

WALT DISNEY CONCERT HALL
FEBRUARY 2015

LOS ANGELES
MASTER AT WALT DISNEY CONCERT HALL
CHORALE



BACH
ST. MATTHEW
PASSION



Grant Gershon
Kiki & David Gindler Artistic Director

Photo: Ken Hively

performances
MAGAZINE

LOS ANGELES MASTER CHORALE

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



BACH: ST. MATTHEW PASSION

Saturday, January 31, 2015 — 2 pm

Sunday, February 1, 2015 — 7 pm

Walt Disney Concert Hall

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

Los Angeles Children's Chorus
Jon Lee Keenan, Evangelist
Chung Uk Lee, Jesus

Matthäus-Passion (St. Matthew Passion)

Johann Sebastian Bach
(1685-1750)

Erster Teil (Part I)

— INTERMISSION —

Zweiter Teil (Part II)

Soloists

Recitatives and Arias
(in order of appearance)

Niké St. Clair, mezzo soprano | Zanaida Robles, soprano
Anna Schubert, soprano | Arnold Livingston Geis, tenor | Steve Pence, bass/baritone
Callista Hoffman-Campbell, mezzo soprano | Brandon Hynum, tenor
Janelle DeStefano, mezzo soprano | Elissa Johnston, soprano
Laura Smith, mezzo soprano | Vincent Robles, baritone | Chung Uk Lee, bass

Cast List

(in order of appearance)

Evangelist: Jon Lee Keenan, tenor
Jesus: Chung Uk Lee, bass
Judas: David Castillo, baritone
Peter: Scott Graff, baritone
Witnesses: Laura Smith, mezzo soprano | Todd Strange, tenor
High Priests: Ryan Villaverde, bass/baritone | Edward Levy, baritone
Maids: Suzanne Waters, soprano | Leslie Inman, mezzo soprano
Pilate: Michael Blanchard, bass
Pilate's Wife: Harriet Fraser, soprano

This concert is made possible through generous funding from

THE BLUE RIBBON

CAROL AND WARNER HENRY

THE E. NAKAMICHI FOUNDATION



KUSC Classic Event

KUSC is our Proud Media Partner

ListenUp! with 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.

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Use of any phones, cameras or recording devices is prohibited during the performance. 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.



Photo: Ken Hively

By Thomas May

BACH'S Inexhaustible, Immersive PASSION

One commonly accepted criterion for a masterpiece — in the genuine rather than the inflated sense — is a work of art that contains too many levels to be exhausted in a single encounter. Still rarer among these are the compositions, paintings, writings or films that resemble a renewable resource, reliably yielding revelations over the course of a lifetime, or even generations. Sophocles' *Oedipus* tragedies, *King Lear*, the *St. Matthew Passion* (*SMP*): these are essential creations, works we *need* more than ever in our era of instantly forgotten, click-bait cultural preoccupations.

Johann Sebastian Bach's *SMP* in particular offers us an experience of "immersion," as John Eliot Gardiner describes it in his fascinating recent portrait of the composer, *Bach: Music in the Castle of Heaven* (Knopf, 2013) — "one that creates space and time away from the fidget of perpetual sound bites and being constantly bombarded by noise coming in short sharp stabs."

Unprecedented Ambition

Even for its first audience — Bach's community of fellow Lutherans in Leipzig — the *SMP* must have seemed immersive in a way that had no precedent. It followed by a few years the premiere of the *St. John Passion* (*SJP*), his first great Passion setting for the city where he had taken on

the position of music director of Leipzig's major churches in 1723. Within Germany's Protestant communities, sung versions of the Passion story (the Gospel narratives of Jesus' execution) had been established as a new tradition, although such liturgical dramas date back long before the Reformation. Initially their texts were based solely on the Gospel accounts, with a chorale added at the conclusion, as in the *St. John Passion* setting for unaccompanied chorus by one of Bach's greatest predecessors, Heinrich Schütz.

The middle of the seventeenth century also witnessed the introduction of a more complex type of Passion. Known as the "oratorio Passion," this type interleaved meditative arias and choral numbers to provide commentary on the scriptural narrative; instrumental accompaniment was used to enhance the musical texture as well. In 1712 the Hamburg-based poet Barthold Heinrich Brockes published a Passion libretto in which even the Gospel text itself is paraphrased in the form of devotional verse resembling the style used for such "commentary" sections. Brockes' text became a popular challenge for a wide variety of composers to set (there are versions by Handel and Telemann, for example), pointing to a new *Zeitgeist* and a new sensibility for which the emotional directness of the oratorio Passion was especially well suited.

Well suited to relatively cosmopolitan centers like Hamburg, that is. But not to Leipzig, where the city and ecclesiastical authorities had until shortly before Bach's arrival remained staunchly opposed to a trend they considered dangerously theatrical and quasi-secular. Johann Kuhnau, who held the post of cantor at the Thomaskirche immediately before Bach, possibly introduced a full-scale musical Passion there only as recently as 1721 (only a fragment survives). This established a model for his successor, one in which the events of the Passion itself had to be told using the original

Gospel source (in the vernacular German) rather than a poetic paraphrase in the Brockes tradition. This narrative then served as the backbone for the chain of meditative arias and chorales, whose texts could encompass familiar hymns and freshly written devotional verse.

A principal leitmotif of Gardiner's portrait (running contrary to the general image of the composer as a model of respectful obedience) is that Bach displayed a "recurrent refusal to accept authority." Gardiner underscores the challenges his ambitious settings of the Passion posed for fellow worshippers and his bosses alike, deducing that the clergy reacted negatively to the first version of the *SJP* and to its expression of theological views that "may have looked like a deliberate flouting of their authority, made worse by his refusal to explain his aims in language that they could understand."

By itself, as the grand culmination of his first full annual cycle of liturgical music for Leipzig, the *SJP* had embodied an enormous undertaking grander than anything Bach had accomplished up to that point. In Gardiner's hypothesis, Bach planned to top even this as early as 1725, conceiving the *St. Matthew Passion* as a still more monumental climax for his second cantata cycle (of 1724/25): so monumental that he failed to complete it in time, possibly for a combination of reasons involving "a case of exhaustion" and "further dispiriting disputes with the clergy." Eventually, of course, Bach summoned the inner resources he needed to round out the *SMP*, into which he poured all the wisdom he had acquired through his art — much as he would do for the later Mass in B minor. And he had all the while been carefully preparing his audience as well, Gardiner believes, "by means of unmistakable musical anticipations and adumbrations of theological themes in the cantatas leading up to Good Friday 1727."

As far as can be determined, the first performance took place on Good Friday, April 11, 1727, at Leipzig's Thomaskirche, after which (as with the *SJP*), Bach revised the *SMP* for later revivals. The autograph score he eventually prepared stands apart as a kind of precious relic, calligraphic evidence of the particular veneration the composer reserved for this Passion, with its striking use of red ink (mostly for the sacred text from Matthew). "The impression of a meticulously constructed autograph score, worked over, revised, repaired, and left in a condition aspiring to some sort of ideal," writes Gardiner, "is at one with the work itself."

The performing forces required are just one index of the scale of the piece. In addition to its large complement of

soloists — they either reenact the Passion story via recitative or reflect on the events unfolding — Bach divides the chorus and instrumentalists for the *SMP* into two groups, at times combining this double orchestra and chorus, at others using them in antiphonal contrast. Still another subchoir of treble voices enriches the texture of the two massive choral pillars that frame Part One. This complex layout was conceived as a "site-specific" arrangement to exploit the space of the Thomaskirche and is related to the immersive experience intended by Bach.

Structure of the *St. Matthew Passion*

For the *SMP* libretto Bach collaborated with fellow Leipziger Christian Friedrich Henrici (who went by the pen name Picander). A civil servant during the day, Picander was a prolific poet whose verse Bach had previously set in several of his weekly cantatas. Picander's libretto interweaves the sacred narrative from Matthew (in Luther's German translation) with two additional elements: texts from hymns (also known as chorales) that would have been familiar to the congregation and his own poetry in the form of devotional reflections on the Passion events.

Regular followers of the LA Master Chorale might recognize the resulting collage effect as an antecedent for the approach devised by the director Peter Sellars in the libretto he prepared for John Adams's *The Gospel According to the Other Mary* (first heard right here in Disney Hall in spring 2012). *The Other Mary* represents a contemporary variant of the Passion setting and its juxtapositions of past and present, of a timeless biblical past and its resonance in "the eternal present." In another sense, the ancient story, in the process of being "reenacted" through musical representation, fulfills a function comparable to that of classical tragedy or, for the Romantics, of myth retold.

Herein lies the universal significance of what might otherwise seem limited to narrowly sectarian interests. Sellars, who arrived at some of the ideas behind the *Other Mary* libretto after devising his "ritualizations" (staged performances) of both the *SMP* and the *SJP*, beautifully describes the rationale behind this collision of distant past and immersive present: "Bach insists that it is not enough to be retrospectively mindful. He wants to help us move forward, and he has created dynamic musical forms that activate and deepen our commitment, and that support us in the first steps on a new path."

Two monumental choral movements frame the first part and a grave sarabande chorus rounds out the second part; together these sustain the weight of the entire work.

continued on next page...

Bach: St. Matthew Passion

The Passion narrative itself mostly occurs in recitative entrusted to the tenor Evangelist. Other singers assume the roles of particular Gospel “characters,” while the chorus also functions as various larger groups in the narrative: the disciples, the crowd (Latin *turba*) of onlookers in Jerusalem, or the Roman centurions. The very first chorus introduces an elaborate Biblical allegory of Jesus as both the bridegroom and the sacrificial lamb and a dialogue between the Faithful and the “Daughters of Zion.” The vast musical architecture of the double chorus with added treble choir evokes for Gardiner “a grand altarpiece by Veronese or Tintoretto.” Even more, in poetic and musical terms this opening establishes “the essential dichotomy — the innocent Lamb of God and the world of errant humanity whose sins Jesus must bear — which will underlie the whole Passion, the fate of the one yoked to that of the other.”

Glossing the events are a series of arias, ten of which include particularly expressive recitative introductions (“ariosos”), and fifteen chorales. Some arias likewise echo and comment on previous ones, eliciting a complexity that oversteps the Baroque aesthetic of concentrating on a single dominant *Affekt* (emotional state). The complementary arias Nos. 12 and 13 at the end of the Last Supper, for example, encompass sorrow and “gratitude for the institution of the Eucharist” (the latter in No. 13, “Ich will dir”), writes Gardiner, so that, “fittingly, [No. 13] is the only genuinely joyful music in the Passion; it is also overtly sexual in its imagery — the idea of merging or ‘sinking myself into thee.’”

Twelve of the chorales are brief, self-contained hymns in four-part harmony, but three are incorporated into large-scale movements. The melody from one of these chorales recurs throughout the *Passion* five times, though with alterations of key and harmonization to account for the relevant context within the narrative.

Picander’s libretto retells the Passion in fifteen scenes, which are keyed to six major events and organized overall into two parts: the Last Supper and Jesus in the garden, ending with his dramatic betrayal (Part One) and the trial (in two stages — before Caiaphas and before Pilate), the Crucifixion, and the burial (Part Two). A sermon would have been given in between the two parts during the liturgical service for which the *SMP* had been composed.

A Sense of Immediacy

The two parts vary in overall character, effectively shifting from a philosophical to a dramatic perspective. Bach’s setting of the moment when Jesus is arrested foreshadows the violence to come. The change in tone extends from

nature (the lightning and thunder that dramatically steal in with the choral interjections in “So ist mein Jesus nun gefangen”) to the wounding of the High Priest’s slave.

The perspective continually shifts — between past and present, event and reflection, the crowd and the individual. Consider the bass aria “Komm, süßes Kreuz” (No. 57, in Part Two), which encapsulates the central paradox of the Passion: as Jesus approaches Golgotha with the Cross, the singer attempts to “intersect” with the narrative, seeking a redemptive meaning for the present from this moment of suffering.

Bach’s genius is to give the events of this narrative, so familiar to his intended listeners, a newfound immediacy, even while the more formal aspects of the *Passion* (including its function as sacred ritual) are allowed to unfold. “This is music for the soul,” Sellars writes, “but also, inescapably, music for the body. Bach and Picander come back again and again to the limbs, to vulnerable flesh.”

Bach infuses variety in his moment-by-moment word-painting of Picander’s earthy, emotive imagery. Examples range from various imitations of tears and weeping figures (in the *Passion*’s very first aria) to more symbolic devices, such as the descending motif in the concluding chorus to imply the burial of Jesus in the Sepulcher. Or note how he portrays Jesus (whose words are sung throughout in recitative) accompanied by a ritual “aura” of string harmonies — except at the moment of his greatest despair and vulnerability and despair (the words “My God, my God, why have you forsaken me?”

Another enduring mystery: how can this music remain so meaningful to contemporary audiences regardless of their beliefs or knowledge regarding Christianity or faith in general? Gardiner cites the remark by fellow conductor and scholar John Butt that “one of the greatest ironies about Bach’s Passions is that their original audiences were far less familiar with the genre than we are; moreover — as is the case with all Bach’s most celebrated music — we might have heard them many more times than did the original performers or even Bach himself.” Few works offer as rewarding an experience as the *SMP* in performance. “It is the intense concentration of drama *within* the music and the colossal imaginative force that Bach brings to bear in his Passions,” concludes Gardiner, “that make them the equal of the greatest staged dramas: their power lies in what they leave unspoken.”

— 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 *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 Philharmonic 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



Photo: Steve Cohn

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 Artistic 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*, Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's *Requiem* 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*

Bach: St. Matthew Passion

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Tamara Bevard
Christina Bristow
Karen Hogle Brown
Claire Fedoruk
Harriet Fraser
Elissa Johnston
Deborah Mayhan
Zanaida Robles
Anna Schubert
Suzanne Waters
Elyse Willis

ALTO

Nicole Baker
Monika Bruckner
Janelle DeStefano
Amy Fogerson
Callista Hoffman-Campbell
Leslie Inman
Eleni Pantages
Laura Smith
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Kristen Toedtman

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Arnold Livingston Geis
Jody Golightly
Timothy Gonzales
Brandon Hynum
Shawn Kirchner
Michael Lichtenauer
Christian Marcoe
Todd Strange
Matthew Tresler

BASS

Mark Beasom
Michael Blanchard
David Castillo
Dylan Gentile
Scott Graff
Stephen Grimm
Scott Lehmkuhl
Edward Levy
Steve Pence
Jim Raycroft
Vincent Robles
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.

LOS ANGELES CHILDREN'S CHORUS

Director: Anne Tomlinson

Founded: 1986

Awards: 2014 recipient of the Margaret Hillis Award for Choral Excellence

Recordings: world premiere of *Keepers of the Night* by Peter Ash and Donald Sturrock, US Premiere of Esa-Pekka Salonen's *Dona Nobis Pacem*; appeared on LAMC's Decca recording, *A Good Understanding* and Plácido Domingo's Deutsche Grammophon recording *Amore Infinito*

Performed with: Los Angeles Philharmonic, Hollywood Bowl Orchestra, Los Angeles Master Chorale, Los Angeles Chamber Orchestra, Calder Quartet, Pasadena Symphony and MUSE/IQUE; also provides children for LA Opera productions when needed

Tours: Africa, Australia, Austria, Brazil, Canada, China, the Czech Republic, Estonia, Finland, Italy, Germany, Great Britain, Hungary, Poland and Sweden, as well as many parts of the United States

Film/TV Credits: the subject of a trilogy of documentaries, including the Academy Award-nominated *Sing!*, *Sing Opera!* and *Sing China!* by Academy Award-winning filmmaker Freida Lee Mock; has also performed with John Mayer on *The Tonight Show* and featured on Public Radio International's show *From the Top*

Unique Facts: mission and purpose to encourage a deeper appreciation of choral art and the shared experience of creating fine choral music while providing a comprehensive music education and performance program

Press Quotes: "Astonishingly polished", "hauntingly beautiful", and "one heck of a talented group of kids"

Grant Anderson
Asha Banks
Bayla Bash
Shelby Barnes
Abby Berry
Natalie Boberg
Lydia Brown
Kate Correnti
MaryElizabeth Cruz

Jamie Felix-Toll
Alissa Goretsky
Enzo Grappone
Lilah Hernandez
Julianna Lai
Amber Lambert
SarahElizabeth Lee
Oliver Madilian
Mackenzie Mendez

Ruby Novak
Alexandra Patzakis
Jamie Quishenberry
Kiera Quishenberry
Catalina Ruiz
Grant Spitzer
Veronica Tsuchida
Rory Xanders
Albert Zhou



**ANNE
TOMLINSON**
ARTISTIC DIRECTOR

Education: BM from Oberlin College and a Master's degree in conducting from Northwestern University, where she studied with Margaret Hillis

Awards: 2000 Gold Crown Award for Music Education given by the Pasadena Arts Council, 2001 Power of One Award from the Facing History and Ourselves Foundation, 2006 Educator of the Year Award from the Harvard-Radcliffe Club of Southern California

Other Positions: conducts the Concert Choir and Chamber Singers; Children's Chorus Mistress for LA Opera

MUSICA ANGELICA BAROQUE ORCHESTRA

Director: Martin Haselböck

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

Has appeared as a guest artist with: Los Angeles Opera, Long Beach Opera, Pacific Chorale, J. Paul Getty Museum, Norton Simon Museum, Wiener Akademie of Vienna and John Malkovich in a multi-media production of *The Giacomo Variations* and the world premiere 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

Previous Chorale appearances: Monteverdi *Vespers of 1610*, Bach *St. John Passion, St. Matthew Passion*, Mass in B minor

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



Unique Facts: regarded as an internationally renowned Baroque orchestra dedicated to the historically informed performance of Baroque and early Classical music on

period instruments; guest conductors include Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Jory Vinikour

ORCHESTRA A

VIOLIN I

Julia Wedman *Concertmaster*
Joel Pargman
Carrie Kennedy

VIOLIN II

Janet Strauss *
Amy Wang
Adriana Zoppo

VIOLA

Kathrine Kyme *
Aaron Westman

CELLO

William Skeen *†
Leif Woodward

VIOLONE

Denise Briese*

OBOE, OBOE D'MORE,

OBOE DA CACCIA
Priscilla Herreid *
Lot Demeyer

FLUTE

Stephen Schultz*
Mindy Rosenfeld

ORGAN

Arthur Omura

ORCHESTRA B

VIOLIN I

Robert Diggins *Concertmaster*
Jennifer Lynn
Noah Strick

VIOLIN II

Jolianne Einem*
Lindsay Strand-Polyak
Mishkar Nunez-Mejia

VIOLA

Suzanna Giordano-Gignac*
Ellie Nishi

CELLO

Frédéric Rosselet*
Heather Vorwerck

VIOLONE

Gabriel Golden*

OBOE, OBOE D'MORE

Paul Sherman*
Aki Nishiguchi

FLUTE

Sherril Wood*
Asuncion Ojeda

ORGAN

Lisa Edwards

* denotes *Principal*

† *viola da gamba solo*



JOHN LEE KEENAN

TENOR/EVANGELIST

Seasons with Chorale: 8

Hometown: Las Vegas, Nevada

Previous Chorale solos: Evangelist in Distler's *Weinachtsgeschichte*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew Passion, St. John Passion* and Mass in B minor

Education: DMA in Vocal Arts from USC, BM in Vocal Performance, Music Education and Jazz Studies from UNLV

Opera performances: Normanno in *Lucia di Lammermoor* (Opera Saratoga); Monostatos in *Die Zauberflöte* (Aspen Opera Theatre); Lechmere in *Owen Wingrave* (USC Opera); Don Basilio/Don Curzio in *Le nozze di Figaro* (Pacific Opera Project) Don Ottavio in *Don Giovanni* (Pacific Opera Project)

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

Unique Facts: also known as an accomplished jazz bassist

LAMC 14 | 15 CONCERT CALENDAR

Songs of Ascent

Sun, Mar 8, 2015 – 7 pm

Kirchner | *Songs of Ascent*

WORLD PREMIERE

Paik | *Succession*

WORLD PREMIERE

with the Los Angeles Chamber Choir

Chung Uk Lee, music 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

Whitacre | *Lux Aurumque*

Sleep

Water Night

Pärt | *Morning Star*

Cantate Domino

Solfeggio

GUEST APPEARANCE

discover mozart's requiem

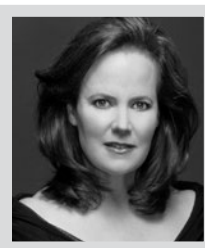
Thu, Feb 19, 2015 – 8 pm

Ambassador Auditorium

Los Angeles Chamber Orchestra

Jeffrey Kahane, conductor

SOLOISTS



**ELISSA
JOHNSTON**
SOPRANO

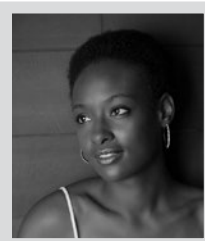
Seasons with Chorale: 4

Hometown: Lafayette, California

Education: Bachelor of Music, USC

Previous Chorale solos: Bach's Mass in B minor 2013 and *St. John Passion* 2012; Handel's *Messiah*, December 2012; Haydn's *Creation*, March 2012

Guest artist appearances: Bach Cantatas 84 and 152 with Los Angeles Chamber Orchestra March 2014; Bach Cantatas 51 and 82a with Long Beach Symphony, Handel *Messiah* with Telemann Chamber Orchestra in Tokyo, Osaka; Bach *St. Matthew Passion* with Southern Oregon Repertory Singers; David Lang's *the little match girl passion*, Ravinia Festival; Chinary Ung's *Aura* with New York New Music Ensemble at Le Poisson Rouge



**ZANAIDA
ROBLES**
SOPRANO

Seasons with Chorale: 2

Hometown: Monrovia, California

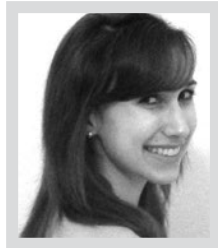
Education: DMA in Choral Music at USC Thornton School of Music, MM in Conducting at CSU Northridge, BM in Vocal Performance at CSU Long Beach

Previous Chorale solos: *Messiah Sing-Along*, Lang's *the national anthems*

Recordings: *Shenandoah: Song of the American Spirit*, the John Alexander Singers, 2009 on Gothic Records; *Transformation*, Bill Cunliffe, James Walker and the All Saints Choir, 2008 on Metre Records

Tours: Pacific Chorale, the John Alexander Singers, USC Thornton Chamber Singers, CSU Long Beach Chamber Singers, Citrus Singers

Film/TV Credits: *Glee*, *Godzilla*, *Tinker Bell*



**ANNA
SCHUBERT**
SOPRANO

Seasons with Chorale: 3

Hometown: Orange, California

Previous Chorale solos: Frank *Los Cantores de las Montañas*, Handel *Messiah*

Awards: Chapman University Provost Scholar; Hall-Musco Conservatory of Music Opera Award; Classical Singer University Undergrad finalist; Palm Springs Opera Guild Encouragement Award; full scholarship to Aspen Summer Music Festival

Guest artist appearances: Orange County Master Chorale, Crystal Cruises, Los Angeles Chamber Choir, Crystal Cathedral Choir

Opera performances: Suor Genovieffa in *Suor Angelica*; Madame Silberklang in *The Impresario*; Adele in *Die Fledermaus*; Pamina in *Die Zauberflöte*; soprano chorus in *Falstaff*; Rapunzel in *Into the Woods*; Mrs. Nordstrom in *A Little Night Music*

Tours: 2008 Chapman University Singers in Italy



**CALLISTA
HOFFMAN-
CAMPBELL**
MEZZO
SOPRANO

Seasons with Chorale: 4

Hometown: Lewisburg, Pennsylvania

Education: BA, University of Notre Dame; MM, USC

Previous Chorale solos: *Messiah Sing-Along*, Handel *Messiah*, Bach Mass in B minor, Frank *Los Cantores de las Montañas*

Guest artist appearances: Mozart Requiem with the Los Angeles Chamber Orchestra and Helmuth Rilling, Mozart Requiem with the Fresno Philharmonic, Le Salon de Musique Chamber Ensemble

Opera performances: Siebel, Gounod's *Faust*; Oberon, Britten's *A Midsummer Night's Dream*; Florence, Britten's *Albert Herring*; Ramiro, Mozart's *La finta giardiniera*; Nina in Golijov's *Ainadamar* with Long Beach Opera; musical theatre credits include *Anybodys*, Bernstein's *West Side Story*

Film/TV credits: *Big Hero 6*



**LAURA
SMITH**
MEZZO
SOPRANO

Seasons with Chorale: 2

Hometown: Yucaipa, California

Education: BM in Vocal Performance, BA in Germanic Studies from Chapman University

Guest artist appearances: Idyllwild Festival Choir, Riverside Master Chorale, Laguna Woods Symphony, Orange County Choral Society

Opera performances: Despina in *Così fan tutte*, Clara in *Signor Deluso*

Recordings: Palestrina's *Canticum Canticorum* with Palestrina Ensemble Munich, Bayerischer Rundfunk

Other positions: alto soloist at St. Wilfrid's Episcopal Church, working with adoptive and birthparents at the Independent Adoption Center



NIKÉ ST. CLAIR

MEZZO
SOPRANO

Seasons with Chorale: 12

Hometown: Debrecen, Hungary

Education: BM in Choral Conducting/MusEd/ Theory, Liszt Academy of Music, Budapest; MM, DMA in progress in Choral Conducting, USC

Previous Chorale solos: Bach *St. John Passion*, B Minor Mass, *Magnificat*; Handel *Messiah*

Guest artist appearances: Mozart Requiem, C Minor Mass; Bach B Minor Mass, *St. Matthew Passion*; Bruckner *Te Deum*

Recordings: *A Good Understanding*; *Górecki: Miserere*; Verdi *Messa da Requiem*

Tours: LA Phil: John Adams *El Niño*, NYC; John Adams *The Gospel According to the Other Mary*, Lucerne, Paris, London, NYC

Film/TV credits: *Avatar*; *Big Hero 6*; *Smurfs 2*; *This is the End*; *Battle: LA*; 2012; *X-Men Origins*; *Rite*; *After Earth*



BRANDON HYNUM

TENOR

Seasons with Chorale: 5

Hometown: Thousand Oaks, California

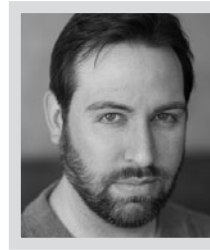
Education: MM in Vocal Performance, USC Thornton School of Music

Previous Chorale solos: *Messiah Sing-Along*; Bach's *St. John Passion* and *Magnificat*; Gabriela Lena Frank's *Los Cantores de las Montañas*

Opera performances: Mayor Upfold in Albert Herring, Conte Belfiore in *La finta giardiniera*, *Das Liebesverbot*, and *Die Zauberflöte* with USC Opera; Chorus in *King Roger* with Santa Fe Opera; Chorus in several LA Phil productions

Recordings: *Górecki: Miserere* with LAMC, *The Gospel According to the Other Mary* with LA Phil and LAMC

Tours: undergraduate tours spanning five continents, St. James' 2010 UK tour, LA Phil and LAMC 2013 European Tour



STEVE PENCE

BASS/BARITONE

Seasons with Chorale: 10

Hometown: Costa Mesa, California

Education: BM, Chapman University; MM from New England Conservatory

Previous Chorale solos: Bach's *St. John Passion*, *Magnificat*, Mass in B minor, Jesus in Bach's *St. Matthew Passion*; Mozart/Handel *Messiah*

Guest artist appearances: "Baroque Conversations" with Los Angeles Chamber Orchestra, Beethoven's Ninth Symphony with New West Symphony; Mendelssohn's *Elijah* with Lark Society and Mountainside Master Chorale

Opera performances: Hercules in *the CIVIL warS* by Philip Glass with the LA Philharmonic; Figaro in *Le Nozze di Figaro* with Pacific Repertory Opera



ARNOLD LIVINGSTON GEIS

TENOR

Seasons with Chorale: 2

Hometown: Chehalis, Washington

Education: May 2012 BM in voice from Biola University, May 2014 MM from the University of Southern California

Previous Chorale solos: *Messiah Sing-Along* 2013; Handel's *Messiah*, 2014; Beethoven's *Missa Solemnis* with the LA Philharmonic, 2015

Opera performances: Ferrando in *Così fan tutte* with Paul Delgado Singers; Cavaliere Belfiore in *Il Viaggio a Reims* and Chevalier de la Force in *Dialogues of the Carmelites* with USC Opera; Laurie Lawrence in *Little Women* with Sustaining Sound

Film/TV credits: *Teenage Mutant Ninja Turtles*, *Dawn of the Planet of the Apes*, *Maze Runner*, *Godzilla*, *After Earth*



CHUNG UK LEE

BASS

Seasons with Chorale: 2

Hometown: Seoul, Korea

Education: MM, Choral Conducting, University of Southern California; BM, Composition, Yonsei University, Seoul, Korea

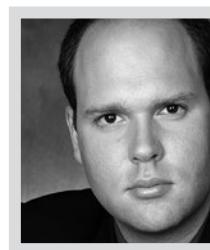
Previous Chorale solos: Handel *Messiah Sing-Along* 2013, Handel *Messiah* 2014

Opera performances: Kezal in Smetana's *The Bartered Bride* with USC Opera

Recordings: Handel's *Messiah*, Bach's Mass in B minor, Mozart's Requiem and Mass in C minor with Los Angeles Chamber Choir

Other positions: Azusa Pacific University, Adjunct Professor; Young Nak Presbyterian Church, Conductor

Film/TV credits: Voice Actor/member of SAG/AFTRA



VINCENT ROBLES

BARITONE

Seasons with Chorale: 5

Hometown: Monrovia, California

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

Previous Chorale solos: Taverner's *Western Wind Mass*, Bach Mass in B minor and *St. John Passion*, Handel's *Messiah*, Shawn Kirchner's *Rocking Carol*

Performs regularly with: Los Angeles Opera; Guild Opera; All Saints Episcopal Church, Pasadena (Bass Section Leader/Soloist)

Opera performances: Sid in *Albert Herring*; 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*

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Sat, Sep 26, 2015 - 2 pm
Sun, Sep 27, 2015 - 7 pm

Russian masterworks by Rachmaninoff, Tchaikovsky, Gretchaninov and the US Premiere of Sofia Gubaidulina's *Canticle of the Sun* with cellist Robert deMaine

Made in L.A.

Sun, Nov 15, 2015 - 7 pm

Music by Los Angeles composers Morten Lauridsen, Jeff Beal, Nilo Alcalá, Paul Chihara, Dale Trumbore, Moira Smiley, Matthew Brown and Shawn Kirchner

Festival of Carols

Sat, Dec 5, 2015 - 2 pm
Sat, Dec 12, 2015 - 2 pm

Handel: Messiah

Sun, Dec 6, 2015 - 7 pm
Sun, Dec 20, 2015 - 7 pm

Rejoice! Brass Tidings

Sun, Dec 13, 2015 - 7 pm

Yuletide repertoire from John Rutter, Shawn Kirchner, Daniel Pinkham and Giovanni Gabrieli, plus stunning arrangements of seasonal carols

Messiah Sing-Along

Wed, Dec 16, 2015 - 8 pm

Verdi Requiem

Sat, Jan 30, 2016 - 2 pm
Sun, Jan 31, 2016 - 7 pm

Music of the Coal Miner

Sun, Mar 6, 2016 - 7 pm

West coast premiere of Julia Wolfe's *Anthracite Fields* with Bang on a Can All-Stars, plus songs and spirituals of Appalachian coal miners

Alexander's Feast

Sat, Apr 16, 2016 - 2 pm
Sun, Apr 17, 2016 - 7 pm

LAMC's first *Hidden Handel* oratorio dramatically staged by opera and theater director Trevore Ross

Sonic Masterworks

Sun, Jun 5, 2016 - 7 pm

Choral music "ear candy" by Allegri, Lotti, György Ligeti, Anders Hillborg, Abbie Betinis, Steven Stucky and more

Artists, programs, dates and prices subject to change.

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We are deeply honored and grateful to continue this tradition of support from The Blue Ribbon during the Master Chorale's 2014|15 Season. At the October 6, 2014 meeting of the Master Chorale's Board of Directors, members welcomed Blue Ribbon President Carla Sands, who presented the Chorale with an extraordinary gift of \$100,238 to support LAMC artistic and education programs during its 51st season, and specifically to sponsor two performances of Bach's magnificent *St. Matthew Passion*. Joining Carla (pictured second from right) for the ceremonial presentation of the donation, which was met with enthusiastic applause from the LAMC Board, was (from left) LAMC President & CEO Terry Knowles, LAMC Board Director and Blue Ribbon member Cheryl Petersen and LAMC Board Chairman David Gindler. LAMC is extremely grateful to the Blue Ribbon for its continued support and unwavering commitment to the performing arts in Los Angeles.



Nakamichi Foundation

The Los Angeles Master Chorale salutes The E. Nakamichi Foundation for its generous support of today's concert. For 30 years, The E. Nakamichi Foundation has been dedicated to advancing the best in classical music performance. This is the fifth Master Chorale concert made possible in part by funding by the foundation and we are truly grateful.

Henrys Join Artistic Director's Circle, Sponsor LAMC Collaborations



Warner and Carol Henry at LAMC's 50th Anniversary Gala

The Los Angeles Master Chorale is pleased and very grateful to have welcomed Carol and Warner Henry into the Artistic Director's Circle earlier this year. The Henrys are longtime supporters of the Chorale. Warner's connection to the Chorale harkens back to its beginning when he supported the Chorale during its very first season, and just last year Carol served as Patron Co-Chair for the Chorale's 50th Anniversary Gala. The Henrys are well known for their support of the arts and music in Los Angeles, and in particular fostering and cultivating artistic collaborations among LA's robust portfolio of performing arts organizations. LAMC's performance of Bach's *St. Matthew Passion*, which the Henrys have helped underwrite with a generous multi-year gift, brings together the Chorale with longtime collaborators Musica Angelica and the LA Children's Chorus and represents the spirit of collaborative artistic expression, which underlies many of the Henrys' philanthropic endeavors.

Thank you Carol and Warner!

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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 Techentin
Madge van Adelsberg*
Robert Wood*

* deceased



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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
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
Steven Neiffer, Chief Financial Officer
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

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FOR TICKETS

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

Online: LAMC.ORG

At The Music Center February 2015



World City: Gamelan Sekar Jaya



LA Opera: *The Barber of Seville*



REDCAT: Frances McDormand in The Wooster Group's *Early Shaker Spirituals*. Photo: Paula Court

SUNDAY, FEBRUARY 1

*Dame Edna's Glorious Goodbye:
The Farewell Tour*

1:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Mar 15

Late Masterworks of Mozart & Bruckner

2:00 PM LA Phil /
Walt Disney Concert Hall

Bach: *St. Matthew Passion*

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

The Wooster Group: *Early Shaker Spirituals:
A Record Album Interpretation*

3:00 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Closing Night

TUESDAY, FEBRUARY 3

Kodo One Earth Tour: *Mystery*

8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, FEBRUARY 6

Brilliant Brass: Haydn & Mozart

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

SATURDAY, FEBRUARY 7

Toyota Symphonies For Youth: *Bolero:*
Ravel's Dance For Orchestra

11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Feb 14

The Ghosts of Versailles

7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Mar 1

TUESDAY, FEBRUARY 10

Chamber Music: Debussy & Schumann

8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, FEBRUARY 11

The Price

8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Mar 22

THURSDAY, FEBRUARY 12

Martha Argerich Plays Schumann

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Feb 15

Mariano Pensotti: *Cineastas*

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Feb 21

FRIDAY, FEBRUARY 13

Terri Lyne Carrington's Mosaic Project

8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, FEBRUARY 18

Late Masterworks With András Schiff

8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, FEBRUARY 19

Chinese New Year:

From Tchaikovsky To Tan Dun

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Feb 21

SUNDAY, FEBRUARY 22

World City: Gamelan Sekar Jaya

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

THURSDAY, FEBRUARY 26

Miwa Yanagi:

Zero Hour: Tokyo Rose's Last Tape

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Feb 28

FRIDAY, FEBRUARY 27

Alice in Wonderland

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Feb 28

SATURDAY, FEBRUARY 28

The Barber of Seville

7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Mar 22

For more information, visit musiccenter.org or call (213) 972-7211.

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