



Wednesday, September 23–Saturday, September 26, 2015

THE JAN SHREM & MARIA MANETTI SHREM
2015 ORCHESTRA RESIDENCY

Berkeley RADICAL Calendar of Events

WEDNESDAY, SEPTEMBER 23, 2015

- 10:00am–1:00pm Classroom Visits: *Simón Bolívar Symphony Orchestra of Venezuela* Building on Cal Performances' long and productive relationship with the Berkeley Unified School District, small ensembles from the SBSOV will present concerts in three Berkeley middle schools.
- 4:00–6:00pm Open Rehearsal: *Simón Bolívar Symphony Orchestra of Venezuela*
Zellerbach Hall *Gustavo Dudamel, Music Director*

THURSDAY, SEPTEMBER 24, 2015

- 10:00am–1:00pm Classroom Visits: *Simón Bolívar Symphony Orchestra of Venezuela*
See above for description.
- 8:00pm Performance: *Simón Bolívar Symphony Orchestra of Venezuela*
Zellerbach Hall *Gustavo Dudamel, Music Director*
Beethoven: Overture to Egmont, Symphony No. 7, Symphony No. 8
This is a ticketed event.

FRIDAY, SEPTEMBER 25, 2015

- 11:00am–5:00pm Symposium: *Beyond the Valley of the Ninth: The Afterlives of*
Hertz Hall *Beethoven's "Choral" Symphony*
Organized by Nicholas Mathew, UC Berkeley Associate Professor of Music, and featuring Andrea Bohlman (UNC Chapel Hill), Stephen Hinton (Stanford University), Alexander Rehding (Harvard University), Christopher Reynolds (UC Davis), Anicia Timberlake (Williams College), and Mina Yang.

7:30pm **Performance: Simón Bolívar Symphony Orchestra of Venezuela**
 Hearst Greek Theatre **Gustavo Dudamel, *Music Director***
 Beethoven: Symphony No. 9, “Choral”
This is a ticketed event.

SATURDAY, SEPTEMBER 26, 2015

11:00am–12:00pm **Performance: Simón Bolívar Symphony Orchestra of Venezuela**
 Zellerbach Hall **Family Concert**
 Conducted by Joshua Dos Santos; introduced by Gustavo Dudamel.
Program to be announced. This is a ticketed event.

1:00–3:00pm **Master Class with Gustavo Dudamel: UC Berkeley Symphony**
 Zellerbach Hall **Orchestra, David Milnes, *music director***
 Gustavo Dudamel conducts a master class on Tchaikovsky’s
 Symphony No. 4 with the UC Berkeley Symphony Orchestra.

3:30–4:30pm **Seminario**
 Zellerbach Hall Cal Performances hosts the first-ever *Seminario* at UC Berkeley, an
 immersive musical sharing that invites young musicians from local El
 Sistema music programs to rehearse and perform alongside members
 of the UC Berkeley Symphony Orchestra and the Simón Bolívar
 Symphony Orchestra of Venezuela. In this final session of the day,
 young musicians play side by side on the Zellerbach Hall stage as
 peers with the UC Berkeley Symphony Orchestra and SBSOV.

4:00–5:00pm **Berkeley Talks with Gustavo Dudamel**
 Wheeler Auditorium Gustavo Dudamel in conversation with Cal Performances Executive
 and Artistic Director Matías Tarnopolsky.

6:00–8:30pm **Film: *Crescendo: The Power of Music***
 Wheeler Auditorium A film about the rise of El Sistema in the United States, directed by
 Jamie Bernstein and Elizabeth Kling, follows three schoolchildren—
 two in West Philadelphia and one in New York City’s Harlem—as they
 participate in Sistema-inspired youth orchestra programs. A talk with
 Ms. Bernstein and Ms. Kling, moderated by Cal Performances
 Associate Director Rob Bailis, will follow.

Unless otherwise indicated, these events are free and open to the public.

Advance registration is requested for free, non-ticketed events.

*Cal Performances extends its heartfelt thanks to Jan Shrem and Maria Manetti Shrem
 for their major support of Gustavo Dudamel and the Simón Bolívar Symphony Orchestra
 of Venezuela’s 2015 residency at Cal Performances.*

*Additional support for the Jan Shrem and Maria Manetti Shrem Orchestra Residency
 is provided by Patron Sponsors Diana Cohen and Bill Falik.*

Cal Performances’ 2015–2016 season is sponsored by Wells Fargo.

Cal Performances Salutes Jan Shrem and Maria Manetti Shrem

IN 2012, then newlyweds Jan Shrem and Maria Manetti Shrem celebrated their marriage by underwriting Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela's historic first residency at Cal Performances. The residency proved to be a defining moment, and the Shrems' leadership support has once again made it possible for Cal Performances to share the power of music with audiences of all ages.

"Classical music has been in my heart from a young age," says Maria. "I was 15 when I saw *Bohème* with Renata Tebaldi. From that time, I wanted to hear the opera—or any music!" Coincidentally, Jan's first encounter with classical music began with his first viewing of the same Puccini opera. "At the age of 19, I had never heard of opera before. It was a totally new experience for me, and it truly transported me to spiritual heights I never dreamed of."

It is this joy and love of music that we bring to the Bay Area community through the Jan Shrem and Maria Manetti Shrem 2015 Cal Performances Orchestra Residency. In addition to featured main-stage performances at the Hearst Greek Theatre and Zellerbach Hall, this multiday residency will include an academic symposium, a Berkeley Talks event, master classes, a film screening, lecture-demonstrations, rehearsals open to the public, classroom visits by orchestra members, and the multimedia dissemination of harvested knowledge on digital platforms, including iTunes.

Crucially, this residency launches Berkeley RADICAL (Research and Development



Gustavo Dudamel, Maria Manetti Shrem, and Jan Shrem

Initiative in Creativity, Arts, and Learning), Cal Performances' commitment to three major principles: artistic literacy; the commissioning and producing of new work; and to in-depth programming like this residency.

Musical training in his youth put Gustavo Dudamel on his life path, and he brings to his music-making that deep understanding of the necessity of the arts in the fabric of our society. We are deeply honored that Gustavo Dudamel continues to partner with Cal Performances to combine music, learning, and the sharing of ideas with our community.

As expressed by Maria Manetti Shrem, "Music lifts my soul and spirit, and I could not live without it. Young people have to learn about it and we commend Cal Performances for this incredible idea. Between great artists and a great audience, it's going to be a marriage of great culture and great achievement."

We extend our heartfelt thanks to Jan Shrem and Maria Manetti Shrem for their transformative support.



Thursday, September 24, 2015, 8pm
Zellerbach Hall

THE JAN SHREM & MARIA MANETTI SHREM
2015 ORCHESTRA RESIDENCY

Berkeley RADICAL

**Simón Bolívar Symphony Orchestra
of Venezuela**
Gustavo Dudamel, *Music Director*

PROGRAM

Ludwig van Beethoven (1770–1827) Overture to *Egmont*, Op. 84 (1810)

Beethoven Symphony No. 8 in F major, Op. 93
(1811–1812)

Allegro vivace e con brio

Allegretto scherzando

Tempo di minuetto

Allegro vivace

INTERMISSION

PROGRAM

Beethoven Symphony No. 7 in A major, Op. 92
(1811–1812)

Poco sostenuto — Vivace

Allegretto

Presto

Allegro con brio

*The Hilti Foundation is very proud to support the talented young musicians of the
Simón Bolívar Symphony Orchestra of Venezuela.*

*The Simón Bolívar Symphony Orchestra of Venezuela would like to thank the Fundación Musical
Simón Bolívar, the Governing Body of the National System of Youth and Children's Orchestras
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Ludwig van Beethoven (1770–1827)
Overture to *Egmont*, Op. 84

Composed in 1810. Première on June 15, 1810, in Vienna.

“The first casualty when war comes,” observed Senator Hiram Johnson in 1917, “is truth.” So when Napoleon invaded Vienna in May 1809, convinced that the Austrian Empire was the major stumbling-block to his domination of Europe, it is not surprising that censorship of literature, of the press, and of the theater were instituted immediately. The months until the French departed in October were bitter ones for the Viennese. The value of the national currency dwindled, food was in short supply, and freedoms were limited. Soon after the first of the year, with Napoleon’s forces gone, the director of the Hoftheater, Josef Härtel, arranged for the production of a series of revivals of the dramas of Schiller and Goethe, the great figures of the German stage. Appropriately, two plays that he chose dealt with the oppression of a noble people by a foreign tyrant, and of the eventual freedom the patriots won for themselves—Schiller’s *William Tell* and Goethe’s *Egmont*.

Beethoven was commissioned to write the music for Goethe’s play. (Adalbert Gyrowetz was assigned *William Tell*. Rossini’s setting of the tale was still two decades in the future.) *Egmont*, based on an incident from 1567, depicts the subjugation of the Netherlands to the tyrannical Spanish rulers, the agony of the people, and their growing defiance and dreams of liberty, and ends with Count Egmont’s call for revolution and his vision of eventual victory in the moments before his execution. Beethoven approached his task with zeal, out of both his unmitigated respect for the author and his humanist’s belief in the freedom and dignity of man.

The theme of political oppression overthrown in the name of freedom was also treated by Beethoven in his only opera, *Fidelio*, and the musical process employed there also served well for *Egmont*. The triumph of good

over evil, of light over darkness, is portrayed through the overall structure of the work: major tonalities replace minor at the moment of victory; bright orchestral sonorities succeed somber, threatening ones; fanfares displace sinuous melodies. Devoid of overtly dramatic trappings, it is the same emotional road he travelled in the Fifth and Ninth symphonies. The Overture compresses the action of the play into a single musical span. A stark unison begins the introduction. Twice, stern chords from the strings are answered by the lyrical plaints of the woodwinds. An uneasy hush comes over the last measures of this solemn opening. The main body of the Overture commences with an ominous melody in the cellos. A storm quickly gathers (note the timpani strokes), but clears to allow the appearance of the contrasting second theme, a quicker version of the material from the introduction. The threatening mood returns to carry the music through its developmental central section and into the recapitulation. The second theme is extended to include passages cloaked in the burnished sound of horns and winds. A falling, unison fourth followed by a silence marks the moment of Egmont’s death. Organ-like chords from the winds sustain the moment of suspense. Then, beginning almost imperceptibly but growing with an exhilarating rapidity, the stirring song of victory is proclaimed by the full orchestra. Tyranny is conquered. Right prevails.

Beethoven
Symphony No. 8 in F major, Op. 93

Composed in 1811–1812. Première on February 27, 1814, in Vienna, conducted by the composer.

In early October 1812, the *Linzer Musikzeitung* carried the following announcement: “We have had the long-wished-for pleasure of having in our metropolis for several days the Orpheus and greatest musical poet of our time...” This “Orpheus” was Beethoven, and he had descended on Linz as

the last stop in a summer spent taking the waters at Karlsbad, Franzensbrunn, and Töplitz in an attempt to relieve various physical ailments. His interest in Linz, however, extended beyond the mineral baths into the private life of his younger brother, Johann. It seems that Johann had acquired a housekeeper, one Therese Obermeyer, and that her duties extended to, as the composer's biographer Thayer put it, "something more." Perhaps as much from jealousy as from moral indignation, the bachelor Beethoven did not approve of either the situation or this particular female (he later dubbed her "Queen of the Night"), and he took it upon himself, Thayer continued, "to meddle in the private concerns of his brother, which he had no more right to do than any stranger." He stirred up a terrific row over this matter, and, after taking his concern to the local authorities, actually was awarded a decision to have Therese thrown out of town. Johann had had about enough by this time, and the upshot of all of Ludwig's intrusions was that his younger brother married the housekeeper after all.

(As an interesting aside about the relationship between the brothers Beethoven, Olin Downes recounted the following anecdote: "It was Johann who, having acquired a handsome property, called on his brother leaving a card that was inscribed, 'Johann van Beethoven, *Gutsbesitzer* ['land proprietor'];' which card Beethoven quickly returned, after writing on the back, 'Ludwig van Beethoven, *Hirnbesitzer* ['brain proprietor].'")

Beethoven had been installed in an attractive room in Johann's house overlooking the Danube and the surrounding countryside upon his arrival, and he worked on the Eighth Symphony throughout all this unnecessary domestic kerfuffle. Not the slightest hint of the turmoil crept into the music, however. It is actually the most humorous and "unbuttoned," in the composer's own description, of all the symphonies. At that time in his life (he was 42), Beethoven was immensely fond of a certain rough fun and practical jokes, and Sir George Grove believed that "the Eighth

Symphony, perhaps more than any other of the nine, is a portrait of the author in his daily life, in his habit as he lived; the more it is studied and heard, the more will he be found there in his most natural and characteristic personality." Certainly this work presents a different view of Beethoven than do its immediate neighbors, and it is this very contrast that helps to bring the man and his creations more fully into focus.

The lighthearted quality of the music is reinforced by another bit of biographical miscellany that attaches to the second movement of the Eighth Symphony. Beethoven had befriended Johann Nepomuk Mälzel, best known as the inventor of the metronome, but famous in his own day as a creator of all sorts of mechanical curiosities. (It was for Mälzel's clangorous "Panharmonicon" that Beethoven wrote his *Wellington's Victory*.) Mälzel and Beethoven had appeared at the same dinner party in Vienna some time before the composition of the Eighth Symphony, and Beethoven had scratched out a little vocal canon that evening to parody the tick-tock of the inventor's immortal creation. All the guests joined in a rendition of the round during that soirée using a silly text: "Ta, ta, ta [referring to the tick of the metronome], my dear Mälzel, fare thee well, very well..." The *Gemütlichkeit* of that evening carried over into the Eighth Symphony, and lies at the heart of the spirit of the second movement, the shortest in all of Beethoven's symphonies.

Beethoven referred to this work as his "little Symphony" in F major. As regards the elapsed time, he was right—only the First Symphony is of comparable brevity in his symphonic output. In effect, however, the work is rather more concentrated than simply short, and it has a greater impact than its duration would seem to allow. Part of the effectual size of the Symphony is achieved by the multiplicity of musical events that it contains, and John N. Burk observed that the quick changes from one idea to another carry with them the underlying current of humor that characterizes the work. "Moods in music,"

Burk wrote, “are never to be matched by moods outside of it, and humor is no exception. It seems to consist in this Symphony of sudden turns in the course of an even and lyrical flow, breaking in upon formal, almost archaic periods. It is a sudden irregularity showing its head where all is regular—an altered rhythm, an explosion of *fortissimo*, a foreign note or an unrelated tonality.... Each incongruity becomes right and logical with use; indeed here lies the true individuality and charm of the Symphony.” Pitts Sanborn saw a more universal quality in Beethoven’s style in the Eighth Symphony: “It is the laughter of a man who has lived and suffered and, scaling the heights, achieved the summit.... Only here and there does a note of rebellion momentarily intrude itself; and here and there, in brief lyrical repose we have...an intimation of Divinity more than the ear discovers.”

The compact sonata form of the opening movement begins without preamble. The opening theme (F major), dance-like if a bit heavy-footed, appears immediately in a vigorous triple meter. The second theme, built on short sequentially rising figures, enters in the surprising tonality of D major, but quickly rights itself into the expected key of C major. The closing group consists of a strong two-beat figure alternating with a swaying, legato line for the woodwinds. The development is concerned with a quick, octave-skip motive and a rather stormy treatment of the main theme. This central section ends with one of the longest passages of sustained *fortissimo* in the entire Classical literature to herald the recapitulation with a great wave of sound. The long coda comes close to being a second development section in its mood and thematic manipulation.

The second movement is a sonatina—a sonata form without a development section. The imitation of Mälzel’s metronome is initiated by the woodwinds, which spend most of the movement pecking away at their single-minded rhythm. The violins present an impeccable music-box melody that has as much charm as it does humor. Charles Rosen, the

late pianist and an excellent commentator on the music of Beethoven’s time, observed the passing of an era with this music. “The civilized gaiety of the classical period,” he wrote in *The Classical Style*, “perhaps already somewhat coarsened, makes its last appearances here and in some of the last quartets. After that, wit was swamped by sentiment.”

The third movement abandons the scherzo of Beethoven’s other symphonies and returns to the archaic dance form of the minuet. Its central trio features horns and clarinets over an arpeggiated accompaniment in the cellos to produce a sonority much admired by Stravinsky for its clear texture and adventurous timbre.

“One of Beethoven’s most gigantic creations,” is Sir Donald Tovey’s estimation of the finale. Its length is almost equal to that of the preceding three movements combined, and it does carry a great relative importance in the work’s total structure because of the diminutive size of the internal movements. In mood it is joyous, almost boisterous; in form, it is sonata-allegro, with enough repetitions of the main theme thrown in to bring it close to a rondo. The extensive coda actually occupies more time than the development, and maintains the Symphony’s bustling energy and high spirits to the end.

Beethoven Symphony No. 7 in A major, Op. 92

Composed in 1811–1812. Première on December 8, 1813, in Vienna, under the composer’s direction.

In the autumn of 1813, Johann Nepomuk Mälzel, the inventor of the metronome, approached Beethoven with the proposal that the two organize a concert to benefit the soldiers wounded at the recent Battle of Hanau—with, perhaps, two or three repetitions of the concert to benefit themselves. Beethoven was eager to have the as-yet-unheard A major Symphony of the preceding year performed, and thought the financial reward worth the

trouble, so he agreed. The concert consisted of this “Entirely New Symphony” by Beethoven, marches by Dussek and Pleyel performed on a “Mechanical Trumpeter” fabricated by Mälzel, and an orchestral arrangement of *Wellington’s Victory*, a piece Beethoven had concocted the previous summer for yet another of Mälzel’s musical machines, the “Panharmonicon.” The evening was such a success that Beethoven’s first biographer, Anton Schindler, reported, “All persons, however they had previously dissented from his music, now agreed to award him his laurels.”

The orchestra for this important occasion included some of the most distinguished musicians and composers of the day: Spohr, Schuppanzigh, Dragonetti, Meyerbeer, Hummel, and Salieri all lent their talents. Spohr, who played among the violins, left an account of Beethoven as conductor. “Beethoven had accustomed himself to indicate expression to the orchestra by all manner of singular bodily movements,” wrote Spohr. “So often as a *sforzando* [a sudden, strong attack] occurred, he thrust apart his arms, which he had previously crossed upon his breast. At *piano* [soft] he crouched down lower and lower as he desired the degree of softness. If a *crescendo* [gradually louder] then entered, he slowly rose again, and at the entrance of the *forte* [loud] jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.”

The Seventh Symphony is a magnificent creation in which Beethoven displayed several technical innovations that were to have a profound influence on the music of the 19th century: he expanded the scope of symphonic structure through the use of more distant tonal areas; he brought an unprecedented richness and range to the orchestral palette; and he gave a new awareness of rhythm as the vitalizing force in music. It is particularly the last of these characteristics that most immediately affects the listener, and to which commentators have consistently turned to explain the vibrant power of the work. Perhaps the most famous such observation about the Seventh Symphony

is that of Richard Wagner, who called the work “the apotheosis of the Dance in its highest aspect...the loftiest deed of bodily motion incorporated in an ideal world of tone.” Couching his observation in less highfalutin language, John N. Burk believed that its rhythm gave this work a feeling of immense grandeur incommensurate with its relatively short 40-minute length. “Beethoven,” Burk explained, “seems to have built up this impression by willfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.”

A slow introduction, almost a movement in itself, opens the Symphony. This initial section employs two themes: the first, majestic and unadorned, is passed down through the winds while being punctuated by long, rising scales in the strings; the second is a graceful melody for oboe. The transition to the main part of the first movement is accomplished by the superbly controlled reiteration of a single pitch. This device not only connects the introduction with the exposition but also establishes the dactylic rhythm that dominates the movement.

The *Allegretto* scored such a success at its première that it was immediately encored, a phenomenon virtually unprecedented for a slow movement. Indeed, this music was so popular that it was used to replace the brief slow movement of the Eighth Symphony at several performances during Beethoven’s lifetime. In form, the movement is a series of variations on the heartbeat rhythm of its opening measures. In spirit, however, it is more closely allied to the austere chaconne of the Baroque era than to the light, figural variations of Classicism.

The third movement, a study in contrasts of sonority and dynamics, is built on the formal model of the scherzo, but expanded to include a repetition of the horn-dominated Trio (Scherzo–Trio–Scherzo–Trio–Scherzo).

In the sonata-form finale, Beethoven not only produced music of virtually unmatched

rhythmic energy (“a triumph of Bacchic fury,” in the words of Sir Donald Tovey), but did it in such a manner as to exceed the climaxes of the earlier movements and make it the goal toward which they had all been aimed. So intoxicating is this music that some of Beethoven’s contemporaries were sure he had composed it in a drunken frenzy. An encounter with the Seventh Symphony is a heady experience. Klaus G. Roy, the distinguished musicologist and former program annotator for the Cleveland Orchestra, wrote,

“Many a listener has come away from a hearing of this Symphony in a state of being punch-drunk. Yet it is an intoxication without a hangover, a dope-like exhilaration without decadence.” To which the composer’s own words may be added. “I am Bacchus incarnate,” boasted Beethoven, “appointed to give humanity wine to drown its sorrow.... He who divines the secret of my music is delivered from the misery that haunts the world.”

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Friday, September 25, 2015, 7:30pm
Hearst Greek Theatre

THE JAN SHREM & MARIA MANETTI SHREM
2015 ORCHESTRA RESIDENCY

Berkeley RADICAL

Simón Bolívar Symphony Orchestra of Venezuela

Gustavo Dudamel, *Music Director*

Mariana Ortiz, *soprano*
J'nai Bridges, *mezzo-soprano*
Joshua Guerrero, *tenor*
Soloman Howard, *baritone*

Kevin Fox, *chorus director*

Chamber Chorus of the University of California and Alumni
Marika Kuzma, Director

Pacific Boychoir Academy
Kavin Fox, *Founding Artistic Director*

San Francisco Girls Chorus
Valerie Sainte-Agathe, *Music Director & Principal Conductor*

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PROGRAM

Ludwig van Beethoven (1770–1827) Symphony No. 9 in D minor, Op. 125,
“Choral” (1822–1824)

Allegro ma non troppo, un poco maestoso
Molto vivace — Presto — Molto vivace
Adagio molto e cantabile
Finale: Presto — Allegro ma non troppo —
Vivace — Adagio cantabile — Allegro —
Allegro assai

This concert will be performed without intermission.

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Simón Bolívar, the Governing Body of the National System of Youth and Children's Orchestras
of Venezuela, for its support and cooperation. Tocar y Luchar.*

Ludwig van Beethoven (1770–1827)
Symphony No. 9 in D minor, Op. 125,
“Choral”

Composed in 1822–1824. Première on May 7, 1824, in Vienna, conducted by Michael Umlauf under the composer’s supervision.

“I’ve got it! I’ve got it! Let us sing the song of the immortal Schiller!” shouted Beethoven to Anton Schindler, his companion and eventual biographer, as he burst from his workroom one afternoon in October 1823. This joyful announcement meant that the path to the completion of the Ninth Symphony—after a gestation of more than three decades—was finally clear.

Friedrich Schiller published his poem *An die Freude* (“Ode to Joy”) in 1785 as a tribute to his friend Christian Gottfried Körner. By 1790, when he was 20, Beethoven knew the poem, and as early as 1793 he considered making a musical setting of it. Schiller’s poem appears in his notes in 1798, but the earliest musical ideas for its setting are found among the sketches for the Seventh and Eighth symphonies, composed simultaneously in 1811–1812. Though these sketches are unrelated to the finished *Ode to Joy* theme—that went through more than 200 revisions (!) before Beethoven was satisfied with it—they do show the composer’s continuing interest in the text and the gestating idea of setting it for chorus and orchestra. The Seventh and Eighth symphonies were finished by 1812, and Beethoven immediately started making plans for his next composition in the genre, settling on the key of D minor but getting no further. It was to be another dozen years before he could bring this vague vision to fulfillment.

The first evidence of the musical material that was to figure in the finished Ninth Symphony appeared in 1815, when a sketch for the theme of the Scherzo emerged among Beethoven’s notes. He took up his draft again in 1817, and by the following year much of the Scherzo had been sketched. It was also in 1818 that he considered including a choral

movement, but not as the finale: his tentative plan called for voices in the slow movement. With much still unsettled, Beethoven was forced to lay aside this rough symphonic scheme in 1818 because of ill health, the distressing court battle to secure custody of his nephew, and other composing projects, notably the monumental *Missa Solemnis*.

The awesome *Missa* dominated Beethoven’s life for over four years. By the end of 1822, the *Missa* was finished except for the scoring and some minor revisions, so Beethoven was again able to take up the symphony sketches and resume work. The chronology of these compositions—the great *Mass* preceding the Symphony—was vital to the creation of the Symphony and is indispensable to understanding the last years of Beethoven’s creative life. The American critic Irving Kolodin wrote, “The Ninth owes to the *Missa Solemnis* the philosophical framework, the ideological atmosphere, the psychological climate in which it breathes and has its existence.... Unlike the *Missa*, however, it is a celebration of life, of man’s earthly possibilities rather than his heavenly speculations.” The 1822 sketches show considerable progress on the Symphony’s first movement, little on the Scherzo, and, for the first time, some tentative ideas for a choral finale based on Schiller’s poem.

At this point in the creation of the work, in November 1822, a commission from the London Philharmonic Society for a new symphony arrived. Beethoven accepted it. For several months thereafter, he envisioned two completely separate works: one for London, entirely instrumental, to include the sketched first movement and the nearly completed Scherzo; the other to use the proposed choral movement with a German text, which he considered inappropriate for an English audience. He took up the “English Symphony” first, and most of the opening movement was drafted during the early months of 1823. The Scherzo was finished in short score by August, eight years after Beethoven first conceived its thematic material; the third movement was sketched by October. With the first three

movements nearing completion, Beethoven found himself without a finale. His thoughts turned to the choral setting of *An die Freude* lying unused among the sketches for the “German Symphony,” and he decided to incorporate it into the work for London, language notwithstanding. The “English Symphony” and the “German Symphony” had merged. The Philharmonic Society eventually received the symphony it had commissioned—but not until a year after it had been heard in Vienna.

Beethoven had one major obstacle to overcome before he could complete the Symphony: how to join together the instrumental and vocal movements. He pondered the matter during his summer stay in Baden in 1823, but had not resolved the problem when he returned to Vienna in October. It was only after more intense work that he finally hit upon the idea of a recitative as the connecting tissue. A recitative—the technique that had been used for generations to bridge from one operatic number to the next—that would be perfect, he decided. And the recitative could include fragments of themes from earlier movements—to unify the structure. “I’ve got it! I’ve got it!” he shouted triumphantly. Beethoven still had much work to do, as the sketches from the autumn of 1823 show, but he at last knew his goal. The composition was completed by the end of the year. When the final scoring was finished in February 1824, it had been nearly 35 years since Beethoven first considered setting Schiller’s poem.

The première on May 7, 1824, was a splendid affair. Not only was the Ninth Symphony heard for the first time, but three movements from the *Missa Solemnis* were also given their Viennese première. The *Consecration of the House Overture* filled out the evening. Beethoven was, understandably, at fever pitch for the concert. Joseph Böhm, a violinist in the orchestra that night, recalled of the composer, “Beethoven himself conducted, that is, he stood in front of a conductor’s stand (the actual direction was in Michael Umlauf’s hands; we musicians followed his baton only) and threw himself back and forth like a madman.

At one moment, he stretched to his full height, at the next he crouched down to the floor. He flailed about with both his hands and feet as though he wanted to play all the instruments and sing all the chorus parts.” The audience’s reaction was overwhelming. Beethoven, completely deaf and enraptured by the sounds in his mind, did not realize that the music had ended and the applause begun. One of the soloists, the alto Karolina Unger, turned him toward the audience and the house erupted. The police had to be called to ensure that order was maintained. Beethoven, totally exhausted, had to be helped home, where he slept through the night and most of the next day in the clothes he had worn to the première.

The Ninth Symphony begins with the interval of a barren open fifth, suggesting some awe-inspiring cosmic void. Thematic fragments sparkle and whirl into place to form the riveting main theme. A group of lyrical subordinate ideas follows. After a great climax, the open-fifth intervals return to begin the highly concentrated development section. A complete recapitulation and an ominous coda arising from the depths of the orchestra bring this eloquent movement to a close. The form of the second movement is a combination of scherzo, fugue, and sonata that exudes a lusty physical exuberance and a leaping energy; the central trio is more serene in character but forfeits none of the contrapuntal richness of the Scherzo. The *Adagio* is one of the most sublime pieces that Beethoven, or anyone else, ever wrote, and its solemn profundity is enhanced by being placed between two such extroverted movements as the Scherzo and the finale. Formally, this movement is a variation on two themes, almost like two separate kinds of music that alternate with each other.

The majestic closing movement is divided into two large parts: the first instrumental, the second with chorus and soloists. Beethoven chose to set about two-thirds of the original 96 lines of Schiller’s poem, and added two lines of his own for the baritone soloist as a transition to the choral section. A shrieking dissonance introduces the instrumental recitative for

cellos and basses that joins together brief thematic reminiscences from the three preceding movements. The wondrous *Ode to Joy* theme appears unadorned in the low strings, and it is the subject of a set of increasingly powerful variations. The shrieking dissonance is again hurled forth, but this time the ensuing recitative is given voice and words by the baritone soloist. "Oh, friends," he sings, "no more of these sad tones! Rather let us raise our voices together, and joyful be our song." The song is the *Ode to Joy*, presented with transcendent jubilation by the chorus. Many sections based on the *Ode* follow, some martial, some fugal, all radiant with the glory of Beethoven's vision.

The Ninth Symphony is "one of the greatest achievements of the human spirit," according to musicologist Edward Downes. "It stands taller, strides longer, reaches higher toward the Infinite than any work remotely like it," wrote critic Irving Kolodin. And it was Frédéric Chopin, probably the Romantic composer least influenced by Beethoven but one who certainly knew well the possibilities of musical expression, who told a friend, "Beethoven embraced the universe with the power of his spirit."

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Saturday, September 26, 2015, 11am

Zellerbach Hall

THE JAN SHREM & MARIA MANETTI SHREM
2015 ORCHESTRA RESIDENCY

Berkeley RADICAL

Simón Bolívar Symphony Orchestra
of Venezuela

Joshua Dos Santos, *conductor*

FAMILY CONCERT

PROGRAM

Excerpts from the symphonies of Ludwig van Beethoven (1770–1827)

Today's program will be announced from the stage and performed without intermission.

*The Hilti Foundation is very proud to support the talented young musicians of the
Simón Bolívar Symphony Orchestra of Venezuela.*

*The Simón Bolívar Symphony Orchestra of Venezuela would like to thank the Fundación Musical
Simón Bolívar, the Governing Body of the National System of Youth and Children's Orchestras
of Venezuela, for its support and cooperation. Tocar y Luchar.*

*Cal Performances extends its heartfelt thanks to Jan Shrem and Maria Manetti Shrem
for their major support of Gustavo Dudamel and the Simón Bolívar Symphony Orchestra
of Venezuela's 2015 residency at Cal Performances.*

Cal Performances' 2015–2016 season is sponsored by Wells Fargo.

SIMÓN BOLÍVAR SYMPHONY ORCHESTRA OF VENEZUELA

José Antonio Abreu	<i>Founding Director</i>
Eduardo Méndez	<i>Executive Director</i>
Valdemar Rodríguez	<i>Executive Deputy Director</i>
Gustavo Dudamel	<i>Musical Director</i>
Antonio Mayorca	<i>General Manager</i>
Manuel Moya	<i>Deputy Manager</i>

VIOLIN I
Alejandro Carreño
Boris Suárez
Carlos Vegas
Jesús Pinto
Eduardo Salazar
Douglas Isasis
Anna Virginia González
Daniela Becerra
Ebert Ceballo
Emirzeth Henríquez
Felipe Rodríguez
Gregory Carreño
Héctor Robles
Janeth Sapienza
Jorge Velásquez
José Laurencio Silva
Luis Adolfo González
Luis Barazarte
Luis Navarro
María José Oviedo
Nicole Rodríguez
Oriana Suárez
Verónica Balda
Wilfredo Pérez
Kenneth Jones

VIOLIN II
Moises Medina
Alirio Vegas
William González
Gregory Mata
Adriana Von Buren
Alessandro Lugo
Anderson Briceño
Carlos Luís Perdomo
Daniel Herrera
Daniel Marin
Daniel Sánchez
Eduardo Gomes
Enrique Carrillo
Gleirys Gómez
Imanuel Sandoval

Israel Méndez
José Guedez
Juan Pérez
Oswaldo Martínez
Patricio Meriño
Ronnie Morales
William López
Jairo González

VIOLA
Isml Campos
Luís Aguilar
Carlos Corales
David Peralta
Fabiana Alvarez
Greymar Mendoza
Jhoanna Sierralta
Juan Chacón
Luis Fernández
Luz Cadenas
Mary Francis Alvarado
Miguel Jeréz
Pedro González
Samuel Jiménez
Néstor Alvarez
Mabel Rodríguez
Pedro Rondón
Omar Pérez
Richard Urbano

CELLO
Edgar Calderón
Aimon Mata
Carlos Ereú
Abner Padrino
César Giuliani
Enn René Díaz
Frank Valderrey
Gabriela Jiménez
Jean Carlos Coronado
Jhonn Rujano
Juan Méndez
Leandro Bandrés

Luis Mata
Mónica Frías
Ricardo Corniel
Roberto Pérez
Yackson Sánchez

CONTRABASS
Claudio Hernández
Freddy Adrian
Jorge Ali Moreno
Luis Peralta
Oscar Luque
Carlos Rodríguez
Ismer Bolívar
Luís Martínez
Glen Rodríguez
Héctor Barreto

FLUTE
Katherine Rivas
Aron García
Diego Hernández
Engels Gómez
Etni Molletones
Fernando Martínez
Mariaceli Navarro
Yaritzy Cabrera
Emily Ojeda
Alexis Angulo

OBOE
Frank Giraldo
Elly Saúl Guerrero
Hairin Colina
Luis González
Néstor Pardo
Daniel Vielma
Rosmery Vargas

ENGLISH HORN
Elvis Romero

ORCHESTRA ROSTER

CLARINET

David Medina
Ranieri Chacón
Demian Martínez
Víctor Mendoza
Freeman Ramírez
Giancarlo Carvajal

BASS CLARINET

Carlos Escalona

BASSOON

Gonzalo Hidalgo
Daniel García
Edgar Monrroy
Aura Moreno
Anaís Gómez

CONTRABASSOON

Aquiles Delgado

HORN

Daniel Graterol
Danny Gutiérrez
Edgar Aragón
José Giménez
José Melgarejo
Luis Castro
Reinaldo Albornoz
José León
Enmanuel Hidalgo

TRUMPET

Tomás Medina
Gaudy Sánchez
Andrés Ascanio
Andrés González
Arsenio Moreno
David Pérez
Gerald Chacón
Jonathan Rivas
Leafar Riobueno
Luis Alfredo Sánchez
Miguel Albornóz
Miguel Tagliafico
Oscar López
Román Granda
Víctor Caldera
Werlink Casanova
Wilfrido Galarraga

TROMBONE

Pedro Carrero
Alejandro Díaz
Edgar García
Jackson Murillo
Joel Martínez
Leudy Inestroza
Lewis Escolante

BASS TROMBONE

Francisco Blanco
Alexander Medina
Jhonder Salazar
Lisandro Laya

TUBA

Lewis Pantoja
Igor Martínez

PERCUSSION

Félix Mendoza
Ramón Granda
Acuaris Zambrano
Edgardo Acosta
Juan Carlos Silva
Jesús Pérez
Luis Trejo
Matias Azpurua
Simón González
Víctor Villarroel

HARP

Annette León
Galaxia Zambrano
Rodolfo Sarabia
Adel Solórzano

PIANO

Vilma Sánchez

ORGAN

Pablo Castellanos

TOUR MANAGER

Arlette Dávila

COORDINATION

César Marval

SECRETARY

Yerusca González

STAGE CREW COORDINATOR

Ramón Vega

STAGE CREW

Edgar Camacho
José Campuzano
Naudy Nares
Eric Delgado

LIBRARIAN

Richard Santafé

CHORUS ROSTER

Chamber Chorus of the University of California

Marika Kuzma, *Director*

SOPRANO

Angela Arnold*
Sophia Artis
Katelan Bowden†
Karen Chang
Felicia Chen*
Jessica Clarkson*
Christine Gold
Celeste Riepe
Alyssa Kim†
Victoria Lim†
Sasha Kudler
Alison Mackey
Alma-Sophia Mescher†
Christina Swindlehurst-Chan†
Madeline Wolf

ALTO

Jean Ahn
Rita Barakat
Kira Bartholomew*
Emily Cogsdill
Emma Dowd
Nancy Hall*
Carolyn Hawkshaw
Stephanie Lin
Delanie Lowe
Kim Rankin*
Diana Rha
Jane Seung
Tara Scown†
Markayla Stroubakis
Yumi Tomsha*

TENOR

Chase Atiga
Davide Bianculli†
Ching Chang*
Alex Crossley†
Casey Glick
Victor Gold
Jevon Heath
Nathaniel Hodson
Nicholas Koo*
Henry Milner
Dylan Moore*
Charlie Satterfield*
Roger Tsui
Anthony White†

BASS

Aviel Ballo
Jacob Andreas
Alexander Ewing†
Gregory Fair*
Bret Hart†
Max Krall
Yonatan Landau*
Franklin Lee†
Micah Lubensky*
Jeff Phillips*
Benjamin Taube
Kenric Taylor*
Christopher Thompson
Juan Zepeda†

* *Chamber Chorus alumni*

† *Guest singer*

Pacific Boychoir Academy

Kevin Fox, *Founding Artistic Director*

Henry Abrahamson
Moses Abrahamson
Calvin Achorn
Ike Alexander
James Applegate
Nathaniel Ashley
Noah Boonin
Arthur Bowling-Dyer
Joroen Breneman
Robert Buckner
Liam Cochrane
Zachary Cohen
Leo Corzo-Clark
Maxim Culbeaux
J. D. Dale
Skyler Dale
Daniel Debare
Quentin Diakhate-Palme
Andrew Dogaru
Neil Evans
Sivan Faruqui
Quinn Freidenburg
Theo Frey
Tristan Friet
Julian Gandhi
George Goodhead
Eric Getreuer
David Gibbs
Collin Hockridge
Evan Holloway
Calin Hurley
Kayman Jeffley
Emmet Keady
Sasha Kourjanski
Atom Lai Costa
Matthew Lee
Elijah Levy
Owen Liquori

CHORUS ROSTER

William Lundquist
Evan Losito
Nick Main
Draven McGill
Ocean Milan
Cameron Miya
Milo Mohr
Thomas Mosley
Julian Nesbitt
Noah Patton
Louis Pecceu
Daniel Pliskin
Josiah Raffel-Smith
Andrew Reinfrank
Max Ruiz
Zachary Salsburg-Frank
Abraham Sanchez
Aaron Sanchez
Nathan Savant
David Schneidinger
Brendan Singer
Liam Skeen
Gabriel Stamper-Kurn
Jameson Wang
Ryan Wang
Ethan Yoshino

San Francisco Girls Chorus

Valérie Sainte-Agathe, *Music Director &
Principal Conductor*

Jungah Ahn
Sarah Ancheta
Isabella Carlucci
Audrey Chandler
Isabela Colmenar
AnaKatrina Cortado
Alison Dart
Mia David
Lucy Downes
Rachel Durney
Elisabeth Easton
Carolyn Engargiola
Charlotte Ensley
Nina Erickson
Barbara Fairweather
Anna Gray
Charlotte Hall
Glenna Harris
Arianna Hee
Kathleen Isaza
Marie Johnson
Georgia Jones
Allegra Kelly

Calla Kra-Caskey
Claire Levinson
Maggie Lu
Emma MacKenzie
Margaret Martin
Lola Miller-Henline
Eleanor Murphy-Weise
Ella Nelson
Sarah Ng
Natalie Pierce
Emma Powell
Lauren Ramlan
Elisabeth Rothenbuhler
Caroline Sloan
Nia Spaulding
Renée Theodore
Gabriella Vulakh
Viola Yasuda

Additional Singers

SOPRANO
Yuhi Combatti
Elizabeth Kimble
Kate Offer
Joanna Taber
Angelique Zuluaga

ALTO
Brielle Marina Nielsen
Leandra Ramm
Danielle Reutter-Harrah
Cindy Wyvill
Carrie Zhang

TENOR
Seth Arnpole
Thomas Busse
Fausto Daos
Mike Desnoyes
Joshua Diamant
Adam Flowers
Kevin Gibbs
Paul Ingraham
Todd Jolly
Michael Peterson

BASS
Adam Cole
Richard Mix
Chung-Wai Soong
Michael Taylor



Gerardo Gómez

THE SIMÓN BOLÍVAR Symphony Orchestra of Venezuela (SBSOV), founded by maestro José Antonio Abreu, is the flagship orchestra of the National System of Youth and Children's Orchestras and Choirs of Venezuela. Its 180 members—who have been named UNESCO Artists for Peace—were trained under the El Sistema's Orchestral Academic Program. They have also taken master classes with internationally renowned professors and performing under famous maestros such as Sir Simon Rattle, Claudio Abbado, Daniel Barenboim, Krzysztof Penderecki, Esa-Pekka Salonen, and Lorin Maazel, among others.

During the last decade, the SBSOV successfully toured internationally, winning high praise from both critics and audiences. They appeared at the world's major festivals such as the BBC Proms in London, the Edinburgh International Festival, the Schleswig-Holstein Festival, the Semperoper of the Sächsische Staatsoper Dresden, the Lucerne Festival, the Salzburg Festival, Carnegie Hall's "Berlin in Lights" Festival, and the Istanbul Music Festival.

Likewise, the most prestigious venues in Europe, Asia, and the Americas have welcomed the SBSOV. Among them are the Royal

Festival Hall, the Konzerthaus in Vienna, the Teatro Alla Scala in Milan, the Salle Pleyel in Paris, the Accademia Nazionale di Santa Cecilia, the Teatro Colón in Buenos Aires, and other top concert halls in Oslo, Stockholm, St. Petersburg, Moscow, Warsaw, Athens, Granada, Madrid, Barcelona, Zurich, Beijing, Seoul, Tokyo, Brazil, Chicago, Philadelphia, Washington, San Francisco, Los Angeles, Toronto, Montreal, Bogotá, Ecuador, Chile, and the Caribbean islands.

In January 2013, the SBSOV recorded the soundtrack of the film by Alberto Arvelo *Libertador*, composed by maestro Gustavo Dudamel. It was followed by two appearances in Paris and its Middle East debut with concerts in Oman and Abu Dhabi. In February, the orchestra traveled to California for a residency and joint concerts with the Los Angeles Philharmonic for a Tchaikovsky festival.

The SBSOV and Mr. Dudamel record for Deutsche Grammophon, and have released recordings of Beethoven's Symphonies Nos. 5 and 7; Mahler's Symphony No. 5; the superhit CD *Fiesta*, with works by Latin American composers; and a Tchaikovsky album featuring his Symphony No. 5 alongside *Francesca da Rimini*.



Gustavo Dudamel (*Music Director*) is defined by his untiring advocacy of access to music for all. As a symphonic and operatic conductor, his music making on four continents continues to inspire audiences of all ages. Currently serving as Music & Artistic Director of the Los Angeles Philharmonic and Music Director of the Simón Bolívar Symphony Orchestra of Venezuela, the impact of his musical leadership is felt internationally. While his commitment to these posts accounts for the major portion of his yearly schedule, Mr. Dudamel also guest conducts with some of the world's greatest musical institutions, including the Vienna Philharmonic, which he returns to lead in Vienna and on tour. This season, opera features prominently in his schedule with an August performance of *La Bohème* at Teatro alla Scala with the SBSOV, followed by a return to the Berlin State Opera for a new *Marriage of Figaro* production, and an April 2016 Vienna State Opera début conducting a new production of *Turandot*.

Now entering his seventh season as Music & Artistic Director of the Los Angeles Philharmonic, Mr. Dudamel has seen his contract extended through the 2021–2022 season. Under his leadership the Los Angeles Philharmonic has expanded its diversified outreach through many projects, most notably Youth Orchestra Los Angeles (YOLA), influenced by Venezuela's widely successful El Sistema. With YOLA and additional educational expansion in Los Angeles, Mr. Dudamel brings music to children in the underserved communities of Los Angeles, and also serves as an inspiration for similar efforts throughout the

United States, as well as for programs in Sweden (Hammarkullen) and Scotland (Raploch).

At the Los Angeles Philharmonic, where he spends extensive periods in both the fall and spring, it is not only the breadth of the audience reached, but also the depth of the programming performed under Mr. Dudamel that is remarkable. Programs at the Los Angeles Philharmonic continue to represent the best and the boldest, including numerous world premières, commissions, and a spring tour to Europe, kicked off by two New York appearances at Lincoln Center. The 2015–2016 Los Angeles Philharmonic season begins by once again uniting the Philharmonic and the SBSOV, this time for a complete Beethoven cycle.

In his 17th season as Music Director of the entire El Sistema project in Venezuela, Mr. Dudamel continues to lead the SBSOV in his native Venezuela, as well as on tour around the globe. In summer 2015, he brings the SBSOV to La Scala performing *La Bohème* for the World Expo, as well as several concerts in the famed Italian opera house. Later in the season, he tours the SBSOV to London and then Europe. His work in Venezuela serves as the cornerstone of his work with young people, and he steadfastly commits some 25 weeks of his annual schedule to his work with the El Sistema orchestras and children, both in Caracas and around the country.

A Deutsche Grammophon artist since 2005, Grammy Award-winner Mr. Dudamel has numerous recordings on the label. Having written the score for the motion picture *Libertador*, the sound track was released in summer 2014; the monumental and highly celebrated work by John Adams, *The Gospel According to the Other Mary*, commissioned and played by the Los Angeles Philharmonic, was released that spring. As part of a major Mahler recording project over the past few years, DG has released Mahler's Symphony No. 7 with the SBSOV in 2014, Mahler's Symphony No. 9 with the Los Angeles Philharmonic, Mahler's Symphony No. 5 with the SBSOV, as well as *Dudamel: Mahler 8: Symphony of a Thousand Live from Caracas* (DVD+Blu-Ray), featuring

the combined forces of the Los Angeles Philharmonic and the SBSOV. In 2013, there was an international release of an all-Strauss CD with the Berlin Philharmonic, and in 2012 an LP of Mendelssohn's Symphony No. 3 with the Vienna Philharmonic. Recently, Mr. Dudamel has independently produced an all-Wagner recording with the SBSOV, exclusively for digital download.

Many DVD video releases capture the excitement of important live concerts in Mr. Dudamel's musical life with the Los Angeles, Berlin, and Vienna philharmonics, and the SBSOV. In June 2011, a documentary, *Let the Children Play*, featuring Dudamel, was shown in over 500 Fathom movie theaters nationwide. Mr. Dudamel has been featured three times on CBS's *60 Minutes* and appeared on a 2010 PBS special, *Dudamel: Conducting a Life*, with Tavis Smiley. He appeared on *Sesame Street* with Elmo in February 2012.

Mr. Dudamel is one of the most decorated conductors of his generation. He received the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School; was named *Musical America's* 2013 Musician of the Year, one of the highest honors in the classical music industry; and was voted into the *Gramophone* Hall of Fame. In October 2011, he was named *Gramophone's* Artist of the Year, and in May of the same year, was inducted into the Royal Swedish Academy of Music in consideration of his "eminent merits in the musical art." The previous year, he received the Eugene McDermott Award in the Arts at MIT. Dudamel was inducted into L'Ordre des Arts et des Lettres as a Chevalier in Paris in 2009, and received an honorary doctorate from the Universidad Centroccidental Lisandro Alvarado in his hometown of Barquisimeto. He also received an honorary doctorate from the University of Gothenburg in 2012. In 2008, the Simón Bolívar Youth Orchestra was awarded Spain's prestigious annual Prince of Asturias Award for the Arts and, along with his mentor, José Antonio Abreu, Mr. Dudamel

was given the Q Prize from Harvard University for extraordinary service to children.

Named one of *Time's* 100 most influential people in 2009, Mr. Dudamel was born in 1981 in Barquisimeto, Venezuela. He began violin lessons as a child with José Luis Jiménez and Francisco Díaz at the Jacinto Lara Conservatory. He continued his violin studies with Rubén Cova and José Francisco del Castillo at the Latin American Academy of Violin. His conducting studies began in 1996 with Rodolfo Saglimbeni, and that same year, he was given his first conducting position, Music Director of the Amadeus Chamber Orchestra. In 1999, he was appointed Music Director of the Simón Bolívar Youth Orchestra and began conducting studies with the orchestra's founder, Dr. Abreu; in 2004, Mr. Dudamel was brought to international attention by winning the inaugural Bamberger Symphoniker Gustav Mahler Competition. He then went on to become Music Director of the Gothenburg Symphony (2007–2012), where he currently holds the title Honorary Conductor. His early musical and mentoring experiences molded his commitment to music as an engine for social change—a lifelong passion.

Access to music for all has been the cornerstone of Mr. Dudamel's philosophy both professionally and philanthropically. He has now further expanded this commitment via the Gustavo Foundation, the goal of which is to expand opportunities to experience music for as many children and communities as possible—the mission by which Mr. Dudamel lives.

For more information about Mr. Dudamel, visit www.gustavodudamel.com.

Thirty-nine years ago, the **Fundación Musical Simón Bolívar**—the National System of Youth and Children Orchestras and Choirs of Venezuela ("El Sistema")—was merely a dream of some eleven young musicians. It was a book written in future tense by José Antonio Abreu. Today, the lines of the book are written in present tense, and the dream has been realized considerably. This program has a

Venezuelan stamp, and has become a pedagogical model with export quality.

El Sistema is both a social and cultural program from the Venezuelan state, belonging to the Simón Bolívar Music Foundation. It was founded in 1975 by Dr. Abreu. Currently, it has 371 “orchestral centers” or branches throughout the national territory, where 500,000 children and adolescents are taught by an academic staff of 6,400 teachers. El Sistema comprises 828 youth, children’s, and preschool children’s orchestras; 364 youth and children’s choirs; 27 academic centers for instrument-making and repair; eight centers with correctional facility orchestral programs; and 16 “orchestral centers” with special education programs.

Performance and dissemination of Venezuelan traditional music stand out in El Sistema through the Alma Llanera Program, which is present in all the country’s branches. It also has several hospital programs, where care is given to children and youth who suffer from chronic diseases; as well as the program of new members, where newborns benefit from music as of an early age.

El Sistema has sought of finding new music possibilities and the Simón Bolívar Conservatory of Music has performed a wide variety of music genres of popular music, including jazz, symphonic rock, Latin American, and Caribbean music, as well as Afro-Venezuelan rhythms.

The impact El Sistema has had worldwide has placed Venezuela and its young musicians in the most prestigious stages in the world.

They have been awarded with the Prince of Asturias Award for the Arts and UNESCO’s International Music Prize. El Sistema has inspired over 65 countries in Europe, America, Asia, and Africa, where the Venezuelan model has already been replicated, showing it is a real and sustainable alternative for education, peace and progress in favor of the children of today and the future.

SOLOISTS



Mariana Ortiz (*soprano*) studied singing at the Conservatory of Music of Aragua, Venezuela, with maestra Lola Linares. She holds a degree in music education from the University of Carabobo

and earned a master’s degree in voice at the Koninklijk Conservatorium Brussel in Belgium. She studied voice and interpretive refinement with Sara Catarine, William Alvarado, Florentina Adams, and Pedro Liendo, and has participated in master classes with internationally renowned sopranos Margarida Natividade and Freni Mirella and tenor Vittorio Terranova.

Among her roles are Poppea in *L’Incoronazione di Poppea*, the Countess in *The Marriage of Figaro*, Donna Elvira in *Don Giovanni*, Fiordiligi in *Così fan tutte*, Violetta in *La Traviata*, Micaela in *Carmen*, Mimi in *La Bohème*, Liù in *Turandot*, Salud in Falla’s *La vida breve*, and Manuela Saenz in Milhaud’s *Bolívar*. In the genre of *zarzuela* she has performed Lota in *The Pharaoh’s Court*, Aurora in *Las Leandras*, and Duchess Carolina in *Luisa Fernanda*, the latter in a co-production of the Teresa Carreno Theater, Teatro Real Madrid, and SaludArte Foundation, under the direction of Pablo Mielgo. She also performs oratorios and recitals.

Ms. Ortiz has sung under the baton of such conductors as Gustavo Dudamel, Christian Vasquez, Diego Matheuz, Alfredo Rugeles, Rodolfo Saglimbeni, René Jacobs, Lars Ulrik Mortensen, Simon Rattle, Evelino Pidò, Rafael Frühbeck de Burgos, Edmon Colomer, Helmuth Rilling, Stefan Lano, Jose Miguel Rodilla, Roberto Tibiriça, Andrés Orozco-Estrada, Fabio Mechetti, and Enrique Diemecke. Recently, she was a guest soloist in the recording of Beethoven’s Symphony No. 9 under the baton of Mr. Dudamel, for Deutsche Grammophon.



J'nai Bridges (*mezzo-soprano*), noted for her “alluring dusky voice,” is quickly becoming one of the most sought-after talents of her generation. Ms. Bridges recently completed a three-year resi-

idency with the distinguished Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago. Highlights of her tenure at the Lyric include Inez in *Il trovatore* under the baton of Asher Fisch; Vlasta in Mieczysław Weinberg's *The Passenger*, conducted by Sir Andrew Davis; Flora in *La Traviata*; and two student matinee performances of Rosina in *Il barbiere di Siviglia*.

In the 2015–2016 season, Ms. Bridges returns to Lyric Opera of Chicago to sing the role of Carmen in the world première of *Bel Canto*, an opera by Jimmy Lopez, based on the novel by Ann Patchett. Ms. Bridges also performs Suzuki in *Madama Butterfly* with San Diego Opera, the mezzo-soprano solo in Beethoven's Symphony No. 9 with Gustavo Dudamel and the Los Angeles Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela in Berkeley, the mezzo-soprano solo in Mahler's Symphony No. 2 (“Resurrection”) with the Lexington Philharmonic, and Ravel's *Shéhérezade* with Esa-Pekka Salonen and the NDR Symphony Orchestra in Hamburg.

Highlights of recent seasons include performances of Ravel's *Chansons Médécasses* with Yo-Yo Ma and members of the Chicago Symphony Orchestra; the title role of *Carmen* with Finger Lakes Opera; and Beethoven's Symphony No. 9 with the Santa Fe Symphony, the Oregon Symphony, and also in Caracas, Venezuela, under the baton of Mr. Dudamel. She has performed Suzuki in *Madama Butterfly* with Wolf Trap Opera and Adalgisa in *Norma* with Knoxville Opera.



Joshua Guerrero (*tenor*) is a member of the Domingo-Colburn-Stein Young Artist Program. In the 2012–2013 season, he was a soloist in the concert *An Evening of Zarzuela and Latin American*

Music. His Los Angeles Opera appearances in 2013–2014 include his mains-tage Los Angeles Opera début as Normanno in *Lucia di Lammermoor*, followed the role of Steve Hubbell in *A Streetcar Named Desire*. He also appeared in the Cathedral production of *Jonah and the Whale*. In summer 2014, he made his role début as Don José in *Carmen* with the Aspen Opera Theater. In 2013, he made his début at the Ravinia Festival with the Chicago Symphony Orchestra under the baton of James Conlon, singing the role of the Messenger in *Aida*. He has performed Don Ottavio in *Don Giovanni* and the title role in *Orpheus in the Underworld* for Opera UCLA, and he also performed in the *Britten Art Song Prelude* at the Colburn School. He previously appeared as the Chevalier in Opera UCLA's production of *Dialogues of the Carmelites*. He has been a featured tenor soloist in Palm Springs Opera Guild's annual Opera in the Park. In 2011, he studied intensively in Payerbach, Austria, with Vladimir Chernov. He is a former member of the Santa Fe Opera's Apprentice Artist program. In October 2015, he will be the tenor soloist for Beethoven's Symphony No. 9 with the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela, under the baton of Gustavo Dudamel.



A recent graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, a program of the Kennedy Center for the Performing Arts, **Soloman Howard** (*baritone*) is garnering superlatives from the press

for his vivid performances on the opera and concert stages. His voice is called “sonorous” by *The New York Times*, “superhuman” by *The Denver Post*, and “spectacular” by *Maryland Theatre Guide*.

Mr. Howard’s 2014–2015 operatic season was marked by several high-profile débuts, most notably with the Metropolitan Opera as the King in Verdi’s *Aida* conducted by Marco Armiliato. Additionally, Mr. Howard débuted with Los Angeles Opera under the baton of Music Director James Conlon as Doctor Grenvil in *La Traviata* and at the Glimmerglass Festival, where he performed Banquo in Verdi’s *Macbeth* and Sarastro in Mozart’s *The Magic Flute*. In a return engagement to North Carolina Opera, the bass also reprises his acclaimed portrayal of the title role in *Approaching Ali*.

Mr. Howard sang Joe in *Show Boat* in Francesca Zambello’s production for Washington National Opera and at the Denver Center for the Performing Arts under the auspices of Central City Opera in performances led by Hal France. He also sang the Commendatore in *Don Giovanni* and the High Priest of Baal in *Nabucco* at Washington National Opera. As a part of Washington National Opera’s American Opera Initiative, Mr. Howard created the role of Muhammad Ali in the world première of *Approaching Ali* by composer D. J. Sparr. Of his performance, *The Washington Post* noted, “the accomplished young bass Solomon Howard, a Washington native, gave powerful voice to Muhammad Ali with equal parts humor and proud bluster.”

His concert performances have included numerous appearances with the Baltimore Symphony Orchestra, including Handel’s *Messiah*, Haydn’s *Lord Nelson Mass*, and Fauré’s Requiem. He has sung Porgy in *Porgy and Bess* with the Czech National Symphony Orchestra and in Tippett’s *A Child of Our Time* at New York’s Cathedral of Saint John the Divine.

Mr. Howard is a graduate of the Manhattan School of Music and Morgan State University.

CHORUS



Kevin Fox (*chorus director*) has been involved with boy’s choirs since the age of eight. He holds degrees in music (with honors) and economics from Wesleyan University, where he studied voice with tenor Wayne Rivera, conducting with

Mel Strauss, composing with Neely Bruce, and received the Lipsky Prize for outstanding scholarship in choral studies. He studied music at the University of Oxford with Edward Higginbottom and choral conducting at Westminster Choir College in Princeton with Jim Jordan and Vincent Metallo. He has served as Proctor for the American Boychoir, working with Jim Litton and Craig Denison, and has sung with the choirs of Trinity Church in New Haven, Trinity Church in Princeton, American Bach Soloists, the Philharmonia Baroque Chorale, and the Grace Cathedral Choir of Men and Boys in San Francisco, where he also worked as Interim Assistant Choirmaster.

Under his direction, the Pacific Boychoir Academy (PBA) has grown from six to 150 choristers in four treble choirs and one alumni choir. Working with the PBA staff, Mr. Fox has developed a proprietary music reading and music theory training program comparable to university-level music classes. In 2010, Mr. Fox accepted the Grammy Awards for Best Classical Album and Best Choral Performance for the PBA’s participation on Mahler’s Symphony No. 8 with the San Francisco Symphony.

Mr. Fox has been on over 50 tours with boys choirs to almost all 50 states including Alaska and Hawai’i, as well as to Brazil, Argentina, Taiwan, China, Japan, Australia, New Zealand, France, England, Wales, Ireland, Italy, the Czech Republic, Germany, Austria, Switzerland, Canada, Spain, and South Africa.

Mr. Fox served as Chorus Director for the 2014 Ojai Music Festival.

The **Chamber Chorus of the University of California** is the University's premier concert choir ensemble. The Chorus's concert engagements have included appearances throughout the Bay Area as well as concert tours to the East Coast, Canada, and Europe. Performances by the Chamber Chorus have been featured in broadcasts of the Voice of America, Public Radio International, and Austrian Radio. Among Chamber Chorus recordings, Handel's *Susannah* on the Harmonia Mundi label won a Grammy Award, and *Icons of Slavic Music* is known in Eastern Europe as well as the United States. A select group of some 30 singers, it is particularly acclaimed for its readings of early music and contemporary music. It has often performed with the Philharmonia Baroque Orchestra in productions with the Mark Morris Dance Group. In the realm of contemporary music, it has recently performed Steve Reich's *Desert Music*; Morton Feldman's *Rothko Chapel*; James MacMillan's *Seven Last Words* with Berkeley Symphony under Joana Carneiro; and Lou Harrison's *La Koro Sutro*.

Pacific Boychoir Academy (PBA) is a Grammy Award-winning, independent choir school for boys in grades four through eight, with seven after-school choirs for boys in pre-kindergarten through high school. Founded in Oakland, California, in 1998 by Artistic Director Kevin Fox, PBA serves over 170 choristers a season, has released seven independent albums, tours internationally each year, and has garnered three Grammy Awards with the San Francisco Symphony (SFS). The only North American boychoir school outside of the East Coast, PBA offers unique and rigorous choral and academic programs, producing confident, engaged young men and artists.

PBA has also performed with esteemed artists such as Kronos Quartet, Omaha Symphony, Oakland-East Bay Symphony, Simón Bolívar Symphony Orchestra, American Bach Soloists, San Francisco Opera, Youth Orchestra of the Americas, National Symphony Orchestra of Brazil, Moscow Chamber Orchestra, Magik Magik Orchestra,

Marcus Shelby Jazz Orchestra, Lithuanian State Orchestra, Ian Bostridge, Tom Krell Midtown Social, John Vanderslice, University of Michigan and Harvard Men's Glee Clubs, Yale Whiffenpoofs, Vienna Boys Choir, Drakensberg Boys Choir, and the choirs and orchestras of University of California, both at Berkeley and Davis.

A regular touring schedule has taken PBA throughout the United States and to countries on six continents, included appearances in France, China, Italy, Russia, South Africa, Spain, and the Czech Republic, on Public Radio International, Danish National Radio, at community events such as the Bay Bridge Opening and the Oakland Athletics playoffs, and also several self-produced concerts annually. PBA has also performed on television in simultaneous civic memorial services for Nelson Mandela, both at San Francisco City Hall and at the National Cathedral with Vice President Joe Biden, and has sung on NBC's *America's Got Talent* and *The Blacklist*, has sung as the voice of the Yahoo yodel and with comedian Zach Galifianakis. As part of its outreach efforts, PBA also performs for several Bay Area schools each year and serves as San Francisco Opera ARIA teaching artists.

The Pacific Boychoir has developed a reputation for presenting challenging works such as Mozart's Requiem entirely with male voices, and Rachmaninoff's *All-Night Vigil* performed for the first time in America with boy sopranos and altos. In addition to their Grammy-winning recordings of Mahler's Symphonies Nos. 3 and 8 with SFS, the choir's own recordings feature Bach's Cantata No. 150, Britten's *Ceremony of Carols*, two of Bach's "Lutheran" Masses, and two recordings of American spirituals, *That Promised Land* and *Show Me the Way*.

Hear, watch, and learn more at PacificBoychoir.org.

For more than 30 years, the **San Francisco Girls Chorus (SFGC)** has been recognized as one of the world's most respected vocal ensembles. Its level of training, performance, quality, range, and leadership in commission-

ing music for treble voices are lauded by musicians, critics, and audiences. San Francisco Symphony Music Director Michael Tilson Thomas says, "The San Francisco Girls Chorus is a treasure. Their training, musicality, and vibrant spirit are evident whenever they perform. I have enjoyed our long association and look forward to many years of collaboration."

SFGC's 30th anniversary season, 2008–2009, culminated in a performance in President Obama's swearing-in ceremony, and a debut concert at Alice Tully Hall at Lincoln Center in New York.

Founded in 1978, the San Francisco Girls Chorus has become a regional center for choral music education and performance for girls and young women ages five to 18. 400 singers from 45 Bay Area cities participate in this internationally recognized program, deemed "a model in the country for training girls' voices" by the California Arts Council. The organization consists of a professional level performance, recording and touring ensemble and the Alumnae Chorus; the four-level Chorus School training program; and a Preparatory Chorus for five- to seven-year-olds.

SFGC has won many honors, including the prestigious Margaret Hillis Award and two ASCAP Awards for Adventurous Programming in 1999, 2004, and 2011. The Girls Chorus is invited annually to perform with musical organizations, including San Francisco Opera, San Francisco Symphony, Philharmonia Baroque Orchestra. The Chorus has been honored to sing at many national and international venues, including the World Choral Symposium in Kyoto, in 2005. SFGC has been featured at the American Choral Directors Association Western Division Convention in Salt Lake City and represented North America in the prestigious World Vision Children's Choir Festival in Seoul, and in the Gateway to Music Festival at the Forbidden City Concert Hall in Beijing.

The Chorus School offers a program of unparalleled excellence, designed to take young

girls from their first introduction to the art of choral singing through a full course of choral and vocal instruction. This comprehensive music education includes the study and development of choral artistry, vocal technique, music theory, music history, and performing style. The discipline, teamwork, and concentration young girls learn in the Chorus School rehearsals and performances instill in them the values necessary for high achievement in music and in life.

SFGC's discography continues to grow with a two-disc set entitled *Heaven and Earth*. The music represents some of the greatest sacred and secular repertoire ever written for treble voices. Their other recordings include *Voices of Hope and Peace*, a recording with many exciting SFGC commissions; *Christmas*, featuring diverse holiday selections; *Crossroads*, a collection of world folk music; and *Music from the Venetian Ospedali*, a disc of Italian Baroque music. The Chorus can also be heard on several San Francisco Symphony recordings, including five Grammy Award-winners.

FAMILY CONCERT



Known as one of the most experienced young conductors of the National System of Youth Orchestras of Venezuela, **Joshua Dos Santos** (*conductor*) was born in Caracas in 1985, and took his first musical steps in the

University of Carabobo's Centro de Estudios Musicales Gustavo Celis Sauné, under the tutelage of Alba Pérez Matos, Marieva Laguna, and Nieves de Acosta. In 1995, he was admitted to the Carabobo Conservatory, where he studied cello and piano with Tiziana Vieira, Carmen Rosa Rodriguez, and Marta Infante.

At age eleven, Mr. Dos Santos was selected to be a member of the National Children's Symphony Orchestra of Venezuela, with which he toured through Europe and Latin

America. He then moved back to Caracas and joined the Latin American Cello Academy under the tutelage of William Molina. He began conducting at age 15, and is a conducting protégé of Maestro José Antonio Abreu. His work with countless youth and children's symphony orchestras across Venezuela continues, whilst participating in conducting courses offered by FESNOJIV with Mario Benzecry, Sung Kwak, Eduardo Marturet, and Gustavo Dudamel.

In 2001 he was appointed Musical Director of the Vargas Youth Orchestra, and the following year he returned to Valencia to conduct the newly formed Youth Symphony Orchestra of Carabobo, with which he performed for a number of social and educational

programs. The ensemble went on to tour in France, where he gained accolades for his interpretation of Stravinsky's *The Rite of Spring* and Tchaikovsky's Symphony No. 5.

He has received numerous awards, including "Young Person of the Year" from the newspaper *El Carabobeño* (2007), and municipal recognition from the Naguanagua Council for his ample social work alongside the National System of Youth and Children Symphony Orchestras of Venezuela in the Province of Carabobo (2008).

Mr. Dos Santos currently lives in Caracas and is a regular guest conductor with the country's principal symphony orchestras, including the Simón Bolívar Symphony Orchestra of Venezuela.