



LOS ANGELES
MASTER
CHORALE

BACH

St. John Passion

WALT DISNEY CONCERT HALL

APRIL 2012

performances
MAGAZINE

HIGH NOTES

from Music Director Grant Gershon



Photo: Alex Berliner

We are very proud to present the first performances of Bach's overwhelming masterpiece – *The St. John Passion* – in Walt Disney Concert Hall.

The “St. John” is the earlier of the two surviving passions by Bach, and a lot has been made over the years about the contrast between this work and the later *St. Matthew Passion*. What is clear is that Bach's setting of the Passion according to John is a strikingly dramatic and turbulent composition. From the very opening chorus, we are plunged into a swirling sound world of strings, winds and voices desperately crying out to God. Where the *St. Matthew Passion* is overall more contemplative and expansive, this work is extremely vivid and direct in its narrative, all the way through to the final chorus of rest and repentance, “Ruht Wohl.” As with our recent performances of the *St. Matthew Passion* and the Mass in B minor, we will be joined by the extraordinary musicians of Musica Angelica Baroque Orchestra.

As one of the finest period instrument ensembles on the scene today, Musica Angelica allows us a rare treat to hear early music as it might well have sounded in its own time. Because this ensemble tunes to A-415 (Instead of A-440, almost exactly a half step lower than modern orchestras) you'll experience a warm, authentic Baroque sound not often heard in Los Angeles. And if you like what you hear this evening, please join us again in November as we once again collaborate with Musica Angelica for the Master Chorale's first-ever performance of Claudio Monteverdi's *Vespers of 1610* – the most frequently recorded and passionately loved choral work of the early Baroque era.

Thank you for joining us this evening for J.S. Bach's incomparable *St. John Passion*!

Sincerely,

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Make Extraordinary Music Your **PRIORITY** for 2012 | 2013!



ANNOUNCING A BRAND NEW SEASON

Organ Extravaganza

Sunday, October 21, 2012 - 7 pm

Pärt | De Profundis
Parry | I Was Glad
Mealor | Ubi caritas
Muhly | A Good Understanding
WEST COAST PREMIERE
Muhly | Bright Mass with Canons
Finzi | God Is Gone Up
Weir | Ascending Into Heaven
WEST COAST PREMIERE
115 singers | pipe organ

Monteverdi Vespers

Sunday, November 18, 2012 - 7 pm

Monteverdi | Vespers of 1610
with *Musica Angelica Baroque Orchestra*
40 singers | *Musica Angelica* | soloists

Rejoice! Bach Magnificat

Sunday, December 16, 2012 - 7 pm

Vivaldi | Gloria
Bach | Magnificat
48 singers | chamber orchestra | soloists

Brahms Requiem

Saturday, January 26, 2013 - 2 pm

Sunday, January 27, 2013 - 7 pm

Lieberson | The World in Flower
WEST COAST PREMIERE
Brahms | Ein Deutsches Requiem
115 singers | orchestra | soloists

Poulenc & Vaughan Williams

Sunday, April 14, 2013 - 7 pm

Poulenc | Salve Regina
Vaughan Williams | Mass in G minor
Vaughan Williams | Five Mystical Songs
Poulenc | Figure humaine
62 singers | organ | soloists

The American Concert

Sunday, June 2, 2013 - 7 pm

Whitacre | Three Songs of Faith
Barber | Agnus Dei *and* Sure on this Shining Night
Ives | General William Booth Enters Into Heaven
Carter | Tarantella
Betinis | Toward Sunshine, Toward Freedom: Songs of
Smaller Creatures
with *classic spirituals of Jester Hairston,*
William Dawson and Moses Hogan
115 singers | piano

HOLIDAY CONCERTS

Holiday Wonders: Festival of Carols

Saturday, December 8, 2012 - 2 pm

Saturday, December 15, 2012 - 2 pm

62 singers | pipe organ | brass

Messiah Sing-Along

Monday, December 17, 2012 - 7:30 pm

orchestra | soloists | You're the chorus!

Handel Messiah

Saturday, December 22, 2012 - 7:30 pm

40 singers | orchestra | soloists

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TONIGHT'S PERFORMANCE

Bach: St. John Passion

Saturday, March 31 at 8 pm
Sunday, April 1 at 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Musica Angelica Baroque Orchestra
Pablo Corá, Evangelist

St. John Passion
Part I

Johann Sebastian Bach
(1685-1750)

(15 minute intermission)

Part II

SOLOISTS (Recitatives and Arias)
(in order of appearance)

Niké St. Clair, MEZZO SOPRANO
Claire Fedoruk, SOPRANO
Daniel Chaney, TENOR
Reid Bruton, BASS
Jon Lee Keenan, TENOR
Steve Pence, BARITONE
Janelle DeStefano, MEZZO SOPRANO
Vincent Robles, BARITONE
Pablo Corá, TENOR
Elissa Johnston, SOPRANO

CAST LIST

(in order of appearance)

Evangelist: Pablo Corá
Jesus: Scott Graff
Maid: Hayden Eberhart
Peter: Melvir Ausente
Servant: Brandon Hynum
Pilate: Gregory Geiger



KUSC is our Proud Media Partner

Tonight's **ListenUp!** with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 7 pm on Saturday and 6 pm on Sunday. *ListenUp!* can be heard online after the concert at www.lamc.org.

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Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.

The Other Great Passion

Bach's First Year in Leipzig

The Romantic image of the composer as an isolated genius struggling to create immortal works for posterity is an undeniably powerful one. This was the mindset from which the Beethoven cult drew inspiration, and it had its parallel in the rediscovery of J.S. Bach that Felix Mendelssohn helped to spearhead through his epochal revival of the *St. Matthew Passion* in 1829.

But it's also an anachronistic notion that ignores the real-life circumstances of Bach's early Leipzig years, when he composed his two great Passion settings that have survived: *St. John* in 1724, followed by *St. Matthew* in 1727. He was writing for a community of fellow worshippers in response to the pragmatic needs of the liturgical calendar — and, ultimately, from his own point of view, for “the glory of God alone.” The truly remarkable phenomenon is that, in the process, Bach created towering masterpieces that indeed do transcend time and move us today.

The *St. John Passion (SJP)* marks the culmination of Bach's first year as music director of the main churches in Leipzig. He had taken on the new job in 1723, at the age of 38, and — despite unpleasant tensions with both the municipal and church authorities who oversaw his post — remained there until his death. From the start, the composer set out to accomplish the almost superhuman artistic feat of providing annual cantata cycles of his own for each Sunday and feast day liturgical service. The exquisitely varied and expressive Magnificat (in its first version, for the Christmas Vespers in 1723) afforded Bach with his first opportunity since starting in Leipzig to work on a grand scale, drawing on the experiments in color and balance he had been pursuing in the cantatas. Written for the ensuing Easter season in 1724, the *SJP* represents a quantum leap in terms of ambition and design.

“Never before had Bach been in a position to engage in such a showcase performance,” writes Bach expert Christoph Wolff, “one that needed to be exceptionally well prepared and that greatly advanced his experience with large-scale compositions.” Sung versions of the Passion were in themselves already a well-established tradition in Lutheranism (the practice dating back long before the Reformation). Initially such liturgical dramas were based solely on the Gospel accounts (with perhaps a concluding chorale), as in the *St. John Passion* setting for unaccompanied chorus by Bach's great predecessor, Heinrich Schütz.

But the middle of the 17th century also saw the introduction of a more multilayered type of Passion. This so-called oratorio Passion interpolated meditative arias and choral numbers as commentary alongside the scriptural narrative, with instrumental accompaniment to fill out the musical texture as well. In 1712 the Hamburg-based poet Barthold Heinrich Brockes published a Passion libretto that took this form of devotional commentary even further: Gospel text itself is paraphrased in the form of devotional verse of the type used for such “commentary” sections. The success of Brockes' text (which was set by Handel and Telemann, among others) signaled the growing popularity of this modernized oratorio Passion — that is, the narrative mixed with reflections on it — as a means to reanimate faith.

Bach's Leipzig bosses, however, had until shortly before his arrival resisted the trend as too theatrical: too close to the secular world of opera and thus overstepping the bounds between the worldly and the sacred. Johann Kuhnau, who held the post of cantor at the Thomaskirche immediately before Bach, was finally allowed to introduce a full-scale musical Passion there in 1721, setting a model for his successor. The Passion narrative itself had to be told using the original Gospel source (in the vernacular German) rather than a poetic paraphrase, as in Brockes' libretto. This narrative served as the backbone for the contemplative interludes of arias and choruses that set both familiar hymn texts and newly written verse. Later, for his *St. Matthew Passion*, Bach collaborated with the poet Picander (a fellow Leipziger) and thus benefitted from a unified libretto. The sources for the non-biblical texts in the *SJP* are far more heterogeneous, possibly compiled by the composer himself from a variety of devotional sources.

The *SJP* clearly held a special significance for its composer. For the next quarter century, until just before his death, Bach periodically revisited the score: first, for a revival in 1725, the year after its premiere (making changes that anticipate further experiments in the *St. Matthew Passion* of 1727); again in the 1730s (he also abandoned one attempt at a large-scale revision of the entire score at the end of this decade); and, in 1749, to restore the structure he had originally envisioned in 1724 while enlarging the scope of forces involved. For this performance, Music Director Grant Gershon has chosen the Bärenreiter edition created by Arthur Mendel in 1974, which essentially follows the order of the first and final versions and includes some alterations that did not make it into any of the complete versions.

Universal Implications

With his *SJP*, Bach was embarking on the most ambitious project of his career to date as a composer of sacred music. It gave him a chance “to show on a large canvas what modern music — his music — could do towards defining and strengthening belief,” as conductor John Eliot Gardiner has observed. The modern oratorio Passion format, with its intersecting dimensions of past and present, juxtaposes the biblical template with its contemporary resonance: the ancient story fulfills a function comparable to that of myth for the Romantics. And along with Bach’s determination to bolster faith, the *SJP*’s complex structural organization allows him to explore the universal implications of guilt and grace underlying this story of suffering and death.

That story itself follows the straightforward dramatic momentum of the relatively brief account in St. John’s Gospel (chapters 18 and 19), which is about a third shorter than St. Matthew’s Passion narrative. It comprises the following major episodes or changes of “scene”: the arrest of Jesus, his appearances before Annas and the high priest Caiaphas, and Peter’s denial (Part One), and then the tribunal directed by Pontius Pilate, Jesus’ suffering, crucifixion, and death, responses to his death, and his burial (Part Two). The compactness of the narrative even led Bach to interpolate two details from Matthew’s account: Peter’s reaction to the painful truth of his denial (an unforgettable example of the emotional power Bach could wring from the most economical recitative context) and the earthquake following Jesus’ death. Although John represents Jesus as a kind of *Übermensch* aware of what is to befall him, the *SJP* imparts a distinctly dramatic and human sense of the suffering of life. This narrative (which is drawn from Luther’s German translation of the Bible — see sidebar) is conveyed through a mixture of recitative and “crowd choruses,” with singers assigned to such roles as the narrating Evangelist, Jesus, Pilate, and Peter.

But amplifying this narrative layer of the well-known story are several other layers. While the first takes place in the biblical/historical past, the series of intervening chorales shift to the devotional perspective of the worshipper in the present moment. They introduce a comforting musical familiarity, via instantly recognizable hymn tunes, that parallels the narrative familiarity. (The chorale melody ending Part One, commenting on Peter’s denial, is given special prominence.) Along with their dramaturgical aspect — encouraging identification with the present community — the simplicity of the chorales plays a structural role as a counterweight to the intricacy and elaborateness of the arias.

The latter (two for soprano, two for alto, three for tenor, and three for bass) bridge the realms of past narrative and present identification: here, in the score’s most emotionally wrought moments, Bach actually seems to melt away all distinctions of time and place. Thus the longest aria, the tenor’s “Erwäge, wie sein blutgefärbter Rücken” (“Imagine how his blood-bespattered back”), serves as the pivotal center of the work. Later, Bach makes this role explicit as he segues directly from the movingly direct arioso setting of Jesus’ final words (“es ist vollbracht”/“It is finished”) to the alto’s aria of the same name. The arias moreover employ a remarkable variety of instrumental colors, calling for a continually changing palette of such characterful instruments as the lute and viola da gamba (an instrument “closely associated with Lutheran sentiments about the sweetness of death,” according to Malcolm Boyd).

In addition to these layers, in which reflection and devotion interrupt and enhance the narrative momentum, Bach explores the central theological paradox of the *SJP* throughout in the non-biblical interpolations: the paradox of suffering as the path to salvation or enlightenment. The two pillar-like choruses that frame the work dramatize this musically. The roiling, restless momentum of the opening one (“Herr, unser Herrscher”), charged by dissonances and magnificent “surround-sound” choral effects, immerses us at once into the world of struggle, of Samsara. Set in da capo form, the return to the beginning has a tragic circularity. Tellingly, Bach juxtaposes the words “Niedrigkeit” (“lowliness”) and “verherrlicht” (“glorified”).

At the point of Jesus’ death, he further explores the Passion’s central paradox in the aria “Es ist vollbracht,” which contrasts the dejected line of the opening B minor melody with imagery of the “hero from Judah” as a warrior in a D major middle section. Elsewhere, negative images become transformed: the blood-stained body into a rainbow (the tenor’s “Erwäge”), prison into the source of our freedom (the chorale “Durch dein Gefängnis”). The final chorus, singing of the grave as the opening of heaven, converts the tragic waves of the opening chorus into a gentle sarabande. The phrase “ruht wohl” (“rest well/ in peace”) applies not only to the wish for Jesus at this stage in the Passion story but to the listeners/congregation as well, in a kind of transference: requiem becomes lullaby. To this (unlike the parallel moment in the *St. Matthew Passion*), Bach appends another simple chorale, mediating from the epic level of the framing choruses back to the simple and every day.

Thomas May is the program annotator for the Los Angeles Master Chorale.

Is the *St. John Passion* Anti-Semitic?

In recent years, this troubling question has become part of the debate around the legacy and interpretation of the *SJP*. The issue involves John’s portrayal of the Jews in his Gospel narrative, particularly as reflected in the German translation by the notoriously anti-Semitic Martin Luther which Bach set to music. As musicologist Michael Steinberg aptly observes, Bach “could not very well choose to edit or censor the text of the Gospel.” Some performances of the *SJP* in English attempt to glide over the issue by explicitly substituting the word “people” for “the Jews.” Yet according to Michael Marissen in his classic study of this question from 1998, *Lutheranism, Anti-Judaism, and Bach’s St. John Passion*, Bach implicitly accomplishes what amounts to the same strategy by introducing reflective moments into the non-scriptural commentaries that are meant to shift the blame for Jesus’ death to all of humanity.

Grant Gershon

MUSIC DIRECTOR



Photo: Alex Berliner

"That Gershon commands forces expertly is something he has shown time and again at the Master Chorale."

— LOS ANGELES TIMES

Now in his eleventh season, Grant has led more than 100 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly by conducting a number of world premieres: *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezons (Prayers)* by Tania León

Other appearances:

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

Other current assignments:

Associate Conductor/Chorus Master at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars' new production of Vivaldi's *Griselda*; led the world premiere performances of Daniel Catán's *Il Postino* with LA Opera in September 2010; led all 8 performances of *La Traviata* with LA Opera in 2009

Previous assignments:

Assistant Conductor for the Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

Member of: USC Thornton School of Music Board of Councilors, Chorus America Board of Directors

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *A Good Understanding* (Decca), *Glass-Salonon* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen

On film/tv: vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water*, and *License to Wed*; accompanied Kiri Te Kanawa and José Carreras on *The Tonight Show*

Los Angeles Master Chorale



Photo: Steve Cohn

"These voices had the power to transform."

— LOS ANGELES TIMES

In 1964 a Founding Resident Company of the Music Center; now in its 48th season!

Music Directors:

Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

Accomplishments:

27 commissions; 75 premieres of new works, of which 43 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

In the community: a 12-week residency program *Voices Within* that teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 23rd year in 2012; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

On disc: with Music Director Grant Gershon includes Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's

You Are (Variations) and *Daniel Variations* (both on Nonesuch); with Music Director Emeritus Paul Salamunovich include the Grammy Award®-nominated *Lauridsen - Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Durufle's *Messe "Cum Jubilo"*

On film: Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*. Soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Elissa Johnston
Susan Judy
Risa Larson
Deborah Mayhan

ALTO

Monika Bruckner
Janelle DeStefano
Amy Fogerson
Michele Hemmings
Leslie Inman
Adriana Manfredi
Alice Kirwan Murray
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Jody Golightly
Timothy Gonzales
Brandon Hynum
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
George Sterne

BASS

Melvir Ausente
Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
Gregory Geiger
Abdiel Gonzalez
Scott Graff
Steve Pence
Vincent Robles

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Amy Fogerson, AGMA Delegate.

MUSICA ANGELICA BAROQUE ORCHESTRA

Music Director: Martin Haselböck

Regarded as: an internationally renowned Baroque orchestra dedicated to the historically informed performance of Baroque and early Classical music on period instruments

Founded in: 1993 by lutenist Michael Eagan and gambist Mark Chatfield

Has collaborated with: Los Angeles Opera, Long Beach Opera, Los Angeles Master Chorale, Pacific Chorale, J. Paul Getty Museum, Norton Simon Museum, Wiener Akademie of Vienna, and John Malkovich in multi-media production of *The Giacomo Variations* and the world premiere of *"The Infernal Comedy"*

Guest conductors include: Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Jory Vinikour, among others

Last LAMC appearance: Bach *St. Matthew Passion*, March 2010

Touring: 2007 - performing Bach's *St. Matthew Passion* with stops in New York, Austria, Mexico, Hungary, Spain, Italy and Germany; 2010 - a four-country tour of South America, with performances in Brazil, Chile, Uruguay and Argentina; 2011 - North and South America tour with John Malkovich in the multi-media production of *"The Infernal Comedy"*

Recordings: *Vivaldi Concertos for Lute, Oboe, Violin and Strings*; three recordings on the New Classical Adventure label including Handel's *Acis and Galatea*, Concerti by Philipp Telemann, and a collection of three Bach Cantatas



VIOLIN I

Carla Moore *Concertmaster*
Susan Feldman
Neli Nikolaeva
Joel Pargman

VIOLA

Suzanna Giordano-Gignac
Principal
Adriana Zoppo

VIOLONE

Denise Briesé

LUTE

Daniel Zuluaga

OBOE

Gonzalo Ruiz *Principal*
Michael DuPree

VIOLIN II

Janet Strauss *Principal*
Carrie Kennedy
Jennifer Lynn
Anne Rardin

CELLO

Tanya Tomkins *Principal*
Joshua Lee *Viola da Gamba Soloist*

FLUTE

Stephen Schultz *Principal*
Sherril Wood

BASSOON

Stephanie Corwin

ORGAN

Ian Pritchard

SOLOISTS



Pablo Corá
TENOR

Seasons with Chorale: 11

Hometown: Buenos Aires, Argentina

Previous Chorale solos: Handel's *Messiah*; J.S. Bach's *St. Matthew Passion*, *Christmas Oratorio* and *Magnificat*; Rachmaninoff's *Liturgie of St. John Chrysostom*; Ariel Ramírez's *Misa Criolla*, *Navidad Nuestra* and *iCelebrar!*

Education: BM Ithaca College; MM Indiana University

Opera performances: *El Niño* and *Oedipus Rex* with the LA Philharmonic; *The Faerie Queen* and *Dido* and *Aeneas* with Musica Angelica; Orphée in *La Descente d'Orphée aux enfers* with Catacoustic Consort, *Les Arts Florissants* with Camerata Pacifica, Alfred in *Die Fledermaus* with the Rome Festival Orchestra

Has appeared as a guest artist and soloist with: Bach Collegium San Diego; Piffaro; Catacoustic Consort; Cappella Romana; The Concord Ensemble; Musica Angelica; Aguavá New Music; Theatre of Voices; The Pro Arte Singers

Recordings: Cappella, *Padilla: Sun of Justice*; *Gravitación, elements*; Los Angeles Master Chorale, Steve Reich: *Daniel Variations*, Steve Reich: *You Are (Variations)* and *Glass-Salonen*; Pro Arte Singers, William Byrd: *The Three Masses*; Aguavá New Music, *Itineraries of the Night*; Theatre of Voices, *I am the True Vine, Carols of the Old and the New World*, vol. 2, and *Monastic Song*; The Concord Ensemble, *The Victory of Santiago* and *Il Trionfo d'amore e della morte*

Film/Television credits: *License to Wed*, *Lady in the Water*



Claire Fedoruk
SOPRANO

Seasons with Chorale: 10

Hometown: Eugene, OR

Previous Chorale solos: Distler's *Weinachsoratorium*, David Lang's *the little match girl passion*, Mark Grey's *Mugunghwa: Rose of Sharon*, Reich's *Tehillim*, Andriessen's *De Stijl*

Education: BM, Pacific Lutheran University; MM, Eastman School of Music; DMA, Early Music, USC

Performs regularly with: Musica Angelica, Los Angeles Chamber Singers/Cappella

As a soloist: Gravitación Early Music Ensemble, San Diego Bach Collegium, The Concord Ensemble, LA Phil

Recordings: *A Good Understanding, You Are (Variations)* and *Daniel Variations* with LAMC; *Padilla: Sun of Justice* with Los Angeles Chamber Singers

Film credits include: *Horton Hears a Who*, *Avatar*, *For Colored Girls*, *Tangled*, *Cowboys and Aliens*



Elissa Johnston
SOPRANO

Seasons with Chorale: 1

Hometown: Lafayette, CA

Previous Chorale solos: Haydn's *Creation*, Chinary Ung's *SPIRAL XII*, Fauré's *Requiem*, Brahms' *Ein Deutsches Requiem*

As a soloist: Atlanta Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, Los Angeles Philharmonic, Oregon Bach Festival, Jacaranda Music, Southwest Chamber Music, Musica Angelica, New York City Ballet (singing, not dancing!) among others

Recordings: Chinary Ung's *Aura*, with Southwest Chamber Music, Jorge Liderman's *Song of Songs* with San Francisco Contemporary Players, Danny Elfman's *Serenata Schizofrانا* on Sony Classical; dozens of feature film soundtrack recordings



Janelle DeStefano
MEZZO-SOPRANO

Seasons with Chorale: 2

Hometown: San Diego, CA

Education: DMA from USC Thornton School of Music, MM Westminster Choir College

Has appeared as a guest artist with: Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Bach Collegium San Diego, Grammy nominated early music group, *El Mundo*

As a soloist: Bach's *Magnificat*, Mass in B minor and *St. Matthew Passion*, Vivaldi's *Gloria*, Handel's *Messiah*, Mozart's *Requiem*, Respighi's *Laud to the Nativity*, Szymanowsky's *Stabat Mater*, Beethoven's Ninth Symphony

Has toured with: The San Diego Opera Ensemble

Awards and Honors: Winner Metropolitan Opera National Council Auditions, San Diego District



Niké St. Clair
MEZZO-SOPRANO

Seasons with Chorale: 10

Hometown: Debrecen, Hungary

Previous Chorale solos: Britten's *Hymn to Saint Cecilia*; Bernstein's *Chichester Psalms*; Rutter's *Gloria*

Education: Undergraduate degrees in Choral Conducting, Music Education and Music Theory, Liszt Academy of Music in Budapest; MM in Choral Music, USC; finishing a DMA in Choral Conducting, USC

Recordings: *A Good Understanding* by Nico Muhly with LAMC

Has toured with: LA Phil and LAMC to New York to perform John Adams' *El Niño*; World Youth Choir to South America, Canada, Scandinavia, Belgium; Stuttgarter Kammerchor

Film/Television credits include: *Avatar*, *Cowboys and Aliens*, *Rite*, *Battle: LA, 2012*, *Earth*, *X-Men Origins: Wolverine*, *Sorcerer's Apprentice*, *Percy Jackson*, *The Seeker: Dark Is Rising*, *Horton Hears a Who*



Daniel Chaney
TENOR

Seasons with Chorale: 7

Hometown: Malta, Montana

Previous Chorale solos: James Newton's *Mass*, Handel's *Messiah*,

Education: French Horn and Voice major, Denver University

Opera performances: Spoletta in *Tosca*, Monostatos in *The Magic Flute* and Giuseppe in *La Traviata* with the LA Opera; 10 years in the LA Opera Chorus

As a soloist: Tribute to Ernest memorial concert, Stravinsky's *Renard*, Lindberg's *Graffiti*, The Alchemist in *Candide* and Bernstein's *Chichester Psalms* with the LA Phil

Has appeared as a guest artist with: San Luis Obispo Mozart Festival, Roger Wagner Chorale, Los Angeles Bach Festival

Recordings: featured soloist in *Orango* by Shostakovich, James Newton *Mass*



Jon Lee Keenan
TENOR

Seasons with Chorale: 5

Hometown: Carson City, NV

Previous Chorale solos: Haydn's *Theresienmesse*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew Passion*, Mozart and Handel's *Messiah*

Education: BM in Vocal Performance, Music Education, and Jazz Studies from UNLV; MM in Vocal Arts from USC; pursuing a DMA in Vocal Arts at USC

Opera Performances: Monostatos in *The Magic Flute*, Don Ottavio in *Don Giovanni*, Antonio and Luzio (cover) in Wagner's second opera *Das Liebesverbot* (USC Thornton Opera), Male Chorus in *The Rape of Lucretia* (USC Thornton Opera),

Recordings: Soloist with the Santa Fe Desert Chorale on *Christmas in Santa Fe*

Also known as: an accomplished jazz bassist



Scott Graff
BARITONE

Seasons with Chorale: 11

Hometown: Portland, OR

Education: MFA, Calarts; BA, Occidental College

Performs regularly with: The Concord Ensemble, Los Angeles Chamber Singers, Millennium Consort

Opera performances: Clark Suprynowicz's *Caliban Dreams*; Michael Webster's *Hell*

As a soloist: with Musica Angelica, Catacoustic Consort, The Concord Ensemble, Millennium Consort, Carmel Bach Festival

Recordings: *A Good Understanding* with LAMC; *Padilla: Sun of Justice* with LACS

Has toured with: The Concord Ensemble

Film credits include: Soundtracks for *Avatar, 2012, X-Men Origins: Wolverine, Horton Hears a Who, National Treasure II, Click, License to Wed, Lady in the Water*



Steve Pence
BARITONE

Seasons with Chorale: 7

Hometown: Costa Mesa, CA

Education: BM from Chapman University and two MM degrees from New England Conservatory

Previous Chorale solos: Jesus in Bach's *St. Matthew Passion*; Mozart/Handel *Messiah*; Bach's *Christmas Oratorio*; Handel's *Messiah*; Haydn's *Creation Mass, Lord Nelson Mass, and Theresienmesse*

Opera Performances: Sciarone in *Tosca*, Figaro in *Le Nozze di Figaro*, and Nonancourt in Lino Rota's *Il Cappello di Paglia di Firenze*

As a soloist: Beethoven's Ninth Symphony, American Youth Symphony; Britten's *War Requiem*, Cypress Masterworks; Bach's Mass in B minor, Los Angeles Bach Festival; Mozart's Mass in C minor, Orange County Catholic Chorale; Mendelssohn's *Elijah*, Lark Society



Reid Bruton
BASS

Seasons with Chorale: 7

Hometown: the South

Previous Chorale solos: Mozart's Requiem and Haydn's *Heiligmesse* with LAMC; Glass' *Koyaanisqatsi*, Stravinsky's *Renard* and Bernstein's *Candide* with LA Phil

Education: Voice and piano at Oberlin Conservatory and Juilliard School of Music

Opera performances: More than 60 productions with LA Opera chorus and solo appearances in 10 LAO productions

Other solo appearances: Hollywood Bowl; Jacaranda; Aspen Festival; Ventura Master Chorale

Film soundtrack credits: over 50 film soundtracks including *Avatar* and *War of the Worlds* in which John Williams said "I've never heard notes sung that low!"

TV appearances: *Family Guy*; Academy Awards Show; *The Middle*; *Dharma and Greg*

Awards: LA Opera Buffs; Pasadena Opera Guild



Vincent Robles
BARITONE

Seasons with Chorale: 2

Hometown: Monrovia, CA

Education: BM in Vocal Performance, University of Redlands; MM in Vocal Performance, California State University, Northridge

Performs regularly with: LA Opera Chorus; LA Opera Education and Outreach; All Saints Episcopal Church, Pasadena (Bass Section Leader/Soloist); Guild Opera

Opera performances: Dancairo in *Carmen*; Gianni Schicchi in *Gianni Schicchi*; Demetrius in *A Midsummer Night's Dream*; Father in *Hansel and Gretel*; Cesare in *Giulio Cesare*; Fiorello in *Barber of Seville*; Dr. Falke in *Die Fledermaus*

Musical theatre credits include: Father in *Ragtime in Concert*; El Gallo in *The Fantasticks*; Judd in *Oklahoma*



Gregory Geiger
BASS

Seasons with Chorale: 11

Previous Chorale solos: Haydn's *Harmonie Mass*

Education: Michigan State University and Peabody Conservatory

Solo performances: Baltimore Opera, Baltimore Choral Arts Society, Washington Opera, Polaris New Music Ensemble, Baltimore Concert Artists, LA Opera, Curtis Institute Opera, Los Robles Master Chorale

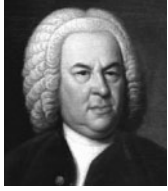
Performed as a soloist for: former President Jimmy Carter when he received the Albert Schweitzer Prize for Humanitarianism

On disc: with such artists as LeAnn Rimes and Barbara Streisand

Films/Television: more than 25 film soundtracks and appeared as a singer on the TV show *JAG*

Other accomplishments: founded the Russell Wonderlic Competition for Young Artists in Baltimore; currently teaches voice at Pomona College

COMPOSER



Johann Sebastian Bach

Born: March 21, 1685 in Eisenach, Germany

Died: July 28, 1750 in Leipzig, Germany

Studied: with his father, Johan Ambrosius, who taught him the violin and trumpet, and with Johann Pachelbel

Assignments: 1700: chorister at the Michaelis monastery in Lüneberg; 1703-07: organist at the Neuekirche in Arnstadt; 1708: court organist and orchestra leader for the Duke of Sachsen-Weimar; 1717: Kapellmeister at Cothen; 1723: Kantor at the Thomas School in Leipzig

Best known for: *The Well-tempered Clavier*, a collection of 48 fugues and preludes which essentially standardized the practice of equally tempering keyboard instruments; also widely known for his works for unaccompanied violin and cello, his concerti, cantatas, and oratorios, among others

Notable compositions: *Well-tempered Clavier*, 1722; *Easter Oratorio*, 1725; *St. Matthew Passion*, 1727; *Christmas Oratorio*, 1734-35; *Jesu, meine Freude*, 1735; *Mass in B minor*, 1748-49

Quote: "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul." — J.S. Bach

EDUCATIONAL OUTREACH *The Legend of Kaguya*



For 18 weeks, students at the Ramón C. Cortines School of Visual and Performing Arts worked with the Master Chorale's *Voices Within* teaching artists Marnie Mosiman, Corey Madden, Christy Crowl and David O to compose and perform their very own oratorio based on the ancient Japanese folk tale, *The Bamboo Cutter*.

The result was *The Legend of Kaguya*, which had its world premiere on Thursday, February 16, as the culmination of this 18-week residency. The second oratorio to be written by Cortines Music Academy students in as many years,

The Legend of Kaguya had two performances, one for students and the other for the public. The performance itself consisted of the 80 student composers who were members of the Cortines Mixed Choir and Chamber Choir, 11 student soloists, 2 narrators, a professional percussionist, and the LA Master Chorale Chamber Singers, all conducted by the school's choir directors with composer/pianist Christy Crowl.

A fantastic success from start to finish, audience members were spellbound!



The pride and accomplishment these high school students felt by conceiving, composing and performing their own oratorio has and will have a profound impact

on their musical development. The Los Angeles Master Chorale is committed to fostering these exceptional experiences through its award-winning educational outreach programs.

This in-school residency is made possible by the California Arts Council, the City of Los Angeles Department of Cultural Affairs and individual LAMC donors - many of whom are in our audience this evening. Thank you for your support!

To learn more, visit lamc.org/education

For more information contact:

Lesili Beard,
Education Programs Manager
213.972.3113 | lbeard@lamc.org



SAVE THE DATE

23rd Annual
High School Choir Festival

Friday, May 4, 2012

11 am and 1 pm

Walt Disney Concert Hall

FREE and open to the public

UP NEXT



Andes to the Sea

Sunday, April 29 at 7pm

GRANT GERSHON, CONDUCTOR
WITH HUAYUCALTIA



Juan Pérez Bocanegra | **Hanacpachap cussicuinin**
Gutiérrez Fernández Hidalgo | **Magnificat Quarti Toni**
Gabriela Lena Frank | **The Singing Mountaineers** WORLD PREMIERE
Antonio Estévez | **Mata del anima sola**
María Guinand | **Y se quedarán los pájaros cantando**
Otilio Galindez, arr. Grau | **Caramba**
Alberto Grau | **Kasar mie la gaji**
Conducted by Lesley Leighton
Oscar Galián | **Salseo**
Milton Tadeo Carcelón arr. Eugenio Auz Sánchez | **Carpuela Lindo**
Cristian Grases | **Visiones de Llana**
César Alejandro Carrillo | **Oiga, Compae**

From the Andes to the plains, the mountains to the sea, South America has become a hot-bed of musical innovation. The “Venezuelan choral miracle,” fostered by the same El Sistema that produced Gustavo Dudamel, has created over 2,000 new choirs and a brilliant crop of composers to meet an insatiable demand for repertoire. We’ll highlight works by Alberto Grau, María Guinand and the new generation of Venezuelan choral composers – everything from evocations of the earth goddess to rhythmically virtuoso popular songs of the barrios and the llanos. Huayucaltia, L.A.’s most innovative Latin American folk jazz ensemble, will join in to accompany the Chorale and will be featured with our singers in a world premiere by Gabriela Lena Frank. This colorful musical tapestry will be dramatic, vibrant, propulsive and fun!

Sponsored by: The James Irvine Foundation



Photo: Sabina Frank

The Singing Mountaineers

COMPOSER’S NOTE

By Gabriela Lena Frank

The Singing Mountaineers, for SATB choir and Andean instrumentalists, draws on the work of a literary hero of mine: José María Arguedas (1911-1969), the great folklorist, poet, and advocate of the indigenous peoples of Perú. In an attempt to validate the native culture of the Andes, Arguedas spent most of his life collecting the tunes, poetry, and folklore of the Quechua Indians, the descendants of the ancient Incas. A proponent of “mestizaje,” he spoke of a multicultural brotherhood of people, proclaiming himself a modern Quechua man in spite of his fair skin and Western education. He also pointed to the beauty and lyricism of indigenous poetry, frequently translating it from Quechua into Spanish for a wider audience. Several of these poems, anonymous in origin, are utilized in the current composition; and its music reflects a fusion of both western and traditional Peruvian instrumental/vocal techniques.

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\$2,500 GOLDEN BATON CIRCLE

Sunday, April 29, 2012

Experience a behind the scenes event at Disney Hall: walk the Red Carpet to meet composer Gabriela Lena Frank, musicians of Huayucaltia and other friends of the Master Chorale backstage in Choral Hall following her world premiere on the "Andes to the Sea" concert.

Maestro & Friends On-stage Dinner and Salon

\$5,000 MAESTRO CIRCLE

Friday, June 15, 2012

Enjoy a sumptuous dinner and fine wines while being serenaded by 3 talented singers from the Master Chorale, with Maestro Grant Gershon at the piano. All from the best view in the house: onstage at Walt Disney Concert Hall!

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UP NEXT

Andes to the Sea

Sunday, April 29 at 7 pm

Galián | Salseo

Grau | Caramba

other vibrant Venezuelan songs

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Mountaineers WORLD PREMIERE
with *Huayucaltia*

23rd Annual High School Choir Festival

Friday, May 4

Chamber Singers & Organ Demo

11-11:45 am

Festival Concert

1-2 pm

Tribute to Górecki

Sunday, June 10 at 7 pm

Górecki | Lobgesang

Brahms | Schaffe in mir,

Gott, ein rein Herz

Górecki | Five Marian Songs

Górecki | Miserere

BEETHOVEN

MISSA SOLEMNIS

April 13, 14 & 15, 2012

LA Philharmonic

Herbert Blomstedt, conducting

Walt Disney Concert Hall

MOZART DON GIOVANNI

May 18, 20, 24 & 26, 2012

LA Philharmonic

Gustavo Dudamel, conducting

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Walt Disney Concert Hall

ADAMS THE GOSPEL ACCORDING TO THE OTHER MARY

May 31, Jun 1, 2 & 3, 2012

WORLD PREMIERE

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Walt Disney Concert Hall

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July 12, 2012

LA Philharmonic

Leonard Slatkin, conducting

Hollywood Bowl

VERDI RIGOLETTO

August 12, 2012

LA Philharmonic

Gustavo Dudamel, conducting

Hollywood Bowl

ORFF CARMINA BURANA

August 28 & 30, 2012

LA Philharmonic

Rafael Frühbeck de Burgos, conducting

Hollywood Bowl

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Photo: Lee Salem

Joyce and Kent Kresa*



"We love the Performing Arts and that they are alive and well in our home town of Los Angeles. Having both grown up in New York City, we found the performing arts to be a source of inspiration and pleasure. When we moved to Los Angeles 35 years ago, this was the one area we thought would suffer. Delightfully, we found that we were mistaken, and would like to thank all those patrons over the years that helped these great institutions such as the LA Master Chorale survive and thrive.

Now it is our opportunity to ensure that the Performing Arts will be here long after we are gone. A Music Center Foundation program offered us the means to designate gifts to each of our Music Center Resident Companies, which will come from our estate. It was an easy way to say thank you to all the musicians and artists who have filled our lives with pleasure and joy."

*Joyce Kresa currently serves on the Board of the LA Phil; Kent is Chairman of the Music Center Board of Directors.

ROGER WAGNER SOCIETY

*deceased

Michael Breitner
Abbott Brown
Colburn Foundation
William Davis, in honor of Ted McAniff
Ann Graham Ehringer
Claudia and Mark Foster
Kathie and Alan Freeman
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Geraldine Healy*
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in honor of Peter Mullin
Nancy and Richard Spelke
George Sterne and Nicole Baker
Francine and Dal Alan Swain
Philip A. Swan
Laney and Tom Techentin
Madge van Adelsberg



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ADMINISTRATION

Artistic Staff

Grant Gershon, Music Director
Paul Salamunovich, Music Director Emeritus
Lesley Leighton, Associate Conductor
Lisa Edwards, Pianist/Musical Assistant
Marnie Mosiman, Artistic Director for *Voices Within*

Administrative Staff

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Andrew Brown, Director of Operations
Patrick Brown, Marketing Manager
Suzanne Brown, Controller
Hayden Eberhart, Program Book Coordinator
Allie Fukushima, Finance Assistant
Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
Esther Palacios, Administrative Assistant
Hannah Palmer, Development Associate
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Walt Disney Concert Hall

Greg Flusty, House Manager
Paul Geller, Stage Manager
Ronald Galbraith, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

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DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles



FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

Online: LAMC.ORG



Los Angeles Master Chorale



American Idiot. Photo by Doug Hamilton.



Ballet du Grand Théâtre de Genève's *Les Sylphides*. Photo by GTG/Vincent Lepresle.

APRIL AT THE MUSIC CENTER

SUNDAY, APRIL 1

1:00 PM *American Idiot*
 & 6:30 PM CTG / Ahmanson Theatre
Runs through April 22

1:00 PM *Waiting for Godot*
 & 6:30 PM CTG / Mark Taper Forum
Runs through April 22

2:00 PM Watts plays Grieg
 LA Phil / Walt Disney Concert Hall

7:00 PM Bach St. John Passion
 LA Master Chorale /
 Walt Disney Concert Hall

TUESDAY, APRIL 3

8:00 PM Chamber Music
 Members of the LA Phil /
 Walt Disney Concert Hall

THURSDAY, APRIL 5

8:00 PM Adams conducts Adams and Glass
 LA Phil / Walt Disney Concert Hall
Runs through April 7

TUESDAY, APRIL 10

8:00 PM Green Umbrella: Adams Conducts
 Presented by LA Phil /
 Walt Disney Concert Hall

WEDNESDAY, APRIL 11

8:00 PM Soweto Gospel Choir
 Presented by LA Phil /
 Walt Disney Concert Hall

FRIDAY, APRIL 13

7:30 PM Ballet du Grand Théâtre de Genève
 Dance at the Music Center /
 Dorothy Chandler Pavilion
Runs through April 15

8:00 PM Blomstedt conducts Beethoven
 LA Phil / Walt Disney Concert Hall
Runs through April 15

SATURDAY, APRIL 14

11:00 AM TSFY: Minimalist Jukebox
 Presented by LA Phil /
 Walt Disney Concert Hall
Also on April 21

MONDAY, APRIL 16

8:00 PM SUBLIME SCHUBERT: Goerne and
 Eschenbach in Recital I
 Presented by LA Phil /
 Walt Disney Concert Hall

TUESDAY, APRIL 17

8:00 PM SUBLIME SCHUBERT: Chamber Music
 Presented by LA Phil /
 Walt Disney Concert Hall

WEDNESDAY, APRIL 18

8:00 PM SUBLIME SCHUBERT: Goerne and
 Eschenbach in Recital II
 Presented by LA Phil /
 Walt Disney Concert Hall

THURSDAY, APRIL 19

8:00 PM Seoul Philharmonic
 Presented by LA Phil /
 Walt Disney Concert Hall

FRIDAY, APRIL 20

8:00 PM SUBLIME SCHUBERT: Symphony No. 9
 Presented by LA Phil /
 Walt Disney Concert Hall
Runs through April 22

SUNDAY, APRIL 22

7:30 PM Sounds About Town: Sir Neville Marriner
 and The Colburn Orchestra
 Presented by LA Phil /
 Walt Disney Concert Hall

TUESDAY, APRIL 24

8:00 PM Concerto Köln
 Presented by LA Phil /
 Walt Disney Concert Hall

THURSDAY, APRIL 26

8:00 PM Romero plays Rodrigo
 LA Phil / Walt Disney Concert Hall
Runs through April 29

SATURDAY, APRIL 28

11:00 AM Ragamala Dance
 & 12:30 PM World City at the Music Center /
 W.M. Keck Children's
 Amphitheatre, Walt Disney Concert Hall

8:00 PM Paco de Lucía
 Presented by LA Phil /
 Walt Disney Concert Hall

SUNDAY, APRIL 29

7:00 PM Andes to the Sea
 LA Master Chorale /
 Walt Disney Concert Hall