SYMPHONIC IV
CLYNE & STRAUSS
05.02.19 | 8:00 PM
ZELLERBACH HALL

RICHARD WAGNER
Overture to Tannhäuser

ANNA CLYNE
This Midnight Hour

THOMAS ADÉS
Dances from Powder Her Face

RICHARD STRAUSS
Rosenkavalier Suite

Christian Reif
Guest Conductor

ODC/DANCE

18/19
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As we celebrate the final concert of the 2018/19 Season with Symphonic IV: Clyne & Strauss, we have some celebratory changes coming to the future of Berkeley Symphony. We would like to thank each and every member of the audience who has supported this orchestra during this Music Director search. Through your attendance, donations, feedback, and support, we have found our next Music Director. In this season, we have had many great guest conductors, some new faces, and some familiar ones; all have been, and will be, outstanding artists that will continue to bring symphonic music to captivated audiences across the world. Please join us in extending a warm welcome to Joseph Young, our new Music Director.

Throughout this season, Berkeley Symphony has collaborated with such great musicians and other guest artists as Hannah Kendall, Benjamin Beilman, Andrew Tyson, and many more. Our most recent concert, Symphonic III: Dvorák & Ellington, brought Berkeley High Jazz Ensemble to our stage and many families to our seats. This program explored America’s sound, blending Jazz and Folk song through Dvorák’s Symphony No. 9 “From the New World” and Duke Ellington’s Black, Brown and Beige. Joshua Kosman of the San Francisco Chronicle said about the program, “Together, these works gave the audience plenty to listen to and chew on—thoughts about the nature of stylistic categories and about the outcome of blurring those boundaries.”

Tonight, we have the opportunity to experience the finale of one of Berkeley Symphony’s best seasons yet. We bring you a collaboration with ODC/Dance and our Music Alive Composer-in-Residence, Anna Clyne, to create a one of a kind event. Anna Clyne has been our Music Alive Composer-in-Residence for the last three seasons and it has been nothing short of incredible. From her compelling compositions to her incredible involvement in the community, she has made an unforgettable impact on Berkeley Symphony. As our professional relationship with Anna is coming to a close, we wish her the best in all her endeavors and hope that the world cherishes her just as we do.

Stay tuned for the great season ahead as we will announce the remarkable repertoire and dates very soon. In collaboration with Joseph Young, René Mandel, Executive & Artistic Director, has quite the treat in store for us all in Berkeley Symphony’s 49th year.

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Welcome to this final concert of our 2018/19 season. Whether you have been with us all season or are experiencing Berkeley Symphony for the first time, we appreciate your presence and are grateful for your support. We conclude this season with an operatic flourish and all the passion and drama that goes with it.

As you may have heard, Berkeley Symphony recently named Joseph Young as our incoming Music Director, making him only the fourth music director in the Orchestra’s nearly 50-year history. Increasingly recognized as “one of the most gifted conductors of his generation,” Joseph impressed our musicians and our audience members alike when he conducted the Orchestra last January. I personally look forward to working with Maestro Young as Berkeley Symphony moves into this a new era.

Tonight, we are delighted to welcome our friend Christian Reif back to the Zellerbach podium and are pleased to share the stage with guest dancers from San Francisco’s renowned ODC/Dance, under the direction of K.T. Nelson. The dancers will add a choreographic dimension to the dances from Thomas Adès’ provocative opera Powder Her Face, as well as to Anna Clyne’s This Midnight Hour.

But first, we open with a suite based on Georges Bizet’s beloved 1875 opera Carmen. This fiery suite contains some of his opera’s most familiar melodies compiled by his friend Ernest Guiraud after the composer’s death that same year. Tonight’s performance of Adès’ Dances from Powder Her Face holds special meaning for Berkeley Symphony, having given the US premiere of the concert version of this opera in 1997 before it was fully staged in New York, London and Chicago.

Clyne’s seductive This Midnight Hour was inspired by the poems of Juan Ramón Jiménez and Charles Baudelaire. Its performance tonight marks the conclusion of Anna Clyne’s three-year tenure as Berkeley Symphony’s Music Alive Composer-in-Residence, supported by New Music USA and the League of American Orchestras. On behalf of the entire Berkeley Symphony community and the City of Berkeley, we are deeply grateful to Anna. It has been a profound experience being in her presence and performing her masterful works.

Rounding out tonight’s program is the suite from Richard Strauss’ famed comic opera, Der Rosenkavalier, a tribute to love, intrigue and forbidden pleasures. It has been a rich and rewarding season as we continue to celebrate the past while exploring new musical ideas and introducing our Berkeley audiences to the artists of tomorrow.

I look forward to seeing you again next season!

With warm wishes,

René Mandel

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Joseph Young
The Orchestra

Joana Carneiro  
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**Violin I**

Franklyn D’Antonio  *Concertmaster*

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James Coyne  *Assistant Principal*

Stephanie Payne

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Michael Minor

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continues on page 13
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Berkeley Sounds Composer Fellows

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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Symphonic IV: Clyne & Strauss

Thursday, May 2, 2019, 8pm   Zellerbach Hall, Berkeley

Christian Reif  Conductor

Georges Bizet  Carmen Suite No. 1
Prélude
Aragonaise
Intermezzo
Séguedille
Les Dragons d'Alcala
Les Toréadors

Thomas Adès  Dances from Powder Her Face*
Overture
Waltz
Finale
with ODC/Dance

INTERMISSION

Anna Clyne  This Midnight Hour
with ODC/Dance

Richard Strauss  Suite from Der Rosenkavalier
Prelude (Act I)
Presentation of the Silver Rose (Act II)
Baron Ochs’ Waltz (Act II)
“Ist ein Traum” (Act III)
Waltz (reprise)


Today’s concert will be broadcast on KALW 91.7 FM on May 27, 2019, at 9pm.
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Program Notes

**Georges Bizet**

Born October 25, 1838, in Paris; died June 3, 1875, in Bougival, just outside Paris

**Carmen Suite No. 1**

Composed: 1873-74

First performance: *Carmen* opened on March 3, 1875, in Paris; this Suite of extracts was arranged and published posthumously, in 1882

Duration: approximately 12 minutes

These extracts from *Carmen* are scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, tambourine, snare drum, bass drum, cymbals, castanets, harp, and strings.

**In sum:**

- *Carmen* is now one of the most potent and recognizable icons from classical music and opera, yet its composer died before he could enjoy the success of his creation.
- Following Georges Bizet’s death—the composer died three months after *Carmen* premiered—his colleagues arranged and published excerpts from the opera into suites for concert performance.
- The Suite No. 1 presents a combination of pieces that serve as interludes or preludes in their original context with instrumental versions of vocal numbers from the opera.

The history of opera is packed with erstwhile successes that fell into oblivion soon after their composers’ deaths. But *Carmen* illustrates a dramatic reversal of that pattern and has made Georges Bizet a sort of patron saint of posthumous success. It’s not accurate to describe *Carmen*’s premiere on March 3, 1875, as a total fiasco—it continued for a comparatively decent run—but the reaction was one overall of disappointment and/or shock triggered by its unprecedented aspects. Bizet died exactly three months after the opening, only 36 years old. Like Jonathan Larson in the 1990s, whose unexpected death prevented him from enjoying the tremendous acclaim reaped by his musical *Rent*, the French composer would never know of the unimaginably far-reaching “afterlife” that *Carmen* has enjoyed—including beyond the opera stage, as in these concert excepts, let alone in popular culture.

Bizet had started out as a prodigy composer, his gifts acknowledged by well-positioned supporters like Offenbach and Gounod. But he struggled to win over the fickle
“What fascinates me about all four of these works is their strong sense of drama and their ability to transport us into a certain time and place. They all accomplish this primarily through dance music. Bizet evokes Spain through folk dances and Flamenco rhythms; and Adès alludes to the 1930’s with a deconstructed tango and Cabaret style. Anna Clyne’s folkloristic closing melody reminds me of Renaissance courtly dance, while Strauss employs various Waltzes that immediately transport us to Vienna.

The first half of the program celebrates two strong and proud women at the height of their powers. Popular, cunning, owning their sexuality, living with abandon, but who also threatened those around them and challenged societal norms. Their lives come to an abrupt halt: one is killed by a former lover in a jealous rage, the other condemned and publicly shamed.

The second half also focuses on experiences of women, but a bit more abstractly.”
Parisian public and found it difficult to navigate the maze of producers’ demands as well as public taste. Bizet was also a victim of bad timing. The economic fallout from France’s humiliating defeat in the Franco-Prussian War and the ensuing Paris Commune of 1871 left its mark on the contemporary French spirit—just as Bizet was entering the prime years of his career.

He had banked on the heated story of the free-spirited young heroine and her fatally possessive lover. Its source was a novella published three decades earlier by the French writer and archeologist Prosper Mérimée (1803-1870), a polymath who harbored a special fascination for Spain and Russia (he was an important translator of Russian literature into French).

For all the opera’s associations with Spain, Mérimée’s Carmen may have drawn on a work he had translated from Russian: The Gypsies, Pushkin’s narrative poem from the mid-1820s. Another curious irony is the fact that Bizet himself never set foot in Seville, in and around which the opera is set. The opera’s tone of obsessive passion and destructive jealousy has nothing in common with the antics of the wily barber Figaro, whose adventures unfold in the same Andalusian setting.

After Bizet’s sudden, premature death, his associates determined to salvage the music in the face of Carmen’s poor future prospects onstage. His friend Ernest Guiraud (a native of New Orleans) composed recitatives to increase Carmen’s potential to be revived elsewhere. (Bizet’s original score followed the conventions of contemporary opéra-comique—which, despite the name, could involve tragedy—in its use of spoken dialogue.) Bizet’s publisher also commissioned two concert suites of six pieces each, which combine instrumental interludes with purely instrumental versions of several vocal numbers.

**What to listen for**

Conductors often reorder the pieces comprising the suites (to imitate the opera’s chronological ordering, for example). As published, the Suite No. 1 begins with the part of the Prelude to Act I in which trembling strings introduce darkly intone the ominous Fate motif. In the Aragonaise, Bizet presents one of several Spanish-flavored dances laced throughout the opera. It serves as an interlude between the third and fourth acts, right before the climactic bullfight during which the disgraced soldier Don José—now turned stalker—confronts his ex-lover Carmen. A bucolic, flute-sweetened Intermezzo (which is the prelude to the third act) shifts the scene outside Seville to a remote place where Don José, now a fugitive, pursues Carmen. The Seguidilla is both a folksong-flavored aria and, in its original version as sung by Carmen, a piece of performance art with dance in which she initially seduces Don José. A slice of his life as a soldier is depicted by the marching music of Les Dragons d’Alcala. The Marche du Toréador is the musical emblem of José’s rival, the bullfighter Don Escamillo. It appears...
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both in the Prelude to Act I and in the climactic murder scene. The festive cheer greeting the parading toreadors evokes the public spaces in which Carmen’s tragedy plays out.

Thomas Adès
Born March 1, 1971, in London; currently resides in England

Dances from *Powder Her Face*

Composed: *Powder Her Face* was composed in 1995; the Suite dates from 2007; rev. 2018

First performance: June 17, 2007, at the Aldeburgh Festival, Snape Maltings, Suffolk, UK, with Thomas Adès conducting the Philharmonia Orchestra

Duration: approximately 12 minutes

The Dances are scored for 3 flutes (3rd doubling piccolo), 3 oboes, 3 clarinets (3rd doubling bass clarinet), 2 bassoons (2nd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, horn, timpani, 3 percussionists, harp, piano, and strings.

In sum:

- *Powder Her Face* is the debut opera from a composer now acknowledged to be a contemporary master of the genre.
- Adès takes his story from the real-life tabloid scandal of Margaret, Duchess of Argyll, transforming it into a satire of our culture's insatiable appetite for sensationalism.
- Adès has made numerous concert suites of *Powder Her Face*, including this one of three sections highlighting the score’s prominent use of dance gestures.
“Anna Clyne has created a wonderfully evocative tone poem, which was influenced by two poems (by Jimenez and Baudelaire) that explicitly express the sensual experience of movement and dance.

Clyne didn’t intend for there to be a specific story-line, but I personally feel a sense of narrative. Of course, listeners are encouraged to react to the music in their own way. Here are just some of the images that come to mind for me:

We’re flung into the action by something threatening and breathless—the heroine of Jimenez’s poem runs through the night. Why is she running? Is she being hunted or pursued? There are strange, terrifying noises. Are they external or internal? She seems lost. Briefly catching her breath, she’s on the run again. After an extreme encounter, we hear a melancholic waltz that is soaring and seemingly relieves her from some, but not all, of the struggles that weigh her down. The final folk-like woodwind melody, nostalgic and hopeful at the same time, feels like an acceptance of fate—instead of running, she walks steadily towards the inevitable.”
sexual adventurousness. Before her downfall, the Duchess had had it all; she was even the inspiration behind Cole Porter’s song “You’re the Top.” The opera’s occasionally sleazy aspects drew a lot of press of their own, which turned out to be quite fitting for an opera satirizing our culture’s insatiable appetite for sensationalism. In the hands of Adès and Hensher, *Powder Her Face* became an ironic morality tale in the tradition of Kurt Weill and Bertolt Brecht, mixing a heady cocktail of sex, hypocrisy, class privilege, and the tabloid media.

A joint commission by the Aldeburgh Festival, the Philharmonia Orchestra, and the Cleveland Orchestra, this Suite was premiered in 2007. *Powder Her Face* was originally conceived for modest dimensions: a cast of three singers (in addition to the Duchess) who play multiple roles and a 15-piece band including accordion and sax, which added to its piquant signature sound. For the Suite, Adès reworked selections from his 1995 score using the full resources of a large orchestra—and thus clothing this music in a more complex array of colors.

**What to listen for**

The *Overture* establishes the opera’s framework. It proceeds as a series of flashbacks to a bygone era’s decadent glitz as well as to the notorious trial. These are recalled from the Duchess’ degraded present state, living in a hotel from which she is eventually booted as unpaid bills accumulate. Adès takes delight in the fluid possibilities of his allusive musical language, contrasting a surreally twisted foxtrot with the swooping mockery of clarinets (playing a leitmotif of derisive laughter). The musical focus moves in and out between the Duchess’ delusional but protective habit of living in the past and the sordid circumstances in which she actually finds herself.

The Overture’s acerbically neon, spiky strains are followed by the *Waltz*, which is drawn from one of the scenes of sustained flashback that recalls the expensive wedding of the philandering Duke and Duchess. An alcohol-fueled waitress—in an *opera buffa* aside—imagines herself trading places to enjoy a life of luxury and sings an aria (“Fancy, fancy being rich”). The Waltz, music of remarkable fantasy (tinged by the composer’s recent *Tempest* score), translates this music into hesitantly dancing, tipsy orchestral colors. (Later in the program, Anna Clyne’s *This Midnight Hour* and Strauss’ Suite from *Der Rosenkavalier* offer yet more perspectives on the waltz idea.)

The *Finale* returns to the acerbic sonorities of the Overture, now rendered with even more caustic distortions. The Duchess is booted out of the hotel but maintains an oddly alluring sense of dignity as her last attempt at seduction fails, while imagined “servants” (hotel employees) remain on stage for an epilogue to have the final say to taunting, obscenely lurching tango rhythms.
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30 May 2, 2019
Anna Clyne

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

**This Midnight Hour**

Composed: 2015

First performance: November 13, 2015, with Enrique Mazzola conducting the Orchestre national d'Ile de France in Plaisir, France

Duration: approximately 12 minutes

*This Midnight Hour* is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, 2 percussionists, and strings.

**In sum:**
- Anna Clyne completes her three-year tenure as Music Alive Composer-in-Residence with Berkeley Symphony with this new collaboration with KT Nelson and ODC/Dance
- *This Midnight Hour* was inspired by the nocturnal and musical imagery from two poems.
- Clyne juxtaposes slightly surreal distortions of the waltz with thick textures and agitated rhythms, evoking one of the poem’s images of music as “a naked woman running mad through the pure night.”

Anna Clyne’s position as composer-in-residence through the Music Alive program is coming to its end after three seasons. In the process, Berkeley Symphony audiences have come to experience Clyne’s commitment to collaborative creativity in her artistic practice—and the innovative spirit this has fostered. Her music characteristically seeks out connections with the visual arts, poetry, and dance. Last fall, for example, the Symphony opened the season with *Night Ferry*, a milestone in her orchestral work to date that addresses issues of manic depression and its effects on creative artists. Her process of composing involved a graphic score that included a multi-panel painting she had made of images and textual fragments to guide her work on the music.

For this evening’s work, *This Midnight Hour*, Clyne revisits a score from 2015 together with ODC/Dance, whose Co-Artistic Director KT Nelson has choreographed the music. Clyne’s fascination with dance is a recurrent thread in her compositions. Other examples include the symphonic ballet *RIFT* and *The Seamstress*, a violin concerto for Jennifer Koh, which Clyne composed as “an imaginary one-act ballet” inspired by a William Butler Yeats poem.

The London-born Clyne has lived in the United States since 2002, having studied at the University of Edinburgh and the Manhattan School of Music, where 2019 Pulitzer Prize winner Julia Wolfe became an important mentor. Clyne’s music has been featured at the BBC Proms, and her double violin concerto *Prince of Clouds*, which she wrote during her Chicago residency, was nominated for a Best
“In Strauss’ Der Rosenkavalier we find a more humorous and positive treatment of sexual energy and relationships. Women recognize and make space for each other, as well as each other’s desires. The Waltz, a dance that was intended to simultaneously contain and encourage a frenzy of sexual release, takes on various levels of intimacy.

All of these works have narratives or texts that guide the arc of each piece. And even while there are no words spoken or sung in this concert, the characters, at any given moment, are clearly portrayed in the music.

Initially, while putting this concert together, I was not thinking about how to program a multifaceted representation of women in music. Rather, the starting point was the planned collaboration with ODC/Dance and Anna Clyne’s piece. I felt it striking when women emerged as a focal point. However, I have to admit to myself that, apart from Anna Clyne, all of the other composers and lyricists on this program are men. The joyful, ecstatic, humorous, brooding, sensual, seductive, proud, tender, violent, nostalgic, fatalistic views of women through music is presented through men’s eyes.

I look forward to seeking out and finding more material in which women represent themselves.”
Contemporary Classical Composition
Grammy Award in 2015. The position at Berkeley is the latest in a series of prestigious residencies for Clyne, including with the Chicago Symphony (2012-15), the Orchestre national d’Île de France (2014-16), from 2014-16; the Baltimore Symphony (2015-16), and National Sawdust (2017-18).

Co-commissioned by the Orchestre national d’Île de France and Seattle Symphony, *This Midnight Hour* is a single-movement work whose relatively brief duration belies the sense of event and encompassing phantasmagoria Clyne achieves in her score. Poetry again plays a key role in the piece’s inspiration: the composer refers to two specific poems, each containing powerful nocturnal imagery. The first is by the Nobel Prize-winning Juan Ramón Jiménez (1881-1958): *La musica;—mujer desnuda/corriendo loca por la noche pura!* (“Music;—a naked woman/running mad through the pure night!”). The second is one of the best-known poems from Charles Baudelaire’s (1821-1867) *Fleurs du Mal* (“Flowers of Evil”), the highly musical *Harmonie du soir*:

Voici venir les temps où vibrant sur sa tige Chaque fleur s’évapore ainsi qu’un encensoir; Les sons et les parfums tournent dans l’air du soir; Valse mélancolique et langoureux vertige!

Chaque fleur s’évapore ainsi qu’un encensoir; Le violon frémit comme un cœur qu’on afflige; Valse mélancolique et langoureux vertige! Le ciel est triste et beau comme un grand reposoir.

WHAT TO LISTEN FOR

In addition to the nocturnal images of the Jiménez and Baudelaire poems, Clyne notes the inspiration she found in the darker low string sounds of the Orchestre national d’Île de France when she collaborated with that ensemble. It is with this sonority that *This Midnight Hour* begins. Without intending to suggest a specific programmatic narrative, Clyne explains, the title is meant to evoke a “mysterious journey of a woman, compressed into a single hour.”

The poetic sources find their way into Clyne’s music in various ways. Baudelaire’s *Valse mélancolique et langoureux vertige* (“melancholy waltz and languid vertigo”) prompts a “slightly warped version of a waltz,” Clyne says, using folklike melodic material. At times, she manipulates her orchestration to make the ensemble mimic the sound of an accordion via changes in the strings’ tuning. Dividing up the large string section into many-layered strands.

Jiménez’ imagistic symbol of music as a “mad woman” is depicted by “fast, accelerating rhythms with dense textures in the orchestra.” Overall, according to the composer,
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the character of *This Midnight Hour* ranges from a “playful to more ominous” soundscape and from chamber music-like solo passages to full ensemble writing. Thanks to Clyne’s deft combination of imagination and craft, the result is like watching a super-compressed film—or like seeing a lifetime flashing before a dying person’s eyes. The end comes as a surprise, in the inner of Brian De Palma.

**Richard Strauss**

Born on June 11, 1864, in Munich, Germany; died on September 8, 1949, in Garmisch-Partenkirchen, Germany

**Suite from *Der Rosenkavalier***

Composed: 1909-10

First performance: The opera premiered on January 26, 1911; this Suite was first performed on October 5, 1944. Artur Rodziński, who has traditionally received credit for the arrangement, conducted the New York Philharmonic.

Duration: approximately 22 minutes

The Suite from *Der Rosenkavalier* is scored for 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 2 clarinets and bass clarinet, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussionists, harp (2nd ad lib.), celesta, and strings.

**In sum:**

- **Richard Strauss’** most popular opera, *Der Rosenkavalier* draws on the brilliant orchestral technique the composer had perfected in his earlier tone poems.
- **Der Rosenkavalier** started out as a heavily satirical comedy but evolved into a character study of deep psychological nuance with its focus on the aging Marschallin, who sacrifices the young man she loves to ensure his happiness with a rival.
- The Suite from *Der Rosenkavalier* juxtaposes the score’s comedic spirit, epitomized by its signature waltzes, with the ecstatic and deeply moving music of its lovers in the process of realizing their feelings.

With his sequence of tone poems in the last years of the 19th century, Richard Strauss cut his teeth in the art of musical storytelling. Those scores helped pave the way for his emergence as one of the leading opera composers of the 20th century. Strauss also had the advantage of working with the poet and dramatist Hugo von Hofmannsthal (1874-1929), who had recently launched their legendary partnership by furnishing the libretto for *Elektra*, the (shockingly different) opera that immediately preceded *Der Rosenkavalier*.

Set in an imagined mid-18th-century Vienna, *Der Rosenkavalier* was originally conceived as a period comedy inspired by Verdi’s *Falstaff* as
well as the comic spirit of Molière's satires, centering around the quest of the oafish, self-centered Baron von Ochs (a German name that means exactly what it sounds like in English—and a personality with too many contemporary equivalents to list) to win the young Sophie von Faninal as a trophy bride. Love is not von Ochs' goal, but rather Sophie's fortune: she is attached to a sizable dowry promised by her *nouveau riche* father. But the Baron's plans are foiled by the young Count Rofrano, known as Octavian and cast as a “trousers role” (i.e., for a female singer, like Cherubino in Mozart's *The Marriage of Figaro*). Octavian falls in love with Sophie when he meets her as bearer of the “silver rose” to announce Ochs' engagement, and his feelings are at once reciprocated. In fine comic fashion, the young Count then orchestrates a plot to unmask his rival's true character.

But Octavian is at the same time entangled in an affair with an older woman, the Marschallin, an aristocrat trapped in a loveless marriage. The Marschallin introduces an entirely new dimension of pathos and psychological nuance into the comedy and becomes its true central character, revealing Strauss and Hofmannsthal's desire to emulate the bittersweet emotional complexity of Mozart's *Figaro*. In fact it is she who arranges for Octavian to deliver Ochs' engagement token, thus securing her lover's first introduction to the younger woman she already intuits will become her own rival. The perceptive Marschallin has decided to save Sophie from suffering the same fate that befell her at that age and is eager to thwart Ochs' scheme.

Strauss wrote the score for *Der Rosenkavalier* between 1909 and 1910, and the opera was premiered in January 1911. It made the already rich and famous composer into an even more wildly successful celebrity, becoming a phenomenon well beyond the opera house and generating an avalanche of "tie-in" merchandise. *Der Rosenkavalier* has also found a life in the concert hall. Along with its gestures of Mozartean homage, the score draws on the orchestral mastery Strauss had inherited from Wagner. This aspect comes to the fore in the purely instrumental suite we hear, the best known of numerous suites that have been extracted from the score over the years (most of which were not arranged by the composer himself). Strauss' own role in preparing this particular suite is murky; around the time it was introduced in New York, in 1944, he was fashioning a different suite of his own drawn mostly from the opera's waltzes. The Polish conductor Artur Rodziński, who led the *Rosenkavalier* Suite's first performance, is usually cited as the party responsible for actually splicing it all together. In any case, Strauss likely consented to its publication the following year.

**What to listen for**

The Suite opens with jubilant horns...
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evoking the teenage Octavian’s passion for the Marschallin (who is approaching middle age). Alternately lush and heroic, the Prelude includes one of the most graphic depictions of sex in the repertoire as the horns work to a climax, followed by an afterglow of leitmotifs that represent the Marschallin and her reflections on aging. Then we hear the music from the scene that gives the opera its title (“The Knight of the Rose”), when Octavian undertakes his mission to present Baron Ochs’ silver rose to Sophie. (Fun fact: the Viennese tourist industry would have you believe this is an actual tradition, but it was a Symbolist invention of Hofmannsthal’s.) The youths fall in love to music of ecstatic, soaring rapture.

A chaotic interlude ushers in the lecher Ochs, who dances to one of the waltzes that are a signature of Der Rosenkavalier’s sound world. Ever since the opera's premiere, pedants have remarked that using waltzes is “anachronistic” for a mid-18th-century milieu. But they never feel out of place in Strauss’ time-traveling homage to the great music of the past, which extends to parodies of Wagner and, indeed, admiring nods to the “waltz king” himself (no relation).

The Trio near the end is the epicenter of Der Rosenkavalier’s bittersweet wisdom. Strauss ingeniously decelerates the waltz’s natural pace for this glorious ensemble, in which the Marschallin, who had earlier been shown trying to stop time, renounces her lover. Octavian and Sophie meanwhile marvel at their newfound love. After the Marschallin’s graceful exit, the pair continue with a duet of simple, fairy-tale charm. Concluding the Suite is another comic waltz danced by Ochs, which features some of Strauss’ most delirious modulations.

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-S.F. Chronicle

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S.F. Chronicle
One of the most promising conducting talents of his generation, German-born Christian Reif is Resident Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra. He started in San Francisco in the 2016/17 season following two years in Miami as Conducting Fellow with the New World Symphony, working closely with Michael Tilson Thomas.

In the 2017/18 season, Reif made a highly praised subscription debut with the San Francisco Symphony and led concerts with the Orchestre National de Lyon, Deutsche Staatsphilharmonie Rheinland-Pfalz, Brucknerorchester Linz and Berkeley Symphony. In Summer 2018, in addition to leading concerts with the Indianapolis Symphony and at the Lakes Area Music Festival, he made his Lincoln Center Mostly Mozart Festival debut on a program with the International Contemporary Ensemble featuring John Adams' *Grand Pianola Music*.

In the 2018/19 season, Reif will conduct subscription concerts with the San Francisco Symphony and the St. Paul Chamber Orchestra. Additionally he will make debuts with the Hong Kong Philharmonic and Omaha Symphony and return to work with Berkeley Symphony and San Francisco Conservatory of Music. He will also conduct a production of Leoncavalllo's *Pagliacci* at Opera San Jose and a new chamber version of John Adams' *El Niño* with the American Modern Opera Company as part the Metropolitan Museum of Art's MetLiveArts series in New York.

Christian Reif studied with Alan Gilbert at the Juilliard School, where he completed his Master of Music in Conducting in 2014 and received the Charles Schiff Conducting Award. Prior to that, he studied with Dennis Russell Davies at the Mozarteum Salzburg, where he received a diploma in 2012. He is winner of the 2015 German Operetta Prize, awarded by the German Music Council, and two Kulturförderpreise awards given to promising artists of the region who promote cultural advancement in their communities. He was a Conducting Fellow at the Tanglewood Music Center in the summers of 2015 and 2016. Reif is a member of Germany's Conductor's Forum (Dirigentenforum) and is one of the forum's 2017/18 and 2018/19 featured "Maestros of Tomorrow".
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Anna Clyne, *Music Alive Composer-in-Residence*


Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-2015. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015/16 season and for L’Orchestre national d’Île-de-France from 2014-2016. This season, Clyne is an Artist-in-Residence at National Sawdust. She was additionally selected by the League of American Orchestras and New Music USA to serve as the Music Alive Composer-in-Residence with Berkeley Symphony through the 2018/19 season.

Clyne has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen.

Clyne was nominated for the 2015 Grammy Award for Best Contemporary Classical Composition for her double violin concerto, *Prince of Clouds*. She is also the recipient of several prestigious awards including the 2016 Hindemith Prize; a Charles Ives Fellowship from the American Academy of Arts and Letters; awards from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts,
and the Jerome Foundation; and prizes from ASCAP and SEAMUS. She was nominated for the 2014 Times Breakthrough Award (UK) and is the recipient of a grant from Opera America to develop a new opera, *Eva*.

During the 2017/18 season, the BBC Scottish Symphony Orchestra and Thomas Dausgaard perform the world premiere of Clyne’s *Beltane* in Glasgow. Recent highlights include the premiere of her mandolin concerto for Avi Avital, *Three Sisters*, performed with the Kremerata Baltica; *Masquerade* for the BBC Symphony Orchestra and Marin Alsop at the Last Night of the Proms; *This Lunar Beauty* for the Britten Sinfonia and soprano Julia Doyle; *RIFT*, a symphonic ballet in collaboration with choreographer Kitty McNamee for Marin Alsop and the Cabrillo Festival Orchestra; *Pocket Book VIII* for Roomful of Teeth; and her violin concerto, *The Seamstress*, performed by Jennifer Koh with the Chicago Symphony Orchestra.

Her music is published exclusively by Boosey & Hawkes. Boosey.com/Clyne

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The Residency of Anna Clyne is made possible through Music Alive, a residency program of the League of American Orchestras and New Music USA. This national program is designed to provide orchestras with resources and tools to support their work with composers and new music, capitalizing on the power of composers and their creativity to build new paths for orchestras to heighten their relevancy and deepen their relationships with their communities. Major funding for Music Alive comes from The Andrew W. Mellon Foundation, with additional support from The Aaron Copland Fund for Music, The Amphion Foundation, The ASCAP Foundation Bart Howard Fund, the Francis Goelet Charitable Lead Trusts, and the National Endowment for the Arts.

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**The ODC/Dance Company**

The ODC/Dance Company is widely recognized for its rigorous technique and numerous groundbreaking collaborations. Comprised of nine world-class dancers, the company performs its imaginative repertory for more than 50,000 people annually. Two annual home seasons in San Francisco include Dance Downtown and the holiday production, *The Velveteen Rabbit*. Recent highlights include appearances at the Brooklyn Academy of Music Next Wave Festival in New York, MODAFAE Festival in Seoul Korea, Zellerbach Hall in Berkeley, Royce Hall at UCLA and in past years, standing-room-only engagements in Europe, Russia, and Asia.
Founded in 1971 by Artistic Director Brenda Way, ODC is known nationally for entrepreneurial savvy and was the first modern dance company in the United States to build a home facility, the ODC Theater. In 2005, ODC expanded its campus to include the ODC Dance Commons, which houses ODC/Dance, ODC School, a Pilates studio, and a Healthy Dancers’ Clinic.

KT NELSON (Choreographer) joined ODC/Dance in 1976 and partners with Brenda Way in directing the ODC/Dance Company. KT choreographed the Company’s first full-length family ballet in 1986, The Velveteen Rabbit. The production has become a holiday tradition in the Bay Area engaging generations of dance goers.

KT has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Amy Siewert, Na Hoon Park, Kate Weare, Zap Mama, and Joan Jeanrenaud. Her work RingRounRozi, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse.
International Dance Festival, *boulders and bones* in collaboration with Brenda Way was part of BAM’s Next Wave Festival, and her *One Long Breath* collaboration with Na Hoon Park was selected for the MODAFE festival in Seoul, Korea. *Path of Miracles*, in collaboration with Volti Vocal Ensemble, is her third evening length work.

**NATASHA ADORLEE JOHNSON** is from Overland Park, Kansas and graduated from UC Berkeley with a BA in English. She has trained with American Ballet Theatre and was an inaugural member of Alonzo King’s LINES Ballet training program. She performs with the San Francisco Symphony, is a former member of Robert Moses’ KIN, and was a guest artist with Kate Weare Company (New York). In 2018, Natasha received an Emmy for her work in the TV special *Baseball 2: Into the Game*, as a composer and performer. In 2014 she was the recipient of an Isadora Duncan Dance Award for her performance in *Two if by Sea*, choreographed by Kimi Okada. Natasha is the Founder and Artistic Director of Co4. Through Co4, she directed, choreographed, and danced in the film *Take Your Time* (2017), which became an official selection of the Mill Valley Film Festival and the recipient of six awards including “Best Short” by the San Francisco Dance Film Festival, Red Rock Film Festival, and Valley Film Festival. She has been a member of ODC/Dance since 2011.

**JEREMY BANNON-NECHES** was born in Brooklyn, NY, and grew up in Augusta, GA, where he received his initial training at the Augusta Ballet School. In 2005, he graduated with honors from the North Carolina School of the Arts, where he performed leading roles in *The Nutcracker*, *Don Quixote*, and Lynn Tailor Corbett’s *Lost and Found*. Jeremy then danced with Nevada...
RACHEL FURST is from Baltimore, MD, where she trained at the Baltimore School for the Arts. She graduated summa cum laude with a B.F.A. in Dance and a minor in psychology from Alonzo King LINES Ballet B.F.A Program at Dominican University of California. In 2012, she was nominated for and received the Dizzy Feet Foundation Award. She has been a company member of Amy Seiwert’s Imagery since 2012 where she felt her dancing transformed under the mentorship of Amy Seiwert. She has guested with Dawson Dance SF and performed as a guest artist and company member with Smuin Ballet. Rachel joined ODC/Dance in 2015.

TEGAN SCHWAB grew up in Miami, FL. She graduated summa cum laude from New World School of the Arts College, and earned a BFA in dance from the University of Florida. In Miami, Tegan began her professional career in 2005 as a dancer/puppeteer, with choreographer Katherine Kramer and the acclaimed marionette/visual artist Pablo Cano. After graduating in 2008, she moved to San Francisco and has had the pleasure of dancing principal roles as a company member with Dance Through Time, Hope Mohr Dance and Garrett+Moulton Productions. Tegan joined ODC/Dance in 2015.

Ballet Theater, performing principal roles in George Balanchine’s Rubies and Serenade, Mathew Neenan’s At the Border, along with works by Twyla Tharp, Val Caniparoli, James Canfield, and Frederick Ashton. Since moving to San Francisco in 2012, he has worked with Robert Moses’ KIN, Post:Ballet, Zhukov Dance, DawsonDanceSF, and Hope Mohr Dance. He joined ODC/Dance in 2015.
**JAMES GILMER** of Pittsburgh, Pennsylvania was trained at Pittsburgh Ballet Theatre School and the Pittsburgh School for the Creative & Performing Arts. After graduating in 2011, he joined Cincinnati Ballet’s Second Company and joined the main company the following season. James danced with the Cincinnati Ballet for six seasons being promoted to Soloist in 2015, he has performed works by Septime Webre, Ohad Naharin, Val Caniparoli, George Balanchine, Annabelle Lopez-Ochoa, Edwaard Liang, Jennifer Archibald, Trey McIntyre, Adam Hougland, Amy Seiwert, and Victoria Morgan to name a few. He has also been a member of Amy Seiwert’s Imagery, performing with the company since the summer of 2013. Looking to branch outside of the classical ballet realm, he moved to San Francisco to join ODC/Dance in August 2017.

**MIA J. CHONG** grew up in San Francisco, California. She received scholarships and training from the Kirov Academy of Ballet, the Ailey School, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, Sidra Bell Dance New York, the School at Jacob’s Pillow, Tisch School of the Arts at New York University and ODC School, where she trained for over a decade. Mia has danced professionally with Robert Moses’ KIN Dance Company, Post:Ballet and Dance Theatre of San Francisco. She was nominated for Isadora Duncan Dance Awards for Outstanding Achievement in Individual Performance, as well as Company Performance. Mia joined ODC/Dance as an apprentice in 2016 and was promoted to company dancer in 2018.
JAMMIE WALKER (Guest Artist) began his dance training at Western Arkansas Ballet under the direction of Melissa Schoenfeld. He earned his BFA from the University of Oklahoma School of Dance under the direction of Mary Margaret Holt. Jammie performed with the Dayton Ballet for three seasons, and toured throughout the United States and internationally with Jessica Lang Dance for four seasons. Jammie has appeared as a guest artist with Dance Grand Moultrie as well as with Clawson Dances.

JAIME GARCIA CASTILLA (Guest Artist) was born in Madrid, Spain, and studied at the Royal Conservatory of Professional Dance. He was named an apprentice with the San Francisco Ballet in 2001 and joined the Company as a member of the corps de ballet the following year. He was promoted to soloist in 2006 and to principal dancer in 2008. He created roles in Elo’s *Double Evil*; McGregor’s *Borderlands*; Morris’ *Beaux, Joyride*, and *Sylvia*; Page’s *Guide to Strange Places*; Possokhov’s *Classical Symphony* and *Fusion*; and Wheeldon’s *Within the Golden Hour*. As a guest artist, Jaime performed at “Ballet Stars From San Francisco,” the Lively Arts Foundation Gala in Fresno, California, in 2012, and at the Pas de Deux Gala in Valladolid, Spain, in 2011 and 2012. He danced *Flames of Paris* and “The Ocean and Two Pearls” from *The Humpbacked Horse* in Osaka, Japan, in 2006.

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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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May 2, 2019
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THURSDAY, OCT. 24, 2019, 7pm
SYMPHONIC I
BEETHOVEN & WILSON

THURSDAY, MARCH 26, 2020, 8pm
SYMPHONIC III
GERSHWIN & ZIMMERMAN

THURSDAY, FEB. 6, 2020, 8pm
SYMPHONIC II
BRAHMS & DESSNER

THURSDAY, MAY 14, 2020, 8pm
SYMPHONIC IV
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