

# BERKELEY SYMPHONY



**JOANA CARNEIRO**

Music Director

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**Berkeley Symphony and Guest Conductor Keitaro Harada perform music of SF-based composer Gordon Getty, featuring soprano Lisa Delan and baritone Lester Lynch, paired with iconic works by Fauré and Berlioz, February 1 & 2, 2018 at Zellerbach Hall in Berkeley and Hume Hall at SF Conservatory of Music.**



*(l to r: Keitaro Harada; Gordon Getty; Lisa Delan, by Marika Rosenthal; Lester Lynch; Eric Choate, by Bill Hocker)*

**BERKELEY, CA (January 18, 2018)** – Guest Conductor Keitaro Harada will lead Berkeley Symphony orchestra and chorus in a program that offers three insightful angles into the subjects and figures of French Romanticism at **Zellerbach Hall in Berkeley on Thursday, February 1 at 8p** and at **Hume Hall at San Francisco Conservatory of Music, February 2 at 8p**. Associate Conductor of the Cincinnati Symphony Orchestra and Cincinnati Pops, **Keitaro Harada**, working with Chorusmaster **Eric Choate** and Berkeley Symphony Orchestra and Chorus, opens the concert with Gabriel Fauré's *Cantique de Jean Racine*. Soprano **Lisa Delan** and baritone **Lester Lynch** are featured in SF-based composer **Gordon Getty's** cantata *Joan and the Bells*, inspired by French heroine and martyr Joan of Arc. The program concludes with Hector Berlioz's programmatic *Symphonie fantastique*.

## **ABOUT BERKELEY SYMPHONY**

Well-established as a presenter of major contemporary orchestral works, [Berkeley Symphony](#) continues its steadfast commitment to presenting original and unique programs with new music commissioned by living composers, many of whom have developed an ongoing creative and collaborative relationship with the Symphony. Since its 1979-80 season, Berkeley Symphony has performed 65 world premieres, 28 U.S. premieres, and 21 West Coast premieres. In recognition of its leadership in commissioning and creating new music, the Orchestra has received the prestigious ASCAP Adventurous Programming Award in 10 of the past 13 seasons. In December, Berkeley Symphony and composer Anna Clyne were awarded a three-year *Music Alive* grant for a composer residency, beginning in 2017, one of only five U.S. orchestra-composer pairings selected by New Music USA and the League of American Orchestras for the honor. The residency is designed to involve Clyne in a far-reaching, immersive collaboration with Berkeley Symphony, involving the creation of new work, collaboration with other Berkeley arts institutions, music education, community outreach and multidisciplinary activities.

## **ABOUT MUSIC DIRECTOR JOANA CARNEIRO**

Music Director [Joana Carneiro](#) has captivated the public with her commanding stage presence and adventurous programming, which has highlighted the works of several prominent contemporary composers, including John Adams, Kaija Saariaho, Esa-Pekka Salonen, Brett Dean, and Gabriela Lena Frank. Carneiro is regarded as one of the most exciting and outstanding young conductors working today. Carneiro's commitment to expanding the community base of Berkeley Symphony and upholding the Orchestra's artistic excellence was recognized by the League of American Orchestras, which honored her with the Helen M. Thompson Award in 2010. She was appointed Music Director of Berkeley Symphony in 2009, succeeding Kent Nagano as only the third Music Director in the 40-year history of the Orchestra. Named Principal Conductor of the Portuguese National Symphony at the Teatro de Sao Carlos in January 2014, Carneiro remains the Official Guest Conductor of the Gulbenkian Orchestra in her native Lisbon. She is also increasingly in demand throughout the world for guest conducting engagements, both for orchestras and opera companies. Prior to her Berkeley Symphony appointment, she served as Assistant Conductor with the Los Angeles Philharmonic from 2005 to 2008, where she worked closely with Esa-Pekka Salonen and led performances at Walt Disney Concert Hall and the Hollywood Bowl.

## **ABOUT GUEST CONDUCTOR KEITARO HARADA**

Conductor [Keitaro Harada](#) continues to be recognized at the highest levels for his artistic abilities and passion for musical excellence. As a three-time recipient of The Solti Foundation U.S. Career Assistance Award (2014, 2015, 2016), Bruno Walter National Conductor Preview (2013), the Seiji Ozawa Conducting Fellowship at Tanglewood Music Festival, a student of Lorin Maazel at Castleton Festival and Fabio Luisi at Pacific Music Festival, Harada's credentials are exemplary.

In his third season as Associate Conductor of the Cincinnati Symphony Orchestra and Cincinnati Pops, Harada regularly assists Music Director Louis Langrée and conducts the CSO, POPS, and assists James Conlon and Juanjo Mena for the May Festival. Keitaro also holds the position of Associate Conductor of the Arizona Opera.

With a growing schedule as an international guest conductor, Harada's recent and coming seasons mark several high-profile engagements including an invitation from Valery Gergiev to

serve on the faculty of the 2018 Pacific Music Festival, debuts with Tokyo Symphony Orchestra and Tokyo Philharmonic Orchestra in Japan, as well as Fort Worth Symphony, Berkeley Symphony, Boise Philharmonic, West Virginia Symphony Orchestra, South Bend Symphony Orchestra, Memphis Symphony, Louisville Orchestra, Louisiana Philharmonic, Charlotte Symphony, and Music in the Mountains Festival in the USA. Most recently, he conducted *Song from the Uproar* for Cincinnati Opera and a run of Bizet's *Carmen* for Bulgaria Sofia Opera that will reprise with a Japan tour of the same production later in 2018. Keitaro returns to Suntory Hall with Tokyo Philharmonic Orchestra in February 2018.

### **ABOUT COMPOSER GORDON GETTY**

The music of the American composer [Gordon Getty](#) has been performed in such prestigious venues as New York's Carnegie Hall and Lincoln Center, London's Royal Festival Hall, Vienna's Brahmsaal, and Moscow's Tchaikovsky Hall and Bolshoi Theatre, as well as at the Aspen, Spoleto, and Bad Kissingen Festivals.

Getty's first opera, *Plump Jack*, drawing on the adventures of Shakespeare's Sir John Falstaff, was premiered by the San Francisco Symphony and has been revived by the Los Angeles Chamber Orchestra, BBC Philharmonic, and London Philharmonia, among other ensembles. In 2011, the Munich Radio Orchestra performed *Plump Jack* in an abridged concert version, which was simulcast on Bavarian Radio and released on the Pentatone label. In June of 2018, Los Angeles Opera will present "Scare Pair," the double bill of his two one-act operas, *Usher House* and *The Canterville Ghost*, following the October 2017 premiere with the Center for Contemporary Opera in New York.

*Joan and the Bells*, a cantata portraying the trial and execution of Joan of Arc, has been widely performed, notably at Windsor Castle with Mikhail Pletnev conducting. Getty's ballet *Ancestor Suite* was given its premiere staging by the Bolshoi Ballet and Russian National Orchestra at the Bolshoi Theatre in Moscow, and is slated for performances in China in 2018.

Getty has enjoyed a fruitful relationship with the Pentatone label. In addition to his three operas and *Joan and the Bells*, Pentatone has released an album devoted to six of his orchestral pieces, with Sir Neville Marriner conducting the Academy of St. Martin in the Fields; two albums of his choral works, *Young America* and *The Little Match Girl*; an album of his solo piano works played by Conrad Tao; and *The White Election*, a much-performed song cycle on poems by Emily Dickinson.

Getty revisited the poetry of Emily Dickinson in his *Four Dickinson Songs*, recorded by Lisa Delan and Kristin Pankonin on their Pentatone recital album *The Hours Begin to Sing*. In 2018, a newly-orchestrated version of *Four Dickinson Songs*, featuring Lisa Delan and the Orchestre Philharmonique de Marseille, will be released by Pentatone. The album will also include other Dickinson settings by Aaron Copland, Jake Heggie, and Michael Tilson Thomas. Also due for 2018 release is a new album of Getty's most recent choral works.

Getty was the subject of the 2016 documentary film *There Will Be Music*, by director Peter Rosen. PBS broadcast the film around the country in 2017.

His music is published by Rork Music.

### **ABOUT SOPRANO LISA DELAN**

American soprano [Lisa Delan](#) has won acclaim as an interpreter of a vast range of repertoire and is recognized for her versatility and breadth of accomplishment in opera, song, and recording. She has performed on some of the world's leading concert stages including Lincoln Center, Davies Symphony Hall, Madrid's Auditorio Nacional, the Moscow Conservatory, Tchaikovsky Hall, and Windsor Castle. Her festival appearances include the Bad Kissingen Festival in Germany, the Colmar Festival in France, the Rachmaninoff Festival in Novgorod, Russia, Festival del Sole in Napa Valley, the Tuscan Sun Festival, and the Domaine Forget Festival in Quebec. In reviewing three of Ms. Delan's recordings released by Pentatone Classics in 2009, *Sequenza 21* concluded, "As a song interpreter she may well be unequalled." The year 2013 saw the release of *The Hours Begin to Sing* and the new Gordon Getty opera *Usher House*, both on Pentatone Classics. An *Audiophile Audition* critic wrote of *The Hours Begin to Sing*, "I reviewed Lisa Delan's first issue in this series in 2009... I said then 'I am not sure I have heard a finer American song album since *Songs of America* made its debut [20] years ago.' Well, guess what? I can say it again, with a lot of confidence.... Lisa Delan is still the master of this sort of recital."

Ms. Delan won recognition singing the title role in the world premiere of Gordon Getty's *Joan and the Bells* in 1998, a role she has since reprised in France, Germany, the U.S., and Russia, and on the 2002 recording for Pentatone Classics. Critics praised her depiction of Joan of Arc as "beautifully sung" (*International Record Review*), "refreshingly unpretentious" (*Gramophone*), and "a role she has made her own, with the kind of pure tone one expects of a saint-to-be and the passion one expects from a 19-year-old girl going to her death. Miss Delan is exceptional" (*Nevada Events*). She reprised this role for the Russian National Orchestra's Grand Festival in Moscow in 2012.

Ms. Delan is privileged to collaborate with new and contemporary composers and has performed and recorded the music of William Bolcom, John Corigliano, David Garner, Gordon Getty, Jake Heggie, Mikhail Pletnev and Luna Pearl Woolf, among others. Ms. Delan is currently developing a genre-defying recording with Christopher O'Riley and Matt Haimovitz featuring art songs written for the soprano by Philip Glass, John Corigliano, Mark Adamo, Aaron J. Kernis and Woolf.

#### **ABOUT BARITONE LESTER LYNCH**

[Lester Lynch](#), an established dramatic baritone, is making his mark in some of the world's leading opera houses. Known for his charismatic portrayals and commanding voice, he has received glowing reviews in some of the most important baritone roles – *Opera Today* recently enthused, "It was booming baritone Lester Lynch who served notice that he is now in consideration for admittance to the Scarpia Preferred Pantheon - when he needed to pour it on he had the Puccinian fire power and the dramatic heat to raise the hair on the back of your neck." Recent performances include Lescaut in Puccini's *Manon Lescaut* under the baton of Sir Simon Rattle with the Festspielhaus Baden-Baden, Crown in Gershwin's *Porgy and Bess* with the Opéra de Montréal, Amonasro in Verdi's *Aida* with Pittsburgh Opera, Carbon in *Cyrano de Begerac* with San Francisco Opera, Herald in *Lohengrin* with Lyric Opera of Chicago, G erald in *Andrea Ch enier* with the Bregenzer Festspiele, Nottingham in *Roberto Devereaux* and Count Di Luna in *Il Trovatore* with Minnesota Opera. His latest debuts include a back-to-back engagement with the Funda a o Calouste Gulbenkian in Portugal where he was featured as Iago in Verdi's *Otello* and in the title role of Verdi's *Falstaff*.

Mr. Lynch has worked with some of the world's most renowned conductors and directors. Under the baton of Sir Simon Rattle and the Berlin Philharmonic, he has sung the role of Crown in

*Porgy and Bess* and the Bauer in Schoenberg's *Gurrelieder*. He has also appeared with conductors Sir Andrew Davis, Placido Domingo, Larry Foster, Ulf Schirmer, and John DeMain, and performed under eminent directors Sir Richard Eyre, Christopher Alden and Francesca Zambello. PentaTone Classics has released his recordings of two operas by the contemporary American composer Gordon Getty: the title role in *Plumpjack*, and Cauchon in *Joan and the Bells*. Upcoming performances for Mr. Lynch include the lead role of Josh Gibson in *The Summer King* with the Michigan Opera Theatre and the role of Crown in *Porgy and Bess* with the Seattle Opera in the summer of 2018.

#### **ABOUT CHORUSMASTER ERIC CHOATE**

Lauded by Examiner.com as "music to grab the listener's attention through novelty and hold it through technical discipline," the compositional work of [Eric Choate](#) has earned him first prize in both the San Francisco Conservatory of Music's Art Song Composition Competition and the Vancouver Chamber Choir Composition Competition, as well as commissions from the Left Coast Chamber Ensemble, One Great City Duo, and One Found Sound. Mr. Choate's musical engagements reach beyond composition to the piano and baton; he has enjoyed conducting numerous Bay Area ensembles. In addition to his work as assistant conductor for BCCO, he acts as director of the Conservatory Chorus at the San Francisco Conservatory of Music. Mr. Choate also currently serves as director of music at Transfiguration Episcopal Church in San Mateo, where he conducts the choir, plays the organ, and composes liturgical music.

Graduating with departmental distinction, Mr. Choate earned his Bachelor of Arts degree in composition from St. Olaf College, where he studied with Timothy Mahr and Justin Merritt. He was awarded a fellowship to study harmony and counterpoint at the European American Musical Alliance in Paris, from which he graduated with honorable mentions in harmony and solfège. He then went on to earn a Master of Music degree with David Conte at the San Francisco Conservatory of Music.

#### **CALENDAR EDITORS, PLEASE NOTE:**

**Thursday, February 1, 2018, 8p – [Getty & Berlioz](#)**

Zellerbach Hall, 2425 Bancroft Avenue, Berkeley

**Friday February 2, 2018, 8p – [Getty & Berlioz](#)**

Hume Hall, San Francisco Conservatory, 50 Oak Street, San Francisco

Berkeley Symphony and Chorus  
Keitaro Harada, *guest conductor*  
Lisa Delan, *soprano*  
Lester Lynch, *baritone*  
Eric Choate, *chorusmaster*

Gabriel Fauré: *Cantique de Jean Racine*  
Gordon Getty: *Joan and the Bells*  
Hector Berlioz: *Symphonie fantastique*

**TICKETS:** Tickets for the Berkeley Symphony concerts February 1 & 2 are priced at \$15 to \$96 and are available at [tickets.berkeleysymphony.org](https://tickets.berkeleysymphony.org) or by phone at (510) 841-2800. Student tickets are available. Doors open at 6:30p. A pre-concert talk, free to ticketholders, begins at 7p.