PROGRAM IV
REMEMBRANCE
MAY 4, 2017, 8pm

JOANA CARNEIRO
MUSIC DIRECTOR

DENIS SEDOV
BASS SOLOIST

SHOSTAKOVICH
Symphony No. 13, “Babi Yar”

MEN’S CHORUS
MARIKA KUZMA
CHORUSMASTER

Alumni of the Chamber Chorus of the University of California
Alumni of the Pacific Boychoir Academy
Members of the St. John of San Francisco Russian Orthodox Chorale
Mountain View Cemetery Association, a historic Olmsted designed cemetery located in the foothills of Oakland and Piedmont, is pleased to announce the opening of Piedmont Funeral Services. We are now able to provide all funeral, cremation and celebratory services for our families and our community at our 223 acre historic location. For our families and friends, the single site combination of services makes the difficult process of making funeral arrangements a little easier. We’re able to provide every facet of service at our single location. We are also pleased to announce plans to open our new chapel and reception facility – the Water Pavilion in 2018. Situated between a landscaped garden and an expansive reflection pond, the Water Pavilion will be perfect for all celebrations and ceremonies. Features will include beautiful kitchen services, private and semi-private scalable rooms, garden and water views, sunlit spaces and artful details. The Water Pavilion is designed for you to create and fulfill your memorial service, wedding ceremony, lecture or other gatherings of friends and family. Soon, we will be accepting pre-planning arrangements. For more information, please telephone us at 510-658-2588 or visit us at mountainviewcemetery.org.
Berkeley Symphony 2016/17 Season

5 Message from the Music Director
7 Message from the Board President
9 Message from the Executive Director
11 Board of Directors & Advisory Council
12 Orchestra
15 Season Sponsors
18 Berkeley Symphony Legacy Society
21 Program
25 Program Notes
37 Text for Shostakovich’s Symphony No. 13, Babi Yar
47 Music Director: Joana Carneiro
51 Guest Conductor: Christian Reif
53 Artists’ Biographies
65 Berkeley Symphony
71 Music in the Schools
73 2016/17 Membership Benefits
75 Annual Membership Support
82 Broadcast Dates
85 Contact
86 Advertiser Index

Season Sponsors

Gertrude Allen | Kathleen G. Henschel & John W. Dewes | Tricia Swift
Brian James & Shariq Yosufzai | Thomas Richardson & Edith Jackson
Ed Osborn & Marcia Muggli | Peter Mandell & Sarah Coade Mandell

Presentation bouquets are graciously provided by Jutta’s Flowers, the official florist of Berkeley Symphony.
Berkeley Symphony is a member of the League of American Orchestras and the Association of California Symphony Orchestras.
No photographs or recordings of any part of tonight’s performance may be made without the written consent of the management of Berkeley Symphony. Program subject to change.
The people here make this a fabulous place. They come from all walks of life. They’re kind, caring and we share our most intimate thoughts.

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

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

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

Piedmont Gardens in Oakland, California, is owned and managed by ABHOW, a California nonprofit public benefit corporation. ABHOW is a nonsectarian corporation, serving seniors through quality retirement housing since 1949. State of California License #011400514, DHS #020000088, Certificate of Authority #292.
Dear Friends,

I wish to say that I miss you all very much and hoped to be there with you tonight to celebrate the close of our 2016/17 season. I am very thankful for your unconditional support during this last year of my life as my husband and I have brought our three newest “symphonies” into the world.

It is with great pleasure to welcome you to our final concert of the season tonight. I thank my dear friend Christian Reif for stepping in for what will be another magnificent performance this season. We bring you one great work by one great composer, Dmitri Shostakovich’s 13th Symphony, written in 1962. You will have the pleasure of hearing the incomparable bass-baritone Denis Sedov. I’m grateful to the incredible Marika Kuzma for directing the men’s chorus who you will hear this evening.

The subtitle of tonight’s piece is Babi Yar. Near Kiev, it was the site of the massacre of an estimated 100-150,000 people by German soldiers during WWII. One of these episodes took place over the course of two days in September 1941, in which 33,771 Jews were killed. Shostakovich’s 13th symphony is based on this profound human tragedy, as a denunciation of anti-Semitism in all its forms.

The piece includes the words by the Russian poet Yevgeny Yevtushenko, whose recent death in April is an enormous loss to the world. Shostakovich said after reading Yevtushenko’s words:

“Many had heard about Babi Yar, but it took Yevtushenko’s poem to make them aware of it. They tried to destroy the memory of Babi Yar, first the Germans and then the Ukrainian government. But after Yevtushenko’s poem, it became clear that it would never be forgotten.

That is the power of art. Art destroys silence.”

To all of you, thank you for being here tonight and supporting Berkeley Symphony. I can’t wait to see you all again on October 5th for the beginning of our next season.

Much love,

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


Alameda 510.254.3831
Berkeley 510.982.4400
Oakland, Montclair 510.339.6460
Greetings!

Tonight’s performance is the last mainstage program for this season, but Berkeley Symphony tirelessly continues our work to nurture the next generation of music lovers and young musicians through our Music in the Schools program. This season we’ve reached nearly 5,000 elementary and middle school children with this important partnership with Berkeley Unified Public Schools. This one-on-one music instruction is fostering a love for music in a whole new generation of young people, particularly during a time when public education in the arts is threatened in so many communities. Your support makes this program possible!

Stay tuned for exciting announcements for our 2017/18 season! Berkeley Symphony continues our mission of bringing innovative and adventurous programming to the Bay Area with our mainstage concert series at Zellerbach Hall and our Berkeley Symphony and Friends Chamber Music Series at the Piedmont Center for the Arts.

Please subscribe early for our Zellerbach series. If you have not already done so in the past, I encourage you to also join us for our chamber concerts. Each one is a splendid, intimate evening of wonderful music and truly spectacular talent.

On behalf of the Board of Directors, I offer sincere thanks to YOU, our loyal audience, for your love of Berkeley Symphony. We are all dedicated to the continued success and future endeavors of YOUR symphony, bringing new works, commissions, and old chestnuts to the Berkeley community and beyond!

Yours,

Tricia Swift

photo © Margaret K. Mitchell
Dearest Friends,

We close our season tonight with a rare performance of the epic Shostakovich Symphony No. 13, “Babi Yar” to commemorate the 75th anniversary of this infamous time in history. It is the first performance in the US and likely, the world, since the recent death of the Russian poet, Yevgeny Yevtushenko, who authored the poem to which the music is set. His words serve as a potent reminder and powerful voice against the atrocities of their time and, sadly, bear all too many similarities to the harrowing acts against humanity that have since occurred in our world.

I am pleased to share with you some exciting highlights from our upcoming season. We begin the season with Beethoven’s 1st Symphony and end with his iconic 9th Symphony, a piece we have not performed for nearly 30 years. In between, we present works by John Adams, Music Alive composer-in-residence Anna Clyne, Hector Berlioz and much more.

Soloists will include Berkeley’s own Tessa Seymour performing a world premiere cello concerto, Conrad Tao returning to perform Tchaikovsky’s Piano Concerto No. 1 and Lisa Delan, soprano, and Lester Lynch, baritone, performing Gordon Getty’s Joan and the Bells.

We are very pleased to announce an exciting partnership with BAMPFA. Stay tuned for more about this very soon. For its 5th season, our Berkeley Symphony & Friends Chamber Series returns on 5 Sundays at 5. And, of course, our award-winning Music in the Schools program will continue to enrich all BUSD elementary and middle schools.

Finally, and certainly not the least of all, we thank you for your dedication to Berkeley Symphony’s adventurous and innovative programming. Your loyalty and generosity make possible the exciting premieres, collaborations, and classics you have come to expect from your Berkeley Symphony.

With deepest gratitude,

René Mandel
Look no further.

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

GET TO A BETTER STATE™.
CALL ME TODAY.

Frank Bliss, Agent
Insurance Lic#: 0682281
1700 Solano Avenue
Berkeley, CA 94707
Bus: 510-527-2000
Board of Directors & Advisory Council

Board of Directors

Executive Committee
Tricia Swift, President
Kathleen G. Henschel, Vice President for Governance
Shariq Yosufzai, Vice President for Development
Gertrude Allen, Vice President for Community Engagement
John Dewes, Treasurer
Brian James, Secretary
René Mandel, Executive Director

Directors
Susan Acquistapace
Paul Bennett
Sandra Floyd
Ellen L. Hahn
William Knuttel
Janet Maestre
Peter Mandell
Sandy McCoy
Ed Osborn
Thomas Reicher
Thomas W. Richardson
Deborah Shidler
Michael Taddei

Advisory Council

Jan McCutcheon, Co-Chair
Lisa Taylor, Co-Chair
Marilyn Collier, Chair Emerita
Michele Benson
Judith Bloom
Norman Bookstein
Joy Carlin
Ron & Susan Choy
Marilyn & Richard Collier
Kathy Crandall
Dianne Crosby
Charli & John Danielsen
The Orchestra

Joana Carneiro  Music Director
Sponsored by Brian James & Shariq Yosufzai
Sponsored by Helen & John Meyer
Sponsored by Marcia Muggli & Ed Osborn
Sponsored by Lisa & Jim Taylor
Sponsored by Anonymous

Kent Nagano  Conductor Laureate
Christian Reif  Guest Conductor

Violin I
Franklyn D’Antonio  Concertmaster
Matthew Szemela  Associate Concertmaster
Candace Sanderson  Assistant Concertmaster
Lisa Zadek
Larisa Kopylovsky
Daniel Banner
Junghee Lee
Daniel Lewin
Matthew Oshida
Erica Ward
Ernest Yen
Shawyon Malek-Salehi
John Bernstein
Bert Thunstrom

Violin II
Dan Flanagan  Principal
Sponsored by Tricia Swift
Hrafnhildur Atladottir  Assistant Principal
David Cheng
Monika Gruber
Tess Varley
Christina Knudson
Dagenais Smiley
Rick Diamond

Violin II (continued)
Ann Eastman
Kevin Harper
Charles Zhou
Rose Marie Ginsburg

Viola
Tiantian Lan  Principal
Ilana Matfis  Assistant Principal
Marcel Gemperli
Patrick Kroboth
Ivo Bokulic
Keith Lawrence
Alexandra Leem
Elyse Ader
Deanna Badizadegan
Kristen Steiner

Cello
Carol Rice  Principal
Sponsored by Getrude Allen
Stephanie Wu  Assistant Principal
Shain Carrasco
Krisanthy Desby
Kenneth Johnson
Peter Bedrossian
Margaret Moores
Jason Anderson
Sylvia Woodmansee

Bass
Jon Keigwin  Principal
Sponsored by East Bay Community Foundation
Alden F. Cohen  Assistant Principal
Aleksey Klyushnik
Bass (continued)
James Coyne
David Horn
Richard Duke
Andrew de Stackelberg
Corey Chandler

Flute
Johanna Borenstein  Principal
Sponsored by Janet & Marcos Maestre
Leslie Chin

Piccolo
Rena Urso-Trapani

Oboe
Deborah Shidler  Principal
Sponsored by Jan & Michael McCutcheon
Stardust
Ruth Stuart

English Horn
Ruth Stuart

Clarinet
Mark Brandenburg  Principal
Karen Sremac
Jeannie Psomas

Bass Clarinet
Jeannie Psomas

Bassoon
Daniel MacNeill  Principal
Ravinder Sehgal
Cynthia Hanson

Contrabassoon
Cynthia Hanson

Horn
Alex Camphouse  Principal
Douglas Hull
Alicia Telford
Richard Hall
Thomas Reicher

Trumpet
William Harvey  Principal
Kale Cumings
Scott Macomber

Trombone
Craig McAmis  Principal
Sponsored by Kathleen G. Henschel & John W. Dewes
Craig Bryant

Bass Trombone
Kurt Patzner

Tuba
Jerry Olson  Principal

Timpani
Kevin Neuhoff  Principal

Percussion
Ward Spangler  Principal
Timothy Dent
Loren Mach
Benjamin Paysen

Harp
Wendy Tamis  Principal
Emily Laurance

Piano
Miles Graber  Principal

continues on page 14
Celeste
Marc Shapiro

Franklyn D’Antonio  Co-Orchestra Manager
Joslyn D’Antonio  Co-Orchestra Manager
Quelani Penland  Librarian
David Rodgers, Jr.  Stage Manager

Alumni of the Chamber Chorus of the University of California, Berkeley, and Guests
Jacob Andreas
James Beatty
Nathaniel Ben-Horin
Davide Bianculli
Philipp Blume
Philipp Campbell
Bobby Chastain
Andrew Chung
Noam Cook
Asher Davison
Boris DeDenko
Artin Der Minassians
Alexander Ewing
Scott Graff
Sepp Hammer
David Hess
David Huff
Arnold Kloian
Max Krall
Chris Lewis
Jonathan Liu
Micah Lubensky
David Martinez
Noah Miller
René Minneboo
Richard Mix

Dylan Moore
Thomas Mugglestone
Charles Olson
Anthony Pasqua
David Rowland
Chung-Wai Soong
Benjamin Taube
Kenric Taylor
John Young
Juan Carlos Zepeda

Members of the St. John of San Francisco Russian Orthodox Chorale
Michael Bordokoff
Nicholas Kotar
Andrei Rusanoff
Vladimir Yudin

Members of the Pacific Boychoir
Henry Abrahamson
Christopher Berning
Noah Boonin
Finn Butler
Liam Cochrane
Neil Evans
Tristan Friet
Julian Gandhi
Sasha Kourjanski
Elijah Levy
William Lundquist
Thomas Mosley
Daniel Pliskin
Andrew Reinfranck
Max Ruiz
David Schneidinger
Brendan Singer
Skyler Wilde
Since 1967 when Donald J. Grubb founded The Grubb Company, our community has grown and evolved. The business of transacting real estate is different too, with more complexity, more agents and fewer independent real estate companies deeply connected to our community. What has not changed is that home buyers and sellers still seek expert real estate advice, skilled representation and support from a trusted local brand.

Our foundation of discipline, accountability, and teamwork is as strong as ever. Our market leadership and unmatched local knowledge are being put to work for a new generation of families in Piedmont, Berkeley, Oakland and Kensington, from our two offices in Oakland and Berkeley.

We recognize that real estate is more than pricing, rates and getting to the closing table. It’s about full service and the support that anyone buying or selling something as precious as a home deserves.

McCUTCHEON CONSTRUCTION INC.

McCUTCHEON Construction was founded in 1980 with the vision of creating healthier homes, beautiful homes that endure, and homes that matter to their owners, to the community, and to the environment. Headquartered in Berkeley, the company renovates and builds new structures throughout Northern California, where it has grown its reputation as a leader in sustainable home-building practices by listening carefully to clients and responding to their deeper desires for healthier living.

Meyer Sound

With more than 40 patents on technology ranging from its Constellation digital acoustic system to premium loudspeakers, Meyer Sound provides solutions renowned for intelligibility and precision to restaurants, churches, sports arenas, cinemas, and stadium rock stages. An expert team of acousticians and engineers provide highly customized sound solutions in the classical world and Meyer Sound products are to support many of the world's finest venues including Berkeley's Zellerbach Hall, Amsterdam's Concertgebouw, Vienna's Musikverein and New York's Appel Room at Jazz at Lincoln Center. Founded by Berkeley residents John and Helen Meyer in 1979, the Company is beloved by artists ranging from Celine Dion to Stevie Wonder to Metallica. The Company is a major force in the professional audio industry worldwide with more than 300 employees and all products are manufactured at the Berkeley headquarters.
Gertrude Allen

Gertrude Allen has lived in Berkeley since graduating from UC more than fifty years ago. She and her husband enjoyed Berkeley Promenade Orchestra—predecessor of Berkeley Symphony—at the UC Art Museum. They have been subscribers off and on ever since. After raising two children and a ten-year period working as a Policy Analyst in the Office of the President of UC, Gertrude has engaged in volunteer work as a docent at Strybing Arboretum, the Oakland Museum and now at the East Bay Regional Parks Botanic Garden in Tilden Park. She is concerned about the future of live music and wants to do all she can to pass it along to future generations.

Kathleen G. Henschel & John W. Dewes

Kathleen G. Henschel, formerly finance manager at Chevron Corporation, joined Berkeley Symphony’s Board of Directors in 2004, and was President from 2006 to 2011. An active Bay Area philanthropist, she currently serves as Treasurer of Chanticleer. John W. Dewes, formerly General Manager of Public Affairs at Chevron Corporation, is an active volunteer in Walnut Creek. He joined the Berkeley Symphony Board in 2015.

Brian James & Shariq Yosufzai

Brian James is a member of Berkeley Symphony’s Board of Directors. Shariq Yosufzai serves on the Advisory Council of Berkeley Symphony, the Board of Directors of the San Francisco Opera, and the Board of Trustees of Cal Performances, and is a past Chair of the Board of the California Chamber of Commerce.
Ed Osborn & Marcia Muggli

Earl D. Osborn (Ed), now retired, was a founding partner of Bingham, Osborn & Scarborough (BOS), an investment management and financial planning firm based in San Francisco and Silicon Valley. He has been on the Board of Directors of Berkeley Symphony for four years and was formerly the chair of the Finance Committee. His wife, Marcia F. Muggli, has worked for Delta Airlines for over 40 years. When not enjoying the Bay Area (and especially Berkeley Symphony), Ed and Marcia spend part of the year at their second home on Cape Cod.

Thomas W. Richardson & Edith Jackson

Thomas W. Richardson, Jr. joined the Board of Directors of the Berkeley Symphony in 2015. Formerly with Blyth Eastman Dillon and Wells Fargo Investment Advisors, Tom has been an independent real asset investor and investment advisor for thirty-five years. Edith Jackson owned and operated a retail Mayan clothing and handicrafts store in San Francisco, and practiced family law in El Cerrito for over twenty years. She is a tennis player, an avid volunteer at Audubon Canyon Ranch, and serves on the Advisory Board of Berkeley Symphony.

Tricia Swift

Tricia Swift is a prominent Real Estate Broker in Berkeley and the East Bay. She has been actively involved in music throughout her life. As a college student, she was a member of the Harvard University Memorial Church Choir, and she sang with the San Francisco Symphony Chorus for twenty-four years before retiring from singing in 2010. She was also an original cast member of the inaugural production of the California Revels. She has been a member of Berkeley Symphony’s Board of Directors since 2009 and now serves as President.
Berkeley Symphony Legacy Society

Legacy giving will ensure that Berkeley Symphony’s music and education programs for children will continue to delight and inspire us for generations. Thank you to those who have made bequests to Berkeley Symphony as part of their estate planning. If you are interested in supporting our long-term future, please contact Mollie Budiansky at 510.841.2800 x303 or mbudiansky@berkeleysymphony.org.

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

“Growing up in New York City, I was introduced to classical music through Leonard Bernstein’s Young People’s Concerts and my elementary school’s arts curriculum, which encouraged every third grader to play a string instrument. I briefly played the violin before switching to piano and even studied at the Mannes School of Music while in eighth grade.

“When I moved to Berkeley in 1979, I joined the Friends of the Berkeley Symphony Orchestra, eventually serving as its President for a year. Berkeley Symphony quickly became part of my extended family, and my involvement as a volunteer, Board member, and Advisory Council member has now spanned 35 years.

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

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

Legacies Received
Margaret Stuart E. Graupner
Rochelle D. Ridgway
Harry Weininger
Takács Quartet

Beethoven: The Complete String Quartets

A momentous occasion! Following our tradition of exploring cycles of music in context, we present a cornerstone of classical music and one of humanity’s greatest achievements.

Oct 15 & 16
March 4 & 5
April 8 & 9

HERTZ HALL

Critic Alex Ross on the musicians: “The Takács players have been recording the complete Beethoven quartets, and their survey, now complete, stands as the most richly expressive modern account of this titanic cycle” (The New Yorker).

Expand and Enhance Your Experience!
Visit us online for complete details about Residency activities.

calperformances.org
Focus on Margin of Safety
$5+ Billion in Assets Managed
Equity, Balanced & Hedged Strategies

Morningstar® Core Equity Rating Overall: ★★★★★
Morningstar® Core Equity Overall Risk: Below Average

For each separate account with at least a three-year history, Morningstar calculates a Morningstar Risk-Adjusted Return measure that accounts for variation in a separate account’s monthly performance, placing more emphasis on downward variations and rewarding consistent performance. The top 10% of separate accounts in each category receive 5 stars, the next 22.5% receive 4 stars, the next 35% receive 3 stars, the next 22.5% receive 2 stars and the bottom 10% receive 1 star. The Overall Morningstar Rating for a separate account is derived from a weighted average of the performance figures associated with its three, five, and ten-year (if applicable) Morningstar Rating metrics. Scharf Core Equity was rated against the following numbers of U.S.-domiciled Large Blend separate accounts over the following time periods: 487 separate accounts in the last three years, 440 separate accounts in the last five years, and 333 separate accounts in the last ten years. With respect to these Large Blend separate accounts, Scharf Core Equity received a Morningstar Rating of 5 stars, 5 stars and 5 stars for the three, five, and ten-year periods, respectively. Past performance is no guarantee of future results.

Do not use this presentation as the sole basis for investment decisions. Consider all relevant information, including investment objectives, risk tolerance, liquidity needs and investment time horizon before investing.

The Scharf Core Equity Composite may not be an accurate representation of any specific account, as specific account performance depends on investment timing, account specific guidelines, and other factors that vary from account to account. Results were generated using an investment philosophy and methodology that Scharf Investments expects to continue using. However, future investments may be made under different economic conditions and in different securities. Further, the results do not reflect performance in every type of economic cycle. The data quoted represents past performance; past performance is not indicative of future results. Scharf Investments is an independent investment advisory firm. The firm maintains a complete list and description of composites, which is available upon request.

©2016 Morningstar, Inc. All Rights Reserved. The information contained herein: (1) is proprietary to Morningstar and/or its content providers; (2) may not be copied or distributed; and (3) is not warranted to be accurate, complete or timely. Neither Morningstar nor its content providers are responsible for any damages or losses arising from any use of this information.
Thursday, May 4, 2017 at 8:00 pm  Zellerbach Hall

Christian Reif  
guest conductor

Yevgeny Yevtushenko  
Reading of Babi Yar text
Joy Carlin  director
Bonnie Akimoto  actor
L. Peter Callendar  actor
Arje Shaw  actor
Victor Talmadge  actor

Dmitri Shostakovich  
Symphony No. 13, Babi Yar
Babi Yar: Adagio
Humor: Allegretto
In the Store: Adagio
Fears: Largo
Career: Allegretto

Denis Sedov  bass
Marika Kuzma  chorusmaster

Men’s Chorus, to include:
Alumni of the Chamber Chorus of the University of California
Alumni of the Pacific Boychoir Academy
Members of the St. John of San Francisco Russian Orthodox Chorale

No intermission. Duration: Approximately 80 minutes.

Tonight’s concert will be broadcast on KALW 91.7 FM on May 22, 2017 at 9pm.
Please switch off your cell phones, alarms, and other electronic devices during the concert. Thank you.

program continues on page 23
CONCERT SPONSORS
Tonight’s performance is made possible by the generous support of
Annette Campbell-White & Ruedi Naumann-Etienne
The Clarence E. Heller Charitable Foundation

SEASON SPONSORS

Dine in Style on the UC Berkeley Campus
A short walk from Zellerbach, The Faculty Club is the perfect place for dinner before attending Berkeley Symphony!
Dinner Mon.-Fri. 5-8:30pm
Early Bird Special: Dinners are $15.95 (plus tax) from 5-6:30pm
Patrons who are having dinner in the Kerr Dining Room may request a Kerr parking permit, for complimentary parking 5-10pm in the Bancroft Parking Structure.
510-540-5678 www.berkeleyfacultyclub.com
An elegant place for weddings, corporate events, meetings & banquets.

Bring in This Ad for a Free Glass of House Wine with Your Dinner
TURN MOMENTS INTO MEMORIES

Discover a community landmark in the heart of the East Bay that blends timeless traditions with contemporary lifestyles. The Club at the Claremont is the place for families, friends and individuals to enjoy the distinctive lifestyle offered within the remarkable setting of the Claremont’s 22 beautiful acres.

CLAREMONT CLUB & SPA
A FAIRMONT HOTEL

Contact for Club Membership
Dane Christensen at 510.549.8569 or claremontmembership@fairmont.com
41 Tunnel Road, Berkeley, CA 94705
www.fairmont.com/claremont-berkeley
Program Notes

Dmitri Shostakovich (1906–1975)

**Symphony No. 13 in B-flat minor, Op. 113 (Babi Yar)**

Dmitri Shostakovich was born on September 25, 1906, in Saint Petersburg, Russia and died on August 9, 1975, in Moscow. Shostakovich composed his Symphony No. 13 in B-flat minor in 1962, setting texts by the young Russian poet Yevgeny Yevtushenko.

First performance: December 18, 1962, with soloist Vitali Gromadsky and Kirill Kondrashin conducting the Moscow Philharmonic Orchestra and the Republican State and Gnessin Institute Choirs. In addition to solo bass and bass chorus, the Symphony No. 13 is scored for 2 flutes and piccolo, 3 oboes (3rd doubling English horn), 3 clarinets (2nd doubling E-flat clarinet, 3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, castanets, slapstick, wood block, tambourine, snare drum, bass drum, cymbals, bells, tam-tam, glockenspiel, xylophone, 2 harps (minimum), celesta, piano and strings. Duration: approximately 65 minutes.

In December 1962—just two months after the Cuban Missile Crisis—Dmitri Shostakovich was preoccupied with the last-minute details for two significant premieres. Any new Shostakovich symphony was bound to be a high-profile event, but the unveiling of his Thirteenth Symphony was fraught with even more than the usual political tension. For the first time since his Third (1930), the composer was including voices in one of his symphonies, and the texts he had chosen to set for the Thirteenth were by the highly controversial young poet Yevgeny Yevtushenko. Born in 1932 in Siberia, Yevtushenko remained a lightning rod in the Soviet cultural landscape but eventually settled in the United States (and died just last month in Tulsa, Oklahoma, where he had for many years taught at the University).

The other premiere in the works involved his ill-fated opera, now revived and retitled in an officially approved version. *Katerina Izmailova* was Shostakovich’s revision of his second opera, *Lady Macbeth of the Mtsensk District*, which, in 1936, at the height of its success, had been denounced in *Pravda* as an offense to good Soviet principles.

At least the composer had survived that attack—during the height of Stalinist terror—but it derailed the opera career of one of the century’s
Sight Reading.

Taking care of your eyes is music to our ears.

Eye services and fashionable eyewear for everyone in your family.

Come see us!

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

Proud to be part of the Berkeley Symphony family.
most brilliantly gifted writers for the stage. After managing to reinstate himself into official favor thanks to the enthusiastic reception of his Fifth Symphony in 1937, Shostakovich became a national hero with the morale-boosting triumph of his Seventh Symphony (*Leningrad*) (while in the West he was also lionized, even appearing on the cover of *TIME*). But that didn’t spare him from having to endure yet another official denunciation after the Second World War.

The genre of the symphony in general remained a potentially dangerous undertaking, even when no text was involved. Then came another rebound. The enormous success of the Eleventh Symphony of 1957—a paean to the Russian Revolution of 1905—had recently enhanced Shostakovich’s standing, and by 1959, as the biographer Laurel Fay observes, he had been assured that his opera would be rehabilitated (though there were still more delays before this came to pass in January 1963, more than a quarter century after *Lady Macbeth*’s condemnation). Nikita Khrushchev’s denunciation of Stalin ushered in a so-called “thaw” that allowed artists a cautious (and short-lived) feeling of hope for relaxed restrictions.

All of these developments had a direct bearing on the composer’s frame of mind when he composed his Thirteenth Symphony. In 1960 Shostakovich became an official member of the Communist Party—for reasons that remain passionately debated. His Twelfth Symphony carried on from the Eleventh to memorialize the Revolution of 1917 (in a score that is widely considered to be the weakest of his symphonies). Seen in this context, the Thirteenth Symphony took a notably subversive turn by addressing what was the taboo topic of anti-Semitism.

Shostakovich had been deeply moved by Yevtushenko’s *Babi Yar* when it was published in the fall of 1961. The poem’s title refers to the site (in present-day Ukraine) where the Nazis murdered about 34,000 of Kiev’s Jewish men, women, and children, a few months after Hitler’s invasion of the Soviet Union in 1941. No monument to the victims had been allowed: it was official Soviet policy to suppress the fact that the massacre had specifically targeted Jews and was in fact an early phase in the Holocaust. Yevtushenko’s poem triggered a backlash for daring to confront the Soviet Union’s own anti-Semitism and for pointing out that it was hardly confined to the unenlightened past but still flourished in the self-proclaimed Socialist Paradise. The reaction from critics, all too familiar from similar responses to such current efforts as the Black Lives Matter movement, was that non-Jews had been victims as well and that Yevtushenko was inciting...
Join
CHANTICLEER
An Orchestra of Voices
for Their 39th Bay Area Season!

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

PSALM
June 3-11, 2017

Tickets available through City Box Office: 415-392-4400
Or www.chanticleer.org
ethnic conflict. (In fact the first monument was not built until after Shostakovich’s death, in 1976—and that was directed only to Soviet citizens and POWs.)

“In the entire legal postwar Soviet literature, this was virtually the first attempt to remove the taboo from the subject of anti-Semitism,” writes Levon Hakobian in The Music of the Soviet Era. Around the time Bob Dylan was recording his first album for Columbia Records, Yevtushenko emerged as the voice of a new generation in the Soviet Union. “After the stifling fear of the Stalin years,” writes Eric Roseberry, “Yevtushenko’s unprecedented denunciation of the evils in Soviet society (in this case, anti-Semitism) was representative of a younger generation in whom the fear of the State was less deeply ingrained and who were desperate for political change.”

Shostakovich, a passionate opponent of anti-Semitism, was so taken by Babi Yar that he commenced writing a single-movement setting for orchestra, bass soloist, and men’s chorus. When he met with the young poet to request permission to set the poem, reports Laurel Fay, Shostakovich admitted to Yevtushenko that the music was already a fait accompli. The rapport between composer and poet intensified as Shostakovich, inspired by Yevtushenko’s next volume, decided to set several more poems and thus to fashion a choral symphony. He went so far as to ask the poet to write a brand-new poem for this purpose (which serves as the fourth movement, “Fears”).

This was dangerously provocative material, and the premiere in December 1962 was highly anticipated. There are conflicting reports of what actually happened at the event, but in the lead-up, Shostakovich had to deal with two singers dropping out and thus a last-minute replacement for the bass soloist—and the composer had been especially concerned about getting the casting for that part just right. Even more hurtfully, the conductor Yevgeny Mravinsky, long a champion of Shostakovich, turned down his invitation to unveil the new symphony—allegedly on the grounds that he didn’t feel up to handling a choral symphonic score, but political pressure seems likely to have played a role. A rift ensued that was never healed. In his place, Kirill Kondrashin—who had led the belated premiere of the long-suppressed Fourth Symphony a year before, in 1961—accepted the task.

On top of all this, Khrushchev had embarked on a new campaign for “ideological purity” in the arts and had recently flared up at Yevtushenko. The possibility that the performance in Moscow would be canceled must have seemed cruelly déjà vu for Shostakovich; it was only on the day scheduled
Call for a Free Estimate from our Certified Arborists!

Our services include:
- Tree & Shrub Trimming
- Tree & Shrub Removal
- Stump Grinding
- Root Pruning
- Consultations

TRAVERSO TREE SERVICE

WHEN IT HAS TO BE DONE RIGHT
Locally owned and serving the Bay Area for over 30 years!
CA Lic# 416924 Fully Licensed, Bonded and Insured

925-930-7901
TraversoTree.com

MENTION THIS AD FOR 10% OFF

Music for Your Life

Manager: June McDaniel
Realtors: Kathleen Crandall
Cheryl Berger
Mark Hardwicke
Maya Hiersoux
Sarah Torny
Sucheta Dhupelia
Jaima Roberts
Sunan Attanayake
Christopher Anderson
Victoria Tseng
Brenda Walker
Teresita Monroe

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

Music for your Life

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

alward
www.alwardconstruction.com
510 527-6498

Premier Remodeling since 1979
License No. 553544
composition while recuperating in the hospital.

As a musical conception, the Thirteenth is unusual in being an all-choral symphony. Beethoven's Ninth had its imitators, but there were far fewer precedents for a symphony employing chorus from beginning to end. Mahler, one of Shostakovich's idols, wrote such a work in his Eighth Symphony. Even more, the chorus in question is strictly male, and for basses only, who are mostly given unison lines to sing. Shostakovich's experiences re-orchestrating the epic operas Boris Godunov and Khovanshchina by his predecessor Modest Mussorgsky also left their mark.

At first glance, the use of poems that are so far-ranging in topic and tone (even though by the same poet) might suggest a composition more in the spirit of an orchestral-choral song cycle. Yet even if the composer himself harbored doubts as to whether the work truly constituted a symphony, he resorted to unifying devices and cross-references within his large canvas. “In the Thirteenth Symphony I dealt with the problem of civic, precisely ‘civic,’ morality,” Shostakovich declared. What linked the poems, according to Fay, was “their bold engagement with social and political ills in contemporary Soviet life.”

The most important unifying motif is stated at the outset of the five-
Comfort peace of mind

• Sewer Replacements & Drain Cleaning
• Heating Repairs and Installation

Albert Nahman
PLUMBING & HEATING
RESPONSIVE • PROFESSIONAL • GUARANTEED

3333 Martin Luther King Jr. Way, Berkeley, CA 94704
510.343.6334 • LICENSE #414359
info@albertnahmanplumbing.com

PACIFIC BOYCHOIR ACADEMY
OPENINGS IN THE DAY SCHOOL FOR GRADES 4-8 & AFTER SCHOOL CHOIRS FOR AGES 4-18

CONTACT AUDITIONS @PACIFICBOYCHOIRACADEMY.ORG OR CALL 510-652-4722 FOR MORE INFO!!
PACIFICBOYCHOIR.ORG

GIVE YOUR BOY THE EXPERIENCE OF A LIFETIME!
movement work, which begins with the harrowing Babi Yar poem. A tolling bell and a tight, four-note chromatic phrase has been labeled the “Babi Yar motif”: in this form and in various permutations, it is woven through much of what is to come. The first movement intersperses episodes from the history of anti-Semitism between different versions of the opening Adagio music and includes one of Shostakovich’s most fearsomely sustained climaxes.

“Humor,” as the shorter second movement is described, is not about comic escape or relief but another form of political subversion against authoritarian power. (Just think of the impact of a satirical Saturday Night Live skit of late.) Shostakovich’s setting of Yevtushenko’s clever poem is vividly colorful in its antic mockery—comparisons to the virtuoso musical snarking in Richard Strauss’ tone poem Till Eulenspiegel come to mind—and even includes a self-citation of one of the Russian’s earlier settings of a Robert Burns poem about an impending execution.

The last three movements all follow without pause: two slow movements followed by a remarkably varied, summarizing, finale. “At the Store” paints a portrait of Russian women patiently waiting and ensuring their families’ survival. It takes the form of variations and begins with a
hauntingly desolate idea in the low strings. Shostakovich alternates the solo bass and the chorus, with writing for the percussion section that evokes the dreary passage of time.

In his fine survey of Shostakovich’s symphonies and concertos, David Hurwitz notes a similarity in ethos between the beginning of the Largo fourth movement (“Fears”) and the final movement of Mahler’s “Tragic” Sixth Symphony (his most forbidding score). One element Shostakovich learned from Mahler, writes Hurwitz, “was that of the musical gesture, often consisting of a simple noise from the percussion section or a brief chord of cluster of notes almost too short to even be called a motif. [The Thirteenth] is littered with them: the tolling bell, the tapping rhythm on woodblock and castanets, . . . and a soft stroke on the tam-tam followed by a hairpin crescendo on bass drum.”

Shostakovich begins the final movement (“Career”) with an extraordinary extended passage for duetting flutes. The overall form is, like that of “Humor,” a rondo, with the voices assigned to the contrasting episodes. Shostakovich assigns the more complex musical commentary to the orchestra, including a fugal section, which is then given the last word in a stirringly gentle postludial section.

“The uninhibitedly populist style of this work,” observes the musicologist Eric Roseberry, “is a high-water mark in the composer’s capacity to embrace an audience at many different levels of cultural response, from the sophisticated intelligentsia to the untutored ear of the naive music lover.”

—© Thomas May

Thomas May writes about the arts and blogs at memeteria.com.
Real, Solid, Wood.

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

Contact us at: 877-703-9042 or at: www.woodenwindow.com
849 29th Street
Oakland, California 94608

Ackerman's is proud to continue our support of the Berkeley Symphony.

We look forward to a season of Romance, Reverence, Relevance, and Remembrance.

Bring in or mention this ad and we will happily donate 5% of your invoice to the Berkeley Symphony. *(not redeemable for cash)*

2220 San Pablo Avenue, Berkeley, CA 94702 | 510.549.9330 | www.ackermanservicingvolvo.com
For almost 30 years, East Bay residents have counted on CCC to maintain inviting, clean, and orderly homes in which to live and entertain. Their employees are real employees, not contractors, and receive compensation & benefits above the industry average. Insured and bonded, CCC is the choice of discerning clients.

510-845-0003
CooperativeCleaning.com
I. Babi Yar

Nad Babim Yarom pamyatnikov nyet.
Krutoi obryv, kak gruboye
nadgrobye.
Mnye strashno.
Mne sevodnya stolko let,
kak samomu yevreiskomu narodu.

Mnye kazhetsya seichas—
ya iudei.
Vot ya bredu po drevnemu
Egiptu.
A vot ya, na kreste raspyati,
gibnu,
i do sikh por na mnye—sledy gvozdei.

Mnye kazhetsya shto Dreifus—
eto ya.
Myeshchanstvo—
moi donoschik i sudya.
Ya za reshotkoi.
Ya popal v koltso,
Zatravlennyi,
oplyovannyi,
obolgannyi,
I damochki s Bryussel'skimi
oborkami,
vizzha, zontami tychut mnye v
litso.

Mnye kazhetsya—
ya malchik v Belostoke.
Krov lyotsya, rastekayas po
polam,
Byeschinstvuyut vozhdi traktirnoi
stoi,
i pakhnut vodkoi s lukom
popolam.

I. Babi Yar

On Babi Yar, there are no monuments.
Its steep ravine is like a grotesque
gravestone.
I’m frightened.
Today I feel as old in years
as all the Jewish people.

It seems to me right now—
I am a Jew.
See how I trudge through ancient
Egypt.
And see how, hanging on the cross, I
perish,
and to this day I bear the scars of nails.

I feel right now that Dreyfus—
I am he.
The bourgeoisie—
are my accuser and my judge.
I’m behind bars.
I’ve fallen in a snare.
Persecuted,
spat upon,
slandered.
And dainty ladies in their fancy
Brussels frills
squealing, poke me in the face with
parasols.

It seems to me—
I am a boy in Byelostok.
Blood gushes, spilling onto all the
floors.
The ringleaders in bars are on a
rampage
and stink of vodka and onion half-
and-half.
Ya, sapogom otbroshennyi, bessilnyi.
Naprasno ya pogromshchikov molyu.
Pod gogot:
"Byei zhidov, spasai Rossiyu!"
Labaznik izbyevayet mat moyu.

O russkyi moi narod!
Ya znayu—
ty po sushchnosti internazionalen.
No chasto te, chi ruki nechisty,
tvoim chisteishim imenem bryatsali.

Ya znayu dobrotu moyei zemli.
Kak podlo,
shto i zhilochkoi ne drognuv,
antisemity
narekli sebya "Soyuzom Russkovo Naroda!"

Mnye kazhetsya ya—
eto Anna Frank,
prozrchnaya,
kak vyetochka v aprele,
I ya lyublyu.
I mne nye nado fraz,
No nado,
shtob drug v druga my smotreli.
Kak malo mozhno videt,
obonyat!

Nyelzya nam listyev i nelzya nam neba.
No mozhno ochen mnogo—
eto nezhno
drug druga v tyomnoi komnate obnyat.

I, kicked aside by a big boot, am helpless.
In vain, I plead with bully-pogromites.
To loud jeers,
“Beat the Yids, save mother Russia!”
a grain merchant beats up my poor mother.

O, my good Russian folk!
I well know—
you are by your nature international.
But often those, with unclean hands,
have made a mockery of your pure name.

I know so well the goodness of your land.
How awful,
that without the twitch of ev'n a vein the anti-Semites pompously have proclaimed
themselves “The Union of the Russian People!”

It seems to me—
that I am Anna Frank,
so transparent,
just like a twig in April.
And I’m in love.
And I've no need of phrases.
I just need
for us to gaze into each other.
How little we can see,
can smell!

We are forbidden leaves,
and are denied the sky.
Yet we can do so much—
that is: to tenderly embrace each other in a darkened room.
Syuda idut?
Nye boisya—eto guly
samoy vesny—
ona syuda idyot.
Idi ko mnye.
Dai mnye skoreye guby!
Lomayut dvyer?
Nyet—eto ledokhod . . .

Nad Babim Yarom shelešt dikikh trav.
Derevya smotryat grozno,
pо-sudeiski.
Zdes, molcha vsyo krichit,
i, shapku snyav,
ya chuvstvuyu,
kak myedlenno sedeyu.

I sam ya,
kak sploshnoi bezzvuchnyi krik,
nad tysyachami tysyach
pogrebyonnykh.
Ya—
kazhdyi zdes rasstrelyannyi starik.
Ya—
kazhdyi zdes rasstrelyannyi
rebyonok.

Nichto vo mnye
pro eto nye zabudet!
“Internatsonal”
pust progremit,
kogda nanyeki pokhoronen budet
poslednyi na zemle antisemit.

Yevreiskoi krovi nyet v krovi
moyei.
No nenavisten zloboi
zaskoruzloi
ya vsem antisemitam,
kak yevrei,
i potomu—
ya nastoyashchyi russkyi!

They're coming here?
Fear not—that's just the buzzing
of the spring—
she's coming here.
Come close to me.
Give me speedily your lips!
They're busting down the door?
No—it's the drifting ice . . .

On Babi Yar, a rustle of wild grasses.
The trees observe us sternly,
like a jury.
Everything here silently screams out,
and I, taking off my cap,
I sense myself,
how slowly I am graying.

And I myself,
am like a massive, soundless scream
above the thousands upon thousands
buried.
I—
am ev’ry old man here shot dead.
I—
am ev’ry small child here shot
dead.

No part of me
can lose the memory of this!
The “Internationale”
o let it thunder,
on the day we bury for eternity
the final anti-semite of this earth.

No Jewish blood is found within my
blood.
But I, despised by all their twisted
evil,
I’m to all anti-semites
like a Jew,
and that is why—
I’m a true, steadfast Russian.
II. Yumor

Tsari,
koroli,
 imperatory,
vlastiteli vsei zemli,
komandovali paradami,
no yumorom—
 nye mogli.

V dvortsy imenitykh osob,
vse dni volzezhashchik vykholenno,
yavlyalsya brodyaga Ezop,
i nishchimi
oni vyglyadeli.

V domakh, gde khanzha
 nasledil
Svoimi nogami
shchuplymi,
Vsyu poshlost
Khodzha Nasreddin
sshibal,
 kakh shakhmaty,
shutkami.
Khotelii
 humor
 kupit—
Da toltol yevo nye kupish!
Khotelii
 yumor
 ubit—
A yumor pokazyval kukish!

Borotsya s nim—
delo trudnoye,
Kaznili evo bez kontsa.
Evo golova
obtrublennaya
torchala na pike streltsa.
No lish skomoroshi dudochki
svoi nachinali skaz,
on zvonko krichal:

II. Humor

Tsars,
 kings,
 emperors,
rulers of the world,
lorded over all parades
but over humor—
 they could not.

At palaces of eminent people,
reclined and dressed up every day,
the vagabond Aesop would show up,
and make them
look the lesser.

In homes where scoundrels might
 have left
some traces of their tiny, narrow
 feet,
All their nonsense
 Hadji Nasr-ed-Din
would sweep away
as off a chessboard
with his jokes.

They wanted
to buy
 humor—
The thing is, you just can't buy him!
They wanted
to kill
 humor—
But humor just flipped off his finger!

To battle with him—
is tough business.
They executed him again and again.
His severed head, freshly
chopped-off
would swing around the soldier's pike.
Just when the minstrel's little pipes
Would start their epic tale
He'd brashly scream:
“Ya tutochki!”—
i likho puskalsya v plyas.

V potryopannom kutsem paltishke,
ponuryas
i slovno kayas,
prestupnikom politicheskим
on,
poimannyi,
shol na kazn.
Vsem vidom pokornost
vykalzyval:
“gotov k nezemnomu zhityu.”
Kak vdrug iz paltishka
vyskalzyval,
rukoj makhal
i tyu-tyu!

Yumor
pryatali
v kamery,
da chorta s dva udalos.
Reshotki i steny kamennyе
on prokhodli naskvoz.
Otkashlivayas prostuzhenno,
kak ryadovoi boyets
shagal on chastushkoi-prostushkoi
s vintovkoi na Zimnyi
Dvoryets.

Privyk on ko vzglyadam sumrachnym,
no eto yemu nye vredit,
i sam na sebya s yumorom
yumor poroi glyadit.
On vechen.
On lovok i yurok.
Prodyot cherez vsyo,
cherez vsekh.
Itak,
da slavitsya yumor!
On—
muzhestvennyi chelovek.

“Hey, I’m right here!”—
and sprightly start to jig.

In a tattered skimpy overcoat,
all downcast,
feigning to repent,
charged as a political prisoner
he
captured,
would amble to his death.
To every appearance he looked
docile,
“I’m ready for the afterlife.”
Then suddenly, he’d slip out of his
coat,
wave with his hand
and bye-bye!

They tucked
humor
in a cell,
no way in hell did they succeed.
Iron bars and walls of stone
he’d pass right through.
Clearing his cough from a cold,
like an ordinary footsoldier,
he'd step to a simple old ditty
with rifle in hand to the Winter
Palace.

He's used to all gloomy glances,
these don’t offend in the least,
and at himself with humor
Humor glances now and then.
He's eternal.
He’s wily and wiry.
He'll get through all things,
everyone.
And so,
all hail to humor!
He—
is a valiant manly man.
III. V magazine

Kto v platke, a kto v platochke,
kak na podvig, kak na trud,
v magazin poodnochke molcha zehnshchiny idut.

O bidonov ikh bryatsanye,
zvon butylok i kastryul!
Pakhnet lukom, ogurtsami,
pakhnet sousom “Kabul.”

Zyabnu, dolgo v kassu stoya,
no pokuda dvizhus k nei,
Ot dykhanya zhenshchin stolkikh v magazine vsyo teplei.

Oni tikho podzhidayut—
bogi dobryye sem’i,
i v rukakh oni szhimayut
dengi trudnyye svoi.

Eto zhenshchiny Rossii,
Eto nasha chest i sud.
I beton oni mesili,
i pakhali, i kosili . . .
Vsyo oni perenosili,
vsyo oni perenesut.

Vsyo na svete im posilno—
skolko sily im dano.
Ikh obschityvay postydno.
Ikh obveshivat gryeshno.

I, v karman pelmeni sunuv,
ya smotryu, smushchen i tikh,
na ustalyye ot sumok ruki pravednyye ikh.

III. In the Store

Some in shawls and some in kerchiefs,
as to battle, as to work,
one by one into the grocery silently the women go.

From their bottles such a clanging,
jangling of their pots and pans!
Smells of onions and of pickles,
pungent smells of sauce “Kabul.”

Shiv’ring, I stand near the cashier,
but as I move closer in,
from the many women breathing,
it gets warmer in the store.

Their turn they await so calmly—
these good gods of families,
in their hands they clutch so closely money earned laboriously.

These are women of our Russia.
These: our conscience and our pride.
They have churned and mixed our concrete
and they've ploughed, and harvested . . .
They've endured it all;
everything they will endure.

All on earth is in their power,—
they are given so much strength.
To short-change them, it is shameful.
To short-weigh them is a sin.

Slipping dumplings in my pocket,
I, exhausted, look at them,
at their limp from shopping bags
at their righteous, saintly hands.
IV. Strakhi

Umrayut i Rossii strakhi slovno prizraki preznhikh let.
Lish na paperti, kak starukhi,
koye-gde eshcho prosyat na khleb.

Ya ihk pomnyu vo vlasti i sile
pri dvore torzhvestvyushchei Izhi.
Strakhi vsyudu kak teni skolzili,
pronikali vo vsye etazhi.

Potikhonku lyudei priruchali
i na vsyo nalagali pechat:
Gde molchat by—
krichat priruchali,
i molchat—
gde by nado krichat.

Eto stalo sevodnya dalyokim,
Dazhe stranno i vspomnit teper.
Tainyi strakh pered chim-to donosom,
Tainyi strakh pered stukom v dver.

IV. Fears

In Russia, fears are dying away just like the phantoms of yesteryear. Only on church steps, like old people, here and there they still beg for bread.

I remember them in strength and power at the court of triumphant lies.
Fears slithered everywhere like shadows, infiltrated every floor.

Slowly but surely they tamed the people, on everything affixed their seal: where one should keep silent— they taught us to scream, and to hush— where screaming was needed.

This has become today so far-off. It’s even bizarre to recall it now.
The secret fear of whatever news,
The secret fear of a knock at the door.

And the fear of speaking with a foreigner? With a stranger—nothing, but with your wife? And the unfounded fear of being left alone after marches, partnered with only silence?

We weren’t scared of building during blizzards, of marching into battle under fire, but at times we were scared half to death.
razgovarivat sami s sobo.

Nas nye sbili i nye rastlili, i nyedarom seichas vo vragakh, pobedivshaya strakhi Rossiya, yeshcho bolshyi rozhdayet strakh.

Strakhi novyye vizhu, svtleya: strakh neiskrennim byt so stranoi, strakh nepravdoi unizit idei, shto yavlyautsya pravdoi samoi! strakh fanfarit do odurenya, strakh chuzhiye slova povtoryat, strakh unizit drugikh nedoverym i chrezmerno sebe dover yat.

Umirayut v Rossi strakhi. I kogda ya pishu eti stroki i poroyu nevolno speshu, to pishu ikh v yedinstvennom strakhe, shto nye v polnuyu silu pishu.

V. Karyera

Tverdili pastyri, shto vreden i nerazumen Galilei. No, kak pokazyvayet vremya: kto nerazumnei, tot umnei.

Uchonyi, sverstnik Galileya, byl Galileya ne glupeye.

of conversing alone with ourselves.

We didn't get beat down or corrupted, and as a result amid its foes, having conquered her own fears, our Russia has engendered even greater fears.

New fears I see arising, coming to light: the fear of being false with one's own country, the fear of degrading ideas with lies that appear to be the very truth! the fear of boasting to a stupor, the fear of repeating a stranger's words, the fear of belittling others with mistrust and of trusting oneself beyond measure.

In Russia, fears are dying away. And as I write these very lines and rush somewhat in spite of myself, I write them with the one and only fear, that I am writing them without full strength.

V. Career

The clergy held that Galileo was a wicked and a senseless man. But, as time has demonstrated, he who's senseless is the wiser.

A scholar peer of Galileo's was no less wise than Galileo.
He knew that planet earth revolved, no u nevo byla semya.

And stepping in a carriage with his wife, he had a family.

For his assertions about planets Galileo took the risk alone.

For his assertions about planets Galileo took the risk alone.

And he thought he was advancing his career, but in the meantime ruined it.

Now this to my mind—is a careerist!

And so, three cheers to a career, when that career is just like that of Shakespeare and Pasteur, of Newton and Tolstoy . . .

Leo? Leo!

Why did people sling mud at them? Talent’s talent, call it what you will. Those who cursed them are forgotten; we remember the accursed.

All those whose goals were stratospheric, the doctors, who died fighting cholera,— these are the ones who made careers!

From their careers I take example.

I do believe in their most sacred faith. Their faith—shall be my courage. I am making my career thus: by my not pursuing it!
Berkeley’s Premiere Appraisal Company Since 1960
Carrying on a Tradition Since 1909

G. Michael Yovino-Young
and Alison Teeman

Yovino-Young Inc.
2716 Telegraph Avenue, Berkeley
510-548-1210 www.yovino.com
Music Director: Joana Carneiro

Noted for her vibrant performances in a wide diversity of musical styles, Joana Carneiro has attracted considerable attention as one of the most outstanding young conductors working today. In 2009, she was named Music Director of Berkeley Symphony, succeeding Kent Nagano and becoming only the third music director in the 40-year history of the orchestra. She also currently serves as official guest conductor of the Gulbenkian Orchestra, working there at least four weeks every year. In January 2014 she was appointed Principal Conductor of the Orquesta Sinfonica Portuguesa and Teatro Sao Carlos in Lisbon.

Carneiro’s growing guest-conducting career continues to develop very quickly. Recent and future highlights include engagements with the Royal Stockholm Philharmonic, Swedish Radio Symphony, Helsinki Philharmonic, Hong Kong Philharmonic and the Gothenburg Symphony, as well as a production of Van der Aa’s *Book of Disquiet* with the London Sinfonietta. In 2016/17 she made her debut with the San Francisco Symphony, at London’s Barbican with the Britten Sinfonia, and at Theater Bonn in Germany.

She continues to be sought after for contemporary programmes and in 2014/15 she made her debut at the English National Opera conducting the world stage premiere of John Adams’ *The Gospel According to the Other Mary*, and recently she conducted a production of *La Passion de Simone* at the Ojai Festival. Joana also works regularly with singer/song-writer Rufus Wainwright, conducting his orchestral programme in Lisbon and Hong Kong in 2015/16.

Elsewhere Joana has previously conducted the Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Orchestra de Bretagne, Norrköping Symphony, Norrlands Opera Orchestra, Residentie Orkest/
Dining Guide

M R I T A G E

S U N D A Y B R U N C H
SUNDAYS, 11:00AM TO 2:30PM
510-549-8510

Fairmont.com/claremont-berkeley  41 TUNNEL ROAD, BERKELEY CA

la Mediterranee

Cafe
Restaurant
Catering

2936 College
at Ashby
540-7773

www.cafelamed.com

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

LA NOTE
RESTAURANT PROVENÇAL

An authentic taste of France
BREAKFAST • LUNCH • DINNER

Award-winning garden – Open seasonally
Entire restaurant available to rent for private parties
2377 SHATTUCK AVE, BERKELEY 510.843.1535
www.lanoterestaurant.com
Hague, Prague Philharmonia, Malmo Symphony, National Orchestra of Spain and the Orchestra Sinfonica del Teatro la Fenice at the Venice Biennale, as well as the Hong Kong Philharmonic, Macau Chamber Orchestra and Beijing Orchestra at the International Music Festival of Macau. In the Americas, she has led the Los Angeles Philharmonic, Toronto Symphony, St. Paul Chamber Orchestra, Detroit Symphony, Colorado Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, New World Symphony and São Paulo State Symphony.

In 2010, Carneiro led performances of Peter Sellars’ stagings of Stravinsky’s Oedipus Rex and Symphony of Psalms at the Sydney Festival, which won Australia’s Helpmann Award for Best Symphony Orchestra Concert in 2010. She conducted a linked project at the New Zealand Festival in 2011, and as a result was immediately invited to work with the Sydney Symphony and New Zealand Symphony orchestras on subscription.

As a finalist of the prestigious 2002 Maazel-Vilar Conductor’s Competition at Carnegie Hall, Carneiro was recognized by the jury for demonstrating a level of potential that holds great promise for her future career. In 2003-04, she worked with Maestros Kurt Masur and Christoph von Dohnanyi and conducted the London Philharmonic Orchestra, as one of the three conductors chosen for London’s Allianz Cultural Foundation International Conductors Academy. From 2002 to 2005, she served as Assistant Conductor of the L.A. Chamber Orchestra and as Music Director of the Young Musicians Foundation Debut Orchestra of Los Angeles. From 2005 through 2008, she was an American Symphony Orchestra League Conducting Fellow at the Los Angeles Philharmonic, where she worked closely with Esa-Pekka Salonen and led several performances at Walt Disney Concert Hall and the Hollywood Bowl.

A native of Lisbon, she began her musical studies as a violist before receiving her conducting degree from the Academia Nacional Superior de Orquestra in Lisbon, where she studied with Jean-Marc Burfin. Carneiro received her Masters degree in orchestral conducting from Northwestern University as a student of Victor Yampolsky and Mallory Thompson, and pursued doctoral studies at the University of Michigan, where she studied with Kenneth Kiesler. She has participated in master classes with Gustav Meier, Michael Tilson Thomas, Larry Rachleff, Jean Sebastian Bereau, Roberto Benzi and Pascal Rophe.

Carneiro is the 2010 recipient of the Helen M. Thompson Award, conferred by the League of American Orchestras to recognize and honor music directors of exceptional promise. In 2004, Carneiro was decorated by the President of the Portuguese Republic, Mr. Jorge Sampaio, with the Commendation of the Order of the Infante Dom Henrique.
We are a frame shop dedicated to the preservation and protection of your prints, photographs, posters, drawings, needlework, paintings and objects.

We use the finest archival materials:

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

Established 1974
510.524.3422
1645 Hopkins, Berkeley
Guest Conductor: Christian Reif

German conductor Christian Reif joined the San Francisco Symphony as their Resident Conductor and Wattis Foundation Music Director of the internationally acclaimed San Francisco Symphony Youth Orchestra (SFSYO) in the 2016/17 season, after making a “powerful symphony debut” with the Symphony in fall 2015. For the past two seasons, he was the Conducting Fellow with the New World Symphony in Miami, assisting Music Director Michael Tilson Thomas and leading the orchestra in a large number of varied concerts. Summer 2015 saw Mr. Reif conduct the Tanglewood Music Center Orchestra in several world premieres as part of Tanglewood’s 75th anniversary summer, which led to his appointment as a Tanglewood conducting fellow for the summer of 2016. During that appointment, he stepped in for Seiji Ozawa, conducting the Seiji Ozawa International Academy Switzerland. He has also repeatedly worked as assistant and cover conductor for the Los Angeles Philharmonic, for the Boston Symphony Orchestra, and for Alan Gilbert at the New York Phil Biennial. Christian Reif is currently a member of Germany’s prestigious Conductor’s Forum (Dirigentenforum). He won the German Operetta Prize 2015, awarded by the German Music Council.

Highlights of Mr. Reif’s 2015/16 season included leading the Munich Chamber Opera in performances of Mozart’s *La finta semplice* in Munich’s Cuvilliés Theater and performing with the Meininger Hofkapelle. As part of efforts to bridge cultures through music, he led the Deutsche Staatsphilharmonie Rheinland-Pfalz in the world premiere of Mehmet C. Yesilçay’s *Lieder aus der Fremde*, which addresses the current European refugee crisis. With this same orchestra, Mr. Reif will make his debut at the international festival *Heidelberger Frühling* in April, conducting Mozart’s Jupiter Symphony and Mahler’s *Das Lied von der Erde* with Michelle DeYoung and Toby Spence.

Mr. Reif has led several orchestras and ensembles both in the US and abroad such as the Lakes Area Music Festival Orchestra, The Juilliard Orchestra, Salzburg Chamber Soloists, Georgian Chamber Orchestra, and the Israel Chamber Orchestra. He has performed with soloists including Dawn Upshaw,
Sanford Sylvan, Julia Bullock and Barbara Bonney.

His enthusiasm in performing contemporary music has led to many world premieres; among those are Michael Gordon’s *El Sol Caliente*, a city symphony in honor of Miami Beach's centennial; Ted Hearne’s *Dispatches*, part of the New Voices project, which Mr. Reif led both in Miami and in San Francisco; and also concertos for DJ and orchestra, performed at the PULSE events of the New World Symphony, when the concert hall is transformed into a nightclub.

A dedicated and enthusiastic educator, he has taught piano, coaches instrumentalists and works with singers as a répétiteur. Mr. Reif also worked as a Teaching Fellow in The Juilliard School’s Ear Training Department and served additionally as its Department Assistant. The Education Concerts 2014-2016 at the New World Symphony, which he hosted and conducted, were also broadcasted globally online. Christian also has been involved in the National YoungArts Foundation as a Music Master Teacher.

In 2014, Mr. Reif completed his Master of Music in Conducting at The Juilliard School under Alan Gilbert, after studying with Dennis Russell Davies at the Mozarteum Salzburg. For his outstanding achievements at The Juilliard School, Christian Reif is the recipient of the Charles Schiff Conducting Award. He also holds a scholarship from the German study promotion program of the Cusanuswerk and two Kulturförderpreise, awards given to promising artists of the region who promote cultural advancement in their communities.
Denis Sedov, bass

*Opera News* hails Denis Sedov as “tall and commanding, gifted with a splendid physique and a bass to match” and for his ability to “seduce with his voice as well as with his presence.” In the 2016/17 season he joins the St. Petersburg Festival “All Together Opera” for his debut in the title role of Glinka’s *Ruslan and Ludmila*, the Shanghai Symphony Orchestra for Commendatore in *Don Giovanni*, as well as Opéra de Baugé in France for Pubblio in *La clemenza di Tito*. Mr. Sedov also sings Shostakovich’s Symphony No. 13 with the Berkley Symphony and concert performances of “Russian Romances” with the Academy of Vocal Arts. Last season, he sang Ramfis in *Aida* with Estonian National Opera and Salieri in Rimsky-Kosakov’s *Mozart and Salieri* with the Israel Chamber Orchestra, Bach’s Mass in B minor with the Saint Petersburg Symphony and Shostakovich’s Symphony No. 14 with the Jerusalem Camerata Orchestra.

Mr. Sedov’s recent international engagements include his debut with the Royal Opera House at Covent Garden as Figaro in *Le nozze di Figaro*, Basilio in *Il barbiere di Siviglia* with New Israeli Opera, the title role of Boito’s *Mefistofele* in a return to the Orquestra Sinfônica do Theatro da Paz, Leporello in *Don Giovanni* under the baton of Riccardo Muti at Teatro alla Scala, and Colline in *La bohème* at Paris Opera. Also in Paris, he sang the title role in *Don Giovanni* and Count Rodolfo in *La sonnambula* at the Opéra Comique as well as in Florence. Further performances include Il Re di Scozia in *Ariodante* at the Gran Teatre del Liceu in Barcelona, Don Profondo in *Il viaggio a Reims* with La Monnaie, Timur in *Turandot* at Opéra de Montréal, King Henry VIII in *Anna Bolena* in Torino, Selim in *Il turco in Italia* in Marseille, Mustafa in *L’italiana in Algeri* with Opéra du Rhin, Walter in *Luisa Miller* in Bordeaux, the
Well Orchestrated Travel... whether simple or sublime

1675 Shattuck Avenue
in Berkeley
510 848-9000
tutor in Le Comte Ory in Toulouse, Oroveso in Norma, and Colline in La bohème at the Teatro Colón, Don Giovanni at the Teatro Municipal de Santiago, Rossini’s Maometto Secondo in Strasbourg, Colline in La bohème, more performances of Ariodante with Les Musiciens du Louvre, Sarastro in Die Zauberflöte with Opéra de Lyon, Somnus and Cadmus in Semele with Opéra de Nice and at the Aspen Music Festival, Frere Laurent in Roméo et Juliette with Opéra de Montreal and at the Teatro Municipale Giuseppe Verdi di Salerno, Escamillo in Carmen with the Asociacion Gayarre Amigos de la Opera in Pamplona, and Daland in Der fliegende Holländer with the Orquestra Sinfônica do Teatro da Paz. He has also sung further performances of Sarastro in Die Zauberflöte and Seneca in Monteverdi’s L’incoronazione di Poppea at Aix-en-Provence in a production that he repeated in Vienna and Paris. Additionally, he created the role of Ledo Jiménez in the world premiere of Carlos Vázquez’ La mina de oro in San Juan, Puerto Rico.

He made his Metropolitan Opera debut as Colline in La bohème after having been one of very few non-American singers ever invited to join the company’s prestigious Lindemann Young Artist Development. He has since joined the company in Mazeppa and on tour in Japan for its production of Don Giovanni. Other American engagements include Nourabad in Les pêcheur de perles with Washington National Opera; Raimondo in Lucia di Lammermoor with Pittsburgh Opera, Giorgio in I puritani with Seattle Opera; Escamillo in Carmen and Achilla in Giulio Cesare with San Francisco Opera; Sarastro in Die Zauberflöte with Atlanta Opera; Assur in Semiramide with Minnesota Opera; Leporello in Don Giovanni with Palm Beach Opera; Méphistophélès in Faust, Gremin in Eugene Onegin, Colline in La bohème, and Lodovico in Otello with Cincinnati Opera; and Il Re in Aida at the Aspen Music Festival.

He recorded Handel’s Ariodante with Marc Minkowski conducting Les Musiciens du Louvre (Deutsche Grammophon). He also recorded the role of Soliony in the world premiere of Trois Soeurs by Peter Eötvös (Deutsche Grammophon), having originally performed the role at Opéra de Lyon and the Chatelet. He also joined the Cleveland Orchestra conducted by Pierre Boulez for Berlioz’ Roméo et Juliette (also on Deutsche Grammophon) and the Atlanta Symphony Orchestra for Colline in La bohème conducted by Robert Spano (Telarc).

Denis Sedov is an equally engaging concert singer, and recently joined Christoph Eschenbach and the Orchestre de Paris for Mahler’s Symphony No. 8 (performances of which have been released commercially on DVD) as well as the Quebec Symphony, American Symphony Orchestra, and Vancouver Symphony for the same work. He has sung the Chamberlain in concert...
TO ADVERTISE IN THE BERKELEY SYMPHONY PROGRAM CALL JOHN McMULLEN 510.652.3879
performances of Stravinsky’s *Le rossignol* with Robert Spano conducting the Atlanta Symphony Orchestra in Atlanta and on tour to Carnegie Hall in addition to joining the orchestra for Rachmaninoff’s *The Bells*. He also sang the Seder Leader in Dessau’s *Hagadah Shel Pesach* with the American Symphony Orchestra, Stravinsky’s *Les noces* with the Virginia Arts Festival, further performances of *Le rossignol* with the Teatro Municipal in São Paulo, Mendelssohn’s *Elijah* and Berlioz’ *L’enfance du Christ* at the Spoleto Festival U.S.A., Mozart’s Requiem with the Orquesta Sinfónica Brasileira, Shostakovich’s *Song of the Forest* at the Grant Park Music Festival, further performances of Rachmaninoff’s *The Bells* with the Orquesta del Palau de la Musica in Valencia, Prokofiev’s *Ivan the Terrible* with the Orquesta Filarmónica de Málaga, Verdi’s Requiem with the Orquesta Filarmónica de Minas Gerais and Jacksonville Symphony Orchestra, Bach’s Christmas Oratorio with the Mitteldeutsches Kammerorchester on Sylt Island, and the world premiere of Carlos Alberto Vazquez’ *Requiem Domesticus* at the Casals Festival in Puerto Rico and a new song cycle by the same composer with the Puerto Rico Symphony. He sang Haydn’s *Creation* for the Vlaamse Opera in Antwerp with Minkowski conducting and in Bordeaux. The bass made his debuts with the Los Angeles Philharmonic singing Verdi’s Requiem and San Francisco Symphony with

Beethoven’s Symphony No. 9. He has also appeared with major orchestras throughout Israel including the Israel Philharmonic Orchestra in Berlioz’ *Damnation of Faust* and Verdi’s *Otello* under the baton of Pappano. He sang Zoroastr in *Orlando* and Bach’s *St. Matthew Passion* with Al Ayre Español. A worldwide audience of television viewers saw Mr. Sedov sing the Beethoven’s Symphony No. 9 in Japan conducted by Seiji Ozawa as part of the winter Olympics in 1998.

Marika Kuzma, *chorusmaster*

Marika Kuzma is widely known as a versatile conductor whose repertoire spans various cultures and centuries. She returns to Berkeley
Left Margin LIT
Stories start here.

Workshops
Poetry
Fiction
Memoir

1600 Shattuck Ave,
Suite 216,
Above Barney’s

Manuscript Consulting
College Essay Writing

www.leftmarginlit.org

BuyArtworkNow.com
AN ONLINE GALLERY FOR ARTISTS, COLLECTORS, DESIGNERS AND CONSUMERS OF FINE ARTWORK

Dog tired of going from gallery to gallery to find what you want? Make it easy on yourself and shop online.

www.buyartworknow.com
2035 Ashby Ave., Berkeley 510-644-4930 info@buyartworknow.com

“Woof, woof, woof, woof, woof!!!” “Found exactly what I want!!!”

Search for exactly what you want, see it in your own or your client’s room. Have Artwork made just for you or your company.
Symphony, having prepared choirs for several of our concerts in recent years: Adams Death of Klinghoffer, Mozart Requiem, and MacMillan Seven Last Words. In the 1990s, she also served as an assistant conductor to the BSO, conducting children's concerts and co-conducting the American premiere of Takemitsu's Gemeaux alongside Kent Nagano. As a Professor of Music and choral director at UC Berkeley for twenty-five years, she led its University Chorus and Chamber Chorus in works ranging from medieval chant to premieres of new music. Among the more memorable concerts that she conducted on campus were Carmina Burana (original medieval version), Bach St. Matthew Passion, Haydn Creation, Verdi Requiem, Britten War Requiem, Reich Tehillim, and Feldman, Rothko Chapel. Her choirs were often invited by Cal Performances to collaborate with luminary artists such as Gustavo Dudamel, Nicholas McGegan, Mark Morris, and Esa-Pekka Salonen. Outside of the Bay Area, Kuzma has served as chorusmaster for Kent Nagano and the Montreal Symphony Chorus (2007-09) as well as the Youth Orchestra of the Americas in Brazil, the Oakland Symphony Chorus, the Oklahoma City University Chorus, University Singers at the University of Virginia, and Handel Society of Dartmouth College. Kuzma has a keen ear for languages, and her choirs are often praised for their clarity of diction and expressiveness of phrasing. The daughter of Ukrainian immigrants, she has a particular affinity for Slavic music. Her dissertation on Slavic music won the American Choral Directors Association Herford Prize, her recording of the Bortniansky choral concertos was released on Naxos Records in 2013, and her critical edition of the concertos was published by Carus International in 2016. She has given talks and published articles on Bortniansky, Rachmaninoff, and Stravinsky internationally, including lectures at the Kiev and Moscow Conservatories. Kuzma also has a love of theater—having appeared on stages in her home state Connecticut, New York City, San Jose, San Francisco, and Toronto—and has often incorporated theatrical elements in her concerts.

Alumni of the Chamber Chorus of the University of California, Berkeley

The Chamber Chorus of the University of California has a long tradition of choral excellence under its directors Philipp Brett, John Butt, Marika Kuzma, and continuing with its current director (since 2016) Magen Solomon. The choir’s history includes recordings with Philharmonia Baroque on the harmonia mundi label, one of them receiving a Grand Prix du Disque and a Grammy nomination. It has also premiered and recorded
works by major American composers including Richard Felciano, *The Seasons*; Morton Feldman, *Rothko Chapel*; Lou Harrison, *La Koro Sutro*; and Jorge Liderman, *Song of Songs.* While under Ms. Kuzma’s direction, the chorus toured Eastern Europe, Brazil, and across America. It was often invited to perform with professional ensembles under conductors including Gustavo Dudamel, Michael Morgan, Kent Nagano, and Esa-Pekka Salonen as well as Joana Carneiro. Several of its collaborations with the Mark Morris Dance Group enjoyed glowing reviews in the *New York Times, Opera News, San Francisco Chronicle,* *Wall Street Journal.* Among its most memorable collaborations in the last decade are *King Arthur* with Mark Morris Dance Group (Cal Performances), Harrison *La Koro Sutro* with the American Gamelan Orchestra (BAM), *Rothko Chapel* with the Abel-Steinberg-Winant Trio (BAM), and Bach *B Minor Mass.* In 2013/14, the chorus was invited to sing in prestigious concerts of contemporary choral music at Weill Recital Hall/Carnegie Hall and at St. Paul’s Chapel in New York. Among the alumni of the chorus are soprano Clarissa Lyons, who recently made her Metropolitan Opera debut, soloists in European opera houses, soloists with Early Music and New Music ensembles, a principal studio singer in Los Angeles, award-winning choral composers, orchestral and choral conductors across the United States, and choral singers in elite choral ensembles internationally.

The chorus for this evening’s concert includes alumni dating back to the 1990s, and it includes recent alumni of the UC University Chorus.

**St. John of San Francisco Russian Orthodox Chorale**

The St. John of San Francisco Men’s Chorale was formed in November of 1996 by Deacon Vadim Gan. After being disbanded for several years, it reformed to participate in the University of California, Berkeley’s presentation of Sergei Rachmaninoff’s *All-Night Vigil,* conducted by Marika Kuzma, in 2004. After that concert, the choir went on to produce two CDs of Orthodox sacred music, titled *Rejoice in Song* and *Chrysostom.* The choir’s repertoire spans the musical tradition of the Orthodox Church from the 13th to the 21st centuries.

**Pacific Boychoir Academy**

The Pacific Boychoir is the only boys’ chorus in Oakland, California, United States. The chorus was formed in 1998 with six boys, and it now includes more than 175 singers from ages 4 to 18. The *New York Times* said the PBA goes “beyond the reach of most youth choirs” and the *Los Angeles Times* described the PBA quality of sound and musicianship as “astonishing.” The Founding Music Director is Kevin Fox, who sings with the American Bach Soloists and the Grace Cathedral Choir of Men and Boys.
Joy Carlin, director

Joy Carlin is an award-winning actress and director and an honored teacher, whose talent and commitment have made her a legend in Bay Area arts. She has appeared on and off Broadway, with regional and summer theatres, in television and films, most recently in Woody Allen’s *Blue Jasmine*. Ms. Carlin’s local roots are deep. Throughout her career, she has acted or directed at nearly every Bay Area theatre. She has taught acting at UC Berkeley and in 1969 joined American Conservatory Theater, where she performed leading roles, directed, and taught in the Conservatory. She was an Associate Artistic Director there from 1987-92, and Interim Artistic Director at Berkeley Repertory Theatre in 1984. She has a longstanding relationship with Berkeley Symphony, having performed with Kent Nagano and the orchestra in *Bluebeard, Luna Tree*, and *The Brementown Musicians*. She will direct G.B. Shaw’s *Widowers Houses* next season at the Aurora Theatre Co.

Bonnie Akimoto, actor

Bonnie Akimoto recently appeared in TheatreFirst’s premiere of *Beneath The Tall Tree*. Bonnie has performed extensively with many other Bay Area theaters including Aurora Theatre Company, Thick Description, San Jose Stage Company, TheatreWorks, California Shakespeare Festival, and Berkeley Rep among others. Outside of the Bay Area she has performed with the Oregon Shakespeare Festival, Mixed Blood Theatre Company, the Contemporary American Theater Festival, and Ford’s Theatre. She premiered Russian playwright Gennady Mamlin’s *On The Edge* in Louisville, Kentucky; Moscow and Yaroslavl, Russia. She was awarded the Bay Guardian Goldie in Acting, a Dean Goodman Choice Award, and was nominated for a Bay Area Critics’ Circle Award. TV: Nash Bridges; Film: *The Pursuit of Happyness*.
L. Peter Callendar, actor

A native of Trinidad in the West Indies, L. Peter Callender has worked professionally as an actor for over thirty years, and more recently as a director and writer. He received his formal training in the theater at the Juilliard School in New York City; Webber/Douglas Academy in London, England; Mask Technique with Julie Taymor; and The Suzuki Technique with The Tadashi Suzuki Company in Toga-mura, Japan. He has appeared on Broadway, off-Broadway, in regional theaters across the US, and has performed internationally in Japan, England, and France.

Mr. Callender has been an Associate Artist at the California Shakespeare Theater since 1994. Some favorites roles at CalShakes include: the title roles in Julius Caesar and Cymbeline; Oberon in Midsummer Night’s Dream; Capulet in Romeo and Juliet; Orsino in Twelfth Night; Leonato in Much Ado About Nothing; Polixenes and Leontes in Winter’s Tale; Navarre in Love’s Labor’s Lost; Bolingbroke in Richard II; Duke Solinus in Comedy of Errors; Laertes in Hamlet; Dukes Frederick and Senior in As You Like It; La Feu in All’s Well That Ends Well; Dr Chasuable in The Importance of Being Earnest; Vincent Crummels in Nicholas Nickleby; Roebuck Ramsden in Man and Superman; and Colonel Pickering in Pygmalion.

Since 2009, Mr. Callender has served as Artistic Director of the African-American Theater Company—proud recipient of the Paine Knickerbocker Paine Award for continued contribution to Bay Area Theater. Mr. Callender is a visiting professor at Stanford University teaching Acting Shakespeare.

Arje Shaw, actor

Mr. Shaw is a playwright, actor and producer best known for
The Gathering, produced on Broadway in 2001 following the Off Broadway production with Theodore Bikel and Jesse Eisenberg. He has written sit-coms for ABC Network and is presently co-producer of the hit musical, Love Sick.

Mr. Shaw’s, comedy, A Catered Affair was produced Off Broadway in 1994. Magic Hands Freddy, 2004, at The Soho Playhouse with Ralph Maccio. The Fix, his debut novel was published in 2011. Moolah, a dark comedy is opening Off Broadway in 2017. Mr. Shaw’s one man play, Freddy Goes Solo is in development.

Mr. Shaw is also a singer and creator of The Sonnet Man, Hip Hop Shakespeare Fusion starring Hip Hop Artist Devon Glover. He’s collaborating with Maggie Silverman and Devon Glover on a rap guide book to New York City for kids. He teaches a course on writing comedy at The Berkeley Rep School.

---

Victor Talmadge, actor

Victor Talmadge has worked in Bay Area theater since 1989. He has appeared in New York and regional theaters and was on Broadway in the world premiere of David Mamet’s November. He played “The King” in the Tony Award winning production of the Broadway National tour of The King and I and was seen as Scar in the Los Angeles production of The Lion King. Mr. Talmadge boasts extensive film and television credits having worked with Francis Ford Coppola, William Friedkin, Joe Johnston David Fincher and Michael Apted and most recently had a recurring character the TV series, Manhattan. As a playwright, his play, The Gate Of Heaven, was awarded The Nakashima Peace Prize. It was the first live theater to be produced at The U.S. Holocaust Memorial and has been subsequently performed at The Old Globe Theater, Fords Theater, and The Annenberg Center, as well as various venues around the country. He is currently Professor and Director of Theater Studies, Mills College.
Asian Youth Orchestra with Sarah Chang, violin
Richard Pontzious, conductor

R. STRAUSS Don Juan
SIBELIUS Violin Concerto
BEETHOVEN Symphony No. 7

Aug 5
ZELLERBACH HALL

2017/18 Subscriptions on sale now.
Single tickets for this event on sale June 13.

calperformances.org

Crowden
Where music changes everything

THE CROWDEN SCHOOL

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

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

May 4, 2017
Berkeley Symphony

Berkeley Symphony is unique among American orchestras: founded in 1969 in the intellectual and artistic nexus of Berkeley, California; led by the restlessly innovative Music Director Joana Carneiro and Executive Director René Mandel, an actively performing violinist; committed to premiering and commissioning new music, including a disproportionate amount of music written by women; and sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area.

From the outset, the people behind Berkeley Symphony’s culture and programming were attuned to the culturally diverse people and the heady creative climate of their home city. Thomas Rarick, a protégé of the great English maestro Sir Adrian Boult, founded the orchestra in 1969 as the Berkeley Promenade Orchestra. Reflecting the spirit of the times, musicians performed in street dress and at unusual locations such as the University Art Museum.

When Kent Nagano became the music director of the orchestra in 1978, he charted a new course by offering innovative programming that included a number of rarely performed 20th-century works and numerous premieres. The renamed Berkeley Symphony Orchestra gained an international reputation.
for its adventurous programming, and became known for premiering the music of international composers and showcasing young local talents. During the 30 years he served as music director, Nagano established an international reputation as a gifted interpreter of both the operatic and symphonic repertoire. Nagano stepped down from his post at Berkeley Symphony in 2008, after his 30th anniversary season.

In January 2009, Portuguese conductor Joana Carneiro became the orchestra’s third Music Director in its 40-year history. She begins her eighth season with the Orchestra in the 2016/17 season. Noted for her vibrant performances in a wide diversity of musical styles, Carneiro has attracted considerable attention as one of the most outstanding young conductors working today. In addition to her role at Berkeley Symphony, Carneiro has a thriving international conducting career, as principal conductor of the Orquesta Sinfonica Portuguesa, official guest conductor of the Gulbenkian Orchestra, and many other conducting engagements for orchestras and opera companies throughout the world.

Carneiro and Berkeley Symphony

AURORA THEATRE COMPANY
2017/2018 SEASON

LUNA GALE
By Rebecca Gilman
Directed by Tom Ross
Sept-Oct, 2017
BAY AREA PREMIERE

THE ROYALE
By Marco Ramirez
Directed by Darryl V. Jones
Nov-Dec, 2017
BAY AREA PREMIERE

A NUMBER
By Caryl Churchill
Directed by Barbara Damashek
Mar-Apr, 2018

EUREKA DAY
By Jonathan Spector
Directed by Josh Costello
Apr-May, 2018
WORLD PREMIERE

WIDOWERS’ HOUSES
By George Bernard Shaw
Directed by Joy Carlin
Jan-Feb, 2018

DRY POWDER
By Sarah Burgess
Directed by Jennifer King
June-July, 2018
BAY AREA PREMIERE

SUBSCRIPTIONS ON SALE NOW!
2081 Addison, Downtown Berkeley | 510.843.4822 | auroratheatre.org
are continuing the orchestra's steadfast commitment to presenting original and unique programs, with a 2016/17 season that combines time-honored classics with important contemporary works and newly commissioned music, including a commissioned world premiere of an orchestral work from Paul Dresher and a co-commissioned West Coast premiere of James MacMillan's Symphony No. 4. Under Carneiro's direction, the orchestra has maintained the highest standard of musical excellence as she continues to cultivate new relationships and conduct the work of prominent contemporary composers such as John Adams, Esa-Pekka Salonen, Brett Dean, Kaija Saariaho, Edmund Campion, Gabriela Lena Frank, Mason Bates, Samuel Adams, Mark Grey, Paul Dresher, and James MacMillan, among others, while showcasing the classical masterworks.

As of the conclusion of the 2015/16 season, Berkeley Symphony has performed 64 world premieres, 28 U.S. premieres, and 21 West Coast premieres since the 1980/1981 season. Over the past 35 seasons, nine percent of the new works were commissioned or co-commissioned by Berkeley Symphony. Forty-four percent of the music performed in the last 15 seasons was written by living or recently active composers, and 19 percent of those living composers are women. Berkeley Symphony's leadership in commissioning and performing new music has been acknowledged with the prestigious ASCAP Adventurous Programming Award in 10 of the past 12 seasons.

Since it began, Berkeley Symphony’s commitment to fostering the work of new and established composers has brought success and international prominence. In 1981, the renowned French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations for his imposing oratorio The Transfiguration of Our Lord Jesus Christ. Nagano and the orchestra, joined by the composer’s wife, pianist Yvonne Loriod, gave a sold-out performance in Davies Symphony Hall. In 1984, the Orchestra collaborated with Frank Zappa in A Zappa Affair, a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting Berkeley Symphony onto the world stage.

Celebrated British composer George Benjamin was first introduced to the Bay Area in 1987 when Berkeley Symphony performed his compositions Jubilation and Ringed by the Flat Horizon. Thomas Adès’ opera, Powder Her Face, was debuted by the orchestra in a concert version...
in 1997 before it was fully staged in New York City, London, and Chicago. In 2003, Naomi Sekiya was named the orchestra’s first Composer-in-Residence. Her *Sinfonia delle Ombre* and Concerto for two guitars and orchestra received their world premieres that year. The orchestra also commissioned her *Manzanar: An American History* (2005), co-written with Jean-Pascal Beintus and David Benoit. Berkeley Symphony performed the U.S. premiere of Unsuk Chin’s Violin Concerto in 2004; the piece won one of the world's most prestigious music composition prizes. Recent orchestra-commissioned works include Mark Grey’s *Frankenstein Symphony* (2016, co-commissioned with Atlanta Symphony Orchestra); Oscar Bettison’s *Sea Shaped* (given its world premiere in 2014); Samuel Adams’ Violin Concerto (world premiere, 2014), and Gabriela Lena Frank’s *Holy Sisters* (world premiere, 2012).

Under the baton of Music Director Joana Carneiro, the Orchestra performs four concerts a year in Zellerbach Hall, on the UC Berkeley campus. Berkeley Symphony also presents Berkeley Symphony & Friends, an annual chamber music series in association with the Piedmont Center for the Arts.

A national leader in music education, the Orchestra partners with the Berkeley Unified School District (BUSD) to produce the award-winning Music in the Schools program, led by Conductor and Education Director Ming Luke. Music in the Schools offers comprehensive, age-appropriate music curricula to more than 4,600 local elementary and middle school students each year. Over 200 inclass sessions are led by Berkeley Symphony musicians at all eleven BUSD elementary schools each year. Classroom sessions include hands-on music education and curriculum guides for teachers designed to meet state standards for music education. In the middle schools, Berkeley Symphony musicians lead 130 ensemble coaching sessions, 22 master classes, and six ensemble adjudications each year. “Meet the Symphony” and “I’m a Performer!” concerts take place in BUSD elementary schools, providing young musicians opportunities to rehearse and perform side-by-side with Berkeley Symphony. Four annual Family Concerts provide opportunities for students, their families, and community members to experience a Berkeley Symphony concert together. All Music in the Schools programming is provided free of charge for children and their families.

For more information, please visit www.berkeleysymphony.org.
Music is the universal language

Sometimes the most meaningful communication happens without dialogue. Great music tells us that we are not alone with our emotions.

Berkeley Symphony, thank you for inspiring us with the shared experience of music.

wellsfargo.com

Together we’ll go far
More than 4,600 school children each year benefit from Berkeley Symphony’s Music in the Schools program:

• Over 200 In-Class Sessions are provided free of charge and include curriculum booklets with age-appropriate lessons addressing state standards for music education.
• Over 150 Ensemble Coaching Sessions and master classes in area middle schools.
• Eleven Meet the Symphony concerts are performed free of charge in elementary schools each fall.
• Six I’m a Performer concerts, also free of charge, provide young musicians with an opportunity to rehearse and perform with Berkeley Symphony.
• Four free Family Concerts provide an opportunity for the whole family to experience a Berkeley Symphony concert together.

All Music in the Schools programs are provided 100% free of charge to children and their families. We are grateful to the individuals and institutions listed on this page whose financial contributions help make Music in the Schools possible. But more help is needed to fully fund the program . . .

Please join those making Music in the Schools a reality! Donate online and designate your gift as “Restricted—Music in the Schools Program.” Or simply mail a contribution to: Berkeley Symphony, Music in the Schools Fund, 1942 University Ave. Suite #207, Berkeley, CA 94704

www.berkeleysymphony.org/mts

Music in the Schools Sponsors
(Gifts of $2,500 and above annually)
Anonymous (4)
Susan & Jim Acquistapace
Gertrude Allen
Mark & Cynthia Anderson
John & Michelle Battelle
Paul & Laura Bennett
Berkeley Public Schools Fund
Bernard Osher Foundation
California Arts Council
Ronald & Susan Choy
Dean Francis
Jill Grossman
The Familian Levinson Foundation
Ann & Gordon Getty
Ms. Ann Fischer Hecht
Kathleen G. Henschel & John W. Dewes
Mr. & Mrs. Robert Edward Kroll
Sarah Coade Mandell and Peter Mandell
Meyer Sound Laboratories, Inc.
Marcia Muggli & Ed Osborn
Music Performance Trust Fund
National Endowment for the Arts
Thomas W. Richardson & Edith Jackson
Tricia Swift
Union Bank Foundation
Shariq Yosufzai & Brian James

Thanks also to those giving up to $2,500 annually.
SPECIAL HAND-MADE CHOCOLATES TO SURPRISE AND INSPIRE YOUR TASTE BUDS

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

1964 University Ave., Berkeley  510.705.8800  BluesBerkeley.com
2016/17 Membership Benefits

Ticket sales cover only a portion of concert expenses. And our Music in the Schools program—offered free of charge to thousands of children each year—is entirely Membership-driven! Your Membership makes Berkeley Symphony thrive, and provides many opportunities to make the most of your concert-going experience. Consider adding a Membership to your subscription—or increase your level of Membership in support of the 2016/17 season.

Friends Circle of Members

Supporting Member: $100+
• Advance e-newsletter notice of discounts and special events.
• Listing in season concert programs.

Associate Member: $300+ (All of the above plus . . .)
• Invitation for two to an open rehearsal of the orchestra.

Principal Member: $750+ (All of the above plus . . .)
• Invitation to select special events including post-concert receptions with Music Director Joana Carneiro, musicians, soloists and/or visiting composers.

Symphony Circle of Members

Concertmaster: $1,500+ (All of the above plus . . .)
• Invitations to two exclusive Symphony Circle Salon Receptions hosted by Music Director Joana Carneiro.
• Two free guest concert passes.

Conductor: $2,500+ (All of the above plus . . .)
• Invitations to all exclusive Symphony Circle Salon Receptions hosted by Music Director Joana Carneiro.
• Invitation to an exclusive Musicians' Dinner and “closed” rehearsal for you and guests.

Sponsorship Circle of Members

Founding Sponsors: $5,000+ (All of the above plus . . .)
• VIP access to Berkeley Symphony intermission Sponsors' Lounge at Zellerbach Hall.
• Opportunities to be recognized as a concert sponsor, musician sponsor, or guest soloist sponsor.
• Special “Sponsorship Dinner” opportunities with Music Director Joana Carneiro.
• A total of four or more free concert guest passes.
WHAT A FIND

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

Siwash Lake Wilderness Resort, British Columbia

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

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

Thank you to the following individuals for making the programs of Berkeley Symphony possible. A symphony is as strong as the community that supports it. Thank you to the following individuals for making Berkeley Symphony very strong indeed. Your generosity allows the defiantly original music to be heard, commissions world-class composers, and impacts the lives of thousands of children in hundreds of classrooms each year.

*Gifts received between April 1, 2016 and April 1, 2017*

**SPONSOR CIRCLE GIFTS**

**Season Sponsors**

**$50,000 and above**

- Ann & Gordon Getty
- Kathleen G. Henschel & John W. Dewes
- Helen & John Meyer
- Shariq Yosufzai & Brian James

**Season Sponsors**

**$25,000 and above**

- Anonymous (2)
- Margaret Dorfman and the Ralph I. Dorfman Family Fund
- Gertrude Allen
- Peter Mandell & Sarah Coade Mandell
- Ed Osborn & Marcia Muggli
- Thomas W. Richardson & Edith Jackson
- Jan & Michael McCutcheon
- Tricia Swift

**Executive Sponsors**

**$10,000 and above**

- Susan & Jim Acquistapace
- Paul & Laura Bennett
- Dean Francis
- Jill Grossman
- Mr. & Mrs. Robert Edward Kroll
- Janet & Marcos Maestre
- Deborah O'Grady & John Adams
- Lisa & James Taylor

**Founding Sponsors**

**$5,000 and above**

- Anonymous
- Mark & Cynthia Anderson
- Ronald & Susan Choy
- Oz Erickson & Rina Alcalay
- Sandra & Kit Floyd
- Ellen Hahn
- Jennifer Howard & Tony Cascardi
- William Knuttel
- Bennett Markel
- Natasha Beery & Sandy McCoy
- Pat & Merrill Shanks
- Paul Templeton & Darrell Louie

**SYMPHONY CIRCLE GIFTS**

**Conductor Level**

**$2,500 and above**

- Anonymous
- John & Michelle Battelle
- Judith L. Bloom
- Gray Cathrall
- Marilyn & Richard Collier
- Kathleen Crandall & Lori Gitter
- Ms. Dianne Crosby
Conductor Level  
$2,500 and above (continued)
Deborah Shidler & David Burkhart
Kathy Canfield Shepard & John Shepard
Joy Carlin
Ms. Carol Christ
John & Charli Danielsen
Karen Faircloth
René Mandel
Patrick McCabe
Noel & Penny Nellis
Michael & Becky O’Malley
Betty Pigford
Ditsa & Alexander Pines
Thomas & Mary Reicher
Marc A. Roth
Ed Vine & Ellen Singer-Vine
Anne & Craig Van Dyke

Gloria Fujimoto
Jeff Leiter & Sue Hone
Gary Glaser & Christine Miller
Ms. Ann Fischer Hecht
Buzz & Lisa Hines
Ken Johnson & Nina Grove
Bebe & Colin McRa

Concertmaster Level  
Gifts of $1,500 or more
Anonymous
Jim Tibbs & Philip Anderson
Sallie & Edward Arens
Michele Benson
Norman A. Bookstein & Gillian Kuehner

FRIENDS OF BERKELEY SYMPHONY GIFTS

Principal Level  
$750 and above
Anonymous
Ronald and Patricia Adler
Allison Baker
Phyllis Brooks Schafer
Crystal & Craig Bryant
Richard & Christine Colton
Anita Eblé
Doris Fukawa & Marijan Pevec
Daniel & Kate Funk
Theresa Gabel & Timothy Zumwalt
Chuck & Olivia Hasty
Connemara Fund
Fredric Jacobson & Mary Murtagh
Arthur & Martha Luehrmann
Maryam Malek
Helen Marcus & David Williamson
Lois & Gary Marcus
Robert McKee
Lance & Dalia Nagel
Marjorie Randolph
Suzanne Riess
Robert Sinai & Susanna Schevill
Michel Taddei

Associate Level  
$300 and above
Anonymous
Dr. Henry L. Abrons & Dr. Li-Hsia Wang
Joel Altman
Karthiga Anandan & Luckshman Parameswaran
Mark Attarha & Nahid Nassiri
Fred & Elizabeth Balderston
Ms. Joan Balter
Berkeley Symphony
Christel & Jurg Bieri
George and Dorian Bikle
Carl Blumenstein
Stuart and Virginia Canin
Mark Chaitkin & Cecilia Storr
Dr. Charles M. Crane
Sara and Bill Cumbelich
Joe & Sue Daly
Franklyn & Joslyn D’Antonio
Dennis & Sandy De Domenico
Lisa Delan
Elliott and Liz Deloach
Carolyn Doelling
Sheila Duignan
Associate Level $300 and above (continued)
Jack and Ann Eastman
Gini Erck & David Petta
Karen Fagerstrom
Christopher Flynn
Jim Foley
Mr. Michael Fried
Peggy Griffin
Stuart & Sharon Gronningen
Bonnie & Sy Grossman
Sophie Hahn & Eric Bjerkholt
Scott Hamilton
Alan Harper & Carol Baird
Trish & Tony Hawthorne
Lynne La Marca Heinrich
Valerie & Richard Herr
Mark & Lynne Humphrey
Richard Hutson
Tineke Jacobsen
Richard & Miki Keldsen
Benjamin Kimmich
Mr. & Mrs. William Knowland
John C. Lamar
Nancy Lehrkind
Jacqueline Leventhal
Marcy Wong & Donn Logan
Kim & Barbara Marienthal
Carrie McAlister
Howard & Nancy Mel
Ms. Karen Meryash
Geraldine and Gary Morrison
Barbara Persons
Milanendra Piterman
Pooj & Dianna Preena
Erin & Mark Rhoades
Donald A. Riley and Carolyn Serrao
Ms. Polly Rosenthal
Constance Ruben
Eric Rudney
Linda Schacht & John Gage
Tony Schilling
Margaret Seely
Carrie Shores
John Skonberg
Wallace Smith
Scott Sparling
Geoffrey S. Swift
Marta Tobey
Linda & Steven Wolan
Nancy & Charles Wolfram

Supporting Level $100 and above
Anonymous (4)
Caroline Acquistapace
Robert Allen
Robert and Evelyn Apte
Barbara Armentrout
Carolyn & Richard Behars
William W. Behars
Anna Bellomo & Joshua Bloom
Edward Bennett
Elaine & David I. Berland
Sandra Bernard
Ms. Bonnie J. Bernhardt
Allison Binns
Laura & Scott Bovard
Elizabeth Raymer & Ragna Boynton
Cara Bradbury
Robin Bradley
Suzanne & Italo Calpestri
Zeo & Terry Coddington
Frederick & Joan Collignon
Dr. Lawrence R. Cotter
Chris D’Ambra
Harold Davis
Jan Davis
Ms. Mavis Delacroix
Robert & Loretta Dorsett
Beth & Norman Edelstein
Ilse & James Evans
Bennett Falk & Margaret Moreland
David Favrot
Richard Finch
Ms. Mary Ellen Fine
Tom and Tallie Fishburne
Mr. Bruce G Fitch
Marcia Flannery
Jeremy Fookes
Ednah Beth Friedman
Isabelle Gerard
Marianne & John Gerhart
Jeffrey Gilman & Carol Reif
Judith A. & Alexander J. Glass
Joan Glassey
Edward C Gordon
Harold Graboske
Steven E. Greenberg
Elaine Grossberg
Jessie Guiton
Ervin & Marian Hafter
Ms. Catherine A Hebert
William & Judith Hein
Florence Hendrix
Maj-Britt Hilstrom
Deborah & Eric Asimov
Cecilia Hoover
Phyllis Isaacson
Isaac Kaplan and Sandra Kaplan Schwarz
David Kessler & Nancy Mennel
Elie Khadra
Kate Knuttel
Penelope Kojima & Russell Hyzen
Laura and Paul Kuhn
Sam & Tamara Kushner
Alison Taylor Lange
Colleen Larkin
Andrew Lazarus & Naomi Janowitz
Catherine Lloyd
Jonatan Malis
Andraya Martin
Alex & Nancy Mazetis
Suzanne and William McLean
Jim & Monique McNitt
Susan Messina
Junichi & Sarah Miyazaki

May 4, 2017  77
High-quality, original music journalism designed to help you navigate and enjoy the Bay Area music scene.

Free.

sfcv.org

SAN FRANCISCO CLASSICAL VOICE
CONCERTS. ARTISTS. CRITICAL REVIEWS.
We thank all who contribute to Berkeley Symphony, including those giving up to $100 annually and those whose gifts have been received since press time. Recognition levels exclude fundraising event auction item purchases and purchases of base-level tickets to fundraising events. While every attempt has been made to assure accuracy in our list of supporters, omissions and misspellings may occur. Please call 510.841.2800 x305 to report errors. We appreciate the opportunity to correct our records.

Honor and Memorial Gifts

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

In Honor of:

Kenneth Johnson & Nina Grove
Robin Bradley
Victoria Grey
Isaac Kaplan & Sandra Kaplan Schwarcz

Marilyn & Richard Collier
Elaine & David I. Berland

Jordan Price and Kyle Gabler
Kathryn Price

In Memory of:

Jean Myer Radford
Barbara Myer Klein

Gifts received between April 1, 2016 and April 1, 2017
Bay Grille
Best Views in the Bay
Come Dine Looking Over the Beautiful San Francisco Bay

The Bay Grille at the Doubletree By Hilton Berkeley Marina
200 Marina Blvd, Berkeley, CA 94710
(510) 548-7920
Annual Institutional Gifts

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

Gifts received between April 1, 2016 and April 1, 2017

$50,000 and above
The William & Flora Hewlett Foundation
Meyer Sound Laboratories, Inc.

$25,000 and above
Clarence E. Heller Charitable Foundation

$10,000 and above
Ann and Gordon Getty Foundation
Berkeley Public Schools Fund
Bernard Osher Foundation
Chevron Corporation
Clarence E. Heller Charitable Foundation
The Familian Levinson Foundation
The Grubb Co.
Jill Grossman Family Charitable Fund
McCutcheon Construction
National Endowment for the Arts

$5,000 and above
Anonymous
California Arts Council
City of Berkeley
Rudney Associates
Wallis Foundation
Zellerbach Family Foundation

$2,500 and above
Chevron
Music Performance Trust Fund
Union Bank Foundation

Up to $2,500
A.V. Thomas Produce
Amazon Smile
Anchor Brewing Co
Epicurious Garden
Microsoft
Soop
The Rudolph and Lentilhon G. von Fluegge Foundation, Inc.
The Tides Foundation
Thornwall Properties

Matching Gifts

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

Anchor Brewing Co.
Chevron Corporation
Genentech, Inc.
Microsoft, Inc.
KALW is proud to be Berkeley Symphony’s Season 2016/17 Media Sponsor

Broadcast Dates

Relive this season’s concerts on KALW 91.7 FM

4 Mondays at 9pm in May 2017

Hosted by KALW’s David Latulippe

Program I: Oct. 13, 2016 will be broadcast on May 1

Program II: Dec. 8, 2016 will be broadcast on May 8

Program III: Jan. 26, 2017 will be broadcast on May 15

Program IV: May 4, 2017 will be broadcast on May 22
In-Kind Gifts

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

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

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

... The beat goes on ♫♩♩

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

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

René Mandel, Executive Director
Ian Harwood, Associate Executive Director
Sarah Thomas, Director of Operations
Andrew Leshovsky, Director of Marketing
Samantha Noll, Patron Services Manager
Mollie Budiansky, Development & Marketing Associate
Cindy Michael, Finance Director
Joanna Różewska, Administrative Intern
Jean Shirk, Public Relations Consultant
Franklyn D'Antonio, Co-Orchestra Manager
Joslyn D'Antonio, Co-Orchestra Manager
Quelani Penland, Librarian
David Rodgers, Jr., Stage Manager
Stoller Design Group, Graphic Design
Dave Weiland, Photography
Elie Khadra, Videographer
Johnson Digital Audio, Recording Engineer

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

Contact

Tickets available by phone, fax, mail, e-mail, or online:

Berkeley Symphony
1942 University Avenue, Suite 207, Berkeley, CA 94704
510.841.2800 Fax: 510.841.5422
info@berkeleysymphony.org
www.berkeleysymphony.org

find us on

MUSIC IN THE SCHOOLS
Celebrating 23 Years in Partnership with the Berkeley Unified School District

Ming Luke, Education Director

Photo: Dave Weiland
## Advertiser Index

<table>
<thead>
<tr>
<th>Advertiser Index</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al Sun</td>
<td>page 34</td>
</tr>
</tbody>
</table>
The Academy| page 33|
|Ackerman's Servicing Volvo| page 35|
|Albert Nahman Plumbing| page 32|
|Alward Construction| page 30|
|Aurora Theatre Company| page 66|
The Bay Grille at the DoubleTree Hotel| page 80|
|Berkeley City Club| page 8|
|Berkeley Optometry| page 26|
|Bill's Footwear| page 54|
|Blue's Chocolates| page 72|
|BuyArtworkNow.com| page 58|
|Cal Performances| pages 19, 64|
|Chanticleer| page 28|
The Claremont Club & Spa| page 24|
|Coldwell Banker| page 54|
The College Preparatory School| page 52|
|The Cooperative Cleaning Company.| page 36|
The Crowden School| page 64|
|Dining Guide| page 48|
|Douglas Parking| page 82|
|Eric Pomert, Film Editor| page 50|
The Faculty Club, UC Berkeley| page 23|
|Frank Bliss, State Farm| page 10|
|Going Places| page 54|
The Grubb Co| back cover|
|Jutta's Flowers| page 84|
|La Mediterranée| page 48|
|La Note Restaurant Provençal| page 48|
|Left Margin Lit.| page 58|
|Mancheno Insurance Agency| page 50|
|Margaretta K. Mitchell Photography| page 54|
|Marlene Simas, Realtor®| page 46|
|Mason McDuffie| page 30|
|Maybeck High School| page 8|
|McCutchion Construction| page 69|
|Meritage| page 48|
|Mountain View Cemetery| inside front cover|
|National Geographic Expeditions| page 74|
|Oceanworks| page 52|
|Pacific Boychoir Academy| page 32|
|Pacific Union| page 6|
|Piedmont Gardens| page 4|
|Poulet| page 56|
|San Francisco Chamber Orchestra| page 58|
|San Francisco Classical Voice| page 78|
|Savvy Rest| page 46|
|Scharf Investments, LLC| page 20|
|Star Grocery| page 58|
|Steve Deutsch Woodwinds| page 50|
|Storey Framing| page 50|
|Talavera| page 33|
|Thornwall Properties| page 22|
|Traverso Tree Service| page 30|
|Tricia Swift, Realtor| inside back cover|
|Wooden Window| page 35|
|Wells Fargo| page 70|
|Yovino-Young Inc.| page 46|

---

TO ADVERTISE IN THE BERKELEY SYMPHONY PROGRAM, CALL JOHN McMULLEN 510.652.3879

86 May 4, 2017
Congratulations Berkeley Symphony for a splendid 2016-2017 Season and for all you do!

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

Tricia Swift
510.339.0400/333
Cell: 510.693.9006
tswift@grubbco.com
Working together to strengthen our community.

GRUBBCO.COM  The GRUBB Co. REALTORS