

WALT DISNEY CONCERT HALL
OCTOBER 2014

LOS ANGELES
MASTER CHORALE
AT WALT DISNEY CONCERT HALL



VOICES OF LIGHT

The Passion of Joan of Arc

Grant Gershon
Kiki & David Gindler Artistic Director



Photo: Jamie Pham

performances
MAGAZINE

HIGH

From Terry Knowles,
President & CEO

NOTES



We made it!

After our whirlwind 50th season – celebrating five decades of remarkable achievement and glorious choral music – the Los Angeles Master Chorale charts its next 50 with a bold season of innovative new works and favorite classics starting tonight. And what better way to kick off a new year in the entertainment capital of the world than with a movie?

We're thrilled to give the Disney Hall debut of Richard Einhorn's powerful *Voices of Light / The Passion of Joan of Arc*. In addition to this evening's silent film with live musical score, this season you'll hear Bach's towering masterpiece, the *St. Matthew Passion*, and the reprisal of Tan Dun's *Water Passion After St. Matthew* – which in 2005 created one of the most talked about performances in Master Chorale history. You'll also hear the soaring music of the Renaissance, two new commissions on the theme of ascension, music by popular choral composers Eric Whitacre and Arvo Pärt, and celebrate the 20th Anniversary of Morten Lauridsen's monumental *O Magnum Mysterium* in December.

This will be a very special season for me, as I will retire in June after fifteen amazing years at the Los Angeles Master Chorale. Working alongside Artistic Director Grant Gershon has been an extraordinary adventure and the highlight of my career, and I very much look forward to witnessing the Chorale soar to even greater heights in the future as an audience member.

And speaking of audience members... If you have not yet subscribed to the LA Master Chorale, it's not too late! On page 14 you'll see the entire listing of our 2014 | 2015 season concerts. Choose a package that's most enticing to you and enjoy all of the benefits and privileges of subscribing at Walt Disney Concert Hall. Thank you for sharing your evening with us; we are so grateful that you are here.

So without further ado, please sit back, relax and enjoy the performance!

BOARD OF DIRECTORS

David Gindler
CHAIRMAN

Robert Hanisee
VICE CHAIR / DEVELOPMENT

Susan Erburu Reardon
VICE CHAIR /
STRATEGIC INITIATIVES

Kenneth S. Williams
VICE CHAIR / MUSIC CENTER

Stephen A. Kanter, M.D.
SECRETARY

Brian Brooks
TREASURER

DIRECTORS

Bryant Danner
Kathleen Drummy
Annette Ermshar, Ph.D.
David P. Garza
Scott Graff
Edward J. McAniff
Marian Niles
Cheryl Petersen
Frederick J. Ruopp
Philip A. Swan
Elayne Techentin
Shaun C. Tucker
Tracy Van Fleet

EMERITI

Donald J. Nores
Marshall Rutter

HONORARY

Morten J. Lauridsen
Clifford A. Miller

EX-OFFICIO

Grant Gershon
ARTISTIC DIRECTOR

Terry Knowles
PRESIDENT & CEO

JOIN US

LAMC GALA 2015

SUNDAY,
MARCH 1, 2015
AT 6PM

AN EVENT THIS SPECIAL Needs It's Own Night At Walt Disney Concert Hall



Farewell Tribute to Terry Knowles, President & CEO for her 15 years of visionary leadership



Honorary Gala Chair John Adams, Pulitzer Prize-winning Composer



Special Gala performance by the Los Angeles Master Chorale inside Walt Disney Concert Hall

GALA COMMITTEE

Annette Ermshar, Ph.D.
GALA CO-CHAIR

Kiki Ramos Gindler
GALA CO-CHAIR

Raymundo Baltazar

Agnes Lew

Martin Massman

Marian Niles

Wendy Pylko

Sonia Randazzo

Jann Williams

GALA PATRONS

PLATINUM TABLE PATRON

Kiki and David Gindler

GOLD TABLE PATRON

Lillian Lovelace

SILVER TABLE PATRONS

Capital Group

Jane and Edward McAniff

Marian and John Niles

Eva and Marc Stern

TABLE PATRONS

Nancy and Greg Annick

Kathleen and James Drummy

Dr. Annette Ermshar and
Mr. Dan Monahan

Stephen A. Kanter, M.D.

Helen Pashgian

Philip A. Swan

Jann and Kenneth J. Williams

GOLD PATRONS

Carol and Warner Henry

Victoria and Frank Hobbs

Martin Massman

Cheryl Petersen and Roger Lustberg

Susan Erburu Reardon and
George Reardon

SILVER PATRONS

Alex Bouzari

Ed and Alicia Clark

Kathy and Terry Dooley

Ann Graham Ehringer, Ph.D.

Hon. Michael Fitzgerald

Terry Knowles and Marshall Rutter

Barbara and Ian White-Thomson

As of October 1, 2014

GALA BENEFACTOR



BNY MELLON

22 YEARS OF COMMITMENT

For more information, please contact Desirée Gagnon at 213.972.3162 or dgagnon@lamc.org or visit lamc.org/gala

LOS ANGELES MASTER CHORALE

Grant Gershon, *The Kiki & David Gindler Artistic Director*



LAMC

VOICES OF LIGHT

Sunday, October 19, 2014 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

Voices of Light/The Passion of Joan of Arc

Richard Einhorn
(b. 1952)

- I. Prelude
- II. Victory at Orléans (Letter from Joan of Arc)
- III. Interrogation
- IV. The Jailers
- V. Pater Noster
- VI. The Jailers Return
- VII. Torture
- VIII. Illness (Letter from Joan of Arc)
- IX. Sacrament
- X. Abjuration
- XI. Relapse
- XII. Anima
- XIII. The Final Walk
- XIV. The Burning
- XV. The Fire of the Dove
- XVI. Epilogue (Letter from Joan of Arc)

Hayden Eberhart, soprano | Claire Fedoruk, soprano | Adriana Manfredi, mezzo soprano
Daniel Chaney, tenor | Abdiel Gonzalez, baritone

Please note that there will be no intermission for this evening's performance.

This concert is sponsored in part by The Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

This performance is part of the 13th Annual Daniel Pearl World Music Days, a global network of concerts using the universal language of music to diminish hatred, respect differences and reach out in global friendship.



KUSC is our Proud Media Partner

Today's ListenUp! with composer Richard Einhorn, Artistic Director Grant Gershon and KUSC's Alan Chapman is sponsored by a grant from the Flora L. Thornton Foundation and can be heard online after the concert at www.lamc.org.

Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

Use of any phones, cameras or recording devices 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.

By Thomas May

Transparent Yet Unknowable: THE FASCINATION OF JOAN OF ARC

"The fashion in which we think changes like the fashion of our clothes," writes George Bernard Shaw in the lengthy preface to *Saint Joan*, the play considered by some to be his masterpiece. Shaw adds that "it is difficult, if not impossible, for most people to think otherwise than in the fashion of their own period."

Figures like Joan of Arc hold an enduring fascination because of this tension between their seeming closeness and their distance — a distance that isn't measured just by history but by their difference from ordinary patterns of social expectation. And artists in particular have been keen on bridging the gap and portraying a Joan who tells us something about the human condition as we ourselves experience it, here and now. They intensify our desire to identify with her across the centuries.

Composer Richard Einhorn describes his deep admiration for the film by Carl Theodore Dreyer, *The Passion of Joan of Arc*, which inspired him to write *Voices of Light*. The film, says Einhorn, is a work of art that makes Joan uncannily present to contemporary audiences: "Watching this film, we forget we're watching a silent film, we forget the technique and we get caught up entirely in the intensely human, passionate, tragic, yet deeply inspiring story of Joan. She truly was one of a kind." Ultimately, he views Joan as "a woman who was both extremely transparent and utterly unknowable."

Also responsible for the fascination with Joan of Arc is the fact that she is a personality rife with paradoxes. An illiterate teenager from Domrémy (where she was likely born in 1412), she gave advice to the beleaguered French monarch Charles VII. A deeply devout and chaste young woman ("Pucelle" in French), she succeeded for a time as a feared warrior and military strategist. Joan somehow combines the demeanor of a humble religious peasant with aspects of a charismatic leader, prophet, mystic and even proto-feminist.

The documentation around Joan also entails a curious paradox: the historical record has been preserved to an extraordinary degree in the form of detailed transcripts of her lengthy trial, yet all this evidence has led away from a conclusive interpretation, instead providing further fuel to the creative imagination to reinterpret what Joan means, again and again.

In Joan of Arc's story we find an archetypal scenario of the struggle between individual conscience and corrupt authority. That's one lens, at least, with which to regard the historical events. The need to "read" the Maid of Orleans in terms of our own preoccupations is undeniably reflected in the efforts of countless artists who have

refashioned Joan, each time transforming the iconic figure by viewing her from a different angle.

Even while her legend was being created, what Joan of Arc signified was viewed from diametrical ends of the spectrum. To her followers and the French patriots, she represented a miraculous messenger of God's will; to the English enemy near the end of the Hundred Years' War and their Burgundian allies, Joan was a dangerous force who needed to be discredited as a heretic. Her status within the Catholic Church itself traces these extremes. Initially excommunicated and burned at the stake at Rouen in 1431, Joan was exonerated in 1456, while the local officials who had condemned her and held her in a secular prison were declared to have violated Church law. Finally, in 1920, she was canonized.

Already within a few years of her death, Joan's popularity among the French inspired religious pageant-play casting her as a divine agent. But Shakespeare, toward the end of the following century, resorted to the English propaganda about her in *Henry VI, Part 1*, depicting "Joan la Pucelle" as a scheming witch and "strumpet." Even so, the Bard's negative bias represents a distinct minority in artistic portrayals of Joan. But the various ways in which her heroism has been interpreted mirror the concerns of later ages.

Shaw himself ended up giving us an ironic (and Shavian) Joan who is a Protestant ahead of her time because she rejects ecclesiastical intervention and pursues direct, individual contact with the divine. His play, which premiered at the end of 1923, was part of a wave of renewed interest in Joan of Arc, whose sainthood had been declared just a few years before (in the wake of her "reactivation" as a significant icon during the First World War).

But when the Danish director Carl Dreyer (1889-1968) turned his attention to Joan in the same decade, he took a completely different approach. "The year of the event seemed as inessential to me as its distance from the present," Dreyer wrote in a brief essay on *The Passion of Joan of Arc*. "I wanted to interpret a hymn to the triumph of the soul over life. What streams out to the possibly moved spectator in strange close-ups is not accidentally chosen... Rudolf Maté, who manned the camera, understood the demands of psychological drama in the close-ups and he gave me what I wanted, my feeling and my thought: realized mysticism."

To embody his vision of Joan, Dreyer chose the French actress Renée Jeanne Falconetti (1892-1946), who was mostly known for her stage work in lighter fare. The result, as Roger Ebert put it, is that "you cannot know the history of silent film unless you know the face of ... Falconetti." Even the tough-as-nails Pauline Kael suggests hers "may be the finest performance ever recorded on film."

Like Shaw, Dreyer became obsessed with the voluminous documentation of Joan's trial. He even jettisoned the screenplay by Joseph Delteil that his French producers had organized, preferring to devise titles from the court documents. Structurally, *Passion* condenses the trial (which was drawn out over more than half a year) into an implicit single day and was filmed in sequence, covering the setup of the tribunal, the trial itself, and Joan's execution.

Film aficionados are familiar with the exalted status of *The Passion of Joan of Arc* as an artwork that seems to transcend the era of silent film and that seems uncannily modern by virtue of its boldly innovative techniques, such as dispensing completely with make-up for the actors and its use of unrelenting close-up shots that seem at once terrifyingly intimate and alien.

Even aside from Dreyer's tangible influence on other great directors, Einhorn has no shortage of reverence for what was achieved: "The film is timeless, immortal and it will continue to speak to people and cultures as far removed from Dreyer's time as we are from Joan's." Why? "There is the ambiguous, seductive, and slightly disturbing experience of deep religious conviction, there are the gender and gender identity issues — as relevant today as they were in 1431 — and then there is the very notion of female heroism, which Joan both embodies and challenges in so many marvelous ways."

Einhorn also praises *Passion's* expert marriage of experimentalism with efficacy. "There is also another element to the film, namely its ability to be both uncompromising in its artistry and popular in its storytelling. *The Passion of Joan* grounds avant-garde cinema with a powerful and deeply linear narrative. It is a compelling combination which, while very often imitated since, has rarely been equaled."

Notoriously, not long after the film's Paris premiere in 1928, the original negatives burned in a warehouse fire. Dreyer's reconstruction from surviving outtake footage was subsequently destroyed in yet another fire. Various mangled and mixed versions of the film circulated — including one with an added-on score comprising a potpourri of Baroque composers that infuriated the director — until a long-hidden print of the original version mysteriously surfaced in 1981. (Incredibly, it had been stashed in the closet of a mental institution in Oslo, Norway.)

Einhorn, who has also worked as a record producer for such artists as Meredith Monk and Yo-Yo Ma (winning a Grammy for the latter's account of Bach's complete Cello Suites), recalls being overwhelmed when he first ran into *The Passion of Joan of Arc* by chance in the film archives of the Museum of Modern Art in New York in 1988. "I walked out of the screening room shattered, having unexpectedly seen one of the most extraordinary works of art that I know," he recalls.

It took Einhorn six years to wrestle down and complete his own artistic reaction. Described by the composer as "an opera/oratorio inspired by Carl Dreyer's film," *Voices of Light* was created as "a meditation on the life and personality of Joan of Arc" and can be performed in at least three different settings: as a stand-alone concert work, as part of another staging, or, as we experience it this evening, as a synchronized accompaniment to a screening of the film.

The score calls for mixed chorus, vocal soloists, pairs of flutes and oboes, strings, and a digital sampler to incorporate the sound of the church bells that Einhorn recorded on a portable DAT in Domrémy. "I felt that Joan, who so loved church bells, whose voices seemed to speak to her whenever they were ringing, would appreciate the effort," he writes. As for the Maid's own voice, Einhorn decided not to represent this through one particular soloist but to embrace her ambiguity by depicting her as "both soprano and alto singing simultaneously."

Much as Dreyer crafted his own screenplay from "found" materials, Einhorn constructed a libretto from primary sources in Latin and French.

These include some Scriptural texts, writings by other medieval women or Joan's own letters (taken down in dictation), and even misogynistic doggerel to indicate chauvinist medieval views of a woman who would dare to cross-dress (as Joan did for protection — one of the charges insistently brought against her by her accusers).

Overall, the libretto represents what Einhorn calls "a patchwork of visions, fantasies, and reflections assembled from various ancient sources, notably the writings of medieval female mystics. The texts may be thought of as representing the spiritual, political and metaphorical womb in which Joan was conceived." To set these texts, he drew on practices used in early music for "the multilingual motets that I love to listen to. The notion of a work of art with simultaneous layers of text struck me as a medieval idea that was also delightfully modern." Of course the entire score and text of *Voices of Light* adds yet a further layer to the edifice of Dreyer's "silent film" and its counterpoint of facial expressions and written titles.

In terms of musical idiom, Einhorn evokes the atmosphere of the late Middle Ages by echoing plainchant and spare organum harmonies as well as through dance rhythms. But he blends this with techniques familiar from Minimalism — churning arpeggios and patterned repetitions — as well as crushing dissonances. Jean Cocteau observed that the film "seems like an historical document from an era in which the cinema did not exist." Similarly, Einhorn's score creates an impression of music uncannily in sync with Dreyer's cinematic psychology, even though he wrote it decades after the director's death.

Artistic director Grant Gershon explains that he chose *Voices of Light* to open the Master Chorale's new season because it forms one of the three works connected with the idea of a musical Passion. These works are "pillars" that create a framework for this year's programming (to be followed later in the year by Bach's *St. Matthew Passion* and Tan Dun's *Water Passion*). But in addition to the thematic connections, he became interested in performing a work "that opens up the concert experience" in novel ways. "From people I know who have been involved in performances of this piece, I was hearing how powerful *Voices of Light* is for the audience and for the musicians."

Indeed, Einhorn has enjoyed a stunning success with *Voices of Light* since it was introduced two decades ago. There have been more than 250 performances around the world (though, the composer wistfully points out, not yet in Paris or Dreyer's native Copenhagen). Given the many different interpretations he's encountered over the years, what does Einhorn single out as the biggest challenge his score poses? "The music is deceptively simple. I spent a great deal of time removing notes and paring the texture down to the absolute essentials. As a result, *Voices of Light* requires musicians with tremendous focus and concentration, who are prepared to sing or play a single tone with passion and precision."

He adds: "The best performances are those that are direct, musically accurate and expressive without being sentimental or cloying... There are a lot of different colors in *Voices of Light*, from chant to Baroque opera to verismo, and a good performance understands these idiomatic shifts and understands how to find the internal consistency."

— Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com.

GRANT GERSHON

The Kiki & David Gindler
ARTISTIC DIRECTOR



Photo: David Johnston

“Invigorating, inventive and enormously gifted”

— LOS ANGELES TIMES

Now in his fourteenth season as Artistic Director, 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: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Los Cantores de las Montañas* by Gabriela Lena Frank; *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; *Rezos (Prayers)* by Tania León.

Other appearances:

LA Philharmonic, LA 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:

Resident Conductor 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 and on tour in Santiago, Chile in 2012; led LA Opera performances of *La Traviata* in 2009, *Madame Butterfly* in 2012, *Carmen* in 2013 and upcoming *Florencia en el Amazonas* in 2014; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Symphony Orchestra at the Ravinia Festival in 2013

Previous assignments:

Assistant Conductor for the LA 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); *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonen* (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, James Conlon

On film/tv: PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; 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



“The Master Chorale always shines”

— CULTURE SPOT LA

A Founding Resident Company of the Music Center in 1964; now in its 51st season!

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

Accomplishments: 45 commissions; 92 premieres of new works, of which 62 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; 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 26th year in 2015; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

On disc: with Music Director Grant Gershon includes *Górecki: Miserere*, 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); Shostakovich's *Orango*, DVD release of Verdi's *Requiem* and *The Gospel According to the Other Mary* with Gustavo Dudamel and the LA

Philharmonic; 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 Duruflé'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

Suzanne Anderson
Tamara Bevard
Christina Bristow
Karen Hogle Brown
Shelly Edwards
Nicole Fernandes
Carrah Flahive
Harriet Fraser
Hilary Fraser-Thomson
Colleen Graves
Ayana Haviv
Marie Hodgson
Elissa Johnston
Virenia Lind
Amy Caldwell Mascio
Deborah Mayhan
Lika Miyake
Bethanie Peregrine
Zanaida Robles
Karen Whipple Schnurr
Anna Schubert
Holly Sedillos
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Sunjoo Yeo
Andrea Zomorodian

ALTO

Nicole Baker
Lesili Beard
Rose Beattie
Carol Binion
Leanna Brand
Aleta Braxton
Monika Bruckner
Janelle DeStefano
Becky Dornon
Amy Fogerson
Michele Hemmings
Saundra Hall Hill
Leslie Inman
Sharmila G. Lash
Sarah Lynch
Cynthia Marty
Margaurite Mathis-Clark
Alice Kirwan Murray
Eleni Pantages
Shinns Hill Park
Laura Smith
Niké St. Clair
Nancy Sulahian
Ilana Summers
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Bradley Chapman
Pablo Corá
Ben Cortez
Jon Gathje
Arnold Livingston Geis
Jody Golightly
Timothy Gonzales
Steven Harms
Todd Honeycutt
Blake Howard
Brandon Hynum
Jon Lee Keenan
Charlie Kim
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Christian Marcoe
Michael McDonough
Adam Noel
George Sterne
Todd Strange
A.J. Teshin
Matthew Thomas
Matthew Tresler

BASS

Mark Beasom
Michael Blanchard
Reid Bruton
Kevin Dalbey
Gregory Geiger
Dylan Gentile
William Goldman
Scott Graff
James Hayden
David Dong-Geun Kim
Kyungtae Kim
Luc Kleiner
David Kress
Chung Uk Lee
Scott Lehmkuhl
E. Scott Levin
Edward Levy
Cale Olson
Steve Pence
Jim Raycroft
Vincent Robles
Douglas Shabe
Mark Edward Smith
Paul Sobosky
Ryan Villaverde

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

ORCHESTRA ROSTER

VIOLIN 1

Roger Wilkie, *Concertmaster*
Margaret Wooten,
Ast. Concertmaster
Florence Titmus
Nina Evtuhov
Jason Issokson
Mui Yee Chu
Alwyn Wright
Kirstin Fife
Ana Kostyuchek
Cheryl Ongaro

VIOLIN 2

Steve Scharf, *Principal*
Jeff Gauthier, *Ast. Principal*
Linda Stone
Jean Sudbury
Julie Ann French
Liliana Filipovic
Colleen Coomber
Manoela Wunder

VIOLA

Kazi Pitelka, *Principal*
Colleen Sugata
Brett Banducci
Diana Wade
Elizabeth Wilson
Karolina Naziemiec

CELLO

John Walz, *Principal*
Delores Bing, *Ast. Principal*
Maurice Grants
Todd French

BASS

Donald Ferrone, *Principal*
Peter Doubrovsky, *Ast. Principal*
Jeff Bandy

FLUTE

Geri Rotella, *Principal*
Lisa Edelstein

OBOE

Joel Timm, *Principal*
Michele Forrest

KEYBOARD

Lisa Edwards, *Principal*

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

The Los Angeles Master Chorale wishes to extend our deepest appreciation to the members of our Opening Night Host Committee for their generous support of LAMC's 51st Season opening night celebration!

Virginia and Brian Brooks Frederick J. Ruopp
Kiki and David Gindler Laney and Tom Techentin
Denise and Robert Hanisee



SOLOISTS



HAYDEN EBERHART

SOPRANO

Seasons with Chorale: 6

Hometown: Dallas, Texas

Education: Graduate Certificate and MM in Vocal Arts from USC; BA in music from Pomona College

Previous LAMC solos: Respighi *Lauda per la Natività*, Vaughan Williams Mass in G minor, Brahms *Ein Deutsches Requiem*, Gabriel Lena Frank's *Los Cantores de las Montañas*

Guest artist appearances: Handel *Messiah*, Monteverdi *Magnificat* with Pasadena Master Chorale; Mozart *Coronation Mass*, Beethoven 9th Symphony with LA Daiku; Mozart *Vesperae Solennes de Confessore*, Mozart Requiem and Haydn *Theresienmesse* with Pomona College Choir and Orchestra

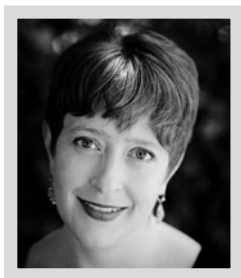
Opera roles/performances: Rosina in *Barber of Seville*, Marie in *The Daughter of the Regiment*, Olympia in *The Tales of Hoffman*, Serpette in *La Finta Giardiniera*, Zerlina in *Don Giovanni*, Emmie in *Albert Herring*

Recordings and media: *Górecki: Miserere* with LAMC; *The Gospel According to the Other Mary* and DVD *Verdi: Messa da Requiem* with the LA Phil

Performs regularly with: LA Master Chorale Chamber Singers, Orange County Opera

Tours: with LAMC and LA Phil to London, Paris, Lucerne and New York to perform John Adams' *The Gospel According to the Other Mary*

Film/TV credits: include *The Conjuring*, *Frozen*, *Godzilla*, *Teenage Mutant Ninja Turtles*, *Shameless*



CLAIRE FEDORUK

SOPRANO

Seasons with Chorale: 12

Hometown: Eugene, Oregon

Education: BM from Pacific Lutheran University; MM from the Eastman School of Music; DMA in Historical Performance from University of Southern California

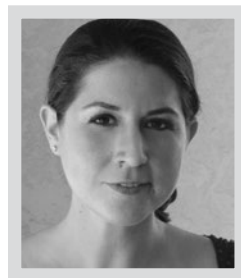
Previous LAMC solos: David Lang's *the little match girl passion*, Britten's *A Ceremony of Carols*, Monteverdi's *Vespers of 1610*, Bach's *St. John Passion*, Distler's *Weinachtsoratorium*, Reich's *Tehillim*, Andriessen's *De Stijl*; Handel's *Messiah*; J.S. Bach's *Weinachtsoratorium*

Guest artist appearances: Corona del Mar Early Music Festival with The Concord Ensemble (soloist & ensemble); Eugene Concert Choir & Oregon Mozart Players; Disney Hall, Los Angeles Philharmonic; Tesserae Early Music Ensemble; OCHSA; Bach Collegium San Diego; Gravitation; Pasadena Master Chorale

Recordings and media: *Górecki: Miserere, A Good Understanding, You Are (Variations) and Daniel Variations* with LAMC; Grammy-winning *Padilla II, Sun of Justice* with Los Angeles Chamber Singers; numerous film and video game soundtracks, the most recent being a soprano solo for *X-Men: Days of Future Past*

Performs regularly with: Natur Early Music Ensemble, Musica Angelica, Los Angeles Chamber Singers, Long Beach Camerata

Other positions: Associate Professor of Musicology at Azusa Pacific University; designing two online musicology courses for the MM in Music Education



ADRIANA MANFREDI

MEZZO SOPRANO

Seasons with Chorale: 13

Hometown: Costa Mesa, California

Education: Oberlin College; California Institute of the Arts (CalArts)

Previous LAMC solos: Bach's B Minor Mass and *St. Matthew Passion*; Britten's *A Ceremony of Carols*; Haydn's *Lord Nelson Mass*, Handel's *Messiah*, Lang's *the little match girl passion*

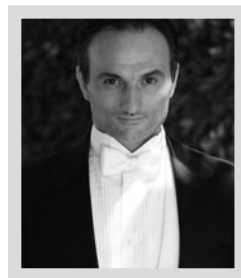
Guest artist appearances: Los Angeles Philharmonic; Boston Court, Opera Pacific; Los Angeles Chamber Singers; Jacaranda Series; Skirball Cultural Center, Ravinia Festival

Opera roles/performances: The Frog/Woodpecker in Janáček's *The Cunning Little Vixen*; Cherubino in Mozart's *Le nozze di Figaro*

Tours: Helmuth Rilling; Bachakademie Festival Ensemble Stuttgart/Berlin; JVC Japan (Osaka, Tokyo)

Other positions: Classical Voice Conservatory at Orange County School of the Arts (OCSA), California State Summer School for the Arts (CSSSA)

Film/TV credits: *Frozen*, *X-Men: Days of Future Past*, *Teenage Mutant Ninja Turtles*, *Godzilla*, *Wreck-It Ralph* (off-camera singer)



DANIEL CHANNEY

TENOR

Seasons with Chorale: 10

Hometown: Malta, Montana

Education: University of Denver's Lamont School of Music, French Horn Major

Previous LAMC solos: Pérotin *Sederunt Principes*, Respighi *Lauda per la Natività*, Monteverdi *Vespers of 1610*, Weill *Kiddush*, James Newton Mass, Bach *St. John Passion*, Handel *Messiah*, Rachmaninoff *All-Night Vigil*, Haydn *Harmonie Mass* and *Mass in the Time of War*, Ricky Ian Gordon *Suite From the Grapes of Wrath*

Guest artist appearances: San Luis Obispo Mozart Festival, Roger Wagner Chorale, LA Bach Festival soloist in Bach's *Christmas Oratorio*; Tribute to Ernest memorial concert, Stravinsky's *Renard*, Lindberg's *Graffiti*, The Alchemist in *Candide* and Bernstein's *Chichester Psalms* with the LA Phil

Opera roles/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

Recordings and media: Featured soloist in *Orango* by Shostakovich, James Newton Mass; *A Good Understanding* and *Górecki: Miserere* with LAMC

Film/TV credits: *Oscar and Lucinda*, *Lady in the Water*, *Charlie Wilson's War*, *Watchmen*, *Medium*, *Frozen*, *Godzilla*, *X-Men: Days of Future Past*



ABDIEL GONZALEZ

BARITONE

Seasons with Chorale: 7

Hometown: Vega Baja, Puerto Rico

Education: BA in Music from La Sierra University

Previous LAMC solos: Chinary Ung's *Spiral XII*, Handel's *Messiah* and *Messiah Sing-Along*, Bach's *St. Matthew Passion*, Vaughan Williams' *Five Mystical Songs* and *Fantasia on Christmas Carols*, Maestro Dinner, Copland's *The Boatman's Dance* and *The Dodger*, Senor and Junkman in *Candide*, Newton's *Mass*, Frank's *Los Cantores de las Montañas* (World Premiere), Shostakovich's *Orango*, Beethoven's *Choral Fantasy*, Roger Wagner's *Western Songs*

Guest artist appearances: Handel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Duruflé's *Requiem*, Stravinsky's *Pulcinella* and *Renard*, Haydn's *Creation*, Mozart's *Requiem* and *Mass in C minor*, Bach's *St. Matthew Passion* and *St. John Passion*, Vaughan Williams' *Fantasia on Christmas Carols* and *Five Mystical Songs*, Liszt's *Via Crucis*, Brahms' *Ein Deutsches Requiem*, and Britten's *War Requiem*

Opera roles/performances: Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercurio in *Roméo et Juliette*, Pandolfe in *Cendrillon*, Anthanaël in *Thaïs*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, King Melchior in *Amahl and the Night Visitors*, Pirate King in *The Pirates of Penzance*

Film/TV credits: *Modern Family*, *Parks and Recreation*, *NCIS:LA*, *Jane the Virgin*, *Earth, 2012*, *The Sorcerer's Apprentice*, *Winnie The Pooh*, *Wreck-It-Ralph*, *This Is the End*, *Pacific Rim*, *Percy Jackson 2: Sea of Monsters*, *Romeo and Juliet*, *Frozen*, *The Muppets Most Wanted*, *Legends of Oz: Dorothy's Return*, *Godzilla* and *Kitchen Sink*

RICHARD EINHORN

COMPOSER

Richard Einhorn's unique music has been described as "hauntingly beautiful", "sensational", and "overwhelming in its emotional power". He is one of a small handful of composers who not only reaches a large, world-wide audience, but whose music receives widespread critical praise for its integrity, emotional depth, and craft.

Richard Einhorn's *Voices of Light*, described as an "opera with silent film" has been hailed as "a great masterpiece of contemporary music" and "a work of meticulous genius." The piece has been performed over 200 times, selling out such venues as the Brooklyn Academy of Music's Next Wave Festival; Avery Fisher Hall; Kennedy Center (with the National Symphony); the Esplanade in Singapore; the Barbican (with the London Symphony); and the Sydney Opera House in Australia. The Sony Classical CD of *Voices of Light*, featuring the vocal group Anonymous 4, was a Billboard classical bestseller, earning

Einhorn the distinction of being one of only a few living composers to have made "the charts." *Voices of Light* has attracted national media attention including articles in the *Wall Street Journal*, segments on *All Things Considered* and *Performance Today*, and an extended profile on CBS television network's magazine show, *CBS Sunday Morning*. Marin Alsop conducted *Voices of Light* four additional times with the Baltimore Symphony Orchestra in 2012.

Einhorn has written opera, orchestral and chamber music, song cycles, multimedia events, film music, and dance scores. The wildly popular *Red Angels* for New York City Ballet, with choreography by Ulysses Dove, was featured on *Live From Lincoln Center* on PBS and is in the New York City Ballet's permanent repertory. In 2012, *The Shooting Gallery*, a multimedia collaboration with filmmaker Bill Morrison premiered at the Brooklyn Academy of Music's Next Wave Festival. In 2010, Einhorn's 90-minute oratorio about Charles Darwin, *The Origin* (original films by Bill Morrison), was broadcast in its entirety by WCNY-TV in Syracuse, NY, and received its European premiere in early 2012. Other notable works include *The Spires*, *The City*, *The Field*, a 9/11 memorial premiered by the Albany Symphony under David Allan Miller; *A Carnival of Miracles*, commissioned by Anonymous 4 and premiered to a sold-out crowd at *New Sounds Live*; and *My Many Colored Days*, an orchestral commission from the Minnesota Orchestra. Upcoming new works include a chamber opera based on Bernard Malamud's *The German Refugee*, and a new multimedia work for orchestra and film. Richard Einhorn's extensive film music catalog includes scores for the Academy Award-winning documentary short *Educating Peter* (HBO); Arthur Penn's thriller *Dead of Winter* (MGM), starring Mary Steenburgen; and *Fire-Eater* directed by Pirjo Honkasalo, for which Einhorn won the Jussi (Finnish Academy Award) for Best Musical Score.

Born in 1952, Richard Einhorn graduated *summa cum laude* in music from Columbia University, where he studied with, among others, Vladimir Ussachevsky, Jack Beeson, and Mario Davidovsky. Before turning his attention exclusively to composition, Einhorn worked as a record producer for such artists as Meredith Monk, the New York Philharmonic, and the Philadelphia Orchestra. His production of the Bach Cello Suites with Yo-Yo Ma won a Grammy for Best Instrumental Performance.

Einhorn has received numerous awards and grants from Meet the Composer, NYSCA, NEA, the New York State Music Fund, and many others. Current projects include **HeLa**, a new collaboration with filmmaker Bill Morrison based upon the extraordinary story of Henrietta Lacks' "immortal" life through her body's cells, an oratorio/requiem for the victims of violence in the Ukraine, and a multi-media work commemorating the 100th anniversary of Grand Canyon National Park. Einhorn is also a well-known advocate for persons with serious hearing losses and serves on the board of the Hearing Loss Association of America. He lives in New York with his daughter Miranda and wife Amy Singer.



11TH ANNUAL MAESTRO & FRIENDS ONSTAGE DINNER

JUNE 17, 2014

LAMC's most generous supporters gathered for the 11th Annual *Maestro and Friends Onstage Dinner*.

Guests of the event were treated to an elegant and exclusive dinner on-stage at Walt Disney Concert Hall and an enchanting performance led by LAMC Artistic Director Grant Gershon at the piano along with four talented singers from the Master Chorale. This event, a favorite among LAMC supporters, is offered exclusively to donors of the Master Chorale at the \$6,500 level and above.



Photo captions: 1. Dinner guests gather on-stage beneath the majestic pipe organ of Walt Disney Concert Hall. 2. LAMC Artistic Director Grant Gershon, on piano and mezzo-soprano Janelle DeStefano enthrall guests during an intimate performance. Other LAMC singers included Zanaida Robles, soprano, Jon Lee Keenan, tenor and Vincent Robles, baritone.

Artistic Director's Circle

Welcomes New Members Priscilla and Curtis Tamkin

Priscilla and Curtis Tamkin have long been great supporters of the arts throughout Los Angeles and across the Music Center campus. All of us at the Los Angeles Master Chorale are especially grateful for an extremely generous gift received this past season from the Tamkins in honor of the Chorale's 50th Anniversary milestone. With this gift the Tamkins have pledged support towards developing

concert programs over the next three seasons. Says Grant Gershon: "I am honored to have Priscilla and Curt join our Artistic Director's Circle with this commitment to the artistic growth of the Los Angeles Master Chorale. I see this as a partnership which will help the Master Chorale continue to make phenomenal music now and in the future."



THANK YOU!!

The generous underwriting of tonight's *Voices of Light* performance by The Lloyd E. Rigler-Lawrence E. Deutsch Foundation continues the long tradition of philanthropy that extends from the founding of the Los Angeles Music Center and the Los Angeles Opera to the John F. Kennedy Center for the Performing Arts in Washington DC, the Metropolitan Opera, and the late New York City Opera.

Carrying on that tradition today is Mr. Rigler's nephew, James Rigler, who, as the foundation's president and the executive producer of Classic Arts Showcase, maintains its rigorous commitment to free and unfettered access

to the greatest recorded performances of all time. The Los Angeles Master Chorale is proud to count itself among the many beneficiaries of the Rigler-Deutsch Foundation's unwavering support for the performing arts.

ENDOWMENT & PLANNED GIVING

ROGER WAGNER SOCIETY

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy that will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1986.

ROGER WAGNER SOCIETY

Michael Breitner
Abbott Brown
Raun and Jerry Burnham
Colburn Foundation
William Davis
in honor of Ted McAniff
Ann Graham Ehringer, Ph.D.
Claudia and Mark Foster
Kathie and Alan Freeman
Kiki and David Gindler
Denise and Robert Hanisee
Geraldine Healy*
Violet Jabara Jacobs
Stephen A. Kanter
Joyce* and Kent Kresa
Marjorie and Roger* Lindbeck
Lesley Leighton
Los Angeles Master Chorale
Associates
Patricia A. MacLaren
Drs. Marguerite and Robert* Marsh
Jane and Edward J. McAniff
Nancy and Robert Miller
Patrick Morrow
Raymond R. Neevel*
Joyce and Donald J. Nores

Cheryl Petersen and Roger
Lustberg
Anne Shaw and Harrison Price*
Elizabeth and Hugh Ralston
Susan and George Reardon
Elizabeth Redmond
Penelope C. Roeder, Ph.D.
Phyllis and Larry* Rothrock
Marshall Rutter and Terry Knowles
Carolyn and Scott Sanford
Martha Ellen Scott*
Barbara and Charles Schneider*
Dona* and David Schultz
Nancy and Ralph Shapiro,
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 Techantin
Madge van Adelsberg*
Robert Wood*

* deceased

LAMC wishes to acknowledge the generosity of members of its Board of Directors who, during our 50th Anniversary Season, established planned gifts in support of the Master Chorale:

Kiki and David Gindler
Stephen A. Kanter, M.D.
Cheryl Petersen and
Roger Lustberg

Susan Erburu Reardon
and George Reardon

"For Kiki and me, our legacy and the Master Chorale's legacy fit hand-in-glove. Our estate plan reflects that deep commitment. I applaud my fellow Board members who have gone the extra mile to ensure the continued vitality and growth of the Master Chorale well into the future through their own planned gifts. Their commitment and vision secures the gift of choral music for generations to come."

— David Gindler, Chairman

DONOR RECOGNITION 2014 | 2015 SEASON

Thank You! The Los Angeles Master Chorale is pleased to recognize and thank the individuals, foundations, corporations and government agencies who generously provide resources necessary to sustain our world-class professional choral ensemble and award-winning education programs.

The following lists include individual donors who have contributed \$300 or more to the Annual Fund and Special Events and institutional funders of \$1,000 or more from July 1, 2013 to September 1, 2014.

INDIVIDUAL DONORS

\$1 Million and above

Kiki and David Gindler

\$100,000 to \$999,000

Anonymous
Blue Ribbon Committee
Violet Jabara Jacobs
Priscilla and Curtis Tamkin

\$25,000 to \$99,999

Abbott Brown
Judi and Bryant Danner
Kathleen and James Drummy
Lenore S. and Bernard A.
Greenberg Fund
Denise and Robert Hanisee
Carol and Warner Henry
Sheila Muller
Marian and John Niles
Joyce and Donald Nores
Dudley Rauch
The Honorable Richard J. Riordan
Frederick J. Ruopp
The SahanDaywi Foundation
Philip A. Swan

\$10,000 to \$24,999

Gregory J. and Nancy
McAniff Annick
Alex Bouzari
Virginia N. and Brian P. Brooks
Kathleen and Terry Dooley
Ann Ehringer, Ph.D.
Dr. Annette L. Ermshar and
Mr. Dan Monahan
David P. Garza
Elizabeth Levitt Hirsch
Stephen A. Kanter, M.D.
Kent Kresa
in memory of Joyce Kresa
Drs. Marguerite and Robert Marsh
Jane and Edward J. McAniff
Carole and Everett Meiners
Cheryl Petersen and Roger Lustberg
Susan Erburu Reardon and
George Reardon
Ann and Robert Ronus
Eva and Marc Stern
Laney and Tom Techentin
Katy and Shaun Tucker
Tracy Van Fleet and James Lyerly

Jann and Kenneth Williams
Peter Young

\$5,000 to \$9,999

Anonymous (2)
Margie and David Barry
Joanne and Miles Benickes
David Bohnett
Kathy Cairo
Alicia G. and Edward E. Clark
Zoe and Don Cosgrove
The Honorable Michael W. Fitzgerald
Victoria and Frank Hobbs
Leeba R. Lessin
Donna and Warry MacElroy
Mona and Frank Mapel
Martin Massman
Laura McCreary
Carolyn L. Miller
Sally and Robert Neely
Susan Olsen
Courtland Palmer
Sonia Randazzo
Marshall Rutter and Terry Knowles
Rosemary Schroeder
The Seidler Family
Michele and Russell Spoto, M.D.
Philip V. Swan
Alyce and Warren Williamson

\$2,500 to \$4,999

Katherine and Thano Adamson
Diane and Noel Applebaum
Susan Bienkowski
Sharon and George Browning
Alice and Joseph Coulombe
Dr. and Mrs. Robert A. Cutietta
Teran and Bill Davis
Drs. Eleanor and Harold Fanselau
Connie and Ed Foster
Maria and Richard Grant
Curtis Ray Joiner
Mireya and Larry Jones
Robin and Craig Justice
Patricia A. Keating
Richard Kent
Sandra Krause and William Fitzgerald
Mrs. Christine Kuyper
Gloria and Tom Lang
Marjorie Lindbeck
Dr. Joseph V. Matthews
Albert McNeil
Robert Pierre, M.D. and Jane Sell

David N. Schultz
Deborah Smith and Carole Lambert
Nancy and Dick Spelke
Betsey Tyler
Barbara and Ian White-Thomson

\$1,000 to \$2,499

Gemina Aboitiz and Richard Wirthlin
Ann and Olin Barrett
in honor of Laney Techentin
Shana Bayat and Tarun Kapoor
Mr. and Mrs. Bradford Blaine
Marla Borowski
Tom Borys
Kathy and Theodore Calleton
Ann and Anthony Cannon
Marjore Chronister
Jacqueline Cohl
Aaron H. Cole
Dr. Edwin and Helene Cooper
Mrs. Brian Dockweiler Crahan
Frederica Culick
Greg Davies
Mary and Craig Deutsche
Jennifer and Royce Diener
Leslie and John Dorman
Susan Efting
Margie and Arthur Fine
in honor of Bob Hanisee
Cindy and Gary Frischling
Laurence K. Gould, Jr.
Dr. and Mrs. Carl Greifinger
Margaret Hayhurst
Damon Hein
Takashi Ito
Patricia and William Jacobson
Missy and Paul Jennings
Ann Jopling
Dr. and Mrs. Louis W. Kang
Mr. and Mrs. Charles R. Kesler
Monica and Jon Kirchner
Harriet and Al Koch
Junko Koike
Nili Eli Leemon
Agnes Lew
Frances and Bob Lewis
Winifred Rutter Lumsden
Nicole and Robert Maloney
Weta and Allen Mathies
Jerilyn and Peter McAniff
Jann and Bill McCord
Robin Meadow and Margaret Stevens
Kimberly and David Meyer
Judith and Clifford A. Miller

Henry Osborn and
Jan McElwee Osborn
Helen Pashgian
Ann and John Perkins
Lois Petzold-Hindin
Arnold I. Siegel and Susan Futterman
Karen Smith and Jim Rosenberg
J. Theodore Struck and Al Whitley
Melanie and William Switzer
Jesse Telles
Becky and Rick Thyne
Janet van Adelsberg
Carolyn and Craig Watson
Meg and James Wolf
Karl Zeile
Ellen and Arnold Zetcher

\$500 to \$999

Patrick Anderson
Janet Anwyl
Tiffany Barbara
Carola and Allen Bundy
Norma and Richard Camp
Maureen and Bob Carlson
Connie Ching
Martha Chowning and Jonathan Groff
Dr. Lawrence and Jane Z. Cohen
Sarah and Alfred Doering
Amy and Steve Duncan
Dr. and Mrs. Carl Ermshar
Vacharee and Gordon Fell
Michael Fishbein
Scott Fitz-Randolph and Cristina Rose
Pat and Bill Gerшон
Suzanne Gilman
Mary Gisbrecht
Dr. and Mrs. Solomon Golomb
Leslee Hackenson and Roger Allers
Elizabeth and David Kalifon
Mintee Kalra
Dr. and Mrs. Robert Karns
Kathleen McCarthy Kostlan
Thomas F. Kranz
Dr. Iris S. Levine and Lesli Beard
Maryanne and Jerome Levine
Susan and Bob Long
Mr. and Mrs. Leonis C. Malburg
Vicky and Neil Martin
Dr. and Mrs. Marc Mayerson
Caroline McKenzie
Beatrice H. Nemlaha
David Newell
Margaret Phelps

ARTISTIC DIRECTOR'S CIRCLE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Artistic Director's Circle joins together distinguished LAMC supporters who share a passion for the Los Angeles Master Chorale and the bold vision of Artistic Director Grant Gershon. As key stakeholders, members of the Artistic Director's Circle play a vital role in supporting core institutional programming and special initiatives through significant contributions of \$50,000 and above; and, in partnership with the Artistic Director, enjoy exciting opportunities throughout the season designed to enhance their association with LAMC and its supported programs.

For a list of benefits and requirements for membership, contact Patrick Morrow, Director of Development, at 213-972-3114, or pmorrow@lamc.org.

Deborah Porter
Marilyn and Jerry Prewoznik
Wendy and Timothy Pylko
Carol H. Richards
Michael Ritchie and Kate Burton
Grace and Ken Russak
Nancy and Barry Sanders
Mary Lou and Arthur Schanche
Jeannine Scheinhorn
Elaine and William Sollfrey
Jonathan Steinberg and Buf Meyer
in honor of Kiki and David Gindler
Arthur H. Streeter
The Music Center Symphonians
Sue and Doug Upshaw
Allison and Peter Viehl
in memory of Roger Lindbeck
Mr. and Mrs. Richard S. Volpert
in honor of Jane and Ted McAniff
Don Wallschlaeger
Elyse and Christopher Willis
Jenene J. Wilson
Mariela and Geoffrey Yarema

\$300 to \$499
Anonymous
Darolyn and Dick Andersen
Brandon Bailo
Jo Anna Bashforth
Stephanie and Camilo Becerra
Lorri and Steven Benson
Janet O. Bowmer
Mandy and Steven Brigham
Robert Brown
David R. Burch
Sue and John Clauss
Molly and Walter Coulson
Hazel H. Dunbar
Sheila Eaton
William Farnum
Gloria and Harold Frankl
Ray Frauenholz and Diane Thomas
Peggy and John Garvey
Joseph Golightly
Diana Gould and Kirsten Grimstad
Nona and Bill Greene
Carol and James S. Hart
Susan Holland
Cheryl and Peter Holzer
Joe Hudgens
Mr. and Mrs. Jason Hwang
Frank Jarvis
Hannah and Marshall Kramer

Peter Kudrave
Ken Kwapis and Marisa Silver
L. Whitney Leipzig
Valerie and William Lezin
Shoko and Matthew Malkan
Ginny Mancini
Patty and Ken McKenna
Jane and Lawrence McNeil
Barbara B. Minton
Brian Nores and Edmundo Luna
Kay M. Paietta
Don Pattison
Peggy and Leroy Rahn
in honor of Laney Techentin
E. Gary and R. Marina Raines
Nancy Reardon
Cantor and Mrs. Stephen Richards
Kenneth Roehrs and Sara McGah
Phyllis Rothrock
Marvin Samuels
Gaye and Andrew Saxon
Mary and Jo-Michael Scheibe
Brenda and Russell Scoffin
Sandra and Dean Smith
Dr. Carol T. Smith
Rita Spiegel
Sue Stamberger
Mimi and Warren Techentin
Haydée and Jim Toedtman
Anita Tsuji
Bob Uyetani
John Van Amringe
Barbara E. Wagner
Darrell Wiest
Peg and Bob Woiwod
Judy Wolman

Your tax-deductible gifts are an investment in the artistic and educational programs of the Master Chorale. Support the music you love by making a donation today! For more information, contact Noelle Johnson at 213-972-3138 or njohnson@lamc.org; online at www.lamc.org; by mail to Los Angeles Master Chorale 135 N. Grand Avenue Los Angeles, CA 90012

To report an error, omission or change in your listing, please contact us.

Abbott Brown
Kathleen and James Drummy
Kiki and David Gindler
Carol and Warner Henry
Violet Jabara Jacobs
Lillian and Jon Lovelace
Sheila Muller
Dudley Rauch
Richard J. Riordan
Frederick J. Ruopp
The SahanDaywi Foundation
Philip A. Swan
Priscilla and Curtis Tamkin

FOUNDATION, GOVERNMENT AND CORPORATE SUPPORT

\$100,000+
Colburn Foundation*
The James Irvine Foundation*
The Music Center Fund for the Performing Arts
The Music Center Foundation
The Ralph M. Parsons Foundation*

\$50,000 to \$99,999
The Ahmanson Foundation
City of Los Angeles Department of Cultural Affairs*
Los Angeles County Arts Commission*
Dan Murphy Foundation
The Lloyd E. Rigler-Lawrence E. Deutsch Foundation
The Rose Hills Foundation*

\$20,000 to \$49,999
Arts Consulting Group
BNY Mellon
Patricia Duque Byrne Charitable Foundation
Capital Group Companies Charitable Foundation
The Green Foundation
National Endowment for the Arts

\$1,000 to \$19,999
Anonymous
The ASCAP Foundation
Irving Caesar Fund
California Arts Council
The Aaron Copland Fund for Music, Inc.
Employees Community Fund of Boeing California
Ann and Gordon Getty Foundation
The William H. Hannon Foundation
Harry Bronson and Edith R. Knapp Foundation
Metropolitan Associates
Paul Davis MTO Associate Fund - Munger, Tolles & Olson LLP
E. Nakamichi Foundation
Patina Restaurant Group
Lon V. Smith Foundation

John and Beverly Stauffer Foundation
Sidney Stern Memorial Trust
Dwight Stuart Youth Fund
Flora L. Thornton Foundation
Wallis Foundation

MATCHING GIFTS
The Boeing Company Charitable Trust
Edison International Employee Contributions Campaign
GE Matching Gifts Program
IBM International Foundation
Johnson & Johnson Matching Gifts Program
Nestlé Community Care Campaign



BNY MELLON

22 YEARS OF COMMITMENT



For information on institutional giving, please contact Julia Gaeta, Institutional Giving Manager at 213-972-3121 or jgaeta@lamc.org.

* Indicates multi-year commitment



LOS ANGELES
MASTER
CHORALE

Grant Gershon

Kiki and David Gindler Artistic Director

A NEW SEASON FOR **PASSION & REJUVENATION** HAS BEGUN.

2014 | 2015 SEASON PROGRAM

Renaissance: Reawakened

Sun, Nov 16, 2014 - 7 pm

John Taverner | Western Wind Mass
William Byrd | Sing Joyfully
Thomas Tallis | If Ye Love Me
and other 16th and 17th century works

Songs of Ascent

Sun, Mar 8, 2015 - 7 pm

Shawn Kirchner | Songs of Ascent WORLD PREMIERE
Nack-Kum Paik | WORLD PREMIERE
with the Los Angeles Chamber Choir
Chung Uk Lee, music director

Messiah Sing-Along

Sun, Dec 7, 2014 - 7 pm

Festival of Carols

Sat, Dec 13, 2014 - 2 pm

Rejoice! A Cappella Christmas

Sun, Dec 14, 2014 - 7 pm

Morten Lauridsen | O Magnum Mysterium
Franz Biebl | Ave Maria
Francis Poulenc | Four Motets for Christmas
and other sublime a cappella works

Handel: Messiah

Wed, Dec 17, 2014 - 7:30 pm

Sun, Dec 21, 2014 - 7 pm

Bach: St. Matthew Passion

Sat, Jan 31, 2015 - 2 pm

Sun, Feb 1, 2015 - 7 pm

J.S. Bach | Passion According to St. Matthew
with Musica Angelica Baroque Orchestra
Martin Haselböck, music director
and Los Angeles Children's Chorus
Anne Tomlinson, artistic director

The Water Passion

Sat, Apr 11, 2015 - 2 pm

Sun, Apr 12, 2015 - 7 pm

Tan Dun | Water Passion After St. Matthew

Music of Whitacre & Pärt

Sat, May 16, 2015 - 2 pm

Sun, May 17, 2015 - 7 pm

Eric Whitacre | Lux Aurumque
Sleep
Water Night

Arvo Pärt | Morning Star
Cantate Domino
Solfeggio

GUEST APPEARANCES

Music Center 50th Anniversary Spectacular!

Sat, Dec 6, 2014 - 7 pm

Dorothy Chandler Pavilion
Grant Gershon, conductor

Beethoven Missa Solemnis

Fri, Jan 9, 2015 - 8 pm

Sat, Jan 10, 2015 - 8 pm

Sun, Jan 11, 2015 - 2 pm

Walt Disney Concert Hall
Michael Tilson Thomas, conductor
Los Angeles Philharmonic

Mozart Requiem

Thu, Feb 19, 2015 - 8 pm

Ambassador Auditorium
Jeffrey Kahane, conductor
Los Angeles Chamber Orchestra

*Programs, artists, dates, prices and event times
subject to change.*

Photo: David Johnston

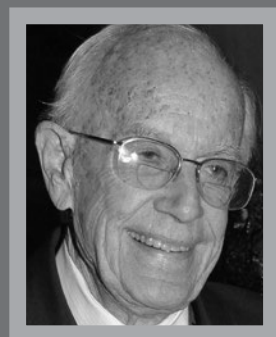
Order Today! at LAMC.ORG or 213-972-7282

In Remembrance

Recently we lost two good friends and longtime supporters of the Los Angeles Master Chorale, both of whom should be in the audience tonight and who will be deeply missed.

JOYCE KRESA

Joyce and Kent Kresa have been great and generous fans of the Chorale for many years. Joyce's enthusiasm for the Chorale was boundless, borne out of a lifelong passion for the arts and her deep love of singing. She was an inspired philanthropist and a brilliant leader, having served as President of The Blue Ribbon among many other organizations she served so faithfully. Both Joyce and Kent grew up with an appreciation for music instilled by their respective families, and they sang together in the Choral Society while attending MIT. Joyce's spirit will live on in our hearts. We are deeply grateful to the Kresas for their legacy gift to the Master Chorale Endowment Fund through the Music Center Foundation.



ROBERT MARSH

The husband of longtime LAMC board member Marguerite Marsh, Robert attended Master Chorale concerts and special events for nearly 20 seasons and will always be remembered for his kindness, clever wit, relentless sense of humor, his dashing sense

of fashion, and for his unwavering support of Marguerite and the Master Chorale throughout the years. Robert was a noted surgeon, an accomplished world traveler, and a marvelous singer — he and Marguerite were known far and wide for their wonderful duets that touched so many people. We also thank Robert and Marguerite for their legacy gift in support of the Chorale's bright future, and we will miss seeing Robert's smile in our audience!



Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3110 tel.
213-972-3136 fax
lamc@lamc.org
tickets@lamc.org

ADMINISTRATION

Artistic Staff

Grant Gershon, The Kiki & David Gindler Artistic Director
Lesley Leighton, Associate Conductor
Shawn Kirchner, Swan Family Composer in Residence
Lisa Edwards, Pianist/Musical Assistant

Administrative Staff

Lesili Beard, Education Programs Manager
Andrew Brown, General Manager
Patrick Brown, Director of Marketing
Suzanne Brown, Controller
Allie Fukushima, Administrative Assistant/Finance
Hayden Eberhart, Program Book Coordinator
Julie Gaeta, Institutional Giving Manager
Desirée Gagnon, Special Events Planner
Noelle Johnson, Annual Fund Manager
Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
Patrick Morrow, Director of Development
Esther Palacios, Administrative Assistant
Karen Sarpolus, Box Office Manager
Andrew Tomasulo, Box Office Assistant

Consultants

Ad Lib Communications, Libby Huebner, Publicist
Arts Consulting Group
King Design Office, Print & Web

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

The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



FOR TICKETS

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

Online: LAMC.ORG

At The Music Center October 2014



Madame Freedom. Photo: YMAP



Esa-Pekka Salonen



A Taste of Dance, photo by Danielle Klebanow

WEDNESDAY, OCTOBER 1

Marjorie Prime

8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Oct 19

The Trip to Bountiful

8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Nov 2

THURSDAY, OCTOBER 2

Dudamel & Mahler 5

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Oct 5

Hyo Jin Kim/Hyung Su Kim: *Madame Freedom*

8:00 PM REDCAT / Roy and Edna Disney /
CalArts Theater
Runs through Oct 5

MONDAY, OCTOBER 6

Leslie Scalapino & Konrad Steiner: *Way*

8:30 PM REDCAT / Roy and Edna Disney /
CalArts Theater

TUESDAY, OCTOBER 7

Green Umbrella: Percussion Marvels

8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, OCTOBER 9

The Australian Ballet - *Graeme Murphy's Swan Lake*

7:30 PM The Music Center /
Dorothy Chandler Pavillion
Runs through Oct 12

BEETHOVEN CYCLE FINALE

with Dudamel & Andsnæs

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Oct 12

SATURDAY, OCTOBER 11

The Music Center Open House

9:00 AM The Music Center /
Whole Campus

A Taste of Dance

11:00 AM The Music Center /
The Music Center Plaza

Pop-Ups! @musiccenterLA

The Music Center /
The Music Center Plaza

World City:

Los Masis and Bolivia Corazón de America

11:00 AM The Music Center /
& 12:30 PM W.M. Keck Amphitheater

The Julius Eastman Memorial Dinner

8:30 PM REDCAT / Roy and Edna Disney /
CalArts Theater

SUNDAY, OCTOBER 12

Brass and Organ

7:30 PM LA Phil /
Walt Disney Concert Hall

MONDAY, OCTOBER 13

The Camera in the World

16mm Films by Robert Fenz

8:30 PM REDCAT / Roy and Edna Disney /
CalArts Theater

TUESDAY, OCTOBER 14

Chamber Music Society: All-Beethoven

8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, OCTOBER 17

Dvořák's Seventh

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Oct 19

SATURDAY, OCTOBER 18

Toyota Symphonies for Youth:

What do French Fries Sound Like?

11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Oct 25

SUNDAY, OCTOBER 19

Voices of Light: The Passion of Joan of Arc

7:00 PM LA Master Chorale /
Walt Disney Concert Hall

MONDAY, OCTOBER 20

China Onscreen Biennial

8:30 PM REDCAT / Roy and Edna Disney /
CalArts Theater
Runs through Oct 24

FRIDAY, OCTOBER 24

HAPPY BIRTHDAY, "HURRICANE MAMA":

Salonen, Saariaho, & Sibelius

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Oct 26

SATURDAY, OCTOBER 25

Chelsea Girls: Revival Screening of the Film

by Andy Warhol

7:00 PM REDCAT / Roy and Edna Disney /
CalArts Theater

SUNDAY, OCTOBER 26

Strings and Serpents

7:00 PM REDCAT / Roy and Edna Disney /
CalArts Theater

Joshua Bell in Recital

7:30 PM LA Phil /
Walt Disney Concert Hall

MONDAY, OCTOBER 27

A Woman is Worth a Thousand Questions

8:30 PM REDCAT / Roy and Edna Disney /
CalArts Theater
Runs through Oct 28

TUESDAY, OCTOBER 28

Chamber Music Society

8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, OCTOBER 30

Mozart & Beethoven

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 2

FRIDAY, OCTOBER 31

Halloween Film with Live Organ: *Nosferatu*

8:00 PM LA Phil /
Walt Disney Concert Hall

For more information, visit musiccenter.org or call (213) 972-7211. JOIN US @MusicCenterLA:



LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL

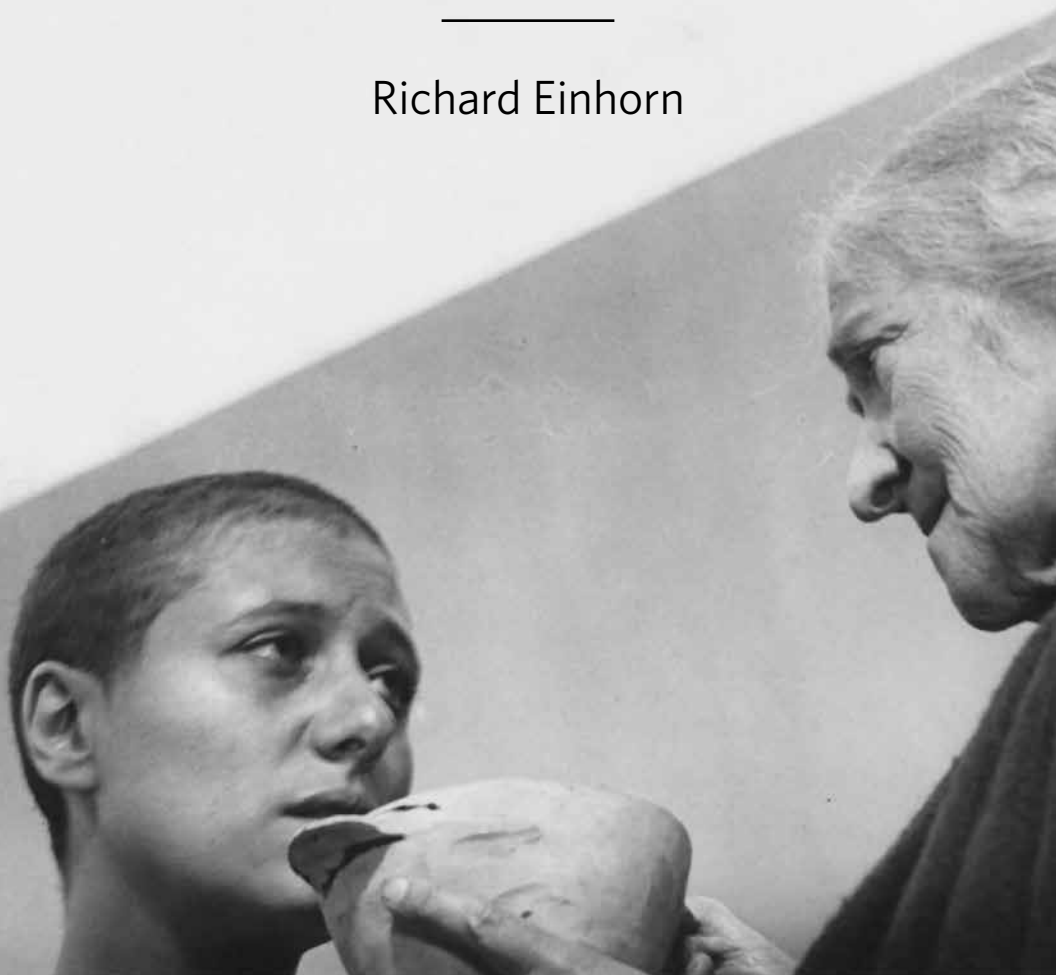


VOICES OF LIGHT

An Opera/Oratorio Inspired by Carl Dreyer's Film
The Passion of Joan of Arc

LIBRETTO

Richard Einhorn



PRELUDE

[Exclamavit autem voce magna...]
«Deus aeternae, qui absconditorum es
cognitor, qui nosti omnia antequam fiant,
tu scis quoniam falsum testimonium
tulerunt contra me; et ecce morior, cum
nihil horum fecerim quae isti malitiose
composuerunt adversum me.»

Thronus...flammae ignis,
Rotae eius ignis accensus.
Fluvius igneus rapidusque
egrediebatur a facie eius;
Millia millium ministrabant...
Et decies millies centena millia
assistebant...
Iudicium sedit,
et libri aperti sunt.

[She cried out in a loud voice] "Everlasting
God, who knows things hidden and all
things before they happen, you know
they have borne false witness against
me; and see! I die, although I am innocent
of everything their malice has invented
against me."
Daniel 13:42

[His] throne...was ablaze with flames,
His wheels were a burning fire.
A swift river of fire
came forth from his countenance
A thousand thousand waited upon him
Ten thousand times a hundred thousand
stood by.
The court sat,
and the books were opened.
Daniel 7:9



VICTORY AT ORLEANS (letter from Joan of Arc)

*Jehanne...la Pucelle vous fait savoir des
nouvelles de par decha que en VIII jours elle
a cachie les Angloix hors de toutez les places
quilz tenoient sur le revire de Loire par assaut
et autrement ou il en eu mains mors et prins
et lez a desconfis en bataille[...]Je frere du
conte de Suffort et Glasias mors.*

*Je vous promectz et certifie[...]en touttes
les villes quy doibvent estre du saint
royaume[...]quy que vyenne contre.*

*Car Dieu, le Roy du ciel, le veult, et cela est
révéle par la Pucelle...*

*Jehanne...the Maid sends you news from
these parts: that in one week she has chased
the English out of all the places that they
held along the Loire river, either by assault or
otherwise, in which encounters many English
were killed and captured and she has routed
them in a pitched battle. A brother of the Earl
of Suffolk's and Glasdale were killed.*

*I promise and assure you [that we will
take possession] of all the cities that must
belong to [our] holy realm ... in spite of all
opposition!*

*So God King of Heaven, wills it; and so it has
been revealed by the Maid...*

**all words sung by Joan of Arc are in italics*

INTERROGATION

HOMASSE!

Hee! quel honneur au femenin Sexe!...
Par qui tout le regne ert desert,

Par femme est sours et recouvert.

Virtutem...mysterium secretarum et
admirandarum visionum a puellari
aetate...essem usque ad praesens tempus
mirabili modo in me senseram ...

HOMASSE!

Une fillete...
A qui armes ne sont pesans...

Et devant elle vont fuyant
Les ennemis, ne nul n'y dure.

«Velis aut nolis haec erit tuum. Ego scio
quid elegi»

Ex nemore canuto puella eliminabitur ut
medelae curam adhibeat.

Non induetur
mulier veste virili,
nec vir utetur
veste feminea:
abominabilis enim
apud Deum
est qui facit haec.

Masculine Woman!
(*Medieval slur directed at women*)

Oh! What an honor for the feminine sex!...
This entire realm, once lost by [wretched
men],
restored and saved by a woman again.
Ditié de Jehanne d'Arc
by Christine de Pizan, 1429, one of the earliest
known feminist writers.

From my girlhood to the present time, in a
wondrous fashion I have felt in myself the
power and mystery of secret and
wonderful visions...
St. Hildegard of Bingen, mystic, poet, and
composer from the early 12th century.

Masculine Woman!

A little girl [...]
Upon whom arms and armor weigh
lightly; [...]
Before her all foes take off at a run,
Of them none remains, not even a one.
Ditié
Christine de Pizan

"Whether or not you wish it, this will be
yours. I know what I have chosen."
Na Prous Boneta, 14th century
French heretic who was burned at
the stake.

Out of an oak forest a girl will be sent forth to
bring healing.
Ancient prophecy of Merlin
thought to refer to Joan of Arc's
mission.

A woman shall not wear
the clothes of a man
Nor a man
the clothes of a woman.
For abominable
in the eyes of God
are those who do so.
Deuteronomy 22:5

THE JAILERS

Tant y a feme scet bon taire

Tant y a feme scet bon taire

Feme a un cuer par heritage
Qui ne puet estre en un estage.

Or est sauvage, or est privee;
Ore veult paiz, or veult meslee;

Femme engine en poi d'ure
Dount un[e] tere tout ploure.

Que qui aime et croit fole fame
Gaste son temps, pert corps et ame.

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.
Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

Tant y a feme scet bon taire

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

When it comes to women, men, hold
your tongue!
When it comes to women, men, hold
your tongue!

A woman's heart is just not able
To chart a course that's firm or stable
Now she's wild, now she's demure;
Now wants peace, then starts a war;

The schemes she quickly engineers
Can drown a countryside in tears

Who loves and trusts mad womankind
Damns soul and body, wastes his time

Now that I've told you of womankind,
Let's flee and leave them far behind!
Now that I've told you of womankind,
Let's flee and leave them far behind!

When it comes to women, men, hold
your tongue!

Now that I've told you of womankind,
Let's flee and leave them far behind!

The Vices of Women
late 13th century misogynist
poem



PATER NOSTER

Pater Noster, qui es in caelis,
Sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
Sicut in caelo
et in terra.

«Filia mea dulcis michi; filia mea,
delectum meum, templum meum; filia
delectum meum, ama me: quia tu es
multum amata a me, multum plus quam
tu amas me.

«Et postquam ego colcavi me in te; modo
colca te tu in me.

«Ista est mea creatura.»

Pater Noster, qui es in caelis
Sanctificetur nomen tuum
Adveniat regnum tuum
Fiat voluntas tua,
Sicut in caelo
et in terra.

et sentiebam dulcedinem divinam
ineffabilem.

«Et postquam ego colcavi me in te; modo
colca te tu in me.

«Ista est mea creatura.»

«Filia mea dulcis michi; filia mea,
delectum meum, templum meum; filia
delectum meum, ama me: quia tu es
multum amata a me, multum plus quam
tu amas me.»

«Et postquam ego colcavi me in te; modo
colca te tu in me.

«Ista est mea creatura.»

Our Father, who art in Heaven
Hallowed be Thy Name
Thy Kingdom Come
Thy will be done
In Earth as it is
in Heaven.

Matthew 6:9-6:10

“My daughter, sweet to me; my daughter,
my beloved, my temple; my daughter, my
beloved, love me, since you have been
much loved by me, much more than you
love me.

“And after I have laid myself in you, now
lay yourself in me.”

“This is my creature.”

Blessed Angela of Foligno

13th century mystic and penitent

Our Father, who art in Heaven
Hallowed be Thy Name
Thy Kingdom Come
Thy will be done
In Earth as it is
in Heaven.

Matthew 6:9-6:10

And I felt an ineffable divine sweetness.

“And after I have laid myself in you, now
lay yourself in me.

“This is my creature.”

“My daughter, sweet to me; my daughter,
my beloved, my temple; my daughter, my
beloved, love me, since you have been
much loved by me, much more than you
love me.

“And after I have laid myself in you, now
lay yourself in me.

“This is my creature.”

Blessed Angela of Foligno



THE JAILERS RETURN

Tant y a feme scet bon taire!

Tant y a feme scet bon taire!

Femme est dehors religieuse,
Dedanz poignaut e venimose;

A soy sera d'aucun complainte,
Ir se fait moult juste et moult sainte.

Femme engendre bataille e guere,
Exile gent de gaste tere;

Femme ard chasteus e prent citez
Enfudre tours e fermetez.

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies!

Ore vous ai dit de lur vies,
Fuoums de lur cumpaignies.

When it comes to women, men, hold
your tongue!

When it comes to women, men, hold
your tongue!

On the outside she's religious,
On the inside keen and venomous;

She will not tolerate complaint,
She's lady justice and a saint.

Woman fosters strife and wars,
And exiles men from ruined shores;

Castles she burns, cities defeats
Destroys the towers and the keeps.

Now that I've told you of womankind,
Let's flee and leave them far behind!

Now that I've told you of womankind,
Let's flee and leave them far behind!

The Vices of Women

late 13th century misogynist poem

TORTURE

Glorioses playes...

Et desiderabam videre vel saltem illud
parum de carne Christi quod portaverant
clavi in ligno.

Glorioses playes...

...ostendit cor suum perforatum quasi ad
modum portulae unius parvae laternae ...
quod ex ipso corde exiverunt radii solares.
Imo solaribus radiis clariores...

Glorioses playes...

...«non est aequum, velle solum de melle
meo gustare, et non de felle: si perfecte
vis mecum uniri, mente intenta recogita
illusiones, opprobria, flagella, mortem, et
tormenta, quae pro te sustinui.»

Glorioses playes...

Glorious wounds...

*Marguerite d'Oingt, early 14th century
visionary and poet.*

And I longed to see at least that little bit of
Christ's flesh that the nails had fixed to the
wood.

Blessed Angela of Foligno

Glorious wounds...

Marguerite d'Oingt

He showed [her] his heart, perforated like
the openings in a small lantern...From his
very heart issued forth rays of the sun -
no — brighter than the sun's rays...

Na Prous Boneta

Glorious wounds...

Marguerite d'Oingt

...“It is not fair to wish to taste only of my
honey, and not the gall. If you wish to be
perfectly united with me, contemplate
deeply the mockery, insults, whippings,
death and torments that I endured for you.”

Blessed Margarita, disciple of St.

Umiltà, 14th century.

Glorious wounds...

Marguerite d'Oingt

ILLNESS

(Letter from Joan of Arc)

Jehanne la Pucelle vous requiert de par le
Roy du ciel,[...]vous puis que ne guerroyez
plus ou saint Royaume de France,[...]et sera
grant pitié de la grant bataille et du sang
qui y sera respendu de ceux qui y vendront
contre nous.

SACRAMENT

O feminea forma, O soror Sapientie,
quam gloriosa es
quoniam fortissima vita
in te surrexit,
quam mors nunquam suffocabit.

O maledetti! O grande indignazione!

Fuge, fuge speluncam
antiqui perditoris
et veniens veni in palatium regis.

...car plus est adjousteé foy au mal de tant
comme le bien y est plus autentique...

Jehanne the Maid begs you on behalf of the
King of Heaven, make war no longer in the
holy Kingdom of France, ...and a pitiful thing
will be that great battle and the blood that
will be shed therein by those who come
there against us.

O feminine form, O sister of Wisdom
How glorious you are
for in you has arisen
the mightiest life
that death will never stifle.

St. Hildegard of Bingen

O cursed ones! O great indignation!

*St. Umiltà of Faenza, great 14th
century Italian mystic.*

Flee, flee the cave
of the ancient destroyer
and come, coming into the palace of the king.

St. Hildegard of Bingen

...evil is rendered more believable by
putting it together with good to make it
more respectable...

From The Quarrel of the Rose

Christine de Pizan



ABJURATION

Exaudi, Deus omnipotens, preces populi...
Puelle agentis secundum opera que sibi
dixeras

Hear, Almighty God, the prayers of your
people...of the girl acting according to the
works which you had spoken of to her.

*Prayer commissioned by King Charles
VII pleading for Joan's freedom from
imprisonment, 1431.*

Si quis in me non manserit,
mittetur foras sicut palmes,
et arescet,
et colligent eum,
et in ignem mittent,
et ardet.

Those who do not remain in me
will be discarded like branches:
they will wither.
So they will be gathered up,
thrown on the fire,
and burnt.

*John 15:6, recited to Joan of Arc by Father
Erard during her trial, at the confrontation in
front of St. Ouen.*

«Domine, istud quod facio, non facio nisi
ut inveniam te.»

"Lord, that which I do, I do only to
find you."

Blessed Angela of Foligno

«Depone animos.»

"Renounce your purpose."

*From The Passion of St. Perpetua, a history
of an early Christian martyr.*

...Une femme — simple bergiere —
Plus preux qu'onc homs ne fut à Romme!

...a woman — a simple shepherdess —
More valiant even than Rome's worthiest!

*Ditié
Christine de Pizan*

Ne universos nos extermines.

Destroy us not all together.

St. Perpetua

Benedicite, ignis et aestus, Domino;

Fire and heat, praise the Lord!

Daniel 3:66

«Depone animos.»

"Renounce your purpose."

St. Perpetua

...N'y a si forte
Resistance qui à l'assault
De la Pucelle ne soit morte.

... No force is there so strong —
Try as they might to resist the attack
Of the Maid — it dies in vain before long.

Hester, Judith, et Delbora,
Qui furent dames de grant pris,[...]

One hears of Esther, Judith and Deborah,
Who were ladies of great courage
and worth; [...]

Mains miracles en a pourpris.

Through them God performed miracles
on Earth,

Plus a fait par ceste Pucelle.

But he fulfilled even more through this
Maid.

*Ditié
Christine de Pizan*



«Depone animos.»

"Renounce your purpose."

St. Perpetua

...eadem hora mittemini in fornacem ignis
ardentis. Et quis est Deus qui eripiet vos
de manu mea?

...The same hour you will be thrown into a
furnace of burning fire. And who is the God
who will snatch you from my hand?

Benedicite, ignis et aestus, Domino;

Fire and heat, praise the Lord!

Daniel 3:15 and 3:66

«Domine, istud quod facio, non facio nisi
ut inveniam te. Inveniam te postquam id
perfecero!»

"Lord, that which I do, I do only to find
you. May I find you after I have
completed it!"

Blessed Angela of Foligno

RELAPSE

Karitas
habundat in omnia
de imis excellentissima
super sidera
atque amantissima
in omnia
quia summo regi osculum pacis
dedit.

Love
overflows into all things,
From out of the depths to above the
highest stars;
And so Love overflows into all best
beloved, most loving things,
Because She has given to the highest King
The Kiss of Peace.
St. Hildegard of Bingen

ANIMA

...anima eius amore fluens et languens.

...The Spirit flowing and melting with love.
*There are Seven Manners of Loving
Beatrice of Nazareth, 13th century.*

...est ceste Ame cheue d'amour en nient.

...This Soul has fallen from love into
nothingness.
*Marguerite Porete, 14th century member of
the Free Spirit movement who was burned at
the stake.*

...mens eius insane suspensa ex vehementi
cupidine...

...The Spirit madly possessed by violent
desire...

...per solum Amorem aeternum trahitur in
aeternitatem Amoris

...Only through everlasting Love is it
drawn into the eternity of Love.

...anima eius amore fluens et languens.

...The Spirit flowing and melting with love.
Beatrice of Nazareth

...est ceste Ame cheue d'amour en nient.

...This Soul has fallen from love into
nothingness.
Marguerite Porete

...anima eius amore fluens et languens
...per solum Amorem aeternum trahitur in
aeternitatem Amoris

...The Spirit flowing and melting with
love...Only through everlasting Love is it
drawn into the eternity of Love...The
Spirit flowing and melting with love...Only
through everlasing Love is it drawn into the
eternity of Love.
Beatrice of Nazareth

...anima eius amore fluens et languens
...per solum Amorem aeternum trahitur in
aeternitatem Amoris

THE FINAL WALK

[Exclamavit autem voce magna...]
«Deus aeternae, qui absconditorum es
cognitor, qui nosti omnia antequam fiant,
tu scis quoniam falsum testimonium
tulerunt contra me; et ecce morior, cum
nihil horum fecerim quae isti malitiose
composuerunt adversum me.»

[She cried out in a loud voice] “Everlasting
God, who knows things hidden and all
things before they happen, you know
they have borne false witness against
me; and see! I die, although I am innocent
of everything their malice has invented
against me.”
Daniel 13:42

THE BURNING

Dominus condit sibi unum ignem dicendo
sic: «vides hunc ignem; qualiter totam
materiam et substantiam lignorum
convertit in suam naturam, eodem modo
natura divinitatis convertit in se animas
quas sibi vult...»

The Lord made for her a fire, saying: “You
see this fire; as it changes all the matter
and substance of wood into its own
nature, even so, Divine Nature changes
into itself the souls it wants for itself...”
Na Prou Boneta

Rex noster promptus est
suscipere sanguinem innocentum.
Sed nubes super eundem sanguinem
plangunt.
Unde angeli concinunt
et in laudibus sonant.
Gloria Patri et Filio
et Spiritui sancto.
Rex noster promptus est
Suscipere sanguinem innocentum.
Sed nubes super eundem sanguinem
plangunt.

Our king is swift
to receive the blood of innocents.
But over the same blood the clouds
are grieving.
Hence the angels sing
and resound in praises
Glory to the Father, The Son and The
Holy Ghost.
Our king is swift
to receive the blood of innocents.
But over the same blood the clouds
are grieving.
St. Hildegard of Bingen

Jehanne, Jehanne!

Joan, Joan!





THE FIRE OF THE DOVE

Ah! Jehanne, Jehanne!

Ah! Joan, Joan!

Oh!

Oh!

...valde beatus fuisti cum Verbum Dei te in igne columbe imbuit.

...you were greatly blessed when the Word of God steeped you in the fire of the dove.

(ubi tu quasi aurora illuminatus es...)

(where you were illumined like the dawn...)

...valde beatus fuisti cum Verbum Dei te in igne columbe imbuit.

...you were greatly blessed when the Word of God steeped you in the fire of the dove.

St. Hildegard of Bingen

EPILOGUE

(Letter from Joan of Arc)

Car Dieu le Roy du ciel le veult, et cela est révéle par la Pucelle...

So God King of Heaven, wills it; and so it has been revealed by the Maid...

Voices of Light is an opera/oratorio for voices and amplified instrumental ensemble in celebration of Joan of Arc. It may be performed during a screening of Carl Dreyer's great silent film, *The Passion of Joan of Arc*, or with other staging, or as a concert work.

The libretto for *Voices of Light* is a patchwork of visions, fantasies, and reflections assembled from various ancient sources, notably the writings of medieval female mystics. The texts may be thought of as representing the spiritual, political and metaphorical womb in which Joan was conceived.

Voices of Light was first performed at the Academy of Music in Northampton, Massachusetts on February 12 and 13, 1994 by The Arcadia Players and the Da Camera Singers, Margaret Irwin Brandon conducting. The performances were produced by the Northampton Arts Council, Bob Cilman, director.

Voices of Light was released on CD by Sony Classical on October 22, 1995 performed by Anonymous 4, Radio Netherlands Philharmonic and Choir, Susan Narucki, and other musicians, conducted by Steven Mercurio.

Acknowledgements

The principal biography used for background research was *Saint Joan of Arc*, by Vita Sackville - West (Doubleday). In addition, Marina Warner's exceptional book-long essay, *Joan of Arc: The Image of Female Heroism* (Knopf) was a major influence on the overall approach to the libretto and Joan of Arc's life. Many of the mystical texts were initially found in *Medieval Women's Visionary Literature*, edited by Elizabeth Alvilda Petroff (Oxford University Press) Copyright © 1986 by Oxford University Press.

Translations from the Bible, Hildegard von Bingen's *Visions of St. Hildegard*, *The Confessions of Na Prou Boneta*, *The Book of Blessed Angela of Foligno*, *Concerning the Blessed Margarita of Faenza*, *Prayer of Charles VII*, *There are Seven Manners of Loving*, copyright © 1995 by Peter K. Marshall All rights reserved. Used by permission.

The letters of Joan of Arc from which the libretto's letters were constructed, may be found in *Letters of Joan of Arc*, translated and edited by Claire Quintal and Daniel Rankin (Pittsburgh Diocesan Council of Catholic Women). 1969. Used by permission.

Excerpts from the *Ditiè de Jehanne d'Arc* of Christine de Pizan copyright © 1977 by Angus J. Kennedy and Kenneth Varty Medium Aevum Monographs, n.s. 9 Oxford. Used by Permission.

Translations of the prophecy of Merlin, excerpts from *Quarrel of the Rose* by Christine de Pizan, Marguerite Porete's *Mirror of Simple Souls*, *Ditiè de Jehanne d'Arc* of Christine de Pizan copyright © 1994/95 by Nadia Margolis. Used by permission.

The misogynist poetry may be found in *Three Medieval Views of Women*, translated and edited by Gloria K. Fiero, Wendy Pfeffer, & Mathé Allain (Yale University Press) Copyright © 1989 by Yale University. Used by permission.

Translations of excerpts from St. Hildegard von Bingen: *Symphonia: A Critical Edition of the Symphonia armonie celestium revelationum*. Edited and translated by Barbara Newman. Copyright © 1989 by Cornell University.

Translation of Hildegard von Bingen's *Karitas habundat* copyright © 1980 by Barbara Lachman. Used by permission.

Additional translations copyright © 1994/1995 by Richard Einhorn. All rights reserved.

Special thanks to Bob Cilman and the Northampton Arts Council, New England Foundation for the Arts, Meet The Composer, Massachusetts Cultural Council, Ricki Kantowitz, Nadia Margolis, Peter K. Marshall, Elizabeth Alvilda Petroff, Margaret Irwin-Brandon and the Arcadia Players, Dennis and Amy Doros, Lawrence Hott and Diane Garey, the Centre Jeanne d'Arc in Orleans, the Joan of Arc Historical Museum of Domremy, Marc Farre, David Wolfson, Andy Cohen, Michelle Ryang, Peter Gelb, Grace Row, Steve Epstein, Michael Mushalla at CAMI, Ron Taft, Lee Pritchard, Lucinda Carver, Jill Bauer, Andy Cohen, Rosine Handelman, Gaumont, the many performers and scholars who gave so generously of their time, and my wife, Amy Singer, who has been so much more than understanding.



Original production crew photo from 1927 with cinematographer Rudolph Maté (center, wearing V neck sweater)



All production photos are by Rudolph Maté, courtesy of Diane Lapworth through the Motion Picture Academy of Arts and Sciences Photography Archive Collection.