

**BERKELEY
SYMPHONY**



**JOANA CARNEIRO
MUSIC DIRECTOR**

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

Berkeley Symphony 2017-18 season opens October 5 at Berkeley's Zellerbach Hall, with highlights including Music Director Joana Carneiro conducting the world premiere of a cello concerto by William Gardiner; two West Coast premieres, one each by Berkeley Symphony's Music Alive composer-in-residence Anna Clyne and Rene Orth; performances of Beethoven's Symphony No. 9, *Choral*, and Symphony No. 1; Berlioz's *Symphonie Fantastique*; John Adams' *Fearful Symmetries*; Gordon Getty's *Joan and the Bells*; Rachmaninoff's *Rhapsody on a Theme of Paganini* and Liszt's *Totentanz* with Conrad Tao; and the curation of three of Berkeley Art Museum and Pacific Film Archive's *Full* series events

Orchestra expands its Chamber Series at Piedmont Center for the Arts to five Sunday performances, including one with The Point Richmond Jazz Quartet

Symphonic Series and Chamber Series subscription ticket packages for 2017-18 season are on sale now



(l to r: Joana Carneiro, by Rodrigo Souza; William Gardiner, by Jiyeon Kim; Anna Clyne, by Javier Oddo, Tessa Seymour, artist submitted)

BERKELEY, CA (May 11, 2017) – Music Director [Joana Carneiro](#) and [Berkeley Symphony](#) today announced its symphonic and chamber music concerts and programs for the 2017-18 season.

Program highlights of the Orchestra's 49th season include the world premiere of a new commission by William Gardiner, a cello concerto, with Tessa Seymour as soloist; two West Coast premieres, one by Berkeley Symphony's Music Alive composer-in-residence Anna Clyne, and one by Rene Orth, under the baton of Gemma New, guest conductor; performances of Beethoven's Symphony No. 9, *Choral*, and Symphony No. 1, and Berlioz's *Symphonie Fantastique*; a performance of John Adams' *Fearful Symmetries*, in honor of the composer's 70th birthday; Gordon Getty's cantata *Joan of the Bells*; Shostakovich's Jazz Suite No. 1; and the return of pianist Conrad Tao as soloist with the Orchestra in Rachmaninoff's *Rhapsody on a Theme of Paganini* and Liszt's *Totentanz*. The Orchestra has also announced that it will curate three of the Berkeley Art Museum and Pacific Film Archive's *Full* series performance events of new and experimental music in the new downtown Berkeley art museum and film archive. The Orchestra also announced the expansion of its successful chamber music series at the Piedmont Center for the Arts.

Soprano Laquita Mitchell, mezzo-soprano Michelle Rice, tenor Kyle Van Schoonhoven, and bass Adam Lau are soloists in Beethoven's Symphony No. 9, *Choral*. Soprano Lisa Delan and baritone Lester Lynch join the Orchestra and symphony's Chorus, led by chorusmaster Marika Kuzma, in Getty's *Joan and the Bells* and Fauré's *Cantique de Jean Racine*.

A full season calendar follows the text of this release. 2017-18 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 www.berkeleysymphony.org; by phone at (510) 841-2800; or in person or by mail at 1942 University Avenue, Suite 207, Berkeley, CA 94704.

Music Director Joana Carneiro, who returns after her maternity leave, said, "I am so excited to share our next season with our community, and am very much looking forward to my return to Berkeley. I invite everyone to experience our rich collection of composers and soloists, as we explore the themes of visual art, joy, and our Bay Area treasures."

Berkeley Symphony opens the 2017-18 season at Zellerbach Hall in Berkeley on **Thursday, October 5 at 7 pm**, with Music Director Joana Carneiro leading the Orchestra in the world premiere of a new cello concerto by William Gardiner, Beethoven's Symphony No. 1, Shostakovich's Jazz Suite No. 1, and John Adams' *Fearful Symmetries*. Tessa Seymour, 23, is a native of Berkeley; she makes her debut with Berkeley Symphony as the soloist in Gardiner's cello concerto, which was commissioned by Pacific Harmony Foundation. Berkeley Symphony presents Adams' *Fearful Symmetries* in celebration of the composer's 70th birthday.

[Tessa Seymour](#) made her televised Carnegie Hall debut in 2006 and has since been performing in Europe, Asia and the U.S., both as soloist and a chamber musician. Committed to a repertoire that cuts across genres and brings to life contemporary and established works alike, she has collaborated with and premiered the works of Matthias Pintscher, Krzysztof Penderecki, John Adams, David Ludwig, and Richard Danielpour. Recent appearances include concerts at the Kennedy Center and the U.S. premiere of Penderecki's Suite for Solo Cello at Carnegie Hall. Tessa is the recipient of, among other honors, the Verbier Festival's Jean-Nicolas Firmenich prize for cello.

[William Gardiner](#), born in 1987, is an emerging Australian composer of music for acoustic and electronic instruments. He has written works for symphony orchestra, chamber music, and early music ensembles, frequently using electronic media and amplified instruments. Educated at the Yale School of Music, where David Lang and Aaron Jay Kernis were his mentors, he brings an ear honed in recording studios to his work, which has been performed at venues including the Melbourne Recital Centre, the Sydney Opera House, Yale University's Morse Recital Hall, and REDCAT Los Angeles. In 2015 the LA-based ensemble wild Up premiered *Chiaroscuro*, commissioned as part of the American Composers Forum National Composition Contest, in which Gardiner was selected as one of three winners. He is also a recipient of the Presser Foundation Graduate Award (2013) and was a 2014 fellow in composition at the Bang on a Can Summer Festival at Massachusetts MoCA.

Composer and conductor [John Adams](#)' music is among the most performed of all contemporary classical music. The Berkeley-based composer marks his 70th birthday in 2017 with festivals of his music in Europe and the U.S, including special retrospectives at London's Barbican, at Cité de la Musique in Paris, and in Amsterdam, New York, Geneva, Stockholm, Los Angeles and San Francisco. Among his most significant compositions are *Harmonielehre*, *Shaker Loops*, *El Niño*, the *Chamber Symphony* and *The Dharma at Big Sur*. His stage works, all in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. His new opera, *Girls of the Golden West*, an opera about the California Gold Rush, will premiere in November 2017 at San Francisco Opera. As conductor, Adams leads the world's major orchestras in repertoire that from Beethoven and Mozart to Stravinsky, Ives, Carter, Zappa, Glass and Ellington. Conducting engagements in recent and coming seasons include the Concertgebouw Orchestra, Berlin Philharmonic, London Symphony Orchestra, Los Angeles Philharmonic, Netherlands Radio Philharmonic, Wiener Symphoniker and BBC Symphony, as well as the orchestras in Houston, Cincinnati, Atlanta, Seattle, Baltimore and Madrid. Nonesuch Records has recorded all of Adams' music over the past three decades. The latest release is *Scheherazade.2*, Adams' latest work, a dramatic symphony for violin and orchestra written for Leila Josefowicz.

On **Thursday, December 7 at 8 pm**, Berkeley Symphony presents the West Coast premiere of *Abstractions*, written by its new Music Alive composer-in-residence, Anna Clyne. Berkeley Symphony and Clyne are entering 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. Guest conductor Gemma New makes her debut leading the Orchestra, and pianist Conrad Tao returns to perform Rachmaninoff's *Rhapsody on a Theme of Paganini* and Liszt's *Totentanz*. Also on the program is the West Coast premiere of Rene Orth's *Chasing Light*.

Clyne's *Abstractions*, premiered by the Baltimore Symphony in 2016, is a 20-minute orchestral suite of five movements inspired by five contrasting contemporary artworks, created between 1980 and 2015, from artists Sara VanDerBeek, Julie Mehretu, Hiroshi Sugimoto, Ellsworth Kelly, and Brice Marden. Clyne was inspired by the artworks' use of limited color palettes, references to nature, the depiction of time as a current that flows, and the structure of the works.

Anna Clyne said: "I am delighted and honored to be the Music Alive composer-in-residence with Berkeley Symphony, and I am very much looking forward to an exciting season ahead through mentoring, curating and exploring the unique and vibrant arts scene in the Bay Area. Contemporary art will be at the heart of several projects. We plan to incorporate images of the paintings that inspired *Abstractions* in the December performance. We will be collaborating with Berkeley Art Museum and Pacific Film Archive (BAMPFA) for their *Full* series, which presents chamber music by some of today's most exciting young composers. Also, we'll explore ways for some of the emerging composers working with Berkeley Symphony to draw inspiration from the artworks in the BAMPFA collection."

London-born [Anna Clyne](#) is a Grammy-nominated composer of acoustic and electro-acoustic music. Now based in New York, she has been 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 2010-2015. She served as Composer-in-Residence for the Baltimore Symphony Orchestra during the 2015-2016 season and has been commissioned by organizations such 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 Marin Alsop, Pablo Heras-Casado, Riccardo Muti, Leonard Slatkin, and Esa-Pekka Salonen.

New Zealand-born conductor [Gemma New](#) is Music Director for the Hamilton Philharmonic Orchestra in Ontario, Canada and Resident Conductor for the St. Louis Symphony Orchestra. She is the former Associate Conductor with the New Jersey Symphony Orchestra and was a Dudamel Conducting Fellow with the Los Angeles Philharmonic. New leads guest engagements this season with the Malmö SymfoniOrkester in Malmö, Sweden, Orlando Philharmonic Orchestra, and the Manitoba Chamber Orchestra in Winnipeg, and has conducted several major US orchestras, including the Atlanta, Toledo, Long Beach, and Miami symphony orchestras, as well as the Christchurch Symphony and Opus Orchestras in New Zealand. She made her Carnegie Hall conducting debut in 2013 when she led works by John Adams and Andrew Norman on the American Soundscapes series. A strong advocate of contemporary music and founder of the Lunar Ensemble, currently in its seventh season, she has conducted several contemporary operas.

[Rene Orth](#), also a Curtis Institute alumna, is Opera Philadelphia's Composer in Residence. Originally from Dallas, she writes music described as "whimsical, spikey, sometimes show-bizy, always dramatic, reflective, rarely predictable, and often electronic" (*Musical America*). She is a recipient of a 2016 OPERA America Discovery Grant, which will contribute to the development of a new opera, *Machine*, with librettist Jason Kim.

Pianist and composer [Conrad Tao](#) is the recipient of the Avery Fisher Career Grant, the Gilmore Young Artist award, and a former Presidential Scholar in the Arts. This season, he performed the world premiere of David Lang's new opera *the loser* at Brooklyn Academy of Music; a new orchestral work, *I got a wiggle that I just can't shake*, commissioned by the Pacific Symphony; and new works commissioned by the Atlantic Classical Orchestra and Jaap van Zweden and the Hong Kong Philharmonic. His performance highlights this season range from dates with orchestras and in recital and chamber settings, in music from Julia Wolfe and Charles Ives to Mozart. He is the founder and curator of the acclaimed UNPLAY Festival in New York, featuring Tao with guest artists performing a wide variety of new works. Tao's recordings include *Voyages* and the more recent *Pictures*, with music by David Lang, Toru Takemitsu, Elliott Carter, and Tao alongside Mussorgsky's *Pictures at an Exhibition*. Conrad Tao has won eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI.

Joana Carneiro returns to lead the Orchestra in two performances of Berlioz's *Symphonie Fantastique*, on **Thursday, February 1, 2018 at 8 pm**, at Zellerbach Hall, with the symphony's Chorus directed by chorusmaster [Marika Kuzma](#). Soprano Lisa Delan and baritone Lester Lynch are the soloists in performances of Gordon Getty's *Joan and the Bells* and Fauré's *Cantique de Jean Racine*. Getty's *Joan and the Bells* cantata is inspired by the story of Joan of Arc. *Joan and the Bells* has been performed widely since its 1998 premiere, notably in a 2004 revival in St. George's Chapel of Windsor Castle under the baton of Mikhail Pletnev. Soprano Lisa Delan won recognition singing the title role in the world premiere of *Joan and the Bells*, a role she has since reprised in France, Germany, the U.S., in Russia, for the Russian National Orchestra's Grand Festival in Moscow in 2012, and on the 2002 recording for PentaTone Classics. *Opera News* wrote: "Getty's cantata is a distinctive and musically appealing version of the Joan of Arc story ... dramatically assured, structurally sound, and likable without being obvious."

This is Berkeley Symphony's first performance of a [Gordon Getty](#) composition. Getty's work has been widely performed in North America and Europe in venues such as Carnegie Hall and Lincoln Center, London's Royal Festival Hall, Vienna's Brahmsaal, and Moscow's Tchaikovsky Hall and Bolshoi Theatre, as well as at the Aspen, Spoleto, and Bad Kissingen festivals.

San Francisco Opera produced Getty's opera *Usher House* (derived from Edgar Allan Poe's *The Fall of the House of Usher*) during the 2015-16 season; it premiered at the Welsh National Opera in 2014.

His work *The Canterville Ghost*, another of his Gothic-themed one-act operas, was premiered at Leipzig Opera in May 2015. Getty's first opera, *Plump Jack*, was premiered by the San Francisco Symphony in 1984 and subsequently revived by the Los Angeles Chamber Orchestra, BBC Philharmonic, and London Philharmonia, among others.

Getty, who studied at the San Francisco Conservatory of Music, first garnered attention as a composer in the 1980s with *The White Election*, a much-performed song cycle on poems by Emily Dickinson that has been presented at Lincoln Center, the Kennedy Center, and the Hermitage Theatre in St. Petersburg, among many other venues. Getty has composed no fewer than twenty choral pieces as well as works for orchestra, chamber ensemble, and solo piano. Recent notable performances include the premiere of *A Prayer for My Daughter*, a choral setting of the Yeats poem, by the San Francisco Symphony in 2014, and *Four Traditional Pieces* featuring Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra in 2012.

PentaTone Classics has produced recordings of most of Getty's oeuvre, including *Usher House*, *Plump Jack*, *Joan and the Bells*, *The White Election*, and *The Canterville Ghost* (2016 release), as well as collections of his piano pieces (performed by Conrad Tao), orchestral works (Sir Neville Marriner and the Academy of St. Martin in the Fields), and choral works (Michael Tilson Thomas and the San Francisco Symphony and Chorus).

[Lisa Delan](#) has performed and recorded the music of William Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie, Mikhail Pletnev and Luna Pearl Woolf, among others. Among the American soprano's recordings are Getty's song cycle *The White Election* and *Usher House*. She has won acclaim as an interpreter of a vast range of repertoire and is recognized for her versatility and breadth of accomplishment in opera, song, and recording. Her performance career has taken her to some of the world's leading concert stages, including Lincoln Center, Davies Symphony Hall, Madrid's Auditorio Nacional, the Moscow Conservatory, Tchaikovsky Hall, and in a special appearance at Windsor Castle.

Recognized for his charismatic portrayals and commanding voice, baritone [Lester Lynch](#) is receiving rave reviews as he tackles some of Verdi's most important baritone roles, from Scarpia to Rigoletto to Count di Luna. Highlights of recent engagements include the title role in *Rigoletto* with the Canadian Opera Company, Gerald in *Andrea Chenier* with the Bregenz Festspiele, Carbon in *Cerano de Bergerac* with San Francisco Opera, Herald in *Lohengrin* with Lyric Opera of Chicago, Porgy in *Porgy and Bess* with Washington National Opera, and Scarpia in *Tosca* with Glimmerglass Opera. Additional engagements include leading roles with Opera Company of Philadelphia, Los Angeles Opera, and with the Cleveland Orchestra, Washington Master Chorale, Nashville Symphony, Cincinnati Symphony, and in concert at Carnegie Hall.

Joana Carneiro and Berkeley Symphony conclude the 2017-18 symphonic concert series on **Thursday, April 19, 2018, at 8 pm** with Beethoven's glorious Symphony No. 9, *Choral*. Carneiro conducts the Orchestra and soprano [Laquita Mitchell](#), mezzo-soprano [Michelle Rice](#), tenor [Kyle Van Schoonhoven](#), bass [Adam Lau](#), and members of the UC Chorus, UC Chamber Chorus, UC Alumni Chorus, Berkeley Community Chorus, Young Musicians Choral Orchestra, and University of San Francisco Classical Choral Ensembles, led by Marika Kuzma. Mitchell is best known to Bay Area audiences as Bess in San Francisco Opera's production of *Porgy and Bess*, a role she has since reprised with major opera companies around the U.S. Rice's mezzo has been praised in numerous significant leading roles in operas throughout the United States, and she has sung locally with West Bay Opera and San Jose Opera, among others. Van Schoonhoven is a first-year San Francisco Opera Adler Fellow and a 2017 winner of the Metropolitan Opera National Council Audition. Lau sang the bass soloist's role in Beethoven's Symphony No. 9 and Handel's *Messiah* with the SF Symphony.

FULL SERIES at BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE

The Orchestra has announced that it will curate three of the Berkeley Art Museum and Pacific Film Archive's *Full* series performance events on March 31, April 29 and May 29, 2018, each at 7 pm. On full moon nights, BAMPFA presents new and experimental music in the varied and dynamic architectural settings of the new downtown art museum and film archive. One of the *Full* performances will showcase the premieres of works from emerging composers being mentored by Anna Clyne as part of her Berkeley residency. Complete artist, program and ticket details will be announced at a later date.

CHAMBER SERIES

Berkeley Symphony Chamber Series, introduced in 2013 and curated by Executive Director and violinist René Mandel, presents five intimate concerts on Sunday afternoons at the Piedmont Center for the Arts. The series expands this 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 Sunday, September 24, 2017, at 5 pm features musicians performing works by Mozart, Prokofiev and Schumann. The concert on Sunday, November 12, 2017, at 5 pm offers works by Mozart and Shostakovich. On Sunday, February 11, 2018, at 5 pm, musicians perform works by Beethoven, Sibelius and Chausson. On Sunday, March 11, 2018, at 5 pm, the chamber musicians are joined by The Point Richmond Jazz Quartet in a performance of works from Bach and Vivaldi to Billy Preston and Tower of Power. The series' final program of the season is on Sunday, May 6, 2018, with Brahms' Piano Quartet No. 1. The series is co-presented by Berkeley Symphony and the Piedmont Center for the Arts.

TICKET INFORMATION

2017-18 season subscription packages for the four Berkeley Symphony Symphonic Series concerts at Zellerbach Hall are on sale now at www.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 range 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, VIP will-call access, 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, 2017.

Tickets to the five-concert Chamber Series at the Piedmont Center for the Arts are \$120 for all five concerts, and are on sale now at www.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 \$120, a savings of 20% off of the walk-up individual ticket price of \$30. Individual tickets go on sale on September 1, 2017.

For more information or to request a brochure, visit www.berkeleysymphony.org, email tickets@berkeleysymphony.org, or call (510) 841-2800.

MUSIC IN THE SCHOOLS

Berkeley Symphony continues its vigorous Music in the Schools program, serving all 11 public elementary schools in Berkeley and students in Berkeley's three middle schools. The nationally-recognized program consists of musician classroom visits, instrument lessons and performance opportunities for students from kindergarten through middle school. 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 the Berkeley Unified School District (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.

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 4, 2017, at 10 am and 11:30 am at Longfellow Middle School in Berkeley. “I’m a Performer!” invites audience members young and old to bring their own instruments and join the Orchestra on stage. Seated beside and among the Berkeley Symphony musicians, children have the opportunity to be a part of an orchestra. Public “I’m a Performer!” concerts will be announced later in the season. Education Director and Conductor Ming Luke leads the Orchestra for Family Series concerts.

ABOUT JOANA CARNEIRO

As Music Director, [Joana Carneiro](#) has captivated the public with her commanding stage presence and adventurous programming, which has highlighted the works of many prominent contemporary composers, including John Adams, Brett Dean, Paul Dresher, Gabriela Lena Frank, Mark Grey, Sofia Gubaidulina, Sir James MacMillan, Kaija Saariaho, and Esa-Pekka Salonen. Carneiro is regarded as one of the most exciting and outstanding young conductors working today. In the 2017-18 season, she will conduct the world premiere of Australian composer William Gardiner’s newest work, a Pacific Harmony Foundation-commissioned cello concerto with Tessa Seymour as soloist; and will lead the Orchestra’s performances of Beethoven’s Symphony No. 9, *Choral* and Symphony No. 1; John Adams’ *Fearful Symmetries*; Gordon Getty’s *Joan and the Bells*; Shostakovich’s Jazz Suite No. 1; and Fauré’s *Cantique de Jean Racine*. Her commitment to expanding the community base of Berkeley Symphony and upholding the Orchestra’s artistic excellence was recognized by the League of American Orchestras, which honored her with the Helen M. Thompson Award in 2010. She was appointed Music Director of Berkeley Symphony in 2009, succeeding Kent Nagano as only the third Music Director in the 40-year history of the Orchestra.

Named Principal Conductor of the Portuguese National Symphony at the Teatro de Sao Carlos in January 2014, Carneiro remains the Official Guest Conductor of the Gulbenkian Orchestra in her native Lisbon. She is also increasingly in demand throughout the world for guest conducting engagements and contemporary programs, both for orchestras and opera companies. Prior to her Berkeley Symphony appointment, she served as Assistant Conductor with the Los Angeles Philharmonic from 2005 to 2008, where she worked closely with Esa-Pekka Salonen and led performances at Walt Disney Concert Hall and the Hollywood Bowl.

ABOUT BERKELEY SYMPHONY

Recognized nationally for its spirited programming, [Berkeley Symphony](#) has established a reputation for presenting major new works for orchestra alongside fresh interpretations of classic European and American repertoire. Berkeley Symphony continues its steadfast commitment to presenting original and unique programs, with a 2017-18 season that combines important contemporary works, a new world premiere of a commissioned work, and two West Coast premieres alongside great orchestral

masterworks. In addition to the October 2017 world premiere of William Gardiner's new cello concerto, and the West Coast premieres in December 2017 of new Music Alive composer-in-residence Anna Clyne's *Abstractions* and Rene Orth's *Chasing Light*, the Orchestra plans performances of Beethoven's Symphonies No. 9, *Choral*, and No. 1; Berlioz's *Symphonie Fantastique*; John Adams' *Fearful Symmetries*; Rachmaninoff's *Rhapsody on a Theme of Paganini* and Liszt's *Totentanz*, with Conrad Tao as soloist; Shostakovich's Jazz Suite No. 1; Gordon Getty's *Joan of the Bells*; and Fauré's *Cantique de Jean Racine*.

Since the 1979-80 season, Berkeley Symphony has performed 65 world premieres, 29 U.S. premieres, and 21 West Coast premieres. Berkeley Symphony has been recognized in 10 of the past 14 seasons with an Award for Adventurous Programming from the American Society of Composers, Authors and Publishers (ASCAP). Berkeley Symphony's award-winning Music in the Schools program benefits over 4,700 elementary and middle school students in Berkeley each year. San Francisco public radio station KALW 91.7 FM is Berkeley Symphony's broadcast partner, airing all Berkeley Symphony subscription concerts in the summer.

Berkeley Symphony and composer Anna Clyne were chosen in December 2016 from a field of 59 applicant pairs to participate in a three-year composer-orchestra residency program, Music Alive, created by the League of American Orchestras and New Music USA and beginning in 2017. The Orchestra and Clyne are launching a collaboration with the Berkeley Art Museum and Pacific Film Archive (BAMPFA) to curate three BAMPFA *Full* series events, with small orchestra and ensemble performances, including the premieres of works from emerging composers being mentored by Clyne as part of her Berkeley residency.

"Anna Clyne's collaborations with filmmakers, visual artists, and choreographers bring exciting possibilities to Berkeley Symphony, not just in terms of the work that will arise, but also how her residency will influence and shape the relationship of the Symphony with the Bay Area community," said Berkeley Symphony Executive Director René Mandel. "Our long-established relationships give us great opportunities for new potential collaborations with local arts and educational institutions and organizations. The possibilities include developing collaborations between up and coming composers, choreographers and filmmakers as part of a reinvigorated and renewed composer mentorship program; augmenting the Music in the Schools program with workshops for young musicians; and collaborating with local arts institutions to program multi-media orchestral compositions that incorporate film, visual art, and electronics."

FUNDING

Funding for Berkeley Symphony comes from a broad base of individuals, foundations, corporations, and government sources. Funders provide support for the Symphony's collaborations with world-class artists, the commissioning of local and international composers, and its award-winning Music in the Schools education program. Major institutional funding sources include The William & Flora Hewlett Foundation, the Clarence E. Heller Charitable Foundation, The Grubb Co., Meyer Sound Laboratories, the Ann and Gordon Getty Foundation, Berkeley Public Schools Fund, the Bernard E. and Alba Witkin Charitable Foundation, The Bernard Osher Foundation, the Graybird Foundation, McCutcheon Construction, William Knuttel Winery, Chevron, the East Bay Community Foundation, New Music USA, the League of American Orchestras, the Zellerbach Family Foundation, the National Endowment for the Arts, the California Arts Council, and the City of Berkeley.

BERKELEY SYMPHONY 2017-2018 SEASON

Sunday, September 24, 2017 at 5 pm

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

Berkeley Symphony Chamber Series Concert

Program: Schumann & Prokofiev

Stuart Canin, *violin*

Alexandra Leem, *viola*

Eric Gaenslen, *cello*

Janet Guggeheim, *piano*

Mozart: Sonata for Piano and Violin in E minor

Prokofiev: Violin Sonata No. 1

Schumann: Piano Quartet in E-flat Major

Thursday, October 5, 2017 at 7 pm – OPENING NIGHT

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

Berkeley Symphony Symphonic Series Concert

Program: Shostakovich & Adams

Joana Carneiro, *conductor*

Tessa Seymour, *cello*

Berkeley Symphony

Beethoven: Symphony No. 1

William Gardiner: Cello Concerto (World Premiere)

Shostakovich: Jazz Suite No. 1

John Adams: *Fearful Symmetries*

Saturday, November 4, 2017, 10 am & 11:30 am

Longfellow Middle School, Berkeley

“Meet the Symphony” Family Series Concerts

Ming Luke, *conductor*

Berkeley Symphony musicians

Sunday, November 12, 2017 at 5 pm

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

Berkeley Symphony Chamber Series Concert

Program: Mozart & Shostakovich

Sarah Wood, *violin*

Emanuela Nikiforova, *violin*

Ilana Matfis, *viola*

Eric Gaenslen, *cello*
Miles Graber, *piano*

Mozart: Piano Quartet in G Minor
Shostakovich: Piano Quintet

Thursday, December 7, 2017 at 8 pm

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

Berkeley Symphony Symphonic Series Concert
Program: Clyne and Rachmaninoff

Gemma New, *guest conductor*
Conrad Tao, *piano*
Berkeley Symphony

Rene Orth: *Chasing Light* (West Coast premiere)
Rachmaninoff: *Rhapsody on a Theme of Paganini*, Op. 43
Anna Clyne: *Abstractions* (West Coast premiere)
Liszt: *Totentanz*

Thursday, February 1, 2018 at 8 pm

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

Berkeley Symphony Symphonic Series Concert
Program: Getty & Berlioz

Joana Carneiro, *conductor*
Lisa Delan, *soprano*
Lester Lynch, *baritone*
Marika Kuzma, *chorusmaster*
Berkeley Symphony
Berkeley Symphony Chorus

Fauré: *Cantique de Jean Racine*
Gordon Getty: *Joan and the Bells*
Berlioz: *Symphonie Fantastique*

Sunday, February 11, 2018 at 5 pm

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

Berkeley Symphony Chamber Series Concert
Program: Sibelius & Chausson

Karsten Windt, *violin*
Deanna Badizadegan, *viola*
Angela Lee, *cello*
Markus Pawlik, *piano*

Beethoven: Piano Quartet No. 1

Sibelius: String Trio
Chausson: Piano Quartet

Sunday, March 11, 2018 at 5 pm

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

Berkeley Symphony Chamber Series Concert

Program: From Bach to Tower of Power

The Point Richmond Jazz Quartet
Matthew Szemela, violin
Philip Brezina, violin
Emily Onderdonk, viola
Alex Kelly, cello

Works by Bach, Vivaldi, Billy Preston, and Tower of Power

Saturday, March 31, 2018 at 7 pm

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley

Full Series

Program: On full moon nights, BAMPFA presents new and experimental music in the varied and dynamic architectural settings of the new downtown art museum and film archive. Details to be announced

Thursday, April 19, 2018 at 8 pm

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

Berkeley Symphony Symphonic Series Concert

Program: Beethoven: Symphony No. 9, Choral

Joana Carneiro, *conductor*
Laquita Mitchell, *soprano*
Michelle Rice, *mezzo-soprano*
Kyle Van Schoonhoven, *tenor*
Adam Lau, *bass*
Marika Kuzma, *chorusmaster*
Berkeley Symphony

Members of the UC Chorus, UC Chamber Chorus, UC Alumni Chorus, Berkeley Community Chorus, Young Musicians Choral Orchestra, and University of San Francisco Classical Choral Ensembles

Beethoven: Symphony No. 9, *Choral*

Sunday, April 29, 2018 at 7 pm

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley

Full Series

Program: On full moon nights, BAMPFA presents new and experimental music in the varied and dynamic architectural settings of the new downtown art museum and film archive. Details to be announced.

Sunday, May 6, 2018 at 5 pm

Piedmont Center for the Arts, 801 Magnolia Avenue, Piedmont

Berkeley Symphony Chamber Series Concert

Program: Brahms & Friends

René Mandel, *violin*

Deanna Badizadegan, *viola*

Peter Wyrick, *cello*

Britt Day, *piano*

Brahms: Piano Quartet No. 1

Additional works TBD

Tuesday, May 29, 2018 at 7 pm

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley

Full Series

Program: On full moon nights, BAMPFA presents new and experimental music in the varied and dynamic architectural settings of the new downtown art museum and film archive. Details to be announced.

TICKETS: [2017-18 season subscription packages](#) for the four Berkeley Symphony Symphonic Series concerts at Zellerbach Hall are on sale now at www.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. Tickets for individual Symphonic Series concerts go on sale September 1, 2017.

Tickets to the five-concert Chamber Series at the Piedmont Center for the Arts are \$120 for five concerts, and are on sale now at www.berkeleysymphony.org, by phone at (510) 841-2800; or in person or by mail at 1942 University Avenue, Suite 207, Berkeley, CA 94704. Tickets for individual Chamber Series concerts go on sale September 1, 2017.

Programs, artists, and venues are subject to change.