

# BERKELEY SYMPHONY



**JOANA CARNEIRO**  
Music Director

**FOR IMMEDIATE RELEASE / March 6, 2018**

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**Berkeley Symphony and Guest Conductor Ken-David Masur perform Beethoven's Ninth Symphony, featuring soprano Laquita Mitchell, mezzo-soprano Michelle Rice, tenor Amitai Pati, bass Adam Lau, and Chorusmaster Marika Kuzma, April 19, 2018 at Zellerbach Hall in Berkeley.**



*(1st row: Ken-David Masur, by Chris Lee; Laquita Mitchell by Matthew Placek; Michelle Rice; 2nd row: Amitai Pati; Adam Lau; Marika Kuzma by Lisa Keating)*

**BERKELEY, CA (March 6, 2018)** – Guest Conductor Ken-David Masur will lead Berkeley Symphony in Beethoven's Symphony No. 9 at **Zellerbach Hall in Berkeley on Thursday, April 19 at 8p**. Associate Conductor of the Boston Symphony Orchestra, **Ken-David Masur** will collaborate with Chorusmaster **Marika Kuzma** as Berkeley Symphony is joined by a chorus of members of Berkeley community choir organizations for Beethoven's Ninth, considered by many to be among the greatest works of all time. Soprano **Laquita Mitchell**, mezzo-soprano **Michelle Rice**, tenor **Amitai Pati**, and bass **Adam Lau** are featured in the finale's famous "Ode to Joy."

[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.

Soprano [Laquita Mitchell](#) consistently earns acclaim on eminent international opera and concert stages, leading performances with Los Angeles Opera, San Francisco Opera, Houston Grand Opera, Lyric Opera of Chicago, New York City Opera, Washington National Opera, and Opéra Comique in Paris, New York Philharmonic, The Philadelphia Orchestra, Detroit Symphony Orchestra, among many others.

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 *Symphony No. 9* 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.

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](#) 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 Waiariki 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 Elīna 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 Bonyngé 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.

American bass [Adam Lau](#) has been praised as a “bass of real quality, with sonorous low notes” (Palm Beach Arts Paper). Upcoming engagements include Mr. Lau singing the bass soloist in Verdi’s *Requiem* with Guelph Symphony Orchestra, a return to Seattle Opera as The Speaker in *The Magic Flute*, and the bass soloist in Mahler’s 8th Symphony with Maestro Kent Tritle and the Berkshire Music Festival.

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 *Messiah* with Oratorio Society of NY, then *St. John Passion* with Master Voices. In spring 2017, he will sing Mephistopheles in *The Damnation of Faust* with Liverpool Philharmonic, conducted by John Nelson and returns to Seattle Opera as The Speaker in *The Magic Flute*.

In recent seasons, 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 a finalist in the 2016 Dallas Opera Competition, as well as finalist and audience choice award winner in Houston Grand Opera's 2011 Eleanor McCallum Competition. Mr. Lau received his Master of Music degree at Rice University, and he currently resides in San Francisco.

[Marika Kuzma](#) is widely known a versatile conductor whose repertoire spans various cultures and centuries. She returns to the Berkeley Symphony, having prepared choirs for several of our concerts in recent years: Adams *Death of Klinghoffer*, Mozart *Requiem*, MacMillan *Seven Last Words*. In the 1990s, she also 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 *Carmina Burana* (original medieval version), Bach *St. Matthew Passion*, Haydn *Creation*, Verdi *Requiem*, Britten *War Requiem*, Reich *Tehillim*, and Feldman, *Rothko Chapel*. Her choirs were often invited by Cal Performances to collaborate with luminary artists such as Gustavo Dudamel, Nicholas McGegan, Mark Morris, and Esa-Pekka Salonen. Outside of the Bay Area, 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, the 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 clarity of diction and expressiveness of phrasing. The daughter of Ukrainian immigrants, she has a particular affinity for Slavic music. Her dissertation on Slavic music won the American Choral Directors Association Herford Prize, her recording of the Bortniansky choral concertos was released on Naxos Records in 2013, and her critical edition of the concertos was published by Carus International in 2016. She has given talks and published articles on Bortniansky, Rachmaninoff, and Stravinsky internationally, including lectures at the Kiev and Moscow Conservatories. Kuzma also has a love of theater—having appeared on stages in her home state Connecticut, New York City, San Jose, San Francisco, and Toronto—and has often incorporated theatrical elements in her concerts.

## **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.

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

**Thursday, April 19, 2018, 8p – [Beethoven: Symphony No. 9](#)**

Zellerbach Hall, 2425 Bancroft Avenue, Berkeley

Berkeley Symphony  
Ken-David Masur, *Guest Conductor*

Laquita Mitchell, *Soprano*  
Michelle Rice, *Mezzo-Soprano*  
Amitai Pati, *Tenor*  
Adam Lau, *Bass*  
Marika Kuzma, *Chorusmaster*

UC Berkeley University Chorus, Nikolas Nackley, director  
Chamber Chorus of the University of California, Megan Solomon, director  
Alumni of the UC Berkeley University Chorus and Chamber Chorus  
Select members of the Berkeley Community Chorus & Orchestra, Ming Luke, director  
and other choirs

**TICKETS:** Tickets for the Berkeley Symphony concert on April 19 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.