CELEBRATING A NEW ERA

10.24.19 | 7 p.m.
Zellerbach Hall
19/20

Olly Wilson
Shango Memory

Maurice Ravel
Piano Concerto in G Major
Conrad Tao piano

Ludwig van Beethoven
Symphony No. 5 in C minor
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Thank you for joining us for the opening night of Berkeley Symphony’s 2019-2020 season. We are delighted to celebrate this historic occasion with you as we welcome Joseph Young for his first appearance as our new Music Director. Maestro Young’s musical brilliance, amazing virtuosity, and heartfelt rapport with musicians and audiences alike was evident from the moment he took the stage as guest conductor earlier this year. Now, it is with great excitement that Berkeley Symphony enters a new era in its almost 50-year history under the leadership of one of the most exciting artistic talents of today.

Before the festivities get underway, I wanted to take a moment to congratulate two key members of our exceptional executive and artistic leadership team. After eight years as Executive Director and Artistic Director, René Mandel will now devote his full-time efforts to the role of Artistic Director. As a professional violinist and industry leader, René will work in close collaboration with Music Director Joseph Young to bring his artistic vision to life. Former Associate Executive Director Jim Tibbs moves into the role of Executive Director and brings a wealth of experience as an executive leader from multiple industries. The future for this organization is truly bright, and we look forward to enjoying the fruits of this powerful leadership triumvirate at our helm.

S. Shariq Yosufzai

Message from the Music Director

It is with immense pride that I take the podium this evening as the new Music Director of Berkeley Symphony. Your support, dedication, and commitment are integral to the innovative success that drives this Orchestra, and I look forward to meeting you all throughout the season as we continue to strengthen our connection within the Berkeley community and greater Bay Area.

For my first season, I wanted to build upon the Orchestra’s storied history of adventurous and diverse programming while reflecting the stories and values of the community of which we are honored to be a part. Tonight’s program features a rare performance of Shango Memory by former U.C. Berkeley professor of music, Olly Wilson, whose music I have always wanted to perform. We also welcome the return of dazzling pianist and local favorite, Conrad Tao, who marks his third appearance with Berkeley Symphony with Ravel’s jazz-infused Piano Concerto in G Major. In honor of Beethoven’s 250th birthday celebration in 2020, we conclude this evening’s performance with his masterpiece Symphony No. 5. Thank you again for being here with us on this auspicious night.

Joseph Young

Message from the Board President

Thank you for joining us for the opening night of Berkeley Symphony’s 2019–2020 season. We are delighted to celebrate this historic occasion with you as we welcome Joseph Young for his first appearance as our new Music Director. Maestro Young’s musical brilliance, amazing virtuosity, and heartfelt rapport with musicians and audiences alike was evident from the moment he took the stage as guest conductor earlier this year. Now, it is with great excitement that Berkeley Symphony enters a new era in its almost 50-year history under the leadership of one of the most exciting artistic talents of today.

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Jon Keigwin, *Assistant Principal*
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Aleksy Klyushnik
*continues on page 10*
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Symphonic I: Celebrating a New Era
Beethoven | Wilson

Joseph Young  Conductor

Thursday, October 24, 2019 at 7:00 p.m.  Zellerbach Hall, U.C. Berkeley

Olly Wilson  Shango Memory

Maurice Ravel  Piano Concerto in G Major

Conrad Tao  piano

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

Ludwig van Beethoven  Symphony No. 5 in C minor

I. Allegro con brio
II. Andante con moto
III. Scherzo. Allegro
IV. Allegro

Tonight’s concert will be broadcast on KALW 91.7 FM on November 4, 2019, at 9:00 p.m.

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Program Notes

Olly Woodrow Wilson, Jr.
Born on September 7, 1937 in St. Louis, Missouri; died on March 12, 2018 in Oakland, California

Shango Memory

Composed: 1995
First performance: February 19, 1997, with Neeme Järvi conducting the New York Philharmonic in honor of its 150th anniversary
Duration: c. 8 minutes
Scored for piccolo and 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 4 percussionists, piano, harp, and strings.

• For decades, Olly Wilson—who died early last year—shaped the music program at U.C. Berkeley. He influenced contemporary music as a composer, a pioneer of electronic music, a scholar, and a teacher.
• Shango Memory was commissioned in 1995 to mark the New York Philharmonic’s 150th anniversary.
• Shango is one of the most powerful Yoruba gods. Wilson uses Shango as a metaphor for the power of “cultural memory of African ideas reflected in music.” The piece consciously evokes “ideals of music that you find in African music.”
• This brief concert piece exemplifies Wilson’s synthesis of ideas from African music and culture with the techniques and sound world of the contemporary orchestra.

Shango Memory, one of a number of works commissioned from prominent American composers in the mid-1990s to mark the New York Philharmonic’s 150th anniversary, represents Olly Wilson’s interest in reinterpreting musical concepts he explored during studies in West Africa, along with the process of cultural memory, through the lens of the contemporary orchestra.

An influential educator and scholar, Wilson arrived at U.C. Berkeley in 1970, when he also cofounded the Berkeley Contemporary Chamber Players. He remained on the faculty until 2002 and was then named Professor Emeritus of Music.

Wilson was, additionally, a pioneer in the field of electronic music and created the
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first electronic music studio at the Oberlin Conservatory while he was on the faculty there.

Soon after arriving in Berkeley, Wilson received a Guggenheim Fellowship to study in Ghana, where he accrued ideas that he would harvest in several compositions, including *Shango Memory*. The piece takes it name from the powerful Yoruba god of thunder and lightning—a violent figure associated with justice, virility, and dance.

According to Wilson, Shango “holds a prominent position in the pantheon of deities of not only the Yoruba people of West Africa but also in many places of the African diaspora, particularly the Caribbean and South America.” He explains that, during his time in Ghana, he gained new insights into African music: “Speaking to the deities or calling forth the deities becomes fundamental, and the way that one does that is through music. So, music becomes obligatory in times of dealing with the living and the past living.”

**What to listen for**

“I find his music to be quite edgy and dark,” observes Joseph Young, comparing the energetic thrusts of the score to *The Rite of Spring*. But he also notes that there is “a very American sound” to the piece that Wilson blends “with this kind of ritualistic, pagan dance quality.”

Beginning enigmatically, with hints from the extensive percussion section of the violence that the god Shango can wield, Wilson soon introduces a searching, lyrical idea in the strings that grows in intensity. The god’s insistent presence seems to manifest across the soundscape in myriad ways, developing in multiple layers of rhythmic cells and glinting timbral accents. Each discharge of energy seems to increase the tension which builds to a final, inconclusive outburst.

**Maurice Ravel**

Born on March 7, 1875 in Ciboure, France; died on December 28, 1937 in Paris

**Piano Concerto in G major**

Composed: 1929-31

First performance: January 14, 1932 in Paris, with Marguerite Long as the soloist and the composer conducting the Orchestre Lamoureux

Duration: 21 minutes

In addition to solo piano, the score calls for piccolo, flute, oboe, English horn,
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2 clarinets, E-flat clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, percussion, harp, and strings.

• The Concerto in G major is one of the two piano concertos Ravel composed, both around the same time, near the end of his career.

• This music is an amalgam of influences that fascinated the composer: the melody and directness of Mozart, the sparkle of his fellow Frenchman Camille Saint-Saëns, and Ravel’s new encounters with the jazz-inspired music of George Gershwin, whom he met during an American tour in 1928.

• All of these influences blend together in the Concerto in G major, which follows the classical model of three movements (fast-slow-fast, upbeat finale) but is in the spirit of Ravel throughout, exquisitely orchestrated and richly colorful.

In part a testament to the experiences Maurice Ravel acquired while touring the United States in 1928, the Piano Concerto in G major ranks among his final masterpieces. Initially, he planned to use the Concerto in G major to showcase his own skills as a pianist but later delegated the premiere of the solo part to his friend and champion, Marguerite Long. She introduced the Concerto in 1932, and it was a great success from the start.

Ravel described the piece as “a concerto in the strictest sense of the word: I mean that it is very much written in the same spirit as the concertos of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be lighthearted and brilliant and not aim for profundity or dramatic effects.”

This score also shows Ravel’s newfound fascination with what he had discovered during his four-month tour of North America in 1928. The music of George Gershwin, whom Ravel met in March of that year, especially enchanted him. Gershwin personally played his Rhapsody in Blue at a dinner party, honoring the Frenchman on his 53rd birthday.

Ravel advised Americans to pay attention to jazz as a serious art and stated: “Personally, I find jazz most interesting: the rhythms, the way the melodies are handled, the melodies themselves.” When Gershwin asked about the possibility of studying with him, Ravel responded that he didn’t want to encourage him to write “bad Ravel” and lose his own spontaneous gift.

What to listen for

Ravel limits himself to a modest, chamber-size orchestra, yet with this he unleashes a kaleidoscopic range of colors and nuance. The Concerto in G major is an amalgam
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of influences that fascinated Ravel: memories of the wonder of childhood (the circus whip that launches the piece), the melody and directness of Mozart (above all in the slow movement), the sparkle of his fellow Frenchman Camille Saint-Saëns, as well as his recent encounters with the jazz-inspired music of Gershwin.

All of these influences blend together in this Concerto, which follows the classical model of three movements (fast-slow-a fast, upbeat finale) but is in the spirit of Ravel throughout, exquisitely orchestrated and richly colorful.

Ludwig van Beethoven

Born on December 16, 1770 in Bonn, Germany; died on March 26, 1827 in Vienna

Symphony No. 5 in C minor, Op. 67

Composed: 1804-08
First performance: December 22, 1808 in Vienna, with the composer conducting
Duration: c. 35 minutes

Scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.

• Beethoven composed the fifth of his nine symphonies during one of the most fertile periods of his career. He conducted the premiere of the Fifth alongside that of the Sixth in the very same concert.

• Few other compositions are as surrounded by myth and lore as the Fifth, which is often described as a musical narrative that leads from tragedy to breakthrough and uncompromising triumph.

• Beethoven uses classical forms that had already been perfected in revolutionary ways, such as creating a mega-movement that joins the third and fourth movements together into a seamless whole.

• The best way to experience it is to follow the music itself closely, which includes some unexpected detours. There’s a lot more to the Fifth, for example, than “fate knocking on the door” (the first four notes).

Few other compositions are as surrounded by myth and lore as the Fifth Symphony, which is often described as a musical narrative that leads from tragedy to breakthrough and uncompromising triumph.
The opening bars can still overwhelm with their undimmed force and energy: the musical equivalent of the fission of a nucleus that sets off an unstoppable chain reaction of ideas. Beethoven achieves his most revolutionary effects by manipulating conventions—the conventions of Classical style—and discovering newly explosive potential in its forms of tension and release.

Beethoven uses classical forms in revolutionary ways. For example, silences play a crucial role: notice the implied uptake of breath right before the first note, or the chasm of silence separating the first and second statements of the opening motto. What to make of the poignant oboe solo that seems to want to delay the inevitable recapitulation? And what about the remarkably lengthy coda, the final section that has the sweep of a second development section, where the tension is ratcheted up higher precisely by exiling the four-note motto—all to suspenseful effect?

The Andante offers a set of double variations. The first theme is a serenely winding melody, the second a compactly shaped, militaristic fanfare that could not provide a more striking contrast. Both the latter and the Scherzo harp again on the short-short-short-long idea, yet in vastly different contexts.

The Scherzo turns out to present a macabre mixture of tragic defiance, comic parody (the contrasting C major middle section initiated by a vigorous fugue idea), and a ghostly soundscape for the return of the Scherzo music. The latter contains one of the most radical passages in all Beethoven, leading directly into the finale to create a mega-movement.

Starting at such a fevered pitch of victory could have been anticlimactic, but Beethoven reprises the “spooky” version of the Scherzo music just before the recapitulation of the finale’s main ideas. The effect is just as thrilling, suggesting that the breakthrough is not a panacea but has to be achieved again. As in the first movement, Beethoven elongates the final coda to hammer home this hard-won affirmation.

What to listen for

There’s a lot more to the Fifth than “fate knocking on the door” (the first four notes). The best way to experience it is to follow where Beethoven leads us closely, which includes some unexpected detours.
Poulet is like a cafe set up at your grandmother’s house - after she’s taken a few cooking courses and gotten hip to vegetarian food, etc. -S.F. Chronicle
Joseph Young is increasingly recognized as “one of the most gifted conductors of his generation.” In recent years, he has made appearances with the Saint Louis Symphony, Buffalo Philharmonic, Colorado Symphony, Detroit Symphony, Phoenix Symphony, Bamberger Symphoniker, New World Symphony Orchestra, Spoleto Festival Orchestra, Orquesta Sinfónica do Porto Casa da Música, and the Orquesta Sinfónica y Coro de RTVE (Madrid), among others in the U.S. and Europe. Currently, Joseph is the Ruth Blaustein Rosenberg Artistic Director of Ensembles at the Peabody Conservatory and leads the programming and direction of all Peabody Conservatory instrumental ensembles. Joseph has also served as Resident Conductor of the National Youth Orchestra (USA) since 2018.

Recent roles also include Assistant Conductor of the Atlanta Symphony where he conducted more than 50 concerts per season. Joseph also served as the Music Director of the Atlanta Symphony Youth Orchestra, where he was the driving force behind the ensemble’s artistic growth. Previous appointments have included Resident Conductor of the Phoenix Symphony and the League of American Orchestras Conducting Fellow with Buffalo Philharmonic and Baltimore Symphony.

Joseph is a recipient of the 2015 Solti Foundation U.S. Career Assistance Award for young conductors, an award he also won in 2008 and 2014. In 2013, he was a semi-finalist in the Gustav Mahler International Conducting Competition (Bamberg, Germany) and in 2011 he was one out of six conductors featured in the League of American Orchestras’ prestigious Bruno Walter National Conductor Preview.

Joseph completed graduate studies with Gustav Meier and Markand Thakar at the Peabody Conservatory in 2009, earning an artist’s diploma in conducting. He has been mentored by many world-renowned conductors including Jorma Panula, Robert Spano and Marin Alsop, with whom he continues to maintain a close relationship.
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Conrad Tao, pianist/composer

Conrad Tao has appeared worldwide as a pianist and composer, and has been dubbed a musician of “probing intellect and open-hearted vision” by The New York Times, who also cited him “one of five classical music faces to watch” in the 2018-19 season. Tao is a recipient of the prestigious Avery Fisher Career Grant, and was named a Gilmore Young Artist—an honor awarded every two years highlighting the most promising American pianists of the new generation.

Tao’s 2018-19 season began with the New York Philharmonic’s world premiere of their commission Everything Must Go, and the inaugural concert of their curated late-night concert series Nightcap. He also made his LA Opera debut in the West Coast premiere of David Lang’s adaptation of Thomas Bernhard’s the loser, and made his Los Angeles Philharmonic debut performing Beethoven’s Piano Concerto No. 1, alongside debuts with The Cleveland Orchestra at Blossom Music Center, and the New York Philharmonic with Jaap van Zweden. In Europe he was presented by the Swedish Radio Symphony in recital and in Andrew Norman’s Suspend alongside Susanna Mälkki; he also returned to the Orchestra dell’Accademia Nazionale di Santa Cecilia, performing with Antonio Pappano.

In the 2019-20 season, Tao will be presented in recital by Carnegie Hall, performing works by David Lang, Bach, Julia Wolfe, Jason Eckhardt, Carter, Rachmaninoff, and Schumann. He will also make his debut in recital at Walt Disney Hall, where the LA Phil will present him in works by Copland and Fred-
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As a curator and producer, Tao presented the UNPLAY Festival in June 2013 at the powerHouse Arena in Brooklyn. The festival, hailed by The New York Times for its “clever organization” and “endlessly engaging” performances, featured Tao with guest artists performing a wide variety of new works. Across three nights encompassing electroacoustic music, performance art, youth ensembles, and much more, UNPLAY explored the fleeting ephemera of the Internet, the notion of canonization in the 21st century, and the role music plays in social activism and critique.

A Warner Classics recording artist, Tao’s debut disc Voyages was declared a “spiky debut” by The New Yorker’s Alex Ross. Of the album, NPR wrote: “Tao proves himself to be a musician of deep intellectual and emotional means – as the thoughtful programming on this album...proclaims.” His next album, Pictures, with works by David Lang, Toru Takemitsu, Elliott Carter, Mussorgsky, and Tao himself, was hailed by The New York Times as “a fascinating album [by] a thoughtful artist and dynamic performer...played with enormous imagination, color and command.” His third album, entitled Compassion, will be released in Fall 2019 and will feature works by Julia Wolfe, Frederic Rzewski and Aaron Copland.

Tao was born in Urbana, Illinois, in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.
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Artistic Director, René Mandel

René Mandel was appointed Executive Director of Berkeley Symphony in 2011, having previously served in the capacity of Artistic Administrator, Orchestra Manager, and principal second violin in the Orchestra. From 2009 to 2011, Mandel held the position of Director of Artistic Operations and Executive Producer at the Montréal Symphony Orchestra under Music Director Kent Nagano. In addition to his administrative duties, he remains active as a violinist throughout the Bay Area.

Mandel was born in Los Angeles, where he began his violin studies with Manuel Compinsky. At age 14, he performed as soloist with the Los Angeles Philharmonic, conducted by Calvin Simmons. He attended Indiana University, studying with Josef Gingold, after which he studied with Stuart Canin at UC Santa Barbara, where he earned his bachelor’s degree in music. At age 20, Mandel became a member of the Los Angeles Chamber Orchestra under the direction of Gerard Schwartz, later becoming the ensemble’s principal second violin under Music Director Iona Brown.

Mandel was a founding member of the New Century Chamber Orchestra and was its principal second violin from 1993 to 2000. He later served on NCCO’s board and was co-chair of the music director search, which brought Nadja Salerno-Sonnenberg to the organization. In addition to the Los Angeles Philharmonic, Mandel has been a soloist with the Los Angeles Chamber Orchestra, the San Francisco Ballet Orchestra, the New Century Chamber Orchestra, and the Knoxville Symphony. As an orchestral violinist, he has performed and toured with the San Francisco Symphony and the LA Philharmonic. An active chamber musician, Mandel has performed extensively throughout the United States and Europe. In addition to his performing career, Mandel was involved in the motion picture and television recording industry for more than 25 years.
Executive Director, Jim Tibbs

Jim’s decision to pursue an encore career at Berkeley Symphony was motivated by his lifelong passion for music and the performing arts. His new role as Executive Director allows him to apply his extensive business management experience in a new and fulfilling way.

Prior to joining Berkeley Symphony in January 2019, Tibbs was the SVP of Sales and Business Development at McCutcheon Construction, a residential remodeling company based in Berkeley. In addition to overseeing sales, Tibbs’s responsibilities included marketing, event planning and community engagement.

Before that, Tibbs was the Creative Director and VP of Sales for HDR Remodeling, a residential remodeling company founded by his husband and partner of 40 years, Philip Anderson. Tibbs launched the design department at HDR Remodeling, helping Anderson transform the company into one of the leading design/build remodeling firms in the East Bay.

Remodeling is a second career for Tibbs. The first twenty-eight years of his professional life were spent in the men’s apparel industry, first as a Buyer and Merchandise Manager for Macy’s and then later, as the SVP of Men’s Merchandising, Sales, Design and Licensing for the Dockers brand at Levi Strauss and Company. At Dockers, Tibbs was responsible for product development and sales for the men’s division which generated over a billion dollars in annual retail revenue. Under Tibbs’s direction, Dockers maintained its market leadership in casual pants, achieved steady growth as a men’s moderate sportswear brand and was recognized by the Harvard Business Review and TIME Magazine for product innovation.

Prior to joining the staff, Tibbs served on the Berkeley Symphony Board of Directors and is still an active member of the Berkeley Rep Corporate Council where he served on the Advisory Council for the recent production of Angels in America. Previously, Tibbs served as the committee chair and event planner for the Bay Area Remodeling Awards which are presented annually by the local chapters of NARI (National Association of the Remodeling Industry).
Berkeley Symphony is unique among Bay Area and American orchestras for its commitment to innovation, community, and excellence. Founded in 1971 in the intellectual and artistic nexus of Berkeley, California, the Orchestra is committed to premiering and commissioning new music and champions women 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 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
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After an extensive search, Joana Carneiro was selected in January 2009 to be the Orchestra’s third Music Director in its 40-year history. 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. Maestra Carneiro announced her intent to step down as Music Director at the end of the 2017-18 season after nine seasons at the Orchestra’s artistic helm.

Berkeley Symphony’s 2019-20 season ushers in a new era with the appointment of Joseph Young as the Orchestra’s Music Director, following his highly successful and critically acclaimed debut appearance as guest conductor in January 2019.
Music in the Schools

Founded in 1993 and run in partnership with the Berkeley Unified School District (BUSD), Berkeley Symphony’s Music in the Schools program provides comprehensive, age-appropriate music curricula to over 4,700 Berkeley public elementary, middle, and high school students each year. Recognized by the League of American Orchestras as one of the country’s top music education programs, Music in the Schools (MITS) helps students fulfill the California Performing Arts Content Standards and provides new ways of approaching other subjects in the core curriculum. MITS programming is under the leadership of Education Director Ming Luke and is 100% free of charge for students and their families.

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and law at San Jose State and Hastings, and spent 30 years in IT before
“retiring” to help with CCC. And when not studying at Canada’s Concordia
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