SEASON 17|18

BEETHOVEN SYMPHONY NO. 9, CHORAL

THURSDAY, APRIL 19, 2018 | 8p
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Berkeley Symphony 17/18 Season

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Dear Friends,

It is with great pleasure that I welcome you to the grand finale of our 2017/18 season.

This evening’s program offers a joyous culmination to the season with Beethoven’s beloved Ninth Symphony—what a great way to end the season having opened the season with Beethoven’s First Symphony. Beethoven’s “Ninth” was the last symphony he wrote, and is the first by any composer to combine the forces of chorus and orchestra, inaugurating the celebrated genre of the choral symphony. Since its 1824 premiere, Beethoven’s Ninth has spread its credo of universal brotherhood and communion across generations and borders—I remember vividly Bernstein’s momentous performance of the Ninth in celebration of the fall of the Berlin Wall in 1989. Ultimately, this piece is about joy and being unified as a community!

I am delighted to welcome to the podium Ken-David Masur, Associate Conductor of the Boston Symphony Orchestra. His reputation at Tanglewood and across the world precedes him. Masur led a masterful performance of Beethoven’s Ninth Symphony on April 26th, 2016, at Boston Symphony Hall and I guarantee you he will do the same tonight.

Thank you for being with us throughout another exciting season. I continue to call Berkeley my favorite musical home; the relationships and connections I’ve made here have become a vital and constant thread in the fabric of my life and my family.

Much love,

Joana Carneiro
Inspiring, enlightening, and admission free.

THE SF CO. ORG
Message from the Board President

Tonight, the 2017/18 Berkeley Symphony season comes to a close, and with it, my first year as Board President. This has been an especially successful season for our orchestra, featuring fruitful collaborations with some of the top musicians and composers of the Bay Area, the nation, and the world. Anna Clyne, John Adams, Conrad Tao, Tessa Seymour, Rene Orth, Gordon Getty, and so many more: these artists provide the energy, innovation, and reinvention so essential to orchestral music. But the stage is only half the picture. You, our beloved audience, are the true life-force of Berkeley Symphony, and I cannot thank you enough for your support of our music and our mission.

Although tonight’s performance concludes this season’s Symphonic series, mark your calendars for more Berkeley Symphony activities coming up. I hope you will join us at our upcoming Family Concerts on April 28, free of charge, as we continue to nurture the next generation of arts ambassadors through our Music in the Schools program under the inspiring direction of Ming Luke. We also have two more Full@BAMPFA concerts—April 29 and May 29—and our final Chamber series concert on May 6 featuring our very own Executive Director René Mandel. Finally, I am greatly looking forward to our 14th Annual Benefit Gala on May 4 featuring the astonishingly talented Joshua Bell. These exciting programs are not to be missed.

Next season brings more thrilling programs and collaborations; be sure to check out our freshly redesigned website for details. All of this is made possible through your dedication to our mission of innovative programming and world-class musicianship. For now, enjoy the jubilation of Beethoven’s Ninth and the wonderful artistry of your own Berkeley Symphony. On behalf of the Board, I wish you all the very best, and I hope to see you at Opening Night in October.

Until next time,

S. Shariq Yosufzai
Welcome!

This evening’s performance concludes yet another innovative Berkeley Symphony season, one in which we have introduced three new works to the orchestral landscape. Last October we gave the world premiere of William Gardiner’s Cello Concerto, followed in December by West Coast premieres of works by Rene Orth and our own Music Alive Composer-in-Residence, Anna Clyne. We have also had the great privilege of collaborating with some of today's most inspiring artists, and tonight, for the first time with Berkeley Symphony, I introduce to you four superb soloists: Laquita Mitchell, Michelle Rice, Amitai Pati, and Adam Lau.

Exciting events still remain in store for the 2017/18 season, and I encourage you to experience these spectacular programs with me. Next Sunday, April 29, we present world premieres of three works by our Berkeley Sounds Composer Fellows, in collaboration with the choreographers and dancers of Berkeley Ballet Theater at BAMPFA, curated by our inimitable Music Alive Composer-in-Residence, Anna Clyne. Then, on May 6, we wrap up our incredibly successful Chamber Series at Piedmont Center for the Arts, featuring works by Martinů, Rebecca Clarke, and Brahms. Finally, on May 29 at BAMPFA, Anna Clyne curates a program of small-ensemble pieces by six living composers from San Francisco, Hamburg, and Shanghai. This performance highlights yet another relationship Berkeley Symphony is cultivating with the San Francisco Conservatory of Music and the Future of Orchestral Culture Fellows.

We have a lot in store for you in the upcoming season; stay tuned for announcements to come. Thank you for being a vital part of our Berkeley Symphony family this fabulous season.

With gratitude,

René Mandel
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Margaret Moores
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**BEETHOVEN CHORUS**

Marika Kuzma, 
*Chorusmaster of the Combined Choirs*

This evening’s concert brings together singers from several choirs in the greater Berkeley community and several generations of singers. Their union of voices in and of itself symbolizes “alle Menschen” (all people) coming together in joy.

**UC Berkeley University Chorus**

Nikolas Nackley, *director*

**Soprano**
Sarah Ancheta  
Stuti Bansal  
Shivani Bhandarkar  
Emma Chen  
Elizabeth Corson  
Christina Ge  
Victoria Holm  
Ariel Hsieh  
Annette Lee  
Elizabeth Levinson  
Jennifer Liu  
Gabrielle Lochard  
Megan Merrick  
Tiffany Moore  
Vivien Morosoff  
Indu Pereira  
Bhavani Sanagavarapu  
Kate Shi  
Paulameena Shultes  
Kivia Sugiarito  
Michelle Tang  
Farrah Wang  
Sara Wang  
Leah Weaver

**Alto**
Sofie Antonsen  
Courtney Baldwin  
Aviva Bulow  
Beth Chang  
Victoria Cua  
Ann Deng  
Jashvina Devadoss  
Weining Fang  
Zoe Franklin  
Rebekah Gonzalez  
Marina Hansson  
Lane Hays  
Marianna Krumrine  
Daisy Lu  
Amanda Maiken  
Fran Meyer  
Sydney Moss  
Cyara Pinkos  
Marika Rainey  
Amber Sher  
Paige Tagliafico  
Nicolette-Hadassah Valdez  
Xunxun Wang  
Anika Wikramanayake  
Weiwei Zhang

**Tenor**
Liam Allard  
Davide Bianculli  
Nick Furgatch  
Bobby Ge  
Clay Halbert  
Allan Hennessy  
Edward Im  
Kaan Senaydin  
Charlie Song

**Bass**
William Bassett  
Gregory Devine  

**Alumni of the UC Berkeley University Chorus**

**Soprano**
Lorna Baird  
Marcella Jean  
Vicky Lin  
Kate Rakelly

**Alto**
Natalie Balfour  
Kelsey Bergstrom  
Milica Grahovac  
 Frederica Kreitzer  
Lisa Robinson

**Tenor**
Robert Clarke  
Gustav Davila  
Karoun Kasraie  
Darin Menlove  
Tim Salaver

**Bass**
James Beatty  
Boris DeDenko  
Stefano Flavoni
Chamber Chorus of the University of California
Magen Solomon, director

Soprano
Lizzie Arnette
Vanessa Guo
Christine Gold
Arlyss Hays
Emily Liquin
Mariah Ronningen

Alto
Jayne Chang
Olivia Gingold
Victor Gold
Carolyn Hawkshaw
Canny Lam
Signa Love
Aoife O’Connor
Sydney Rodosevich
Markeyla Stroubakis
Rosie Ward

Tenor
Micah Brush
Isaac Chap
Jeffmin Lin
Tom Liu
Kimball Strong
Winston Yin

Bass
Nate Ben-Horin
Justin Brereton
Jakob Dahl
Barry Fung
Jonathan Liu
Zach Manlapid
Henry Milner

Bass (continued)
Uriah Mrache
Edward Mu

Alumni of the Chamber Chorus of the University of California

Soprano
Melanie Anderson-Marshall
Jennifer Ashworth*
Katherine Howell-Sadler*
Alyssa Kim
Andrea Mich
Bridgette O’Keefe
Celeste Riepe
Ilana Segal
Amy Smith
Vanessa Yang

Alto
Deborah Benedict*
Miriam Anderson
Samantha Emmanuel
Sabrina Fernandez
Elizabeth Gallagher
Catherine Ho
Tanya Verimezova

Tenor
Seth Arnopole*
Carl Boe
Mickey Butts
Ching Chang
David Huff*
Robin Lee
Jeffrey Lin
Dylan Moore
Charlie Olsen

Tenor (continued)
Khris Sanchez*
John P. Young

Bass
Artin der Minassiaens
Alexander Ewing
David Hess*
Micah Lubensky
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Soprano
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Berkeley Symphony pays tribute to an inimitable force of a man with the joyous and exuberant music of Beethoven. Tonight’s performance of Beethoven’s Symphony No. 9 is dedicated to the memory of Marcos Maestre.

Marcos F. Maestre was born in the city of Ponce, Puerto Rico, in 1932. He obtained his bachelor's degree in Sciences at the University of Michigan in 1954 and a Ph.D. in biophysics at Yale University in 1962. Marcos completed his postdoctoral studies at the University of California, Berkeley in 1963 working with Ignacio Tinoco, Jr. Marcos was a brilliant experimentalist who worked for many years at the Space Science Lab before becoming a senior scientist at the Lawrence Berkeley Laboratory. Among other important discoveries, he was the first to characterize the spectral signatures of the various structures adopted by the DNA double helix. He pioneered the investigation of the structure and packaging of DNA in viruses, designing a number of clever experiments to do so. Eventually, these studies led him to investigate the optical properties of protein-DNA aggregates and to his experimental discovery of a new phenomenon in the interaction of circularly polarized light and matter. He formulated a theory of this phenomenon that can rightly be called Maestre's Differential Scattering.

One night while Marcos was walking home from the university in Berkeley, a sign in the window of French Laundry, a restaurant in his neighborhood, caught his attention. It was a poster calling for musicians to audition for a new community orchestra that was being formed by Thomas Rarick. He whisked up the phone number to take home to his beloved wife Janet, an outstandingly talented flutist, who then auditioned for the orchestra and won the first flute position. Thus began the long relationship between the Maestre family and Berkeley Symphony.

“Marcos never missed a single concert,” his wife Janet proudly boasts. “Not a single one. Nothing prevented him from attending a Berkeley Symphony concert. And if there was a concert in which I didn’t perform, then we would both sit in the audience together.”
Berkeley Symphony was like a child to Marcos, says Janet. “He was always involved. He used to carry the cash in his pocket from the tickets, he blew up balloons at the gala, and would lug the timpani to the hall for concerts. He had a real sense of ownership when it came to the symphony. Marcos and the symphony belonged to each other.”

Marcos Maestre is remembered fondly by his associates as a “phenomenon” of a man. Dr. Carlos Bustamante reflects, “I have come to marvel at the quality of certain singularities of the spirit, singularities that in the case of Marc, embodied his amazing ability to learn, retain, and then process the information into new, illuminating, often surprising syntheses. It could have been a discussion about the Second World War, or the piano concertos of Mozart, a Shakespeare quote, or a new ballet choreography, Marc was a constant source of knowledge, sensibility, and analytical depth. His words and his wisdom, his sentences and syntheses will continue to reverberate in my ears and enlighten my path every day while I walk on Earth.” Tonight, let the beauty and joy of Beethoven’s music reverberate in your heart as we all pay tribute to the legacy left behind by this incredible man.

Marcos F. Maestre, from all of us at Berkeley Symphony, thank you for your energy and devotion. You will be missed greatly.
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Berkeley Symphony extends its deep appreciation to the following companies and individuals whose generous support has made the 17/18 season possible:

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Symphonic IV: Beethoven: Symphony No. 9

Thursday, April 19, 2018 at 8p  Zellerbach Hall, Berkeley

Ken-David Masur  guest conductor

Ludwig van Beethoven  Symphony No. 9, “Choral”

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV. Finale

Laquita Mitchell  soprano
Michelle Rice  mezzo-soprano
Amitai Pati  tenor
Adam Lau  bass
Marika Kuzma  chorusmaster

UC Berkeley University Chorus
Nikolas Nackley  director

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Tonight’s concert will be broadcast on KALW 91.7 FM on May 28, 2018 at 9p.

Please switch off your cell phones, alarms, and other electronic devices during the concert. Thank you.

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Ludwig van Beethoven

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

Symphony No. 9 in D minor, Op. 125

Composed: 1822-24 (drawing on sketches dating back to 1817, when the work was originally commissioned)

First performance: May 7, 1824, in Vienna

Duration: approximately 65-70 minutes

In addition to solo vocal quartet (soprano, alto, tenor, and bass) and four-part chorus (in the fourth movement only), the Ninth Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, bass drum, cymbals, and strings.

In sum:

• Beethoven’s Ninth is a cultural artifact that has long exerted its powerful influence far outside the concert hall as well as on the history of Western music.

• Written after a gap separating his previous symphonic works, the Ninth is cast on a scale unprecedented by the Classical symphony. Beethoven thinks here on a grand new scale, in terms of his overall architecture and sound world, but also by fusing what was a purely instrumental genre with oratorio-like setting of text for solo voices and chorus.

• Beethoven’s chosen text is a revolutionary ode by his contemporary, the poet, playwright, and philosopher Friedrich Schiller. The work’s message of universal embrace in opposition to the “divisions” of the old conventional order has been an inspiration during turning points in world history, but it has also been abused.

• The Ninth is about much more than that concluding “Ode to Joy”—the first movement alone is one of the most impressive musical expressions of tragedy, and the spectrum Beethoven traces across the work anticipates something of Mahler’s all-encompassing concept of the symphony.

“We live in the valley of the Ninth,” the Berkeley-based musicologist Joseph Kerman once remarked, referring to the impact of Ludwig van Beethoven’s final symphony. The Ninth has cast its shadow not just over the composer’s successors but on our culture as a whole. From the trivial—commercials and ringtones, New Year rituals between swigs of eggnog and champagne—to the world historical, the Ninth is somehow always present. When John Adams’ On the Transmigration...
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of Souls was premiered by the New York Philharmonic (having been commissioned to commemorate the victims of 9/11), it shared the program with Beethoven Number Nine.

The first audience to hear the Ninth—at a Friday evening spring concert in Vienna in 1824, three years before Beethoven’s death—must have realized they were experiencing something unprecedented, even though time had only allowed for two full rehearsals. In fact, Vienna didn’t even have a symphony orchestra proper at the time. Throughout his career, Beethoven organized programs employing freelancers from the various theater orchestras to present his latest compositions and bring in income and was even responsible for his own marketing.

The model of a permanent, self-standing orchestra devoted to concert music had developed sporadically in other cities like Paris and London but did not become standard until after Beethoven’s death. A footnote: the initial spur to compose the Ninth was triggered by a commission from one of those rare metropolitan orchestras of the time, the Philharmonic Society of London (established as recently as 1813), which commissioned a new symphony from Beethoven in 1817. Indeed, the Ninth itself played a pivotal part in shaping the role of the modern professional conductor, fostering new standards of rehearsal thanks to its unprecedented technical demands and its array of orchestral and choral forces. It even encouraged a new approach to writing about music. Mere paraphrasing or description was no longer adequate to convey the often confusing power of this experience; it had to be interpreted.

Not all of the Ninth’s influence has been positive. Its inescapable power was often inhibiting for generations of composers tack and given vent to gleeful iconoclasm. In his diary, the American composer Ned Rorem lashes out at the Ninth as “the first piece of junk in the grand style.” On a much darker note, an artwork so inextricably linked to utopian vision has been co-opted as a political symbol to justify the most hateful forces in history as well: the Nazis used this music to celebrate Hitler’s birthday, and even the unfulfilled promise of universal brotherhood has been interrogated as what we might call today a suspicious, “neoliberal” diversion.

Thomas Mann even has the protagonist composer of his late novel Doctor Faustus declare his desire to “revoke” the Ninth and its associated bad faith. Some of that response is tied to the complications of German idealism and, specifically, the poetry and thought of Beethoven’s contemporary Friedrich Schiller (1759-1805), whose revolutionary poem An die Freude (“Ode to Joy”) from the eve of the French Revolution celebrates a message of universal connection that has resonated in moments of political crisis.

And the Ninth Symphony seems to encompass extremes of experience.
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Many tend to think of this music in terms of the finale alone, reducing it to an “ode to joy,” yet the vast first movement stands as an unsurpassed expression of tragedy and pathos, venturing even beyond the dark intensity of Beethoven's Fifth. What, too, to make of the Scherzo with its elemental energy and odd rhythmic gestures (and, in its contrasting trio section, yet another kind of “joy”)? And where does the unearthly, transcendent beauty of the Adagio fit into a work whose destination is thought to be joy? Well before Mahler cultivated the symphony as a form that “must be like the world” and “embrace everything,” Beethoven was creating a cosmos of his own from what he had inherited from Haydn and Mozart—with the help of Schiller’s poetry.

What to listen for

Emerging out of an ambiguous void, the Ninth seems to start with a “slow” introduction. But we’re already inside the “real time” of the first movement (which Beethoven indicates to be played un poco maestoso: “a bit majestic,” “in a dignified way”—the maestoso directive comes up twice again in the finale, as well).

We hear thematic shards that begin to coalesce until, with a mighty increase in volume and power, Beethoven hammers these together into the titanic main theme (itself centered around the simple pattern of a descending D minor chord).

It’s one of the most awing examples of this composer's genius for constructing vast, intricate structures from such primal material. Even the lyrical grace of the contrasting, stepwise theme that follows—it foreshadows the “joy” theme to come in the finale—gets swept away in the oceanic surge of the development. The moment of reprise resounds with a thunderously apocalyptic intensification, reinforced by the timpani (a key instrumental “protagonist” in this score). As a further surprise, Beethoven wraps up the movement with a lengthy, suspenseful coda, ratcheting up the tension yet again via an unrelenting, gradual crescendo.

The rhythmic insistence of the main theme and several additional ones in the first movement subliminally prepare the ground for the Scherzo—positioned here as the second rather than third movement, the only time Beethoven does this in his symphonies. The energy here has a densely concentrated quality, with elementary motifs tracing repetitive patterns in a way that anticipates something of the Minimalist aesthetic.

For all their contrasts—epic sprawl versus an eternally circling primal dance—the first two movements share a sense of colossal forces at play. With the Adagio, Beethoven enters an entirely new realm of contemplation. Structurally, the movement unfolds as a set of double variations, that is, based on two very different themes presented in alternation. Each inhabits its own key and has its own pacing; the first in the prevailing very slow tempo and the second with a more flowing motion,
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shifting to D major (the key of the final movement as well).

By introducing the human voice, the Ninth’s finale crossed an aesthetic Rubicon that claimed new territory for the symphony. Just as remarkable is the way in which Beethoven stages the emergence of that voice from the drama of the purely instrumental music we hear in the opening minutes. The finale begins with a terrifying chord of dissonance—evoking the chaos out of which the Ninth had come into being in the very first movement. Here, though, the chaos is violent and anguished rather than mysteriously amorphous. Beethoven then has the orchestra reminisce over the ideas that have been presented up to this point in the work. But the wordless insistence of the low strings rejects each of these as insufficient. How then to move forward, to find the promised land?

The chord of terror reappears, as if all that has been achieved is worthless. But now the solo baritone breaks into the soundscape with a cry to try something different. The instruments being the way, developing the “joy theme” via successive layering, and then allowing the individual voices of the solo quartet to join in. For his text, Beethoven adapted excerpts from Schiller’s lengthy poem.

From this point on, the final movement unfolds as a loose series of variations on the new theme. Here, too, Beethoven’s cosmic idea of what a symphony can express is worked out. At one extreme, the variations encompass strange humor: the moment of the gruff contrabassoon that “recharges” the music after it has run aground, brought to a sudden halt. What follows is an eccentric variation featuring the tenor solo (in very high range) against clanging cymbals and other gestures that, to European ears of the time, evoked stereotypes of a Turkish military band. Another extreme is found in the elevated tone of the music associated with a transcendent Being “beyond the starry firmament,” where Beethoven engages with feelings of sacred awe.

Pioneering as the Ninth Symphony is, this music also pays homage to the riches of the past: in particular, to the choral music of Handel’s magnificent oratorios, which Beethoven praised highly. Rather than merely present his ideas as a string of contrasting variations, Beethoven also relies on age-old techniques of counterpoint, fusing his disparate ideas into a larger, unified complex.

Music this powerful carries with it attendant dangers for abuse. “Some enshrine it, others attempt to tear it down,” writes David Benjamin Levy in his detailed study of the Ninth Symphony and its background. But in our present era of disillusion and jaded hopes, Beethoven’s final symphony, premiered almost two centuries ago, feels as urgently necessary as ever. “[T]he mountain remains,” Levy notes, “and, as is the case with revelation itself, the essential truth of the Ninth Symphony can be neither proven nor disproven. Coming to terms with the work involves a kind of leap of faith.”

—©2018 Thomas May
Text for An die Freude (Ode to Joy) by Friedrich Schiller
Translation, Marika Kuzma

(Soloist)
O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.
Freude!

(Soloists and chorus)
Freude!
Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
Weinend sich aus diesem Bund!

(Soloist)
O friends, no more of these sounds!
Let us give voice to something more cheerful,
More full of joy!
Joy!

(Soloist and Chorus)
Joy!
Joy, beautiful spark of divinity,
Daughter of Elysium,*
We tread as if fire-inspired,
Heavenly one, into your sanctuary.
Your magic power re-unites
All that custom has strongly divided,
All men shall become brothers,
Wherever your gentle wings sway.

Whoever has succeeded in
Becoming a friend to a friend,
Whoever has gained a loving spouse,
Let him join in our joyful song.
Yes! And whoever lay claim to a steadfast soul
In this wide world!
But whoever has never been able to
must creep away tearfully from this gathering.

*Heavenly afterlife.
Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

(Tenor soloist and men)
Froh, wie seine Sonnen fliegen
Durch des Himmels prächt’gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

(Chorus)
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über’m Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such’ ihn über’m Sternenzelt!
Über Sternen muß er wohnen.

(Fugue: verses combined)
Seid umschlungen, Millionen
Diesen Kuß der ganzen Welt!
Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuerverzückt,
Himmlische, dein Heiligtum!

All creatures drink of joy
At natures breast.
All who are good, all who are bad
Follow her trail of roses;
Nature gave us kisses and wine,
A tried and true friend even in death;
Even the worm is given bounty,
And the cherub stands before God!

(Tenor soloist and men)
Gladly, just as his suns fly
Though the glorious paths of the heavens;
So you, brothers, you should run your course,
Giddly like a hero toward victory!

(Chorus)
Be embraced, you millions
By this kiss of the whole world!
Brothers, above the starry canopy
There must dwell a loving father.

Do you fall in worship, you millions?
Do you sense the Creator, O world?
Seek Him above the canopy of stars;
Above the stars must he dwell.

(Fugue: texts combined)
Be embraced, you millions
By this kiss of the whole world!
Joy, beautiful spark of divinity,
Daughter of Elysium,
We tread as if fire-inspired,
Heavenly one, into your sanctuary.
Last year, three emerging composers were chosen from a national candidate pool to participate in the inaugural Berkeley Sounds Composer Fellows program. The new Fellows include Ursula Kwong-Brown of New York City; Aiyana Tedi Braun, currently a student at the Curtis Institute in Philadelphia; and Peter Shin of Kansas City. The composers receive mentorship from Music Alive composer-in-residence Anna Clyne while developing two compositions to be performed by Berkeley Symphony.

In the first season (17/18), each participating composer is developing a new work for chamber ensemble, while in the second season (18/19), they will produce a new work for chamber orchestra. Each season concludes in a public reading session as part of the Berkeley Art Museum and Pacific Film Archive (BAMPFA) Full series, where the composers will have their music rehearsed, performed, and professionally recorded for personal, archival and non-commercial use. In addition to being mentored by Ms. Clyne, the Fellows receive artistic and career guidance from the Symphony artistic staff, orchestra musicians, and renowned mentor-composers and industry professionals to further develop professional skills. The goal for participating composers is to develop a composition style that is deeply personal and artistically true, yet designed to enter the standard orchestra repertory.

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In Spring 2018, Berkeley Symphony’s Music Alive Composer-in-Residence Anna Clyne curates three innovative programs of contemporary music featuring Berkeley Symphony musicians as part of UC Berkeley Art Museum and Pacific Film Archive’s Full concert series. The performances take place at BAMPFA on nights of the full moon: Saturday, March 31; Sunday, April 29; and Tuesday, May 29, each at 7p.

The second concert coming up on April 29, titled “Symphony and Ballet,” will feature Berkeley Sounds Composer Fellows as they join forces with the choreographers and dancers of Berkeley Ballet Theater to explore what magical results occur when music meets dance. World premieres of small-ensemble pieces written by our Berkeley Sounds Composer Fellows are matched with work by choreographers Laura O’Malley, Keon Saghari, and Vanessa Thiessen.

At the final concert, “Cities,” Berkeley Symphony musicians and friends perform six small-ensemble pieces chosen by Fellows in The Future of Orchestral Culture, an international fellowship program developed by a consortium of musical institutions across the globe: Berkeley Symphony, the San Francisco Conservatory of Music, the University of Music and Drama Hamburg, Symphoniker Hamburg, Shanghai Conservatory of Music, and Shanghai Symphony Orchestra.

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Future of Orchestral Culture Fellowship

Berkeley Symphony is delighted to be one of six member organizations in an international consortium promoting innovation in orchestral performance through an international fellowship program titled “The Future of Orchestral Culture.” With the University of Music and Drama Hamburg, Symphoniker Hamburg, Shanghai Conservatory of Music, Shanghai Symphony Orchestra, and the San Francisco Conservatory of Music, the fellowship program gives eight recent graduates of the participating conservatories the opportunity to spend a full academic year researching and exploring new directions in orchestral management and performance. San Francisco Conservatory of Music alumni involved in Future of Orchestral Culture’s first year are Lotte Leussink and Craig Hansen.

This fellowship is funded by the German Federal Government Commissioner for Culture and Media as well as by the University of Music and Drama Hamburg and Symphoniker Hamburg. The eight fellows who have graduated from the conservatories are given the opportunity to spend a full academic year in Hamburg where they examine new and innovative techniques for developing the orchestral concert experience. They will then apply these techniques while they perform and study with their subsequent orchestras.

“As the San Francisco Bay Area’s orchestra dedicated to promoting innovation, Berkeley Symphony is honored to partner with SFCM in this consortium. The need has never been greater to enrich our thinking about music, how it is presented, and how we can connect with, and serve our community, locally and globally alike. I applaud the visionary leadership of the Hamburg, San Francisco, and Shanghai conservatories for creating this cutting-edge exploration,” says René Mandel, executive director of Berkeley Symphony.
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About Music Director Joana Carneiro

Noted for her vibrant performances in a wide diversity of musical styles, Joana Carneiro has attracted considerable attention as one of the most outstanding young conductors working today. In 2009, she was named Music Director of Berkeley Symphony, succeeding Kent Nagano and becoming only the third music director in the 40-year history of the orchestra. She also currently serves as official guest conductor of the Gulbenkian Orchestra, working there at least four weeks every year. In January 2014 she was appointed Principal Conductor of the Orquesta Sinfónica Portuguesa and Teatro São Carlos in Lisbon.

Carneiro’s growing guest-conducting career continues to develop very quickly. Recent and future highlights include engagements with the BBC Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Helsinki Philharmonic, RTE Symphony, Hong Kong Philharmonic and the Gothenburg Symphony. She continues to be sought after for contemporary programmes and in 2014/15 she made her debut at the English National Opera conducting the world stage premiere of John Adams’ *The Gospel According to the Other Mary*, and recently she conducted a production of *La Passion de Simone* at the Ojai Festival and a production of Van der Aa’s *Book of Disquiet* with the London Sinfonietta. Joana also works regularly with singer/songwriter Rufus Wainwright.

Carneiro is the 2010 recipient of the Helen M. Thompson Award, conferred by the League of American Orchestras to recognize and honor music directors of exceptional promise. In 2004, Carneiro was decorated by the President of the Portuguese Republic, Mr. Jorge Sampaio, with the Commendation of the Order of the Infante Dom Henrique.
Ken-David Masur has been hailed as “fearless, bold, and a life-force” (San Diego Union-Tribune) and “a brilliant and commanding conductor with unmistakable charisma” (Leipzig Volkszeitung). He begins the 2017/18 season leading the Boston Symphony Orchestra at Tanglewood and returns to lead the Los Angeles Philharmonic at the Hollywood Bowl. Other guest engagements in 2017/18 include weeks with the Milwaukee, Colorado, and Portland (ME) Symphonies, and returns to the Munich Symphony, where he is Principal Guest Conductor, and to the Yomiuri Nippon Symphony Orchestra in Japan.

Last season, Masur guested at the Orchestre National de France in Paris in a program with Anne-Sophie Mutter, and in Germany, Korea, and Moscow. As a sought-after leader and educator of younger players, Ken-David led training sessions with the Chicago Civic Orchestra, BUTI, New England Conservatory, and the Tanglewood Music Center Orchestra.

Of Japanese and German heritage, Masur studied conducting primarily with his father, Kurt Masur, with further studies at the Manhattan School of Music and the Hans Eisler Conservatory in Berlin. Ken-David Masur is Associate Conductor of the Boston Symphony. Together with his wife, Melinda Lee Masur, he is founder and Artistic Director of the Chelsea Music Festival in New York, now in its eighth season.
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Laquita Mitchell, soprano


This season, she will sing selections of *Porgy and Bess* with Allentown Symphony and Philadelphia Symphony, the soprano solo in Beethoven’s Symphony No. 9 with Berkeley Symphony, will sing the soprano solo in Mahler’s Symphony No. 2 with Missoula Symphony, Violetta in *La traviata* with Opera Memphis, the world première of Moravec’s *Sanctuary Road* at Carnegie Hall with Oratorio Society of New York, and will perform as Coretta Scott King in *I Dream* with Opera Grand Rapids, Toledo Opera and Opera Carolina. Last season, Ms. Mitchell performed the role of Countess in *Le nozze di Figaro* with Toledo Opera and the role of Bess in *Porgy and Bess* with Traverse City Symphony and Margaret Island Open-Air Theatre in Budapest for their summer festival. In concert, Mitchell performed Beethoven’s Ninth Symphony with the Philadelphia Orchestra at Saratoga Performing Arts Center and gala concerts with Sheboygan Symphony, Arizona Opera, and Philadelphia Orchestra. Additionally, she performs in recital annually at Harare International Festival of the Arts in Zimbabwe.
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Michelle Rice, mezzo-soprano

With “tones of pure gold” (Washington Post), Michelle Rice brings to her work a rich mezzo voice and notable performance intensity. Her portrayal of Mrs. Grose in Britten’s The Turn of the Screw at the Kennedy Center, conducted by Maestro Lorin Maazel, was described as “nuanced and sensitive” (Washington Post), “dramatically charged and vocally superlative” (dcist.com), and having a “firm, warm vocalism [that] made every phrase speak” (Baltimore Sun).

Hailed as a “standout” for her prominent dramatic and vocal contributions onstage, Ms. Rice has appeared in such roles as Herodias (Salome), Suzuki (Madama Butterfly), Flora Bervoix (La traviata), Lola (Cavalleria rusticana), and covered the role of Amneris (Aïda). As Emilia in Festival Opera’s production of Verdi’s Otello, the San Francisco Chronicle extolled she “brought vocal and theatrical impact to the role.” Other operatic roles from the standard repertoire include Carmen and Mercedes (Carmen), the Witch and the Mother (Hansel and Gretel), the Voice of Antonia’s Mother (Les contes d’Hoffmann), Gertude (Roméo et Juliette), Berta (Il barbiere di Siviglia), Dorabella (Così fan tutte), Marcellina (Le nozze di Figaro), Sesto (La clemenza di Tito), Irene (Tamburlaine), Serse and Arsamene (Serse), and many more, with companies including West Bay Opera, Opera San José, Fresno Grand Opera, Opera Cleveland, Annapolis Opera, Pasadena Opera, and others throughout the United States.

Amitai Pati, tenor

Amitai Pati is a tenor and second-year San Francisco Opera Adler Fellow of Samoan descent who made his San Francisco Opera debut as Matteo Borsa in Rigoletto and most recently appeared as Gaston in La Traviata. He received his MA in Advanced Vocal Studies at the Wales...
International Academy of Voice under the tutelage of tenor Dennis O’Neill. As a participant of the 2016 Merola Opera Program, he performed his first principal role as Ferrando in *Così fan tutte*. Pati won the Lexus SongQuest in 2012 and the Waiairiki Institute of Technology NZ Aria in 2015. In 2014, he was invited to be a part of the Young Singers Project in Salzburg, Austria, where he appeared in performances and concerts including *La Favorite* with Elina Garanča, Juan Diego Flórez and Ludovic Tézier, and the tenor solo in a production of Mozart’s *Spatzenmesse.*

Pati has extensive experience in choral singing, having performed and toured with the New Zealand Youth Choir, the Graduate Choir and the Auckland University Choir. He has sung in master classes with the likes of Joseph Rouleau, Della Jones, Dame Josephine Barstow, Dame Anne Murray, Maestro Richard Bonynge and Dame Kiri Te Kanawa. Pati, along with his brother Pene Pati and their cousin Moses Mackay, comprise the highly successful New Zealand vocal trio SOL3 MIO, which mixes both classical and contemporary music.

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**Adam Lau, bass**

Highlights of Adam Lau’s 2016/17 season include his first Wagnerian role, that of Donner in *Das Rheingold* with North Carolina Opera, his debut with Lyric Opera of Kansas City in the title role of *Le nozze di Figaro*, followed by two appearances at Carnegie Hall, first singing Handel’s *Messiah* with Oratorio Society of NY, then St. John Passion with Master Voices.

In spring 2017, he will sing Mephistopheles in *Damnation of Faust* with Liverpool Philharmonic, conducted by John Nelson and return to Seattle Opera as The Speaker in *The Magic Flute*.

In recent season, Mr. Lau has appeared with Dallas Opera, North Carolina Opera, Opera Theatre of Saint Louis, San Francisco Opera, Los Angeles Philharmonic, Cincinnati Symphony, San Francisco Symphony, Minnesota Orchestra, Credo Chamber Music and in San Francisco Opera’s Schwabacher Debut Recital Series.

This past spring, Adam Lau won First Prize in the Jensen Vocal Competition, having also won a Top Prize in the 2015 George London Foundation competition. He was
Marika Kuzma, chorusmaster

Chorusmaster Marika Kuzma is widely known as versatile conductor whose repertoire spans various cultures and centuries. She has prepared choirs for several Berkeley Symphony concerts in recent years: Shostakovich Symphony No. 13, Babi Yar, Adams Death of Klinghoffer, Mozart Requiem, MacMillan Seven Last Words. In the 1990s, she served as an assistant conductor to the BSO, conducting children's concerts and co-conducting the American premiere of Takemitsu's Gemeaux alongside Kent Nagano. As a Professor of Music and choral director at UC Berkeley for twenty-five years, she led its University Chorus and Chamber Chorus in works ranging from medieval chant to premieres of new music. Among the more memorable concerts that she conducted on campus were Bach St. Matthew Passion, Haydn Creation, Britten War Requiem, Reich Tehillim, and Feldman, Rothko Chapel. Her choirs were often invited by Cal Performances to collaborate with artists such as Gustavo Dudamel, Nicholas McGegan, Mark Morris, and Esa-Pekka Salonen. Outside of the Berkeley campus, Kuzma has served as chorusmaster for Kent Nagano and the Montreal Symphony Chorus (2007-09) as well as the Youth Orchestra of the Americas in Brazil, the Oakland Symphony Chorus, Oklahoma City University Chorus, University Singers at the University of Virginia, and Handel Society of Dartmouth College. Kuzma has a keen ear for languages, and her choirs are often praised for their clear and expressive diction. The daughter of Ukrainian immigrants, she has a particular affinity for Slavic music and has given talks and published articles internationally, including lectures at the Kyiv and Moscow Conservatories. Kuzma also has a love of theater and has recently appeared on stages in New York City, San Francisco, Toronto, and recently at Berkeley Rep.

Mr. Lau received his Master of Music degree at Rice University, and he currently resides in San Francisco.
UC Berkeley University Chorus

The University Chorus is a select ensemble of approximately eighty singers open to all musicians in the campus community: undergraduates, graduate students, faculty, staff, community members. Acceptance into the chorus is by audition.

Sponsored by the Music Department, the chorus performs literature from the standard choral-orchestral repertoire to contemporary music. Along with concerts on campus under its director Nikolas Nackley, the chorus has been invited to perform with the Midsummer Mozart Festival under George Cleve (Beethoven Ninth Symphony), the Oakland-East Bay Symphony under Michael Morgan (Gershwin Porgy & Bess), and with Berkeley Symphony under Kent Nagano and Joana Carneiro. Its concerts have met with enthusiastic reviews from the local press. “The University Chorus is “very impressive in sonority, quality of tone and expressiveness.” (SF Chronicle). In 2011-12, the chorus collaborated with Gustavo Dudamel and the Simon Bolivar Symphony Orchestra from Venezuela was a resounding success and Beethoven’s Ninth Symphony with the UCB Symphony. Last spring, the chorus sang Mahler 2nd Symphony with the UCBSO. All met with sold-out audiences.

Nikolas Nackley, director, UC Berkeley University Chorus

Though relatively new to academia, Nikolas has served as a full time and visiting lecturer at universities around the greater Bay Area. He is also currently a member of the vocal and choral faculty at San Francisco State University’s School of Music where he conducts the university’s Chamber Singers ensemble, teaches lyric diction and phonetics, opera workshop, vocal pedagogy, and private vocal instruction. He has served as stage and music director in the University’s Opera Workshop productions. In the last academic year he lead SF State’s Chamber Singers in the school’s first performance the St. Matthew Passion by Heinrich Schütz as well as Michael Haydn’s Missa
Tempore Quadragesimae and Stravinsky’s Mass.

As a solo vocal artist, Nikolas is in demand for his work on both the concert and operatic stage in California, the East Coast, and abroad. He has been heralded by the San Francisco Chronicle as “sonorous and heroic” and praised by the Boston Globe for his ability to “continually impress with his beautiful voice and acting.” Recently featured in the title role of West Edge Opera's critically acclaimed “Il ritorno d'Ulisse in patria”, his other recent credits include the role of Joe Pitt in Peter Eötvös' West Coast premier of “Angels in America” with the Los Angeles Philharmonic, Adonis in Blow’s “Venus and Adonis” with Marin Baroque, Cantata BWV 140 and Handel’s “Ode for the Birth of Queen Anne” with the SF Bach Choir, Figaro in Paisiello’s “Barber of Seville” with WEO's Opera Medium Rare, Bach’s “Christmas Oratorio” with Marin Oratorio, the West Coast premiere of Kaija Saariaho’s “The Tempest Songbook” with Cal Performances and a recital series in New Castle, England.

Chamber Chorus of the University of California

The Chamber Chorus of the University of California has a long tradition of choral excellence under its directors Philipp Brett, John Butt, Marika Kuzma, and its current director (since 2016) Magen Solomon. The choir’s history includes recordings with Philharmonia Baroque on the harmonia mundi label, one of them receiving a Grand Prix du Disque and a Grammy nomination. It has premiered and recorded works by major American composers including Richard Felciano, The Seasons; Morton Feldman, Rothko Chapel; Lou Harrison, La Koro Sutro; and Jorge Liderman, Song of Songs, John Thow Cantico. During Ms. Kuzma’s tenure, the chorus toured Eastern Europe, Brazil, and across America and was often invited to perform with professional ensembles under conductors including Gustavo Dudamel, Michael Morgan, Kent Nagano, and Esa-Pekka Salonen as well as Joana Carneiro. Its collaborations with the Mark Morris Dance Group enjoyed glowing reviews in the New York Times, Opera News, San Francisco Chronicle, Wall Street Journal. In 2013-2014, the chorus was invited to sing in prestigious concerts of contemporary choral music at St. Paul’s Chapel and at Weill Recital Hall/Carnegie Hall in New York. Its upcoming concert under Magen Solomon on April 29th in Hertz Hall will feature "Music of Many Faiths" including a Byrd mass, a Bach cantata, and works of Rossi, Malcolm Singer, Tina Harrington, Timothy Kramer, Moses Hogan, and Pauline Oliveros. Among the alumni of the chorus are an artist at the Metropolitan Opera Clarissa.
Lyons, soloists in European opera houses and in Early Music and New Music ensembles, a principal studio singer in Los Angeles, award-winning choral composers, orchestral and choral conductors, and choral singers in elite choral ensembles internationally. The chorus for this evening’s concert includes alumni dating back to the 1990s and current UC students from various disciplines across campus.

Magen Solomon, director, Chamber Chorus of the University of California

Active across the US and abroad as a clinician, teacher, and guest conductor, Magen Solomon has been Artistic Director of the San Francisco Choral Artists since 1995. Together they have premiered over 300 choral received several awards, and released three CDs. Since 2014 she has served as Artistic Director of the 70-voice San Francisco Bach Choir, specializing in Baroque and Classical works. Dr. Solomon also directs the UC-Berkeley Chamber Chorus. She has served as Artistic Director of the Stockton Chorale and the Oakland Symphony Chorus, and has taught at the University of Southern California, Santa Clara University, UC-Santa Cruz, Smith and Mount Holyoke colleges, and at the University of Wisconsin-Madison. Dr. Solomon has guest conducted the California Bach Society, Pro Coro Canada, and other ensembles, and has collaborated with Michael Tilson Thomas, Nicolas McGegan, Helmuth Rilling, Kent Nagano, and Christoph von Dohnányi, among others.

The Berkeley Community Chorus & Orchestra

The Berkeley Community Chorus & Orchestra is a non-auditioned community chorus, dedicated to performing major classical works with orchestral accompaniment. Ming Luke joined BCCO in 2011, becoming only the third music director to lead BCCO since its inception. The Berkeley Community Chorus & Orchestra presents two concerts each year (winter and spring), including one major choral work that is accompanied by an orchestra and soloists based in the community. Concerts are free to the public.
Ming Luke, director, Berkeley Chamber Chorus & Orchestra

Conductor Ming Luke is rapidly establishing himself as an exciting and versatile conductor to watch. In the past seasons he has worked with ensembles across the US, UK, Russia, France, Czech Republic, Slovak Republic, Hungary, and Austria. The Napa Valley Register said that his conducting had “his audience as much in his thrall as his musicians.” Luke is currently the Principal Guest Conductor of the San Francisco Ballet, Music Director of the Merced Symphony, and is Berkeley Symphony’s Associate Conductor and Director of the Education Programs.

Luke is the Music Director for the Berkeley Community Chorus and Orchestra, which was awarded the best Choral Performance in the San Francisco Bay area in 2016 for its performance of Britten’s War Requiem. Only the third Music Director in the chorus’ over 50 year history, Luke has concertized with the chorus across Europe and established several new programs with the chorus, including a conductor training program, vocal soloists program, and a new works program.
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Berkeley Symphony is unique among American orchestras: founded in 1971 in the intellectual and artistic nexus of Berkeley, California; led by the restlessly innovative Music Director Joana Carneiro and Executive Director René Mandel, an actively performing violinist; committed to premiering and commissioning new music and champions of female composers; and sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area. From the outset, the people behind Berkeley Symphony’s culture and programming were attuned to the culturally diverse people and the heady creative climate of their home city. Thomas Rarick, a protégé of the great English maestro Sir Adrian Boult, founded the orchestra in 1971 as the Berkeley Promenade Orchestra. Reflecting the spirit of the times, musicians performed in street dress and at unusual locations such as the University Art Museum. When Kent Nagano became the music director of the orchestra in 1978, he charted a new course by offering innovative programming that included rarely performed 20th-century works and numerous premieres. The renamed Berkeley Symphony Orchestra gained an international reputation for its adventurous programming, and became known for premiering the music of international composers and showcasing young local talents.
Music in the Schools

Ming Luke, Education Director & Conductor

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Legacy Society Member Lisa Taylor: In her own words . . .

“Growing up in New York City, I was introduced to classical music through Leonard Bernstein’s Young People’s Concerts and my elementary school’s arts curriculum, which encouraged every third grader to play a string instrument. I briefly played the violin before switching to piano and even studied at the Mannes School of Music while in eighth grade.

“When I moved to Berkeley in 1979, I joined the Friends of the Berkeley Symphony Orchestra, eventually serving as its President for a year. Berkeley Symphony quickly became part of my extended family, and my involvement as a volunteer, Board member, and Advisory Council member has now spanned 35 years.

“I greatly value the organization’s commitment to adventurous programming, its support of emerging composers, and its wonderful Music in the Schools program, which introduces a new generation to the joys of listening to and making music—an important legacy in which I am proud to take part.”

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Ming Luke, Education Director

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