SYMPHONIC III
DVOŘÁK & ELLINGTON

03.24.19 | 4:00 PM
ZELLERBACH HALL

ANTONÍN DVOŘÁK
Symphony No. 9, "From the New World"

SOFIA GUBAIDULINA
Concerto for Symphony Orchestra and Jazz Band

DUKE ELLINGTON
Black, Brown, and Beige

Christopher Rountree
Guest Conductor

Berkeley High Jazz Ensemble and guests
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Berkeley Symphony 18/19 Season

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Welcome to Berkeley Symphony’s third concert of the 2018/19 season, Symphonic III: Dvořák and Ellington. This Sunday performance will be sure to jump start your week.

In our last concert, Symphonic II: Britten & Bernstein, we explored works inspired by literature and their social connotations. Hannah Kendall, a London-born composer, had her piece *Disillusioned Dreamer* premiered with the orchestra, exploring a famous novel by Ralph Ellison, *Invisible Man*. Also on the program was Bernstein’s Symphony No. 2 for piano and orchestra, *The Age of Anxiety*, inspired by W.H. Auden’s epic poem by the same title. On stage, Andrew Tyson, piano soloist, and Joseph Young, guest conductor, brought this piece to life. We were very fortunate that Young was able to step up to the podium, as our scheduled conductor, Jonathon Heyward, fell ill shortly before rehearsals were scheduled to begin. Joshua Kosman from *SF Chronicle* writes, “Young’s ability to tackle at short notice not only Kendall’s world premiere but also significant works by Britten and Bernstein was an impressive display. Certainly he seemed to have the delicacy and urgency of Kendall’s writing well in hand.”

For this evening’s program, we have partnered with the Berkeley High Jazz Ensemble, directed by Sarah Cline, to bring you a concert you won’t forget. Berkeley Symphony’s music education program, Music in the Schools, provides free and quality music education to all of the students in the Berkeley Unified School District. As we encourage the youth of our community to become involved in music as a lifelong passion, we strive to create a community that prioritizes music as a core part of its character.

Again, we hope you enjoy this evening’s performance of Dvořák’s Symphony No. 9 “From the New World”, Ellington’s *Black, Brown and Beige*, and Gubaidulina’s Concerto for Symphony Orchestra and Jazz Band.

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Welcome to Berkeley Symphony’s first Sunday matinee performance!

We are honored to be joined onstage by our hometown heroes and Berkeley ambassadors, Berkeley High Jazz Ensemble. Guest conductor Christopher Rountree takes the podium to lead us in this delightful afternoon adventure. We are grateful for his involvement in the community, embodying the unique spirit of Berkeley.

Today's program is inspired by American tradition and experience. You may be wondering how the music of Czech composer Antonín Dvořák and the Russian-born Sofia Gubaidulina fit into this theme. Dvořák's Symphony No. 9 was written in 1892, one year after the composer arrived in America having been hired to run the National Conservatory in New York. Dvořák quickly discovered that the roots of American music were not European, they were African-American. Subtitled “From the New World,” the symphony has become one of the world's most beloved orchestral works, transporting us back to our roots by taking inspiration from African spirituals and common folk songs of its time. The theme from the Largo section is very familiar to many of us as the spiritual Goin’ Home. In 1922, after the composer’s death, one of his students added words to this now familiar melody.

From these African roots, there is a thread that brings us to the jazz music of today with Ellington's Black, Brown and Beige. Rarely performed in its entirety, Black, Brown and Beige is an extended jazz work written by Duke Ellington for his first concert at Carnegie on January 23, 1943. Ellington introduced it at Carnegie Hall as “a parallel to the history of the Negro in America.” It remains Ellington's longest and most ambitious composition.

Our concert finale features the iconic Sofia Gubaidulina's Concerto for Symphony Orchestra and Jazz Band. Composed in 1976, this work is a 10-minute funkadelic journey that will take us back to the unmistakable sounds from the late 60’s and early 70’s. Although born in Russia, Gubaidulina masterfully captures a period in the American narrative that we celebrate today. It is this thread that we trace back to the roots of tonight’s music that binds us together as a community.

Our final concert of the season on Thursday, May 2 welcomes guest conductor Christian Reif. The program will feature Music Alive Composer-in-Residence Anna Clyne's This Midnight Hour, as well as Thomas Adès' Dances from Powder Her Face with guest artists from ODC/Dance. Bizet's Carmen Suite No. 1 and Strauss' Der Rosenkavalier Suite round out the program.

With warmest wishes,

René Mandel

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Larisa Kopylovsky
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Ann Eastman
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Charles Zhou

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Alexandra Leem  *Assistant Principal*
Alexander Volonts

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*continues on page 13*
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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 on May 4, 2019

• Additional performances of these works on Berkeley Symphony’s spring Family Concerts
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BEST of Oakland 2018
Symphonic III: Dvořák & Ellington

Sunday, March 24, 2019, 4pm    Zellerbach Hall, Berkeley

Christopher Rountree        Conductor

Antonín Dvořák      Symphony No. 9 in E minor, Op. 95, "From the New World"
                      I.  Adagio-Allegro molto
                      II.  Largo
                      III.  Scherzo. Molto vivace
                      IV.  Allegro con fuoco

INTERMISSION

Duke Ellington      Black, Brown and Beige
                      with Berkeley High Jazz Ensemble

Sofia Gubaidulina  Concerto for Symphony Orchestra and Jazz Band
                      with Berkeley High Jazz Ensemble

Today’s concert will be broadcast on KALW 91.7 FM on May 20, 2019, at 9pm.

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Program Notes

Antonín Dvořák

Born September 8, 1841, in the village of Nelahozeves, just north of Prague; died May 1, 1904, in Prague

Symphony No. 9 in E minor, Op. 95, “From the New World”

Composed: 1893

First performance: December 16, 1893, at Carnegie Hall in New York, with Anton Seidel conducting the New York Philharmonic

Duration: approximately 45 minutes

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

In sum:

• Composed during Czech composer Dvořák’s stay in the United States, where he headed a progressive new conservatory in the early 1890s, the “New World Symphony” has kept its place as one of the most beloved symphonies—which means there are quite a few myths attached to the work as well.

• One of the main controversies about the Symphony has to do with its actual relation to American sources, especially from the African- and Native-American sources that inspired the composer.

• Half-hidden in the music of “From the New World” may also be inspirations from Henry Wadsworth Longfellow’s epic poem of 1854, The Song of Hiawatha.

December marked the 125th anniversary of the world premiere of the last of Antonín Dvořák’s symphonies: his Ninth, which he designated “From the New World,” the epithet by which it has become known. The premiere, which took place in then-new Carnegie Hall, was the beginning of a successful story that still continues: few other symphonies have attained such universal popularity, regularly appearing on orchestral programs every season. And, as you would expect from such a treasured cultural icon, a good deal of myth and mistaken assumptions continue to surround it.

By the 1890s, Dvořák was one of the most highly regarded living composers. Despite his deep-seated fear of traveling, he made the lengthy voyage to the New World for a sojourn in the United States that lasted from 1892 to 1895 (with one five-month interlude back home). Like Haydn’s late-life visits
“When I think about the role of an orchestra in a community I always come back to the etymological definition of the words Symphony and Philharmonic. I think of Symphony like the ‘genus’ to Philharmonic’s ‘species,’ Symphony is the parallelogram to Philharmonic’s square—you get the idea. Symphony’s ancient definition revolves around the ‘the joining of forces’ or “the coming together of disparate elements to create the whole’ where Philharmonic is a little more specifically ‘the place where a community gathers to share music’ or ‘the place for all music, the watering hole where we meet to drink in sound together.’ What I love about these definitions is their ability to communicate a hierarchy-less system where all sound, all musics, all musicians, the audience, the band on stage, everyone present is equal and in that equality: observing music’s transformative power together.”
to England, the encounter proved to be of great significance not only for Dvořák but for the fledgling musical scene of the United States. Dvořák himself came back home profoundly influenced by the encounter, as the musicologist Michael B. Beckerman explores in his book *New Worlds of Dvořák*.

So how did the pre-eminent Czech composer of his day end up in America in the early 1890s? Antonín Dvořák had been invited to direct the newly established National Conservatory of Music located in New York City’s Lower East Side. The Conservatory was the brainchild of the philanthropist Jeannette Thurber, whose millionaire husband had amassed a fortune from his success in the grocery business.

Thurber’s ambitious dream was to foster an authentically American art when Eurocentric cultural values predominated—a typical choice for someone desiring a serious career in music was to head abroad for training. Thurber’s progressive ideas extended to opening up the Conservatory to welcome and support women, African-Americans, and other minorities as students.

Dvořák’s American sojourn yielded tremendous artistic payoff and helped to further expand the composer’s reputation (and his fortune, since Thurber offered a fabulously generous salary). By this point, Dvořák had reached a moment in his career when it proved to his advantage to have a reprieve from “certain artistic pressures in Europe,” Beckerman notes, referring to his being typecast as the successor to Brahms—which is to say as an exponent of “absolute” music without an associated program.

Himself a minority within the Austro-Hungarian Empire, the Czech Dvořák shared in Jeannette Thurber’s progressive vision of music as a power to enable those without a voice. He was understandably sensitive to the spirit of what he considered indigenous American folk music. Soon after arriving in New York, he observed that America possessed rich raw material in its own folk idioms, remarking that “the future music of this country must be founded on what are called Negro melodies.”

The mistaken belief that inexperienced prospective composers had to wait for Dvořák to light the way toward even thinking about an authentic style in a benighted America is one of several myths around this work that have taken hold. The musicologist Douglas Shadle, an expert in the history of American orchestral music, points out that “American composers were wrestling with national identity long before Dvořák’s arrival.” Indeed, it was one of the
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composer’s black students at the Conservatory, Harry Burleigh, who exposed Dvořák to a range of African-American spirituals.

At the same time, Dvořák disclaimed quoting actual American melodies in this score (whether from spirituals or ritual Native American music) and pointed out that he wrote “original themes” touched by the flavor peculiar to indigenous American elements but treated with all the “modern” resources of symphonic writing. A telling example of how complex the issue became occurs in the Largo, which contains the Symphony’s best-known tune (played first by English horn). It sounds so much like a spiritual that one of Dvořák’s students later penned lyrics to it (“Goin’ Home”), creating a version that itself then became known on its own as a latter-day spiritual. And the famous flute tune in the first movement, which seems to quote “Swing Low, Sweet Chariot,” is actually a cousin of the main theme.

While the Symphony No. 9 is often discussed in terms of the stimulation from new American surroundings—musical, social, and scenic—as well as of influences from Native- and African-American sources, Dvořák’s characteristic Bohemian flavors also pervade the score. Scholars continue to ponder evidence of hidden “subtexts” from both literary works and the composer’s own life as well.

**What to listen for**

Dvořák’s gestures are concise and concentrated but also highly dramatic. Easily recognizable from its upward-downward direction, the main thematic idea heard on the horns comes back in each movement and generates additional themes (such as the lovely pastoral one entrusted to the flute later in the first movement).

Dvořák had long been intrigued by Henry Wadsworth Longfellow’s epic poem of 1854, *The Song of Hiawatha*, and he remarked that the Largo grew from a sketch for an operatic treatment of the story (though that project was never realized), adding that the Scherzo had been inspired by a scene “where the Indians dance.” Whatever the half-hidden programmatic elements, this is music of deeply engaging beauty, framed by magical, “fairy-tale” chords at the outset.

The Scherzo is propelled by a rhythmic energy that brings to mind Dvořák’s Bohemian homeland, while a rousing brass fanfare launches the finale, where material from the preceding movements reappears. Dvořák makes space for his richly melodic gift while at the same time shaping an urgent climax. The critic David Hurwitz has described the ending...
“So if our charge in a symphony is one of creating space for this coming together and sharing of all music, what a perfect thing it is to share it with musicians and music lovers of all ages and all disciplines. Building a show and a partnership around jazz and around the brilliance of young musicians becomes integral, mandatory even, in achieving our goals. Having worked a bit the past month or so with Berkeley High Jazz musicians, I guess my big question is: do you know how lucky you are to have them up here? They are incredible. I’ve worked with thousands of high school students across the country over the last few decades and these players are en masse among the finest and fiercest players I’ve heard. The program that Sarah Cline has created at Berkeley is singular, important regionally and nationally. I can’t tell you how much joy it brings me to see young players succeeding with such brilliance. But it’s quite a lot.”
as a “tragic finale” and observes that “even that very American-sounding boogie-woogie bass line and last-minute turn to the major key can’t efface the sadness that lingers as the final chord fades slowly and gently to triple piano.”

**Duke Ellington**


**Black, Brown and Beige**

Composed: 1943; symphonic orchestration made in 1970 by Maurice Peress

First performance (of the full work): January 23, 1943, at Carnegie Hall (following a preview the day before at The High School in Westchester, New York)

Duration: approximately 18 minutes

Scored for 2 flutes and piccolo (doubling alto flute), 2 oboes, 2 clarinets, bass clarinet (doubling baritone saxophone), 2 bassoons, contrabassoon, alto saxophone, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, drum set, 2 percussionists, jazz bass, harp, and strings.

**In sum:**

- *Black, Brown and Beige* was the first of Duke Ellington’s legendary Carnegie Hall concerts, introduced at the height of the Second World War.
- “A tone parallel to the history of the American Negro,” is how Ellington described the work, which also conveys a message of the struggles, spirituality, and creativity of African-Americans.
- Ellington wanted to push the language and art of jazz into new territory, doing so here with an experiment in long form. Later rearrangements include the one we hear, by Maurice Peress, which is about one-third as long as the original.

One of the indelible shaping forces of American music came of age in the nation’s capital. Edward Kennedy Ellington spent part of his childhood on Ward Place—just a bit over a mile from the White House, where his father worked gigs as a caterer. Both parents enjoyed playing the piano and gave their son artistic encouragement from an early age. The nickname “Duke” dates back to his early high school years, when a friend, the composer later recalled, “felt that in order for me to be eligible for his constant companionship I should have a title.” By the time he began writing his expansive orchestral works in the 1940s, Ellington had long since proved his musical royalty as a bandleader, pianist, composer, and musical pioneer, but he refused to rest on his laurels. Eager to break through formal and genre barriers,
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he experimented with more extended compositions for concerts and even branched out into the musical theater with his 1941 musical revue *Jump for Joy*, which opened to raves in Los Angeles (though it never made it to Broadway).

After *Jump for Joy* closed, Ellington began working on his most ambitious composition to date, which has become known as *Black, Brown and Beige*. He introduced it at his legendary concert at Carnegie Hall on January 23, 1943, inaugurating a relationship with that venue (where the “New World Symphony” had been premiered in 1893). Over the next several years, Ellington would give one major concert a season at Carnegie in which he presented a new major long-form work bridging the gap between what was generally classified as jazz and classical. Other such works included *New World A-Comin’, Liberian Suite, Perfume Suite,* and *A Tonal Group.* Later, Ellington produced such masterful works as *Harlem* (one of his personal favorites, written to fulfill a commission from the NBC Symphony in 1950), ballet scores and incidental music, and, at the culmination of his career, his wonderful series of “sacred concerts.” These visionary efforts had an enormous impact on the development of jazz and its role in cultural life.

Already in the 1930s, Ellington contemplated writing an opera on the history of the African-American experience, to be named *Boola.* A typescript documenting his ideas is part of the Duke Ellington Collection at the Smithsonian Institution. That project never materialized, but Ellington later channeled some of its material into *Black, Brown and Beige,* which became the centerpiece of the first Carnegie concert in 1943, marking the end of “Ellington Week in New York” (a celebration of his first two decades own the music scene).

While highly popular with the standing-room-only audience, many critics (who otherwise admired his music) didn’t know what to make of it and complained that Ellington lacked a convincing sense of form over such a long stretch. Paul Bowles (novelist and composer) worked himself into a self-contradictory tangle by opining that, while “Ellington is the only jazz musician whose programs have enough musical interest to be judged by the same standards one applies to art music . . . the whole attempt to fuse jazz as a form with art music should be discouraged.”

In any case, after another performance in Boston, Ellington never performed the suite/tone poem in its entirety, only individual sections. The moving “Come Sunday” section, for example, became a signature tune. The work has had a rich afterlife in numerous subsequent versions, such as the 1958 album with Mahalia Jackson, *Black, Brown and Beige,* and other rearrangements—including the
“Why Gubaidulina, Ellington, Dvořák: Why here? Why now?

Dvořák’s *New World*, Ellington’s *Black, Brown and Beige* and Gubaidulina’s *Concerto for Two Orchestras* are three of my favorite pieces ever. And while that doesn’t really pass muster as far as creating a thoughtful program goes, I believe starting from the love of a thing is a start. One of our big questions with the program is: where does jazz fit in the history of orchestral music? And what can jazz teach us?

We present Ellington’s epic masterpiece *Black, Brown and Beige*, squarely in the center of the history of American music, jazz and classica, with no separation between the two. The radical Sofia Gubaidulina’s homage homage to J.S. Bach—where she found funk stratified within the layers of her religious music—uses jazz to press the boundaries of the Iron Curtain. And with his *New World Symphony* we present Dvořák’s notion that the real foundation of any serious and original school of American composition would be formed on African American music. And though at our time in history we should, and do, look critically at Dvořák’s borrowing, he was a true radical activist in his era, introducig American music, in fact, to itself.”
one we hear, made in 1970 by the conductor Maurice Peress (1930-2017), a former assistant to Leonard Bernstein. With the composer’s approval, Peress made this “symphonic orchestration,” conducting its premiere in Chicago on July 5, 1970.

In *Music Is My Mistress*, the memoir he published the year before his death, Ellington notes that all of the proceeds from the Carnegie concert went to the war effort (for the Russian relief fund). He describes *Brown, Beige and Black* as “a tone parallel to the history of the American Negro,” opening with an exploration, in “Black,” of “the close relationship between the working songs and spirituals.” “Brown” recognizes the contributions made by African-Americans to the country’s war struggles, and the final “Beige” turns its gaze to the creativity and brilliance represented by contemporary Harlem.

**What to listen for**

Peress’ suite condenses the original tone poem, which lasted about 50 minutes, into an 18-minute symphonic suite. Played seamlessly, its three sections retain the titles that originally pertained to subsections of “Black”: “A Work Song,” “Come Sunday,” and “Light” (in Peress’ score, these now correspond to the three sections “Black,” “Brown,” and “Beige,” respectively).

The music begins majestically with the outspoken theme “A Work Song,” presenting this against varying backgrounds and moods in the longest of the three sections. The signature solos that Ellington allotted to his star players are preserved at several moments in Peress’ treatment—here, in an extended trombone solo with plunger mute that segues into “Brown,” the equivalent of a meditative slow movement. This is the spiritual heart of the suite, the wistful “Come Sunday” melody juxtaposed with contrasting interpolations of swing and blues and leading to the solo alto sax’s version of the spiritual. As an uptempo finale, “Beige” kaleidoscopically merges the “Working Song” theme with “Come Sunday.” In whatever orchestral dress or rearrangement it appears, Ellington’s musical imagination never fails to stir and dazzle.

**Sofia Gubaidulina**

Born October 24, 1931; currently resides in Hamburg, Germany

**Concerto for Symphony Orchestra and Jazz Band**

Composed: 1976

First performance: January 16, 1978, with Alexander Mikhailov conducting the Symphonic Pops Orchestra of the State Radio and Television Network of the USSR
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In sum:

- Advised by Shostakovich to follow her own path, even if it meant being officially “incorrect,” Sofia Gubaidulina developed into one of the boldest, most original voices of the 20th century and has continued to be a potent creative force up to the present.

- Gubaidulina’s subversive musical tendencies put her at odds with USSR authorities, and she had to get by at an earlier stage in her career by writing film music and other such one-off requests as this one for a “music hall”-style entrainment.

- The Concerto for Symphony Orchestra and Jazz Band dates from 1976 and contains surprises even for those who know Gubaidulina’s music in general. The worlds of avant-garde experimentalism and a kind of jazz funk collide and intersect throughout the piece.

Sofia Gubaidulina was born just a few years before Dmitri Shostakovich’s shattering fall from grace occurred in 1936, when he was officially admonished by Soviet authorities for writing “decadent” music. From that point on, even though he was lauded as a war hero during the Second World War, Shostakovich had to continually skate on thin ice, negotiating a balance between creative identity and official acceptance—indeed, survival itself.

The 1936 condemnation would reverberate for succeeding composers under Soviet rule like Gubaidulina—though sometimes in subtler ways—because it set a pattern of tension between conformity and following one’s artistic conscience. The stakes weren’t just abstract questions about beauty: they could be dangerously, tangibly concrete.

Before she moved to Moscow, Gubaidulina came of age in the great crossroads city of Kazan on the Volga River in the Tatar Republic (at the time part of the Soviet Union). Her father was a Tatar while her mother was Russian; her ethnic background thus blends East and West. She matured in the officially atheist culture of Communism, only to convert to the Russian Orthodox Church in 1970, thus formalizing a fascination with religion that dated back to her childhood. This intensified her belief that the composer’s calling involves no less
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than to attempt “the recomposition of spiritual integrity through the composition of music.”

Sofia Gubaidulina’s perspective as half-Slav, half-Tatar (with Russian as her native language) has profoundly affected her attitude of artistic curiosity and eagerness to explore new sonorities beyond the traditional core of Western ensembles. She began composing at a very early age. Studies in Kazan were followed by a period at the Moscow Conservatory, where, although she had been awarded a state fellowship, she already began to stir controversy. Shostakovich himself served on the board that evaluated her work. He gave the young composer encouragement she would never forget: “Don’t be afraid to be yourself. My wish for you is that you should continue on your own, incorrect path.”

Among Gubaidulina’s errors was an interest in religious themes inspired specifically by her Russian Orthodox faith and in more general terms by a mystically oriented spirituality—a trait that eventually blossomed into one of her most recognizable signatures. Even the presumably secular genre of the violin concerto acquires a religious aspect in her take on it in the work Offertorium, which uses material from J.S. Bach to reflect on Christian concepts of sacrifice. The work was written for and championed by the violinist Gidon Kremer, whose successful advocacy put the composer on the international map in the early 1980s.

After the breakup of the USSR, she emigrated to the West and settled in Germany.

After graduating from the conservatory, Gubaidulina spent some working in an experimental studio for electronic music in Moscow, but avant-garde trends were discouraged. Like many other composers deemed “subversive” in the Soviet era, she faced opposition

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from official channels and found an outlet composing film scores, which gave her some leeway to play with ideas and try out new sounds, as well as in a trio devoted to improvisational performance based on folk musics of the Soviet Union. There were also one-of-a-kind projects like the one that resulted in the Concerto for Symphony Orchestra and Jazz Band. Written in 1976, during a personally difficult time in the composer’s career, the piece originated as a request from conductor Alexander Mikhailov, who had launched “ballet on ice” and wanted to enlist Gubaidulina to write music for a “music hall” that would actually have official funding in Moscow, according to biographer Michael Kurtz. He writes: “Such theaters had been built in the Soviet Union in the 1930s for productions of light music, dance shows, and circus acts—following the American model.”

Gubaidulina was asked to come up with something combining popular and serious idioms. Her initial title was *Concerto Grosso*, alluding to the Baroque idea of a concerto in which a smaller “band” plays off against a larger ensemble. Mikhailov’s project did not pan out, but the composer was fortunate that he was able to perform and record it—and she even got paid (a rarity at the time for Gubaidulina). Kurtz reports that it became a “popular ballet piece” that was choreographed in Moscow and Estonia.

**What to listen for**

Even those familiar with Gubaidulina’s music as it is usually encountered—even in series focused on contemporary music—are in for a shock with this piece. (One friend describes it as “the missing link between Gil Evans and Björk, a highbrow Lalo Schifrin.”) Gubaidulina begins with a mournful theme from the bells, soon clouded by dense harmonies, and all seems “as it should be” for an introspective, perhaps even grim, piece of experimental music. The volume grows and, as if we’ve suddenly been thrust into the wrong studio, the jazz band breaks out into a groove of its own, with electric and bass guitars, tom tom beats, and amplified vocalists glissandoing on wordless syllables (think funky 1960s/70s soundtracks).

These two worlds continue to collide and intersect, the saxes (possibly) quoting a motif from *Tristan und Isolde*, the orchestra adding opaque, surreal harmonies and rustling shivers from the strings. The temperature heats up into a frantic climax accentuated by the gong. Bells and voices reiterate the moody music from the opening, which grows more mysterious and once again, slowly, begins to intensify into a soundscape of wild trills and tremolos. This opens up into another climactic, more romantic, outpouring before Gubaidulina suddenly dims down the volume, tapering into an icy B minor chord high in the flutes.

—© 2019 Thomas May.
Dining Guide

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

Conductor, music director, curator, composer, and orchestra founder Christopher Rountree has distinguished himself as one of classical music’s most forward-thinking innovators in programming, conducting and community building. Whether presenting his beloved chamber group Wild Up in a museum bathroom, or leading the country’s most renowned ensembles through new music’s most exciting works at the world’s greatest concert halls, Rountree is the lynchpin between orchestral music and the future of performance.

Rountree is well-known for creating the renegade 24-piece ensemble Wild Up in 2010. The group’s eccentric mix of new music, pop and performance art quickly jumped from raucous DIY bar shows to being lauded as the vanguard for classical music by critics for The New York Times, The Los Angeles Times, The Wall Street Journal and public radio’s Performance Today. Now an institution in its own right, the success of Wild Up has led Rountree to collaborations with Björk, John Adams, David Lang, Scott Walker, and many of the planet’s greatest orchestras and ensembles.

“I think of scenarios that will change people’s mind about something, then set them up, and see what happens,” Rountree, 35, says of his approach. “If I can imagine how a program will live in a space and that thought makes me smile, then I’m ready to start.”

Rountree’s vision is fully realized this year and next as he curates and conducts the Los Angeles
Philharmonic’s FLUXUS Festival, the experimental music component of the Phil’s 100th season in collaboration with the Getty Research Institute. The 16-concert FLUXUS Festival unites icons of contemporary art with classical music for the first time, placing Yoko Ono next to Ryoji Ikeda; La Monte Young next to Steven Takasugi next to John Cage. Ragnar Kjartansson’s Bliss, an ecstatic 12-hour rendering of Mozart, stands next to Alison Knowles’ Make a Salad, performed by 1,700 people. Lang’s crowd out takes over a block in downtown L.A., as orchestra musicians launch the watermelons of Ken Friedman’s Sonata for Melons and Gravity off the top of Walt Disney Concert Hall.

As he’s become regarded as one of the most exciting and iconoclastic conductors and programmers in the field, Rountree’s inimitable style has taken him to revered concert halls the world over. In September 2018, Rountree debuted with Martha Graham Dance Company and Opéra national de Paris, conducting Rite of Spring, Samuel Barber’s Medea, and the Paris premiere of the Graham/Copland Appalachian Spring at Palais Garnier. Over the last couple of years, Rountree made his Lincoln Center debut premiering Ashley Fure’s Pulitzer finalist piece Bound to the Bow on the New York Philharmonic’s Biennale; conducted Ted Hearne’s 21st century masterwork Law of Mosaics with the Chicago Symphony; gave the world premiere of Missy Mazzoli’s opera about the death of the American Dream, Proving Up, at Washington National Opera; made multiple returns to the San Francisco Symphony’s SoundBox series; conducted the world premiere of David Lang’s opera anatomy theater at LA Opera; and premiered Annie Gosfield and Yuval Sharon’s magnum opus War of the Worlds with Sigourney Weaver, Los Angeles Mayor Eric Garcetti and the LA Phil, simultaneously performed all over downtown Los Angeles and at Walt Disney Concert Hall.

In the coming year Rountree debuts with the Cincinnati Symphony Orchestra, conducting John Adams’ The Dharma at Big Sur, and with Berkeley Symphony conducting Sofia Gubaidulina’s rarely performed Concerto for Symphony Orchestra and Jazz Band and Duke Ellington’s Black, Brown and Beige. He will also give the New York premiere of Missy Mazzoli’s Proving Up at Miller Theater, and make his subscription debut with the LA Phil leading Berio’s Sinfonia and John Cage’s Apartment House 1776 with Roomful of Teeth. He takes Wild Up on tour with audience interactive programs celebrating local communities and the intersection of art and social justice; premieres
new pieces by Julianna Barwick and Andrew Greenwald at Walt Disney Concert Hall; unveils Ascension, an evening length program with Ted Hearne, George Lewis, Jen Hill and Weston Olencki about religion, space and the Internet; makes his debut on the Ecstatic Music Festival with new work by William Brittelle and Zola Jesus; plays a live radio show at the ACE Hotel with Nadia Sirota, Andrew Norman and Caroline Shaw; curates a joint program with LA Chamber Orchestra and Four Larks at Hauser & Wirth; and conducts a new program called Eve with Martha Graham Dance Company at The Soraya.

“I envision the audience first: their experience watching whatever it is that the band is doing up there on stage, and their conversations when they leave the hall,” Rountree says. “Then I see the space the way I want it to be: the light, the air, the taste of the room. Then the band: I see all the challenges, fights and elation they’re going to have in rehearsal and I imagine the way that we’ll all feel when the time is right and we make that choice to walk on stage to start the show.”

A seventh-generation California native descended from Santa Cruz County sheriffs, Rountree lives in the Highland Park neighborhood of Los Angeles.
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Dr. Herb Wong brought jazz to the Berkeley elementary and middle schools. He hired professional jazz musicians to teach Berkeley students. Dick Whittington and Phil Hardymon were two of those teachers. When Phil Hardymon became the band director at Berkeley High School in 1975, he established the jazz band as the culmination for students who had gained the basics in their elementary and middle schools. Under Hardymon’s leadership, the band began winning statewide jazz competitions and often earned a spot at the Monterey Jazz Festival. Many Berkeley High School Jazz students went on to become professional musicians—Peter Apfelbaum, Benny Green, Steven Bernstein to name a few. With Phil Hardymon, the Berkeley Jazz Program thus developed into a national model of instrumental education.

Charles Hamilton took over leadership of the Jazz Ensemble in 1981. The band continued to thrive and develop some of the best musicians in the jazz world, including Joshua Redman, Ambrose Akinmusire, and Dave Ellis.
The Ensemble has performed in venues large and small. In 1997, they performed by invitation at the Montreux and North Sea Jazz Festivals. In the summer of 1999, the Ensemble toured Japan and began the 1999-2000 school year with an appearance at the Monterey Jazz Festival. Over the many years, numerous BHSJ students have won individual and Jazz Combo awards at Jazz festivals and have been awarded music scholarships to the best music schools in the nation. In both 2012 and 2013, the top BHS Jazz Combos won first place at the Next Generation Jazz Festival in Monterey earning them a slot at the Monterey Jazz Festival. In 2012 and in 2013, two different top BHS Jazz Combos were named High School Combo of the Year by *Downbeat Magazine*. In 2015 the top BHS Jazz Combo was invited to participate in the Mingus Jazz Festival in New York City where they won the top combo award.

In 2011, Sarah Cline became the Director of the Berkeley High Jazz Program, beginning a new era in the history of jazz at Berkeley High School.

Berkeley High School Jazz Ensemble is led by Sarah Cline who is in her ninth year as Jazz Director at Berkeley High School, a premier jazz program known nationally and internationally as an incubator of talent and a citadel of swing. Her students regularly represent at high level festivals and get into top flight college music programs. During her time at Berkeley High, she has led four tours to Cuba, collaborating with La Escuela Nacional de la Musica in Havana. Sarah is the founder of JazzGirls Day, an event that now is spreading to communities across the US that encourages young women to see a place for themselves in the world of jazz. In addition to her teaching duties, Sarah is an in-demand professional trombonist in the San Francisco Bay Area in both jazz and salsa bands. She has presented at the American Educational Research Association Conference, the Jazz Education Network Conference, and the California All-State Music Education Conference.
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.
Thank you to Joana Carneiro for her adventurous artistic vision and leadership for nine seasons as our beloved Music Director and Conductor.
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Ming Luke, Education Director & Conductor

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The 11th Annual Music in the Schools (MITS) Luncheon, held on February 11th, was a celebration of the continued work toward engaging the students of our community and in honor of our excellent teachers in the Berkeley Unified School District. Of these teachers, Mary Dougherty was chosen as our honoree for the event. Ming Luke, our Education Director, spoke of Mary as being one of his favorite people.

One of the aims of Berkeley Symphony is to provide free in-school music education programs that will build the symphony audience of the future. From kindergarten through high school, students are given consistent access to high quality music education through passionate teachers, tuned up instruments, and supportive families. Through this annual luncheon, we are able to show our appreciation for the educators and to demonstrate the impact that the program has on our community to those who attend the luncheon.

Students of the Berkeley High
School Band & Orchestra performed music during the wine reception and represented the MITS program through their talents. These students received access to professional musicians through the in school concerts provided by the MITS program. Luke provided details at the luncheon about these in-school concerts and how it makes classical music more accessible to even the youngest student.

Shariq Yosufzai, Board President, presented the award to Dougherty at the event, honoring her as a valuable part of the BUSD team and in all of the ensembles in which she participates. Her impact on the music students of Berkeley schools is one that will continue into the future, bringing many students joy through music making. Our gratitude for the music teachers in our community is immeasurable, as they are a keystone part of cultivating well-rounded students and the symphony audience of the future.
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