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JOSEPH YOUNG / MUSIC DIRECTOR

24
SEASON
25

Music in Motion

ADAMS | CLYNE | BEETHOVEN

FEBRUARY 9, 2025 | 4:00PM

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Berkeley Symphony 24/25 Season



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Message from the Music Director

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Welcome to *Music in Motion*, the second concert of our 24/25 season.

Tonight's program pulses with rhythms that speak to dance in all its forms—from playful to poignant, from structured to free-flowing. A work by Berkeley's own John Adams opens the evening: *The Chairman Dances*, a spirited "Fox-trot for Orchestra" that showcases Adams' signature wit and charm. Next, we present former Berkeley Symphony composer-in-residence Anna Clyne's *DANCE*, featuring cellist Inbal Segev and dancers from Berkeley Ballet. Our evening culminates in Beethoven's Symphony No. 7, known for its driving rhythm and relentless pulse.

As I shared in the fall, I will conclude my tenure as music director of Berkeley Symphony at the end of this season. With each of our remaining programs—including

tonight's—I want to pay homage to our musicians and to our audiences, who wholeheartedly support us.

I invite you to join us for *Spring's Awakening* on March 16, a program of seasonal and spiritual renewal inspired by nature and our fragile relationship with the environment. We'll close the season on June 1 with *Triumph*, featuring Shostakovich's monumental Symphony No. 5—a powerful celebration of the immense talent of our orchestra and the adventurous spirit that makes Berkeley Symphony so extraordinary.

I hope tonight's concert leaves you inspired, energized, and ready to dance your way out of this beautiful and historic theater, excited for all that lies ahead for the magnificent Berkeley Symphony!

With gratitude,
Joseph Young

The Orchestra

Violin I

Nigel Armstrong, *Concertmaster**

Stuart Canin Chair

Emanuela Nikiforova,
*Associate Concertmaster**

Stephanie Bibbo,
*Assistant Concertmaster**

Sara Elert

Lisa Zadek

Katie Allen

Athena Giuliani

Annie Li

Violin II

Mijung Kim, *Principal**

Julia Churchill, *Assistant Principal**

David Cheng

Lylia Guion

Hande Erdem

Larisa Kopylovsky

Viola

Jacob Joseph, *Principal**

Darcy Rindt, *Assistant Principal**

Alexandra Simpson

Clio Tilton

Rick Diamond

Cello

Carol Rice, *Principal*

Stephanie Wu, *Assistant Principal*

Isaac Pastor-Chermak

Chloe Mendola

**Acting Concertmaster /*

Associate Concertmaster /

Assistant Concertmaster /

Principal / Assistant Principal

Bass

Michel Taddei, *Principal*

Robert Ashley, *Assistant Principal*

Flute

Emma Moon, *Principal*

Janet Maestre Principal Flute Chair

Stacey Pelinka

Oboe

Ben Brodagir, *Principal*

Deborah Shidler Principal Oboe Chair

Bennie Cottone

Clarinet

Bruce Foster, *Principal**

Jeannie Psomas

Bassoon

Carla Wilson, *Principal**

Ravinder Sehgal

Shawn Jones

Horn

Alex Camphouse, *Principal*

Meredith Brown

Alicia Telford, *Assistant Principal*

Rich Hall

Trumpet

William B. Harvey, *Principal**

Kale Cumings

Trombone

Chase Waterbury, *Principal**

Kathleen G. Henschel Chair

Craig Bryant

Tuba

Forrest Byram, *Principal**

Timpani

Kevin Neuhoff, *Principal*

John W. Dewes Chair

Percussion

Ward Spangler, *Principal*

Gail S. & Robert B. Hetler Chair

Jim Kassis

Ben Paysen

Tim Dent

Harp

Anna Maria Mendieta, *Principal**

Piano

Kymry Esainko, *Principal**

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Berkeley Ballet (BBT) believes that dance can be a meaningful experience that inspires individuals, connects communities, and changes our world for the better by cultivating empathy, curiosity, and a collaborative spirit in artists and audiences alike. BBT is committed to creating an inclusive and nurturing environment based on the understanding that if you have a body, you can dance, working to expand who is represented in our classes, community, and onstage. BBT currently provides training to over 250 youth dancers and more than 750 adult dancers, as well as a weekly Dance for Parkinson's disease class, ongoing community rentals, and residency opportunities for professional arts organizations including AXIS Dance Company, an acclaimed contemporary dance company composed of disabled and non-disabled dancers.

Choreography for today's performance of Anna Clyne's *DANCE* was created by Miche Wong and Robin Dekkers, with contributions from the dancers of Berkeley Ballet's Studio Company. Costumes by Aine Dorman.

Dancers in today's program

Miche Wong
with
Allison Cohn
Solace Dunston
Luke Eastwood
Giulia Ferracin-Pena
Sophia Garduno
Laurel Gawlikowski
Magnolia King
Chiara Kovac
Catherine Lynch
Alia Olsson
Aya Olsson
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Today's Program

Joseph Young *Conductor*

John Adams

The Chairman Dances
(*Foxtrot for Orchestra*)

Anna Clyne

DANCE

I. when you're broken open

II. if you've torn the bandage off

III. in the middle of the fighting

IV. in your blood

V. when you're perfectly free

Inbal Segev *cello*

Berkeley Ballet *dance*

Robin Dekkers & Miche Wong *choreography*

Intermission

Ludwig van Beethoven

Symphony no. 7, op. 92

I. Poco sostenuto—Vivace

II. Allegretto

III. Presto—Assai meno presto

IV. Allegro con brio

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Program Notes

John Adams

Born on February 15, 1947, in Worcester, Massachusetts; currently lives in Berkeley, California

The Chairman Dances *(Foxtrot for Orchestra)*

Composed: 1985

First performance: January 31, 1986, with Lukas Foss conducting the Milwaukee Symphony

Duration: c. 12 minutes

Scored for 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets (2nd doubling bass clarinet), 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, timpani, percussion, piano, harp, and strings

Celebrating his 78th birthday next week, local luminary John Adams remains at the peak of his creative powers. The San Francisco Symphony gave the world premiere just three weeks ago of his latest major orchestral piece: *After the Fall*, a piano concerto tailored for the Icelandic star pianist Víkingur Ólafsson, which is also being presented across Europe. Later this spring, *Antony and Cleopatra*, Adams' opera based on the Shakespeare play, will receive its Metropolitan Opera premiere, marking the fifth of his stage works to be presented by this pre-eminent opera company.

The Chairman Dances (subtitled *Foxtrot for Orchestra*) takes us back to the years when Adams was first emerging on the international scene with his debut opera, *Nixon in China*, which premiered at Houston Grand Opera in 1987. Based in the Bay Area since the early 1970s, Adams composed *Nixon* after completing a landmark residency with the San Francisco Symphony. The residency culminated in the 1985 premiere of his orchestral work *Harmonielehre*, now a staple of the contemporary orchestral repertoire.

Nixon in China was the first of Adams' collaborations with the groundbreaking stage director Peter Sellars. The opera's premise was to delve deeply into an iconic media event of recent history: President Nixon's 1972 trip to the People's Republic of China to normalize relations. Beneath the surface of the photo opportunities lay fertile ground for a dramatic exploration of ideological clashes, as well as a reflection on the intertwining of the personal and the political.

Before embarking on the opera, however, Adams first needed to fulfill a commission from the National Endowment for the Arts for the Milwaukee Symphony. The result was *The Chairman Dances*, which has since become one of his most frequently performed short orchestral works.

Adams used this project as an opportunity to experiment with the sound

world he was beginning to imagine for *Nixon in China*. Unusually, *The Chairman Dances* has a unique relationship with its operatic counterpart. Rather than serve as a straightforward excerpt or a “fantasy on themes from” the opera, Adams describes it as an “outtake” or a “kind of warming up” for the larger work.

What to listen for

The moment in the opera that inspired *The Chairman Dances* was originally conceived for the opera’s final scene, where political formality gives way to personal memory and poignant reflection in the manner of an elegy. In this imagined sequence, Chairman Mao joins his younger wife, Chiang Ch’ing (as Jiang Qing is spelled in Alice Goodman’s extraordinary libretto), a former actress and a driving force behind the Cultural Revolution. Together, they “gatecrash” a banquet held for the President and his entourage and begin to dance a foxtrot.

Adams’ score reveals how early on his distinctive control of orchestral color and texture was in place, along with his unmistakable rhythmic invention. It blends his highly personal use of Minimalist techniques with nods to vintage American popular styles. The result is a vivid, cinematic montage imbued with surreal nostalgia, as the dance evokes echoes of a shared past. “Themes, sometimes slinky and sentimental, at others bravura and bounding,” Adams explains, “ride above in a bustling fabric of energized motives.”

Anna Clyne

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

DANCE

Composed: 2019

First performance: August 3, 2019, at the Cabrillo Festival, with Inbal Segev as the soloist and Cristian Măcelaru conducting

Duration: c. 25 minutes

In addition to solo cello, scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (2nd doubling bass clarinet), bassoon, contrabassoon, 2 horns, 2 trumpets, trombone, tuba, timpani, two percussionists, and strings

Born in London in 1980 and a resident of the United States since 2002, Anna Clyne has enjoyed residences with several prestigious American and European orchestras, including the Chicago Symphony, Scottish Chamber Orchestra, and Helsinki Philharmonic; this season, she is continuing her role as composer in residence with the BBC Philharmonic. Anna Clyne was composer-in-residence for Berkeley Symphony during the 2018/19 season.

Among the most frequently performed living British composers, Clyne exemplifies collaborative creativity in her artistic practice. Poetry, dance, film, and painting, as well as technological innovations, frequently serve as an impetus for her compositions.

Later this week, for example, brings the world premiere by the St. Louis

Symphony of *PALETTE*, Clyne's concerto "for augmented orchestra that explores the symbiosis between music and art." She has created paintings corresponding to each of the new work's seven movements, using "elements that also translate to music" for her canvases. Other examples include the orchestral works *Abstractions* (2016), a response to "five contrasting contemporary artworks," and the Mark Rothko homage *Color Field* (2020), as well as the piano concerto *ATLAS* (2023), which was prompted by a publication of the same name by the prominent German artist Gerhard Richter (with whom Clyne worked closely).

The art of dance is a recurrent theme of Clyne's collaborations. Her music has attracted high-profile choreographers. The late-Beethoven- and Rilke-inspired string quartet *Breathing Statues* (2020), for example, was presented in a new version choreographed by Pam Tanowitz for the Royal Opera House in 2023—the same year Nicolas Blanc created choreography for her cello concerto *DANCE* in a version premiered at San Francisco Ballet. On Spotify, the work has tallied just short of 12 million plays in a recording with the London Philharmonic under Marin Alsop from 2020.

That recording features the soloist we hear in this afternoon's performance, Inbal Segev, who commissioned Clyne to write *DANCE*. In an interview with Carol Ann Cheung, Clyne recalled that the cellist "connected with the piece immediately," remarking that "it's like a fusion of our cultures" and reflects both the composer's Irish heritage (her mother was half Irish and half English) and Segev's own Jewish heritage (above all in the

final melody): "She could feel these two backgrounds mingling in this piece."

Clyne adds that she also wrote *DANCE* "for my father, who is Jewish (his family is originally from Poland). He has always been so supportive of my music from the very beginning, so dedicating this piece to him is my way to offer something back to him—to say thank you." She also found herself reconnecting with the cello as "her own" instrument. Clyne received early training as a cellist and listened to Yo-Yo Ma perform the complete Bach suites for solo cello from memory at the Greek Theatre in Berkeley while she was composing *DANCE*, which includes a quote from the Sarabande from Suite No. 5 in C minor.

Poetry provides another important stimulus to Clyne's creative imagination. Berkeley Symphony audiences may recall experiencing her 2015 orchestral work *This Midnight Hour* (presented here in 2019), which responds to the poetry of Juan Ramón Jiménez and Charles Baudelaire. In the case of *DANCE*, verses by the 13th-century Persian poet Rūmī even suggested a five-movement structure. Clyne associates each line of the following poem (in English translation) with a corresponding movement of the concerto:

Dance, when you're broken open.

Dance, if you've torn the bandage off.

Dance in the middle of the fighting.

Dance in your blood.

Dance, when you're perfectly free.

What to listen for

Clyne says that she found in Rūmī's text "a sense of urgency" that was

“compelling for this piece.” Opening with “tender and delicate music” in lieu of a dramatic summons, she imagines “the fragility of being shattered apart—zooming in on those shards,” with the solo cello soaring on high above repeated harmonies. The tempo accelerates in the aggressively physical and folk-oriented second movement (“Earthy and Fiery”), in which “instruments within the orchestra [spiral] around the soloist.” “In the middle of the fighting,” the situation depicted by the third movement, “imagines discovering a moment within the chaos—where time freezes to provide an opportunity to be still and reflect . . . with Baroque-like embellishments to the lines.”

The fourth movement (“Regal and

Expansive”) unfolds as a kind of “looping pedal,” foregrounding the importance of repeating patterns in *DANCE*. Clyne explains that it “starts with a simple ascending and descending line in quarter notes played alone by the solo cello. Once that line is finished, the double basses pick up that line and the cellist adds a new line. And then the basses loop the first line, the cello section plays the second, and the soloist takes on a new line. This process repeats until all the strings are playing.” At the end, a lullaby unexpectedly emerges. Clyne wrote the fifth movement first, taking inspiration for the principle of straightforward melodies from Elgar’s Cello Concerto and ending the piece with a note of heartfelt simplicity.



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Ludwig van Beethoven

Born on December 16, 1770, in Bonn (now part of Germany); died on March 26, 1827, in Vienna

Symphony No. 7 in A major, Op. 92

Composed: 1811-12

First performance: December 8, 1813, in Vienna, with the composer conducting

Estimated length: 38 minutes

Scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets; timpani; and strings

Beethoven's Seventh Symphony is a wonderfully fitting choice to cap this program inspired by musical approaches to the art and physicality of dance. Wagner famously described the work as "the apotheosis of the dance: dance in its most exalted form, the most blissful of physical movement made manifest in sound" (in an essay from 1850). Imagining Beethoven as a Prometheus recreating humanity, he added: "Melody and harmony come together on the skeleton of rhythm to become flesh, a solid human form which takes up the steps of the dance before our very eyes . . ."

Beethoven composed his Seventh and Eighth Symphonies back-to-back during an extraordinary creative outburst in 1811-12, following a three-year hiatus from the symphonic genre. The Viennese public had previously encountered Beethoven as symphonist in a marathon concert at the end of 1808, in which were unveiled the mighty Fifth and the pastoral Sixth Symphonies. The

Seventh premiered in 1813 at a benefit concert for Austrian and allied veterans of the Napoleonic Wars, marking one of Beethoven's most resounding public successes.

The Seventh shared the program with a now-forgotten novelty hit: *Wellington's Victory*, a flashy crowd-pleaser celebrating the defeat of Napoleon's brother Joseph and his forces in Spain that was inspired by the "panharmonicon," a fantastical mechanical instrument created by Beethoven's inventor friend Johann Nepomuk Mälzel to imitate the sounds of an orchestra.

Imagine being in that audience, hearing the Seventh's thrilling energy and rhythmic drive as a reflection of the optimism spreading across Europe. After years of war, the tide was turning, and peace felt within reach. Some may even have linked the symphony's wild exuberance to the vanquishing of Napoleon's once-unstoppable power. Ironically, the Seventh emerged near the end of Beethoven's so-called "heroic" period, which takes its name from the *Eroica* Symphony (premiered in 1805)—another work entangled in the composer's complex and even contradictory attitudes *via-à-vis* the French Emperor.

While the Seventh is a masterstroke of what is sometimes called "absolute music"—concerned with musical events in themselves rather than a narrative outside the realm of sound—it has sparked endless interpretations of its effect on listeners. Wagner's dance-based vision of this music has already been cited. Others have pictured Bacchic revels, rustic weddings,

or archetypal festivals like Mardi Gras, where ordinary constraints fall away in a burst of joy. The Beethoven biographer Maynard Solomon saw the Seventh as a symbol of transcendence and liberation, a musical embodiment of pure celebration that indulges in “a comic vision of life . . .”

What to listen for

Beethoven builds from the simplest materials, starting with grand, sweeping scales in the majestic slow introduction. This introduction is unusually long—longer than anywhere else in his symphonies—and hints at the epic scope of what’s to come. A stunning transition featuring the flute in dialogue with the strings disrupts the sense of pulse before reassembling it, launching into the rapid-fire, propulsive energy of the first movement proper.

Rhythm dominates here, but it is always clad in interesting and unexpected orchestral colors. Rhythmic patterns drive the music forward with relentless force, especially in the climactic final section, where Beethoven creates electric tension between the impulse to press on and a dragging, chromatic drone in the bass.

The Allegretto was an instant hit at the premiere and had to be encored. Deploying a deceptively simple rhythmic pattern (long-short-short, long-long), Beethoven layers and enriches the texture by applying the principle of accumulation plus a countertheme as a way to vary the repeating melody. Even in the contrasting, lyrical section in the major—the Allegretto is the Seventh’s

only minor-key movement—with its spotlight on the warm clarinet line, the insistence of the basic rhythmic pattern cannot be suppressed.

The Scherzo leaps forward with another idea based on the scale—now descending—and a surprising harmonic shift, while the resolute trumpet call in the contrasting central Trio section recalls the ceremonial character of the Allegretto.

In the whirlwind Finale, Beethoven unleashes an almost frightening exuberance. Hammering chords jump-start a movement that rethinks the concept of perpetual motion, brimming with energy nearly impossible to bridle or contain. In the gloriously turbulent coda, motion is played off stasis (once again, that powerful bass drone). For Wagner, this finale delivered a cathartic “emancipation from all guilt”—a release that seems to transcend the very act of listening.

Program notes © 2025 Thomas May



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Music Director Joseph Young

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Powerful, precise, and deeply expressive, American conductor Joseph Young stands out with dynamic performances that boldly reframe the classical canon, pairing established composers with new and emergent voices to create contemporary narratives that consistently draw new and diverse audiences.

In the 2024/25 season, Young has debuts and return engagements with the National Philharmonic, Orquesta Sinfónica RTVE, the Liverpool Philharmonic, and the Louisville Orchestra, among many others. He makes his Lyric Opera of Chicago debut conducting Jeanine Tesori and Tazewell Thompson's

opera *Blue*, which he led to great acclaim with the Washington National Opera. In summer 2024, he led the Cincinnati Symphony Orchestra in the Cincinnati Opera's world-premiere staging of Paul McCartney's *Liverpool Oratorio*.

Recent engagements include debuts with the San Francisco Symphony, Seattle Symphony, the LA Phil at the Hollywood Bowl, National Symphony Orchestra, New Jersey Symphony, Detroit Symphony, the Sphinx Symphony, Orquestra Sinfónica do Porto Casa da Música (Portugal), and the Mzansi National Philharmonic Orchestra (South Africa).

Young is the Music Director of Berkeley Symphony, a role he has held since 2019. Also a noted music educator, he is the Artistic Director of Ensembles and Chair of the Conducting program at the Peabody Conservatory. His long-time affiliation with Carnegie Hall's National Youth Orchestra (NYO2) culminated in 2023 with his Carnegie Hall debut, followed by the group's first international tour to the Dominican Republic.

Young began his career as a League of American Orchestras Conducting Fellow with the Baltimore Symphony and Buffalo Philharmonic, and went on to roles with the Atlanta and the Phoenix symphonies. He holds an Artist's Diploma from the Peabody Conservatory. Mentors include Jorma Panula, Robert Spano, and Marin Alsop, with whom he maintains an artistic partnership. He sits on the board of New Music USA.

Guest Artists

photo © Bri Elledge



Inbal Segev, cellist

Inbal Segev is “a cellist with something to say” (*Gramophone*). Combining rich tone and technical mastery with rare dedication and intelligence, she has appeared with orchestras including the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, Baltimore Symphony, St. Louis Symphony, Pittsburgh Symphony, Bamberg Symphony and Polish National Radio Symphony Orchestra Katowice (NOSPR), collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Lorin Maazel, Cristian Măcelaru, Zubin Mehta and Edward Gardner.

Committed to reinvigorating the cello repertoire, Segev has commissioned and premiered new cello concertos from Timo Andres, Anna Clyne, Avner Dorman, Fernando Otero, Dan Visconti, and

Victoria Poleva, whose concerto Segev premiered with the Dallas Symphony and London Philharmonic orchestras in the 2023/24 season. Recorded with Alsop and the London Philharmonic for Avie Records, Segev’s 2020 premiere recording of Clyne’s new cello concerto, *DANCE*, was an instant success, topping the Amazon Classical Concertos chart; its opening movement was chosen as one of NPR Music’s “Favorite Songs of 2020,” receiving nine million listens on Spotify, and Segev has continued to tour extensively with the piece.

At the start of the pandemic, she launched “20 for 2020,” a commissioning, recording, and video project for 20 cutting-edge composers, including John Luther Adams, Viet Cuong, Angélica Negrón, and others who she asked to create works in response to the unprecedented worldwide crisis and encourage creative recovery. Her previous discography includes acclaimed recordings of the Elgar Cello Concerto, Romantic cello works, and Bach’s Cello Suites—while her popular YouTube masterclass series, *Musings with Inbal Segev*, has inspired a generation of cellists.

Isaac Stern invited Segev, a native of Israel, at 16 Segevn to continue her cello studies in the U.S., where she earned degrees from Yale University and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev started composing during the pandemic: her cello quartet, *Behold*, can

be heard on her album *20 for 2020*; her cello octet, *B Natural*, premiered at Yale in 2023; and her forthcoming string trio is scheduled to premiere in the 2025/26 season. Her cello was made by Francesco Ruggieri in 1673.



Robin Dekkers, *choreographer*

Robin Dekkers is the Artistic Director of Berkeley Ballet, where they infuse their passion for collaboration into training and performance opportunities for dancers of all ages, facilitating co-productions with organizations including Kronos Quartet, San Francisco Girls Chorus, Berkeley Art Museum, and Berkeley Public Library. Named “25 To Watch” by *DANCE Magazine*, Robin founded and directed *Post:ballet*, a professional contemporary ballet company in the Bay Area, from 2009-2025. As Artistic Director of *Post:ballet*, they directed evening-length collaborations including *Do Be* and *Lavender Country*; choreographed one-act works including *Milieu* and *When in Doubt*; and created dance films including *Swan Lake*,

Dance of the Knights, and *Waltz of the Snowflakes*, which has been viewed over 300,000 times on YouTube since its premiere in 2020. Their film *Been Lovin’ You* was featured at SF Dance Film Festival and at SFO’s International Terminal during Pride month 2023, and was recently screened at Dance On Camera and Film at Lincoln Center. Lincoln Center also commissioned *Flutter*, a film Robin created for AXIS Dance Company that still plays daily at TKTS Time Square. Robin’s first full-length film *Lyra* was co-produced by *Post:ballet* and The Living Earth Show, commissioned by SF Performances, and has been presented by Stanford Live, 92nd Street Y (NYC), and Yale Schwarzman Center. Robin has received commissions from Atlanta Ballet, Grand Rapids Ballet, Kansas City Ballet, Smuin Ballet, and Diablo Ballet, and their work has been featured at Jacob’s Pillow, SF International Arts Festival, and SF Frameline Film Festival. Robin has choreographed and directed short films including *Coming Home*, commissioned by SF Dance Film Festival; *Shaker Loops* in collaboration with Berkeley Symphony and John Adams; and *Playing Changes* with violinist Helen Kim and San Francisco Symphony. In 2021, Robin choreographed the season finale dance sequence for Starz Network’s *Blindspotting* series in collaboration with Lil Buck, Jon Boogz, and the *Post:ballet* dancers. Robin is also Director of Choreography for Art Haus, a Playa performance group whose past productions include a reimagined *Rite of Spring* and *Firebird* as well as original works including *Noble Beast*, *In C*, and *We, Human*.



Miche Wong, *choreographer, dancer*

Born and raised in the Bay Area, Miche Wong is a dancer, teacher, and choreographer. She's danced for Guangdong Modern Dance Company, Garrett + Moulton Productions, Santa Barbara Dance Theater, Ziru Dance, LevyDance, Capacitor, Flyaway Productions, and ODC. Living and working across cultures and borders has influenced her practice as a dancer and teacher. Miche works with energy and levity to reflect the extreme variations of the human experience. Her choreographic work has been shown at the Beijing International Dance Festival, Silicon Valley Dance Festival, and Asian Art Museum, amongst other local museums and theaters.



Paul Drescher, *pre-concert talk host*

Paul Drescher is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent style. He pursues many forms of musical expression including experimental opera/music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance. A recipient of a Guggenheim Fellowship in Composition in 2006, he has received commissions from the Library of Congress, St Paul Chamber Orchestra, Spoleto Festival USA, Kronos Quartet, SF Symphony, SF Ballet, Present Music, Margaret Jenkins Dance Company, Brenda Way/ODC Dance and Chamber

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These informative and engaging pre-concert talks offer fascinating insights into the music you are about to experience. Learn about the program's cultural and historical context, along with guided listening. Additionally, there will be live interviews with guest artists, composers, and orchestra musicians! Music talks take place one hour before all Symphonic Series concerts. Admission is free to all ticket holders.

Music America. He has had his works performed at the New York Philharmonic, Los Angeles Philharmonic, the Festival d'Automne in Paris, the Brooklyn Academy of Music's Next Wave Festival, and the Minnesota Opera.

Recent works include *Global Moves* (2022) for the Margaret Jenkins Dance Company, *Breathing at the Boundaries* (2020) created with Rinde Eckert, Alexander V. Nichols, Michael Palmer and the Margaret Jenkins Dance Company; *Crazy Eights & Fractured Symmetries*, commissioned and premiered by Berkeley Symphony in 2016; *Family Matters* (2014), a duo for TwoSense (cellist Ashley Bathgate and pianist Lisa Moore); and *Two Entwined* (2011), commissioned by pianist Sarah Cahill and premiered at the Spoleto Festival USA.

porary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades are among the most performed of all contemporary classical music, among them *Nixon in China*, *Harmonielehre*, *Doctor Atomic*, *Shaker Loops*, *El Niño*, *Short Ride in a Fast Machine* and *The Dharma at Big Sur*.

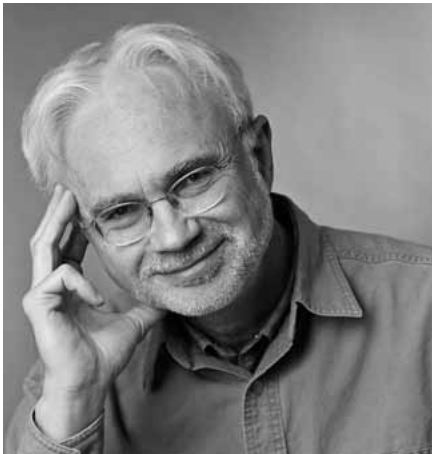
His stage works, many in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater. Of Adams' best-known opera, the *New Yorker* magazine wrote "Not since *Porgy and Bess* has an American opera won such universal acclaim as *Nixon in China*." A 2023 *New York Times Arts & Leisure* cover story called Adams "arguably our greatest living composer."

This past June he led the Netherlands Radio Philharmonic in a complete performance of his 1991 opera *The Death of Klinghoffer* at the Concertgebouw in Amsterdam. As an advocate of young composers, Adams has conducted over 100 premieres of new works over the course of his career.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and his first orchestral pieces were performed while just a teenager.

Adams has received honorary doctorates from Yale, Harvard, Northwestern, Cambridge and The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography

photo by Margareta Mitchell



John Adams, *composer*

Composer, conductor, and creative thinker John Adams occupies a unique position in the world of music. His works stand out among contem-

Hallelujah Junction and is a frequent contributor to the *New York Times Book Review*.

Since 2009 Adams has been Creative Chair of the Los Angeles Philharmonic.

The official John Adams website is www.earbox.com.

photo by Victoria Stevens



Anna Clyne, composer

Described as a “composer of uncommon gifts and unusual methods” by the *New York Times* and as “fearless” by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named by Bachtrack as one of the top ten most performed contemporary composers in the world and the most performed living female British composer in both 2022 and 2023.

Clyne has been commissioned and presented by the world’s most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy

Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic’s season.

Clyne’s works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz’ dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc.

In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff; the technology expands the sound-world of the orchestra through computer-controlled processes. The Augmented Orchestra was premiered in *Wild Geese* at the 2023 Cabrillo Festival, featured in *The Gorgeous Nothings* at the BBC Proms 2024 and will be used in her new work *PALLETTE* to premiere in February 2025 with the St Louis Symphony Orchestra.

Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She has taught master classes and workshops throughout the U.S. and internationally and was the founding mentor for the Orchestra of St. Luke’s Degaetano Composition Institute, the Scottish Chamber Orchestra’s New Stories program and Berkeley Symphony Orchestra’s Emerging Composers Program.

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About Berkeley Symphony

photo by Burgundy Visuals



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 performing, premiering, and commissioning new music that reflects the cultural diversity and heady creative climate of its home city.

Berkeley Symphony entered a new era in the 2019/20 season under the leadership of Joseph Young, whose February 2019 debut was acclaimed by critics and audiences alike. In addition to building on the Orchestra's artistic innovation, creativity, and adventurous programming, Maestro Young, Berkeley Symphony's fourth Music Director in its 50-year history, is committed to amplifying the voices of underrepresented artists as well as telling diverse stories that reflect the local community.

ABOUT OUR VENUE:

BERKELEY COMMUNITY THEATER

We're so excited to welcome you to an unforgettable evening at the historic Berkeley Community Theater. Nestled on the campus of Berkeley High School, this iconic venue has been at the heart of our community's artistic life since its first performance—a student production of *The Fortune Teller* by Victor Herbert—on June 6, 1950. Over the years here, students have performed operettas, orchestra concerts, musicals, and plays.

The Berkeley Community Theater has also hosted some of the most iconic performers in music and culture, including legendary musicians Jimi Hendrix, Joan Baez, and Elton John and speakers Maya Angelou, Allen Ginsberg, and the Dalai Lama.



Time has given the theater its well-loved character, with quirks and details that tell the story of decades of creativity and community. Today's concert is a special event—it will be one of the final public performances in the space before a long-awaited renovation of the audience seats and the lobby. We hope you'll join us in embracing the history, charm, and spirit of this remarkable theater.

Music in the Schools



Crafted in partnership with Berkeley Unified School District, Berkeley Symphony's Music in the Schools (MITS) program provides a comprehensive and inclusive music curriculum to over 4,700 Berkeley public school students each year and is recognized by the League of American Orchestras as one of the country's top music education programs. Ming Luke has served as the Education Director since 2007 and continues to bring joy, laughter, and music to the students in the MITS Program.

Launched in Fall 2022, the Elevate initiative is a series of additional support opportunities to respond to two major transition points where BIPOC student participation and engagement drops more significantly than in other populations: the beginning of fourth grade, when students select instruments in band and orchestra, and high school seniors interested in music as a college path and career.



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