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SEASON
25

Spring's Awakening

RAUTAVAARA | RUO | SCHUMANN

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Berkeley Symphony 24/25 Season



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Message from the Music Director

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Welcome to *Spring's Awakening*, the third concert of our 24/25 season.

This afternoon's program tells a story about humanity's relationship with our environment, immersing you in a soundscape that depicts the spring season's beauty and ephemerality. Our venue, the First Congregational Church of Berkeley, is particularly suited to this program, with its intimate hall and natural light.

Our concert opens with Finnish composer Einojuhani Rautavaara's *Cantus Arcticus*, a concerto with an unusual "soloist": field recordings of Arctic birdsong. Next, Chinese-born composer Huang Ruo's piece *Tipping Point* is a "climate crisis symphony,"

written to increase awareness of global warming. The program ends on a note of beauty and lightness: Robert Schumann's Symphony No. 1, the "Spring Symphony," celebrates the brightness that comes with a new season.

Spring is a time to look ahead. For my part, I am savoring this season with Berkeley, and look forward to being back with you again in June.

With gratitude,
Joseph Young

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Stuart Canin Chair

Matt Szemela,

Associate Concertmaster

Isabella Amador,

*Assistant Concertmaster**

Julia Churchill

Sarah Elert

Lisa Zadek

Erica Ward

Annie Li

Violin II

Mijung Kim, *Principal**

Stephanie Bibbo,

*Assistant Principal**

David Cheng

Hande Erdem

Lylia Guion

Larisa Kopylovsky

Viola

Mitso Floor, *Principal**

Clio Tilton, *Assistant Principal**

Alex Volonts

Alessandra Aquilanti

Ivo Bokulic

Cello

Stephanie Wu, *Principal**

Chloe Mendola,

*Assistant Principal**

Isaac Pastor-Chermak

Wanda Warkentin

Bass

Michel Taddei, *Principal*

Alden Cohen, *Assistant Principal**

Dave Horn

Flute

Stacey Pelinka, *Principal**

Janet Maestre Principal Flute Chair

Laurie Seibold

Oboe

Ben Brodagir, *Principal*

Deborah Shidler Principal Oboe Chair

Gabriel Young

Clarinet

Bruce Foster, *Principal**

Dan Ferreira

Bassoon

Carla Wilson, *Principal*

Ravinder Sehgal

Horn

Alex Camphouse, *Principal*

Meredith Brown

Alicia Telford

Tom Reicher

Trumpet

William B. Harvey, *Principal**

Kale Cumings

Trombone

Christian Paarup, *Principal**

Kathleen G. Henschel Chair

Craig Bryant

Kurt Patzner

Tuba

Zacharia Spellman, *Principal**

Timpani

Kevin Neuhoff, *Principal*

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Today's Program

Joseph Young *Conductor*

Einojuhani Rautavaara

*Cantus Arcticus:
Concerto for Birds and
Orchestra, Op. 61*

I. The Bog

II. Melancholy

III. Swans Migrating

Huang Ruo

*Tipping Point:
A Climate-Crisis Symphony*

Intermission

Robert Schumann

Symphony No. 1
in B-flat major, Op. 38

I. Andante un poco maestoso—Allegro
molto vivace

II. Larghetto

III. Scherzo—Molto vivace

IV. Allegro animato e grazioso

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Program Notes

Einojuhani Rautavaara

Born on October 9, 1928, in Helsinki, Finland; died on July 27, 2016, in Helsinki

Cantus Arcticus: Concerto for Birds and Orchestra, Op. 61

Composed: 1972

First performance: October 18, 1972, at the Arctic University of Oulu, with Stephen Portman conducting

Estimated length: 19 minutes

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, cymbals, tam-tam, harp, celesta, pre-recorded tape, and strings

Nature has inspired countless composers, but how can music actually mediate the experience of nature? This afternoon's Berkeley Symphony program explores different ways in which music can shape our perception of the natural world—and our perception of how we should relate to it.

"I don't think that even a most urbanized person born in Finland can avoid being touched by the Finnish landscape—especially by immense woods and swamps and bogs in the North, where I spent many childhood summers," remarked Einojuhani Rautavaara. His *Cantus Arcticus* puts a distinctively local stamp on the great

tradition of musical meditations on the natural world.

Rautavaara was born in Helsinki in 1928. Jean Sibelius, Finland's most-famous composer, had by then already entered his "great silence." Though Sibelius lived until 1957, he would publish no major new works in his final three decades. Yet his shadow loomed large over Rautavaara's generation, which grappled with the challenge of absorbing Sibelius' legacy while embracing modern influences from beyond Finland.

It was Sibelius himself—then 90 years old—who recommended his young compatriot for a formative scholarship to Juilliard in the 1950s, paving the way for his exposure to international trends. Rautavaara in turn served as a bridge between his great predecessor and the generation of Esa-Pekka Salonen, one of his most distinguished students at the Sibelius Academy in Helsinki.

Moving on from youthful Neo-classicism, Rautavaara became an early Finnish adapter to postwar serialism but eventually pioneered a new, versatile Romanticism that made room for a variety of stylistic influences and techniques. He did not quite match the longevity of Sibelius—dying in 2016 at the age of 87—but produced a remarkably rich body of work encompassing eight symphonies, nine operas, and multiple concertos and other orchestra pieces, as well as a vast catalog of chamber and choral works.

Like Sibelius, Rautavaara used music to channel his unique appreciation for the timeless sublimity of the Finnish landscapes, as we experience in *Cantus Arcticus*, which remains his best-known work. Rautavaara also included references to angels in several of his work titles—*Angel of Dusk* (a concerto for double bass) and *Angel of Light* (the Symphony No. 7), for example—indicating a fascination with the mystical and metaphysical.

These facets characterize *Cantus Arcticus* as well, an orchestral work from 1972 that he subtitled *Concerto for Birds and Orchestra* (in that order). It was commissioned for the graduation ceremonies of the University of Oulu, located in northwestern Finland. Such occasions conventionally called for a cantata scored for chorus and orchestra, but Rautavaara could not find a suitable text for inspiration. Instead, he discovered his “text” in the song of specific birds from the region (the homeland of the composer’s mother). He taped soundscapes and birdsong from the marshlands of nearby Liminka Bay, a resting area for migratory birds just south of the Arctic Circle.

Weaving these field recordings into the fabric of *Cantus Arcticus*, Rautavaara develops a method of immersion in nature that is paradoxically dependent on human technology—though there is little processing of the material caught on tape. The experience is markedly different from mere “quotations” or transcriptions of birdsong. “Its effect and magic,” writes the composer, can be attributed to “the interaction of the rather simple

orchestral texture with a counterpoint of northern birds on tape.”

What to listen for

Cast in three movements, *Cantus Arcticus* opens with a duet for flutes. Gradually, the taped calls of “bog birds in spring” and other orchestral timbres are mixed in. This first movement, titled “The Bog,” carries at the beginning the score marking: “Think of Autumn and Tchaikovsky.” The movement continues with a serene hymn that unfolds across the expanse of the orchestra.

The second movement, *Melancholy*, pays homage to Sibelius by evoking the brooding *Swan of Tuonela* (from his *Lemminkäinen* Suite). Rautavaara introduces the call of the shore lark but slows the recorded sound so that “its twitter has been brought down by two octaves to make it a ‘ghost bird.’”

Sibelius also hovers in the background of the third movement, with its image of “Swans Migrating.” While composing his Fifth Symphony, Sibelius had been inspired by the sight of a flock of swans flying by. Rautavaara begins this movement with his tape of Finnish whooper swans. He uses aleatory—i.e., chance-based, random—procedures to generate textures from independent groups of the orchestra. “The texture constantly increases in complexity,” he notes, “and the sounds of the migrating swans are multiplied too, until finally the sound is lost in the distance.”

This poem by Adolf Böttger (1815-1870) is generally accepted as Schumann's inspiration for his Spring Symphony, especially the last stanza. Read for yourself and be inspired as he was!

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu,

Dein Nebel wallt herauf von fern
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen ins Gesicht,
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf, --
Im Thale blüht der Frühling auf!



You spirit of the cloud, dreary and grave,
You fly threateningly over land and sea.

In no time at all your grey veil covers
The clear gaze of the heavens,

Your fog rolls in from afar
And night shrouds the star of love:

You spirit of the cloud, dreary and damp,
Why have you driven away all my happiness,

Why do you call tears to my face,
And shadows into the soul's light?

Oh, turn, turn your course, --
In the valley spring is blossoming!

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2025 SPRING GALA

Saturday, May 10, 2025

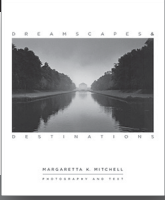
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Huang Ruo

Born September 28, 1976, in Qionghai, Hainan Island, China; resides in New York City

Tippling Point: A Climate-Crisis Symphony

Composed: 2022

First performance: February 17, 2023, with Marin Alsop conducting the Baltimore Symphony Orchestra

Estimated length: 21 minutes

Scored for pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and trombones; tuba; 2 percussionists (piece of wood, marimba, waterphone, large bass drum, crotales, Indonesian button gongs, and wind machine with thunder tube), and strings

Huang Ruo, a multi-faceted artist whose career encompasses composing, conducting, piano performance, and singing, imaginatively bridges Eastern and Western musical traditions. Born in 1976 in the island province of Hainan in Southeast China, he grew up in the aftermath of the Cultural Revolution, a period of profound societal upheaval.

At the age of six, Huang began learning piano and composition under the guidance of his father, himself a composer. He continued his training at the Shanghai Conservatory of Music during a time of rapid transformation, when China's musical landscape was opening to a vast range of influences. Alongside

the Western classical canon and its Modernist offshoots, Huang absorbed Chinese ancient and folk music, Western experimental and popular styles, jazz, and rock. He garnered the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland and subsequently settled in the USA to earn degrees at the Oberlin Conservatory and Juilliard.

Commissioned by leading American and European orchestras, including San Francisco Symphony, Huang Ruo was recently named composer in residence with the Los Angeles Chamber Orchestra. Huang has become especially known for his stage works. Santa Fe Opera commissioned two of these—*Dr. Sun Yat-Sen* (2014) and *M. Butterfly* (2022), based on playwright David Henry Hwang's anti-colonialist upending of Puccini's *Madama Butterfly*—while the Opera Theatre of Saint Louis' staging of *An American Soldier* in 2018 was selected by *The New York Times* as one of the year's most notable classical music events.

One of Huang's major works-in-progress is an operatic version of Ang Lee's film *The Wedding Banquet* (a co-commission from the Metropolitan Opera and Seattle Opera). Bay Area audiences can look forward to the world premiere in November of *The Monkey King*, which centers around a "superhero figure" inspired by an episode in the 16th-century Chinese novel *Journey to the West*.

A member of the composition faculty at the Mannes School of Music in New York City, Huang also serves as artistic director and conductor of

Ensemble FIRE (Future In REverse), a collective he founded in 2005 to specialize in multi-media and cross-genre projects.

The idea for *Tipping Point: A Climate-Crisis Symphony* originated from a conversation between the composer and the conductor Marin Alsop during the pandemic. Huang recalls Alsop suggesting a new composition in which he would address “the longer and bigger pandemic, which is the global warming crisis.”

Science reporting on the issue frequently referred to “tipping points” in ongoing climate change feedback mechanisms, Huang noticed. He cites the dictionary definition of a “tipping point” as “the point at which a series of small changes or incidents becomes significant enough to cause a larger, more important change.” Instead of a single moment in time, that is, Huang conceived of this “point of no return” in musical terms as an immersive process that is already underway and in which the listener is embedded.

The image of a tipping point carries two main significances for the composer: “1) If we continue this dangerous ignorance and inaction, the tipping point of no return is approaching; 2) doing all the positive and constructive things from this point onwards to delay or turn the climate tipping point towards a safer, better, and greener world . . .”

What to listen for

Tipping Point unfolds in three seamlessly connected sections. It begins with a persistent ticking sound—like

the second-hand of a clock—produced through much of the piece by a percussionist striking a wooden block. In the opening minutes, a pre-recorded tape overlays the ticking with an excerpt from a 2015 speech by former Republican Senator James Inhofe of Oklahoma, in which he dismissed climate science as a “hoax”—a notorious landmark in climate change denialism.

The rest of the orchestra joins in with collective rhythmic punctuations, dense harmonies, and eruptive fanfare flourishes. Huang evokes both the jagged energy of early Stravinsky and the dynamic pulsation of Minimalism. The incessant ticking suddenly ceases in the central section, a “lullaby”-like ode to the “blue planet—the beautiful world we knew we used to live in, like a swan song,” as the composer described his music in a radio interview with Sharene Keli’ipunilei Lum Taba.

Sustained harmonies evoke a sense of vast expanses before the ticking returns to signal the final section. Instead of merely reprising the opening material, Huang intensifies its urgency through acceleration and increased textural density. Towards the end, the pre-recorded sounds of forest wildfire blend in, coming to the fore after the orchestra reaches a searing climax and fades out. “Art and music have the unique duty and ability to call for awareness and action,” says Huang. “As artists, we are obligated to come together, united to act.”

Robert Schumann

Born on June 8, 1810, in Zwickau, Germany (then part of the Kingdom of Saxony); died on July 29, 1856, outside Bonn, Germany (then part of Rhine Province in Prussia)

Symphony No. 1 in B-flat major, Op. 38

Composed: 1841

First performance: March 31, 1841, in Leipzig, with Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra

Estimated length: 35 minutes

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, and strings.

“My symphonies would have reached Opus 100 if I had but written them down . . . Sometimes I am so full of music, and so overflowing with melody, that I find it simply impossible to write down anything.” So wrote the teenaged Robert Schumann in 1829. The sense of irrepressible inspiration apparent in this diary entry foreshadows the creative outburst that occurred about a dozen years later, when Schumann actually did commit himself to writing down his first complete symphony.

Soon after his marriage in September 1840 to the celebrated pianist and fellow composer Clara Wieck, Robert turned his attention to symphonic composition. Clara reinforced her husband’s sense of confidence and encouraged him to expand his ambitions beyond the

keyboard. “Your imagination and your spirit are too great for the weak piano,” she told him.

An additional impetus was Robert Schumann’s involvement in the posthumous discovery of Franz Schubert’s “Great” Symphony in C major. His friend Felix Mendelssohn led the world premiere in 1839 in Leipzig, where the Schumanns were then living. For Robert, Schubert’s epic score proved it was possible “to create the ideal of a modern symphony according to a new standard.”

Within a mere four days in January 1841—including “sleepless nights”—Robert Schumann sketched out the score of the First Symphony. Mendelssohn was likewise entrusted with unveiling this music to the world, conducting the Leipzig Gewandhaus Orchestra in the successful premiere in March. Schumann’s jubilation welled over into other orchestral inspirations, including what would become the core of his beloved Piano Concerto, the hybrid Overture, Scherzo, and Finale, and the first version of the Symphony in D minor (which we now know as the Symphony No. 4).

Deeply invested in literature as well as music, Schumann conferred the title *Frühlingssinfonie* (“Spring Symphony”) on his Symphony No. 1 after a short poem by his contemporary Adolf Böttger, according to Clara’s account in her diary. Dubbed “the forgotten poet of Romanticism,” Böttger concludes the poem in question with these two lines evoking spring’s arrival: *O wende, wende deinen Lauf/Im Tale blüht der Frühling auf!* (“O turn, turn and change

your course/Spring is blossoming in the valley!”).

Initially, Schumann also gave headings to each of the four movements: “Beginning of Spring,” “Evening,” “Jolly Playmates,” and “Spring at Its Height,” respectively. But to avoid having his musical thoughts reduced to a picturesque programmatic narrative, he opted to omit these when it came time to publish the score. “I wrote the symphony in that rush of spring that carries a man away even in his old age and comes over him afresh each year,” he wrote. “Description and painting were not a part of my intention, but I believe that the time in which it came into existence may have influenced its shape and made it what it is.”

What to listen for

Schumann translates the scansion of Böttger’s verses into the rhythmic pattern proclaimed at the outset by the brass in a slow introduction. (An alternative theory maintains that the source for this was a night watchman’s call.) “I should like the first trumpet entrance to sound as if it came from on high, like a summons to awakening,” noted the composer—though he added that this analogy came to mind only after he had composed it.

This opening gesture provides the motto for the entire first movement: speeded up in a thrilling transition, it is transformed into the first theme. That animated lift-off into the exposition is a hard act to follow, but Schumann accomplishes this with an even more powerful swelling of vibrant energy at the climax of the development; an

extended coda brings a hint of the larghetto that ensues. This is some of Schumann’s most blissfully radiant music—as if the confident blossoming at the beginning of the symphony were now being considered from a more reflective, twilight perspective.

Solemn, quasi-ecclesiastical statements from the trombones signal the transition (without pause) to the Scherzo, which shifts into D minor and features two trio sections, each in a major key, the first of which reprises music from the opening movement. Another dramatic summons prefaces the finale, which then moves forward with a playfully dancelike theme. Schumann also incorporates a theme quoting from his solo piano work *Kreisleriana* that held special significance for him and Clara. The technique of acceleration is once again deployed, with tremendous payoff, to close the symphony—a stirring paean to creative renewal.

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.



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Composer Bios

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Einojuhani Rautavaara, **composer**

Rautavaara was born in Helsinki in 1928 and studied with Merikanto at the Helsinki Academy (1948-52), with Persichetti at the Juilliard School in New York (1955-56), and with Sessions and Copland at Tanglewood (1955). He first came to international attention in 1955 when the neo-classical *A Requiem in Our Time* for brass and percussion won the Thor Johnson Composer's Competition in Cincinnati. He studied serialism and soon integrated twelve note techniques, without displacing his essential Romanticism. For instance, *Symphony No.3* (1961)

may be the first totally serial Finnish work, yet it is also a tribute to the symphonies of Bruckner, complete with Wagner tubas.

In the late 1960s Rautavaara distanced himself from serialism and his mystical character came more to the fore in music of rich colour and sweeping melodic profile, at once accessible and evocative. His operas have often explored issues of creativity and madness, such as *Vincent* (1986-87), *Aleksis Kivi* (1995-96) and *Rasputin* (2001-03), and his symphonies and concerti have increasingly been commissioned by orchestras outside his native Finland, including *Symphony No.8 'The*

Journey' (1999) for the Philadelphia Orchestra, a *Harp Concerto* (1999-2000) for the Minnesota Orchestra and a *Clarinet Concerto* (2001-02) for Richard Stoltzman and the National Symphony in Washington.

Works by Rautavaara over his final decade included the orchestral work *Tapestry of Life* (2007), the concertos *Incantations* for percussionist Colin Currie (2008), *Towards the Horizon* for cellist Truls Mork (2008-09), and *Summer Thoughts* (2008) toured by violinist Midori. His *Missa a cappella* (2010-11) received first performances in the Netherlands, Australia, the UK, Sweden and Germany and *Into the heart of light* (2011), composed for the Ostrobothnian Chamber Orchestra, was toured by the Scottish Chamber Orchestra in 2012. *Balada* for choir and orchestra, setting texts by Lorca, was premiered in Madrid in 2015.

Works completed at the time of Rautavaara's death in 2016 have received posthumous premieres including *Fantasia for violin and orchestra* (2015) composed for Anne Akiko Meyers and the short orchestral work *In the Beginning* (2015) performed internationally under the baton of Pietari Inkinen.

Rautavaara's music has been recorded on the Ondine, Finlandia and Naxos labels and DVDs have been released of his operas *The Gift of the Magi*, *Alexis Kivi* and *Rasputin*.

Einojuhani Rautavaara is published by Boosey & Hawkes.

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Huang Ruo, composer

Composer Huang Ruo has been lauded by The New York Times for having “a distinctive style.” His vibrant and inventive musical voice draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and pro-

cessed sound, rock, and jazz to create a seamless, organic integration using a compositional technique he calls “Dimensionalism.” Huang Ruo’s diverse compositional works span from orchestra, chamber music, opera, theater, and dance, to cross-genre, sound installation, architectural installation, multimedia, experimental improvisation, folk rock, and film.

His music has been premiered and performed by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, San Francisco Symphony, BBC Symphony Orchestra, Netherlands Radio Philharmonic, National Polish Radio Orchestra, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Opera Theatre of St. Louis, Asko/Schoenberg, Ensemble Modern, London Sinfonietta, and conductors such as Wolfgang Sawalisch, Marin Alsop, Andrew Davis, Michael Tilson Thomas, and James Conlon.

His opera *An American Soldier* (with libretto by David Henry Hwang) has recently received its world premiere at the Opera Theatre of St. Louis in June 2018, and was named one of the best classical music events in 2018 by *The New York Times*. His installation opera *Paradise Interrupted* was premiered at the Spoleto Festival USA in 2015 and was performed at the Lincoln Center Festival in 2016, with future touring planning for Europe and Asia. Another opera, *Dr. Sun Yat-Sen*, was premiered at the Santa Fe Opera in 2014. His upcoming new opera *M. Butterfly* will receive its world premiere with the Santa Fe Opera in a future season. His other upcoming new operas will be

composer-in-residence for Het Concertgebouw Amsterdam, and was the visiting composer for the São Paulo Symphony Orchestra in Brazil.

Huang Ruo was born in Hainan Island, China in 1976—the year the Chinese Cultural Revolution ended. His father, who is also a composer, began teaching him composition and piano when he was six years old. Growing up in the 1980s and 1990s, when China was opening its gate to the Western world, he received both traditional and Western education at the Shanghai Conservatory of Music. As a result of the dramatic cultural and economic changes in China following the Cultural Revolution, his education expanded from Bach, Mozart, Stravinsky, and Lutoslawski, to include the Beatles, rock and roll, heavy metal, and jazz. Huang Ruo was able to absorb all of these newly allowed Western influences equally. After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, he moved to the United States to further his education. He earned a Bachelor of Music degree from the Oberlin Conservatory of Music, and Master of Music and Doctor of Musical Arts degrees in composition from the Juilliard School.

Huang Ruo is a composition faculty at the Mannes School of Music in NY, and is the artistic director and conductor of Ensemble FIRE. He was selected as a Young Leader Fellow by the National Committee on United States—China Relations in 2006.

Huang Ruo’s music is published by Ricordi. For more information about the composer and his music, please visit: www.huangruo.com

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About Berkeley Symphony

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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.

Pre-Concert Talk

photo © Marco Gugliarelli for The Civitella Ranieri Foundation, 2024



Paul Dresher, *pre-concert talk* host

Paul Dresher 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 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.

FREE PRE-CONCERT TALKS — 1 HOUR BEFORE

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 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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