will premiere *Wake*: a new opera, which composer Giorgio Battistelli wrote for the Birmingham Opera Company (staging director: Graham Vick), and has been invited to conduct *Porgy and Bess* at the Spoleto Festival, USA, in 2020. Jonathon has been invited to conduct the St. Petersburg Symphony Orchestra, Basel Symphony Orchestra, Prague Symphony Orchestra, the Rotterdam Philharmonic Orchestra, Orchestre National des Pays de Loire, Orchestre de l’Opéra de Rouen, Orchestre de Chambre de Lausanne, Chineke! Orchestra, Orchestre National de Bordeaux-Aquitaine, the Philharmonie Zuidnederland, and the Symfonieorkest Vlaanderen. Jonathon was a recipient of the 2016/2017 Julius Rudel/Kurt Weill Conducting Fellowship and worked on a production of Kurt Weill’s *Lost in the Stars* with the Los Angeles Chamber Orchestra, funded by the Kurt Weill Foundation. Jonathon Heyward studied cello before he took up conducting at the Boston Conservatory under the guidance of Andrew Altenbach. He followed this with postgraduate studies at the Royal Academy of Music, London, from where he graduated in June 2016. www.clbmanagement.co.uk/jonathon-heyward-conductor
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Hannah Kendall, composer

Described as “...intricately and skillfully wrought” by The Sunday Times, Hannah’s music has attracted the attentions of some of the UK’s finest groups including London Philharmonic Orchestra, Bournemouth Symphony Orchestra, BBC Singers, and Philharmonia Orchestra, with performances at the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, The Royal Opera House’s Linbury Studio Theatre, The Place, Westminster, Canterbury, Gloucester and St Paul’s Cathedrals, Westminster Abbey and Cheltenham Music Festival. Hannah’s works have also been broadcast on BBC Radio, including Composer of the Week in March 2015, and Hear and Now in October 2016. In 2015, Hannah won the Women of the Future Award for Arts and Culture. Recent projects include a one-man chamber opera, The Knife of Dawn, premiered at London’s Roundhouse in October 2016. Based on the Guyanese/Caribbean political activist and poet Martin Carter, set to a new libretto by award-winning author Tessa McWatt, and directed by John Walton, it was described as being “dramatically intense and atmospheric, a powerful snapshot of a poet incarcerated in British Guyana” by The Stage. Also, The Spark Catchers, an orchestral piece for Chineke!, which was premiered at the Royal Albert Hall on 30 August 2017 as part of the BBC Proms, described as “imaginatively intricate” by the Financial Times. Works include Verdala for London Sinfonietta, which was premiered on July 21, 2018 at BBC Proms, conducted by George Benjamin.

Born in London in 1984, Hannah went on to graduate from the University of Exeter with First Class Honours in Music, having studied composition with Joe Duddell. Hannah also completed a Masters in Advanced Composition with Distinction from the Royal College of Music studying...
with Kenneth Hesketh and funded by the Arts and Humanities Research Council, the Royal College of Music Study Award and the RVW Trust. Hannah is deeply committed to contemporary culture as a whole and often works collaboratively with artists from other art forms. She has developed a fruitful creative relationship with poet Rick Holland, setting *Fundamental* for choir and brass quintet, described as being “a hugely accomplished work” by Music OMH and a number of other poems from Rick’s recently-published collection *Story the Flowers*. Hannah also worked closely with choreographer Symeon Kyriakopoulos in creating *Labyrinthine*, which was premiered at The Place as part of the Resolution! Festival in 2009. Most recently, Hannah joined forces with Gallery Libby Sellers in developing *Middlegame* for solo piano, which took inspiration from the Gallery’s GAMES exhibition. Commissioned by the Richard Thomas Foundation, the work was premiered at the space by Andrew Matthews-Owen and expanded into a three-movement piece, *On the Chequer’d Field Array’d* that was performed by Andrew at the Purcell Room in May 2013. The work was selected as a Premiere of the Year by Classical Music Magazine.

Hannah also has a Masters in Arts Management, graduating from the Royal Welsh College of Music and Drama with Distinction. She has since enjoyed positions within the Music and Media Relations Departments at the Barbican Centre, Europe’s largest multi-arts venue. Currently, Hannah also works part-time as a Director at London Music Masters, a charity that aims to enable opportunity, diversity and excellence in classical music, inspiring positive change for individuals and communities, and teaches on the Composition/General Musicianship team at Junior Royal Academy of Music.

Andrew Tyson, piano

Hailed by BBC Radio 3 as “a real poet of the piano,” Andrew Tyson is emerging as a distinctive and important new musical voice. Andrew Tyson’s busy 2017-2018 schedule takes him throughout the United States and Europe. Highlights this season include his Vienna Konzerthaus debut with the Haydn Philharmonic Orchestra, a performance of Chopin’s Piano Concerto No. 2 with the Orchestra della Svizzera italiana under the baton of Vladimir Ashkenazy, as soloist with the Kansas City Symphony and the Boise Philharmonic, as well as recitals at the Caramoor Center for Music and the Arts, the Miami International Piano Festival, and on the Gilmore Rising Stars Recital Series.
Recipient of a 2013 Avery Fisher Career Grant, Mr. Tyson is Laureate of the 2013 Queen Elisabeth Competition and captured First Prize at the 2015 Géza Anda Competition, where he was also awarded the Mozart and Audience Prizes. He has appeared as soloist with the Moscow Virtuosi Chamber Orchestra with Vladimir Spivakov, with the National Orchestra of Belgium under Marin Alsop, the Orchestra of St. Luke’s, the Las Vegas Philharmonic, the North Carolina Symphony, the Edmonton Symphony and the Louisville Orchestra.

Mr. Tyson is a Laureate at the 2012 Leeds International Piano Competition, where he won the new Terence Judd-Hallé Orchestra Prize, awarded to the pianist chosen by the orchestra and conductor Sir Mark Elder. His initial engagement with the Hallé Orchestra was so acclaimed that it has led to an ongoing relationship and several performances with the orchestra.

Mr. Tyson has performed at the Library of Congress, the National Chopin Foundation, Lincoln Center’s Mostly Mozart Festival, the Brevard Music Festival, the Isabella Stewart Gardner Museum, and the Morgan Library and Museum. Abroad, he has performed at the Brussels Piano Festival, Beethoven Fest in Bonn, the Musée du Louvre in Paris, the Palais des Beaux-Arts in Brussels, the Filharmonia Narodowa in Poland, the Sintra Festival in Portugal, and the Music Viva Festival in Australia.
In 2013, Mr. Tyson gave his New York recital debut in the Young Concert Artists Series at Merkin Concert Hall and in Washington, DC debut at the Kennedy Center’s Terrace Theater. After winning the prestigious Leo B. Ruiz Memorial Recital, he performed at Carnegie’s Weil Recital Hall and NDR Hanover Concert Hall. As winner of the Young Concert Artists International Auditions in 2011, Mr. Tyson was awarded Young Concert Artists’ Paul A. Fish Memorial Prize and the John Browning Memorial Prize.

Mr. Tyson made his orchestral debut at the age of 15 with the Guilford Symphony as winner of the Eastern Music Festival Competition. After early studies with Dr. Thomas Otten of the University of North Carolina, he attended the Curtis Institute of Music, where he worked with Claude Frank. He later earned his Master’s degree and Artist Diploma at The Juilliard School with Robert McDonald, where he won the Gina Bachauer Piano Competition and received the Arthur Rubinstein Prize in Piano. Andrew Tyson’s two recital discs have been issued on the Alpha Classics label. His debut disc comprises the complete Chopin Preludes while his second album released in 2017 features works by Scriabin and Ravel.
Rose Marie Ginsburg is a woman of many talents—a successful artist, a hard working medical office worker, a proud mother, and, not least of all, an excellent violinist. Berkeley Symphony pays tribute tonight to Rose Marie Ginsburg, a long time member of the violin section who recently retired from the orchestra.

Ginsburg grew up in Earlimart, CA, a small agriculture town near Delano, CA. Her father was a cotton and alfalfa farmer. She went to school in Delano and was the oldest of six children. Ginsburg’s interest in the violin started at a very young age in elementary school where she studied with Phyllis Magnuson and John Swanson. Her studies brought a variety of talented violin instructors her way. She was a student of Mira May who studied with Menhuin, Judith Poska who was a student of Carl Flesch, and Jim Shallenberger who is a founding member of the Kronos String Quartet and the SF Symphony, Opera, and Ballet orchestras.

Before joining Berkeley Symphony, Ginsburg performed with Sunnyvale Symphony, Richmond Symphony, Prometheus Symphony, Kensington Symphony, and Berkeley Community Chorus and Orchestra. Ginsburg has countless fond memories of the music and people she encountered in her many years performing with Berkeley Symphony. She reminisces about how close everyone is in Berkeley Symphony and has fond memories of the people she’s performed with for so many years. “Janet Maestre and I were both pregnant when we played in the Richmond Symphony in 1967. I would look over at her and we’d both laugh at our bellies while we were playing. My son is now 51 as well as her daughter.”

“I remember when we performed the Frank Zappa Ballet with life sized puppets in 1984. He [Zappa] had a huge body guard with him who was about 6’4” and had a white suit on.” Memorable performances she also mentions are premieres
the orchestra performed of works by Olivier Messiaen, John Adams, and Thomas Adès. “One time Kent Nagano forgot his dress shoes for a concert and had to conduct in his socks. I believe he later conducted in socks.” While she does have many memories of performances with the orchestra, her connection with the people of Berkeley Symphony also reaches beyond the concert hall. “We used to have great parties after our concerts. First they were in the home of Barbara Hendrickson with her wonderful colorful paintings and then in Judith Bloom’s house. It wasn’t until later that receptions were held in Zellerbach [Hall].” She also discovered that Jutta Singh of Jutta’s Flowers, Berkeley Symphony’s official florist, had gone to the same school in Delano. “She went to one year of high school at Delano High School with my brother. Jutta was a German High School exchange student.”

While Ginsburg is enjoying her retirement from Berkeley Symphony, it doesn’t seem to mean she is decreasing her artistic activities. In 1995, she went back to school to the California College of Arts and Crafts and earned her BFA in Textiles with distinction. Her artwork has been featured in many museums and galleries; in fact, her artwork titled “Edward Hopper” is on display currently in Pence Gallery in Davis, CA. “He has buttons for eyes that look like clocks and his tail is made of old telephone cables.”

Berkeley Symphony thanks Rose Marie for her many years of service and dedication to the Orchestra.
Berkeley Symphony is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the Orchestra is committed to premiering and commissioning new music and champions female composers, 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 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.

Berkeley Symphony entered a new era in January 2009 when Joana Carneiro became the Orchestra’s third Music Director in its 40-year history. Under Carneiro, the Orchestra continued its tradition of presenting the cutting edge of classical music for nine seasons.

In 2016, Berkeley Symphony and composer Anna Clyne were awarded a Music Alive grant for a three-year composer residency, designed to immerse Clyne and the Symphony in the creation of new work, collaboration with other Berkeley arts institutions, music education, community outreach and multidisciplinary activities. Following Music Director Joana Carneiro’s decision to step down from the position in 2018, Berkeley Symphony named her Music Director Emerita and formed a committee to determine the future of artistic leadership.
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