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<http://www.berkeleysymphony.org/about/press/>

### 2018-19 Season Announcement



*(l to r: Benjamin Beilman, by Giorgia Bertazzi; Hannah Kendall, by Chris Alexander; Andrew Tyson, by Christian Steiner; Berkeley High School Jazz, by Aïcha Nyström; Anna Clyne, by Javier Oddo)*

**Berkeley Symphony announces 2018-19 Season Concerts and Programs focusing on the uniqueness of Berkeley through collaborations with community partners and continuing the Symphony's tradition of innovation and excellence in programming.**

**Symphonic Series and Chamber Series subscription ticket packages for the 2018-19 Season are [on sale now](#)**

**BERKELEY, CA** - Executive and Artistic Director René Mandel and [Berkeley Symphony](#) today announced its symphonic and chamber music concerts and programs for the 2018-19 Season. Berkeley Symphony celebrates the uniqueness of Berkeley through collaborations with community partners and continues to present programming with an eye to innovation and excellence. This season explores intersections of artistic expression by incorporating visual arts, spoken and written word, dance, and theater to represent the mosaic of our vibrant Berkeley community.

Program highlights of the Orchestra's 48th season include:

- One or more Berkeley community partner collaborator(s) featured in each concert, including Berkeley Art Museum and Pacific Film Archive (BAMPFA), ODC/Dance, Berkeley High School Jazz, Bay Area Book Festival, and more
- First-time guest appearances by 3 conductors, Ming Luke, Jonathon Heyward, and Christopher Rountree

- A world premiere of a newly commissioned orchestral piece by Hannah Kendall
- 5 compositions written by female composers - one or more female composer is featured on every Symphonic Series concert
- Almost half of all works to be performed, 6 compositions of 14, are by living composers
- Violinist Benjamin Beilman and pianist Andrew Tyson both make their Berkeley Symphony debuts
- The Symphony's first-ever performance of 9 of the 14 pieces programmed
- A Sunday matinee performance at 4:00pm on March 24, 2019, a departure from the historical Thursday evening performances

Following Music Director Joana Carneiro's announcement that she will step down as Berkeley Symphony's music director as of the end of the 2017-18 season and after nine seasons at its artistic helm, guest conductors Ming Luke, Jonathon Heyward, Christopher Rountree, and Christian Reif have been scheduled to conduct the four symphonic concerts planned for the 2018-19 season.

A full season calendar follows the text of this release. 2018-19 Season subscription packages for the four Berkeley Symphony Symphonic Series concerts at Zellerbach Hall and the five-concert Chamber Series are on sale now at [tickets.berkeleySymphony.org](http://tickets.berkeleySymphony.org); by phone at 510.841.2800; or in person or by mail at 1942 University Avenue, Suite 207, Berkeley, CA 94704.

### **SYMPHONIC SERIES**

The 2018-19 Season opens with **HIGDON & RAVEL, Thursday, October 4, 2018, 7pm** with Associate Conductor and Education Director [Ming Luke](#) leading the Orchestra for the first time at Zellerbach Hall to present an evening of firsts, a common theme for those familiar with Berkeley Symphony. The Orchestra presents Samuel Barber's first composition for full orchestra, the overture to *The School for Scandal*, Op. 5. Benjamin Beilman makes his debut performance with Berkeley Symphony as the soloist in Jennifer Higdon's Violin Concerto. The Orchestra performs Music Alive Composer-in-Residence Anna Clyne's visually stunning *Night Ferry* and in collaboration with the Fisher Family Art Lab at BAMPFA will display graphic scores inspired by Clyne's ground-breaking approach to composition through visual art. Berkeley Symphony and Clyne are entering the final year of a three-year collaboration that will give the composer new opportunities while in Berkeley to write and workshop new orchestral music, and engage with the Berkeley community beyond the orchestra hall. Music Alive is a national residency program of the League of American Orchestras and New Music USA. The concert concludes with Ravel's *La Valse* which offers a glimpse into the thematic splendor of the concerts to follow.

[Ming Luke](#), Associate Conductor and Director of Education for the Berkeley Symphony since 2006, has conducted ensembles across the United States and Europe and has been praised for his "pure musicality" and "charisma." Allan Ulrich at the San Francisco Chronicle stated that "Luke delivered the best live theater performance I've ever heard of Prokofiev's *Romeo and Juliet*." Luke is also the Principal Guest Conductor for the San Francisco Ballet, and Music Director of the Merced Symphony as well as the Berkeley Community Chorus and Orchestra. In addition to work with these companies, 2018-19 season highlights include working with Opera San Jose, San Francisco Opera as a teaching artist, San Bernardino Symphony, and Billings Symphony, in addition to tours to the Kennedy Center and London with the San Francisco Ballet, and a tour of the Baltics with the Berkeley Community Chorus and Orchestra.

American violinist [Benjamin Beilman](#) is recognized as one of the fastest rising stars of his generation, winning praise for his passionate performances and deep rich tone, which the *Washington Post* called "mightily impressive" and *The New York Times* described as "muscular with a glint of violence."

In March 2016, Warner Classics released his debut recital CD. Highlights of Mr. Beilman's 2017-18 season include performances with the Houston Symphony, Oregon Symphony, North Carolina Symphony, Indianapolis Symphony, and Orchestra St. Luke's, as well as a multi-city tour of California play-directing the New Century Chamber Orchestra in a program including Bach, Stravinsky, and Andrew Norman. In recital, he will premiere a new work written for him by Frederic Rzewski and commissioned by Music Accord, presented by Boston Celebrity Series and Shriver Hall Concert Series, and on tour throughout the US in the 17-18 and 18-19 seasons. Abroad, Mr. Beilman will make his Australian

concerto debut with the Sydney Symphony where he will perform Jennifer Higdon's Concerto, and debuts with Scottish Chamber Orchestra and Trondheim Symphony. He will also perform the European premiere of Frederic Rzewski's new work at the Heidelberg Spring Festival, and return to the Wigmore Hall in recital.

London-born [Anna Clyne](#) is a Grammy-nominated composer of acoustic and electro-acoustic music. Described as a "composer of uncommon gifts and unusual methods" in a [New York Times](#) profile and as "dazzlingly inventive" by [Time Out New York](#), Clyne's work often includes collaborations with cutting-edge choreographers, visual artists, filmmakers, and musicians worldwide. Appointed by Music Director Riccardo Muti, Clyne served as a Mead Composer-in-Residence for the Chicago Symphony Orchestra from 2010-15. She also recently served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-16 season and for L'Orchestre national d'île-de-France from 2014-16. She has been commissioned by such renowned organizations as American Composers Orchestra, BBC Radio 3, BBC Scottish Symphony, Carnegie Hall, Chicago Symphony Orchestra, Houston Ballet, London Sinfonietta, Los Angeles Philharmonic, Seattle Symphony, and the Southbank Centre, and her work has been championed by such world-renowned conductors as Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen.

On **Thursday, January 31, 2019, 8pm**, guest conductor Jonathon Heyward takes the podium for **BRITTEN & BERNSTEIN**, a tribute to the composer's response to written word. Berkeley Symphony presents the world premiere of *Disillusioned Dreamer*, a newly commissioned orchestral piece by Hannah Kendall inspired by a phrase from Ralph Ellison's *Invisible Man*, followed by Berkeley Symphony's first performance of Benjamin Britten's Four Sea Interludes from *Peter Grimes*. Pianist Andrew Tyson makes his Berkeley Symphony debut to perform Bernstein's Symphony No. 2 for Piano and Orchestra, *The Age of Anxiety*. Bernstein's Symphony No. 2 was inspired by W.H. Auden's book-length poem *The Age of Anxiety*, which he regarded as "one of the most shattering examples of pure virtuosity in the history of English poetry." Selections of poetry will be read by Bay Area actors. Performers will be announced at a later date.

First prize winner in 2015 of the 54th International Competition for Young Conductors of Besançon aged only 23, [Jonathon Heyward](#) was appointed in September 2016 as Assistant Conductor at the Hallé Orchestra, which has extended his contract for a third year. A 2017-18 Dudamel Conducting Fellow, Jonathon made his conducting debut with the Los Angeles Philharmonic Orchestra in December 2017, stepping in last minute for three concerts at the Walt Disney Concert Hall with soloist Hilary Hahn, to great acclaim. In March 2018, he will premiere *Wake*: a new opera, which composer Giorgio Battistelli wrote for the Birmingham Opera Company (staging director: Graham Vick), and has been invited to conduct *Porgy and Bess* at the Spoleto Festival, USA, in 2020. Jonathon has been invited to conduct the St. Petersburg Symphony Orchestra, Basel Symphony Orchestra, Prague Symphony Orchestra, the Rotterdam Philharmonic Orchestra, Orchestre National des Pays de Loire, Orchestre de l'Opéra de Rouen, Orchestre de Chambre de Lausanne, Chineke! Orchestra, Orchestre National de Bordeaux-Aquitaine, the Philharmonie Zuidnederlandand, and the Symfonieorkest Vlaanderen. Jonathon was a recipient of the 2016-17 Julius Rudel/Kurt Weill Conducting Fellowship and worked on a production of Kurt Weill's *Lost in the Stars* with the Los Angeles Chamber Orchestra, funded by the Kurt Weill Foundation. Jonathon Heyward studied cello before he took up conducting at the Boston Conservatory under the guidance of Andrew Altenbach. He followed this with postgraduate studies at the Royal Academy of Music, London, from where he graduated in June 2016.

Described as "...intricately and skillfully wrought" by [The Sunday Times](#), [Hannah Kendall](#)'s music has attracted the attentions of some of the UK's finest groups including London Philharmonic Orchestra, Bournemouth Symphony Orchestra, BBC Singers, and Philharmonia Orchestra, with performances at the Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, The Royal Opera House's Linbury Studio Theatre, The Place, Westminster, Canterbury, Gloucester and St Paul's Cathedrals, Westminster Abbey and Cheltenham Music Festival. Hannah's works have also been broadcast on BBC Radio, including "Composer of the Week" in March 2015, and "Hear and Now" in October 2016. In 2015, Hannah won the Women of the Future Award for Arts and Culture. Recent projects include a one-man chamber opera, *The Knife of Dawn*, premiered at London's Roundhouse in October 2016. Based on the Guyanese/Caribbean

political activist and poet Martin Carter, set to a new libretto by award-winning author Tessa McWatt, and directed by John Walton, it was described as being "dramatically intense and atmospheric, a powerful snapshot of a poet incarcerated in British Guyana" by *The Stage*. Also, *The Spark Catchers*, an orchestral piece for Chineke!, which was premiered at the Royal Albert Hall on 30 August 2017 as part of the BBC Proms, described as "imaginatively intricate" by the *Financial Times*. Upcoming works include *Verdala* for London Sinfonietta, which will be premiered on 21 July 2018 at BBC Proms, conducted by George Benjamin.

Hailed by BBC Radio 3 as "a real poet of the piano," [Andrew Tyson](#) is emerging as a distinctive and important new musical voice.

Andrew Tyson's busy 2017-18 schedule takes him throughout the United States and Europe. Highlights this season include his Vienna Konzerthaus debut with the Haydn Philharmonic Orchestra, a performance of Chopin's Piano Concerto No. 2 with the Orchestra della Svizzera italiana under the baton of Vladimir Ashkenazy, as soloist with the Kansas City Symphony and the Boise Philharmonic, as well as recitals at the Caramoor Center for Music and the Arts, the Miami International Piano Festival, and on the Gilmore Rising Stars Recital Series.

Berkeley Symphony present a special matinee performance, **Sunday, March 24, 2019 at 4pm** with special guests [Berkeley High School Jazz Ensemble](#) to present **DVORAK & ELLINGTON**. With guest conductor Christopher Rountree leading the orchestra, the concert starts with Dvořák's Symphony No. 9 in E minor, "From the New World," which he composed in 1893 while he was the director of the National Conservatory of Music of America. Following Dvořák's iconic sketch of America, the Orchestra is joined by Berkeley High School Jazz Ensemble with special guests to perform Gubaidulina's Concerto for Two Orchestras and Ellington's *Black, Brown, and Beige*.

[Christopher Rountree](#), 35, is the founder, conductor, and creative director of the path-breaking L.A. chamber orchestra wild Up. The group has been called "Searing. Penetrating. And Thrilling" by NPR's Performance Today and named "Best Classical Music of 2012" by the Los Angeles Times. wild Up started in 2010 with no funding and no musicians, driven only by Rountree's vision of a world-class ensemble that creates visceral, provocative experiences that are unmoored from classical traditions. Recent conducting highlights include debuts with the National Symphony Orchestra at the Kennedy Center and with Washington National Opera conducting Missy Mazzoli's *Proving Up*, his debut with Los Angeles Opera conducting the world premiere of David Lang's *Anatomy Theater*, and returns to the Los Angeles Philharmonic and San Francisco Conservatory of Music.

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

Berkeley Symphony welcomes guest conductor Christian Reif back to the podium to conclude the 2018-19 symphonic concert series on **Thursday, May 2, 2019, 8pm** with **CLYNE & STRAUSS**. The final concert of the season starts with Wagner's Overture to *Tannhäuser* followed by a special presentation of Anna Clyne's *This Midnight Hour* choreographed by ODC/Dance Co-Artistic Director KT Nelson and performed by ODC/Dance, followed by Thomas Adès's Dances from *Powder Her Face*, and concludes with *Rosenkavalier* Suite by Strauss.

German conductor [Christian Reif](#) joined the San Francisco Symphony (SFS) as their Resident Conductor and Wattis Foundation Music Director of the internationally acclaimed San Francisco Symphony Youth

Orchestra (SFSYO) in the 2016-17 season. He came to San Francisco from Miami, where he was the Conducting Fellow with the New World Symphony for the previous two seasons. Christian Reif is currently a member of Germany's prestigious Conductor's Forum (Dirigentenforum) and was accepted to their list of "Maestros of Tomorrow". His enthusiasm for contemporary music has led to many world premieres and innovative approaches to the concert experience, such as concertos for DJ and orchestra in a nightclub setting and two successful Soundbox shows, SFS's edgy late-night series. Joshua Kosman of the San Francisco Chronicle said that "Reif's mastery extended to matters both large and small. He showed no diffidence about managing weighty blocks of orchestral sound, and he fine-tuned passages of detailed instrumental filigree with the deftness of an artisanal craftsman" in response to Reif's recent San Francisco Symphony subscription concert debut.

Founded in 1971 by Artistic Director Brenda Way, [ODC/Dance](#) was one of the first American companies to incorporate a post-modern sensibility (an appreciation for pedestrian movement) into a virtuosic contemporary dance technique and to commit major resources to interdisciplinary collaboration and musical commissions for the repertory.

ODC/Dance Company's ten outstanding dancers perform its imaginative repertory for more than 50,000 people annually. In addition to two annual home seasons in San Francisco (Dance Downtown and the beloved holiday production, *The Velveteen Rabbit*), past highlights include numerous appearances at the Joyce Theater in New York, sold out performances at the Kennedy Center, standing room only engagements in Europe and Russia, and two USIA tours to Asia. In 46 years, ODC/Dance has performed for more than a million people in 32 states and 11 countries, with support from the NEA, the U.S. State Department, and many state and city arts agencies.

#### **BERKELEY SOUNDS COMPOSER FELLOWS**

In 2017, three young composers were selected from a national candidate pool to participate in the inaugural Berkeley Sounds Composer Fellows program. The Fellows include Aiyana Tedi Braun, currently a student at the Curtis Institute in Philadelphia; Ursula Kwong-Brown of New York City; and Peter Shin of Kansas City. The composers receive mentorship from Music Alive Composer-in-Residence Anna Clyne while developing two compositions to be performed by Berkeley Symphony. In the spirit of community engagement and collaboration, this year the Fellows will each compose a 7-10 minute work based on a poem written by a living Bay Area poet. The performances will occur the weekend of May 4 and 5 as part of the [Bay Area Book Festival](#), where the composers will have their music rehearsed, performed, and professionally recorded for personal, archival and non-commercial use. In addition to being mentored by Ms. Clyne, the Fellows receive artistic and career guidance from the Symphony artistic staff, orchestra musicians, and renowned mentor-composers and industry professionals to further develop professional skills. The goal for participating composers is to develop a composition style that is deeply personal and artistically true, yet designed to enter the standard orchestra repertory.

#### **CHAMBER SERIES**

Berkeley Symphony Chamber Series, introduced in 2013 and curated by Executive and Artistic Director and violinist René Mandel, presents five intimate concerts on Sunday afternoons at the Piedmont Center for the Arts, all at 5pm. The series expanded last season to five concerts from its previous four-concert schedule. These concerts are designed to showcase the exceptional artistry of Berkeley Symphony musicians alongside local guest artists in a variety of works for small ensemble. The first concert, on September 23, 2018, features musicians performing works by Mozart, Vivaldi and Handel as well as other pieces with a special twist presented by Matthew Szemela and members of Vitamin Em. The concert on October 28, 2018, offers works by Harrison, Frank, Rzewski, Adams and more, presented by Del Sol String Quartet. On December 2, 2018, musicians perform works by Mozart and Dohnányi. On February 10, 2019, musicians perform works by Beethoven and Brahms. The series' final program of the season is on April 14, 2019, specially curated by Music Alive Composer-in-Residence Anna Clyne. The series is co-presented by Berkeley Symphony and the Piedmont Center for the Arts.

#### **TICKET INFORMATION**

2018-19 season subscription packages for the four Berkeley Symphony Symphonic Series concerts at Zellerbach Hall are on sale now at [tickets.berkeleysymphony.org](https://tickets.berkeleysymphony.org); by phone at 510.841.2800; or in person

or by mail at 1942 University Avenue, Suite 207, Berkeley, CA 94704. Prices for the four-concert series begin at \$49. Subscribers enjoy a 20% discount on additional Symphonic and Chamber series walk-up individual ticket purchases throughout the season, free ticket reprints, flexible payment options, a complimentary seat upgrade each season, and priority notice and first access to tickets for newly-announced and special performances. Individual tickets go on sale on September 1, 2018.

2018-19 season subscription packages for the five-concert Chamber Series at the Piedmont Center for the Arts are on sale now at [tickets.berkeleysymphony.org](https://tickets.berkeleysymphony.org); by phone at 510.841.2800; or in person or by mail at 1942 University Avenue, Suite 207, Berkeley, CA 94704. The price for the five-concert series is \$125, a savings of 40% off of the walk-up individual ticket price of \$35. Individual tickets go on sale on September 1, 2018.

For more information or to request a brochure, visit [berkeleysymphony.org](https://berkeleysymphony.org), email [tickets@berkeleysymphony.org](mailto:tickets@berkeleysymphony.org), or call 510.841.2800. Programs, artists, and venues are subject to change.

### **MUSIC IN THE SCHOOLS**

Berkeley Symphony continues its vigorous Music in the Schools program, serving all of Berkeley Unified School District's (BUSD) 11 elementary schools, three middle schools and, as of 2017, Berkeley High School. The nationally-recognized program consists of musician classroom visits, instrument lessons, performance opportunities, and composition workshops for students from kindergarten through 12<sup>th</sup> grade. The students grow with the program year after year, building on their knowledge while learning and performing alongside musicians from the Orchestra. Music in the Schools is under the leadership of Education Director Ming Luke.

Since 1992, Berkeley Symphony's Music in the Schools program, in partnership with BUSD, has provided a comprehensive, hands-on and age-appropriate music curriculum to public school students in Berkeley. More than 4,700 children benefit each year from the program. Over 200 in-class sessions led by Berkeley Symphony musicians are provided free of charge. Included are hands-on music instruction and age-appropriate curriculum booklets addressing state standards for music education. Berkeley Symphony musicians lead 130 ensemble coaching sessions, twenty-two master classes, and six ensemble adjudication sessions at all three BUSD middle schools each year. New middle school curriculum developed by the Orchestra integrates visual and language arts into a series of school visits that explore connections between the spoken word (including poetry and theater), music, and fine art through demonstrations and instrumental ensemble performances with fellow students and Berkeley Symphony musicians. High school students work with Music Alive composer-in-residence Anna Clyne on the composition and interpretation of graphic scores and, in 2018-19, will perform onstage with Berkeley Symphony as part of the Symphonic series.

The Orchestra also offers eleven "Meet the Symphony" concerts in the schools, and six "I'm a Performer!" concerts. "Meet the Symphony" introduces children of all ages to the various families of instruments in an orchestra, and "I'm a Performer!" concerts integrate students into side-by-side performances with musicians from Berkeley Symphony.

### **FAMILY SERIES CONCERTS**

During the season, the Orchestra performs Family Concerts that children and adults alike can enjoy. Presented in an entertaining and interactive manner, these concerts engage even the youngest audience members. "Meet the Symphony" concerts take place November 3, 2018 and May 4, 2019, at 10am and 11:30am at Longfellow Middle School in Berkeley. Education Director and Conductor Ming Luke leads the Orchestra for Family Series concerts.

### **ABOUT BERKELEY SYMPHONY**

[Berkeley Symphony](https://berkeleysymphony.org) is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the Orchestra is committed to premiering and commissioning new music and champions female composers, sustained by the supportive musical environment of Berkeley, the East Bay, and the

San Francisco Bay Area. From the outset, the people behind Berkeley Symphony's culture and programming were attuned to the culturally diverse people and the heady creative climate of their home city.

Thomas Rarick, a protégé of the great English maestro Sir Adrian Boult, founded the orchestra in 1971 as the Berkeley Promenade Orchestra. Reflecting the spirit of the times, musicians performed in street dress and at unusual locations such as the University Art Museum. When Kent Nagano became the music director of the orchestra in 1978, he charted a new course by offering innovative programming that included rarely performed 20th-century works and numerous premieres. The renamed Berkeley Symphony Orchestra gained an international reputation for its adventurous programming, and became known for premiering the music of international composers and showcasing young local talents. Berkeley Symphony entered a new era in January 2009 when Joana Carneiro became the Orchestra's third Music Director in its 40-year history. Under Carneiro, the Orchestra continued its tradition of presenting the cutting edge of classical music for nine seasons. In 2016, Berkeley Symphony and composer Anna Clyne were awarded a Music Alive grant for a three-year composer residency, designed to immerse Clyne and the Symphony in the creation of new work, collaboration with other Berkeley arts institutions, music education, community outreach and multidisciplinary activities.

Berkeley Symphony has introduced Bay Area audiences to works by upcoming young composers, many of whom have since achieved international prominence. Celebrated British composer George Benjamin, who subsequently became Composer-in-Residence at the San Francisco Symphony, was first introduced to the Bay Area in 1987 when Berkeley Symphony performed his compositions *Jubilation* and *Ringed by the Flat Horizon*; as was Thomas Adès, whose 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.

## BERKELEY SYMPHONY 2018-19 SEASON

**Sunday, September 23, 2018 at 5pm**

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

### **Berkeley Symphony Chamber Series Concert Chamber I: Vitamin Em & Vivaldi**

Mozart: "Dissonance" Quartet  
Vivaldi: "Autumn" from *The Four Seasons*  
Handel-Halvorsen: Passacaglia

Matthew Szemela, violin  
Eugenia Wie, violin  
Emily Onderdonk, viola  
Michael Graham, cello

**Thursday, October 4, 2018 at 7pm – OPENING NIGHT**

Zellerbach Hall, UC Berkeley campus, Bancroft Way at Dana Street, Berkeley

### **Berkeley Symphony Symphonic Series Concert Symphonic I: Higdon & Ravel**

Barber: Overture to *The School for Scandal*  
Higdon: Violin Concerto  
Clyne: *Night Ferry*  
Ravel: *La Valse*

Ming Luke, conductor  
Benjamin Beilman, violin

**Sunday, October 28, 2018 at 5pm**

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

### **Berkeley Symphony Chamber Series Concert Chamber II: Frank & Riley**

Harrison: "Song of Palestine" and "Estampie" from String Quartet Set  
Frank: Selections from *Leyendas: An Andean Walkabout* and *Milagros*  
Adams: "Toot Nipple" from *Alleged Dances*  
Riley: *The Wheel & Mythic Birds Waltz*  
Scodanibbio: "Bésame mucho" from *Canzoniere messicano*  
Johnston: String Quartet No. 4, "Amazing Grace"

Del Sol String Quartet:  
Rick Shinozaki, violin  
Ben Kreith, violin  
Charlton Lee, viola  
Kathryn Bates, cello

**Sunday, December 2, 2018 at 5pm**

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

**Berkeley Symphony Chamber Series Concert  
Chamber III: Mozart & Dohnányi**

Mozart: Divertimento in E-flat major  
Dohnányi: Serenade in C major

Stuart Canin, violin  
Dimitri Murrath, viola  
Angela Lee, cello

**Thursday, January 31, 2019 at 8pm**

Zellerbach Hall, UC Berkeley campus, Bancroft Way at Dana Street, Berkeley

**Berkeley Symphony Symphonic Series Concert  
Symphonic II: Britten & Bernstein**

Kendall: *Disillusioned Dreamer*  
Britten: Four Sea Interludes from *Peter Grimes*  
Bernstein: Symphony No. 2 for Piano and Orchestra, *The Age of Anxiety*

Jonathon Heyward, conductor  
Andrew Tyson, piano

**Sunday, February 10, 2019 at 5pm**

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

**Berkeley Symphony Chamber Series Concert  
Chamber IV: Beethoven & Brahms**

Beethoven: Piano Trio in D major, "Ghost"  
Brahms: Piano Quintet in F minor

René Mandel, violin  
Yuna Lee, violin  
TBD, viola  
Sébastien Gingras, cello  
Mari Kodama, piano

**Sunday, March 24, 2019 at 4pm**

Zellerbach Hall, UC Berkeley campus, Bancroft Way at Dana Street, Berkeley

**Berkeley Symphony Symphonic Series Concert  
Symphonic III: Dvořák & Ellington**

Dvořák: Symphony No. 9, "From the New World"  
Gubaidulina: Concerto for Two Orchestras  
Ellington: *Black, Brown and Beige*

Christopher Rountree, conductor  
*with* Berkeley High Jazz Ensemble & guests

**Sunday, April 14, 2019 at 5pm**

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

**Berkeley Symphony Chamber Series Concert  
Chamber V: Anna Clyne Presents**

Music Alive Composer-in-Residence Anna Clyne curates a selection of chamber works to be performed by musicians and guest artists of Berkeley Symphony, musicians TBD.

**Thursday, May 2, 2019 at 8pm**

Zellerbach Hall, UC Berkeley campus, Bancroft Way at Dana Street, Berkeley

**Berkeley Symphony Symphonic Series Concert  
Symphonic IV: Clyne & Strauss**

Wagner: Overture to *Tannhäuser*

Clyne: *This Midnight Hour*

Adès: Dances from *Powder Her Face*

Strauss: *Rosenkavalier* Suite

Christian Reif, conductor  
*with* ODC/Dance

**MEDIA CONTACT**

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