

WALT DISNEY CONCERT HALL
APRIL 2015

LOS ANGELES
MASTER AT WALT DISNEY CONCERT HALL
CHORALE



THE WATER PASSION

Grant Gershon
Kiki & David Gindler Artistic Director



Photo: David Johnston

performances
MAGAZINE

LOS ANGELES MASTER CHORALE

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



THE WATER PASSION

Saturday, April 11, 2015 — 2 pm

Sunday, April 12, 2015 — 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

Delaram Kamareh, soprano
Stephen Bryant, baritone
Shalini Vijayan, violin
Cécilia Tsan, cello

David Cossin, lead percussion
Theresa Dimond, percussion
John Wakefield, percussion
Yuanlin Chen, digital sampler

Water Passion after St. Matthew

Tan Dun
(b. 1957)

Part 1

- Baptism
- Temptations
- Last Supper
- In the Garden of Gethsemane

Part 2

- Stone Song
- Give us Barabbas!
- Death and Earthquake
- Water and Resurrection

Ms. Kamareh | Mr. Bryant | Ms. Vijayan | Ms. Tsan | Mr. Cossin | Mr. Chen

Tonight's performance will be presented without intermission.



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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: David Johnston

By Thomas May

Sounds of Water, Rituals of Rebirth: TAN DUN'S PASSION FUSION

In 2013 the peripatetic Tan Dun traveled to the Thomaskirche in Leipzig to conduct his *Water Passion* in the very space in which J.S. Bach had introduced the *St. Matthew Passion* nearly three centuries ago (most likely in 1727). The gesture underlined the kind of cross-cultural counterpoint that lies at the heart of the Chinese composer's oratorio. The full title reads *Water Passion after St. Matthew*, yet Tan also models his work on his reading of Bach's monumental precedent. It might even be titled *Water Passion after St. Matthew after Bach* — the second "after" being taken in its double sense of "according to" and "postdating" (for a contemporary world).

The result is a fusion of musical techniques and expressive devices from Asian culture (not limited to Tan's native China) with several features from the Baroque master's choral masterwork. This fusion is immediately evident even before the first sounds resonate: Tan's instrumental ensemble, configured around a cross formation of seventeen transparent, illuminated basins filled with water, is markedly focused on percussion sonorities and calls for only two string soloists.

This is just one layer — the most obvious — of *Water Passion's* contrapuntal design. There is additionally a fusion of Buddhist and Christian outlooks, inspiration from the composer's memories of a traumatic past (as a boy during Mao's Cultural Revolution) that mixes with a poet's reverence for nature, and a theatrical savvy that

combines echoes of timeless ritual with avant-garde experiment. Tan's philosophical and aesthetic interests — his admiration for the ancient art of calligraphy, for example — add a further gloss to his reading of the dramaturgy of the Passion-set-to-music.

All of which is to say that Tan's project in *Water Passion* signifies something a good deal more intricate and textured than the simplistic formula of "East meets West." His oratorio stands as a one-of-a-kind creation shaped both by the composer's unique experience as an émigré from China and by his singular understanding of Bach and the Passion tradition.

Bach's entire legacy — indeed many of the basics of the Western tradition — remained to be discovered by Tan as late as age 20. The opportunity merely to study music had been severely restricted during his youth in a village in the southern Chinese province of Hunan (where Tan was born in 1957). The brutal policies of the Cultural Revolution packed him off to an agricultural commune, where he worked in the rice fields and could be safeguarded by the overlords from the perils of decadent Western culture.

Tan was among the first students to be admitted to the Central Conservatory of Music in Beijing when it finally reopened in 1977; there he gained his initial serious exposure to modern Western music. In 1986 he began graduate studies at Columbia University and resettled in New York, which remains his home base. A string of noteworthy triumphs made him a key member of the new wave of émigré Chinese composers at the end of the last century, several of whom, along with Tan Dun, became internationally acclaimed and garnered some of the world's most prestigious musical honors (Bright Sheng, Zhou Long and Chen Yi).

But during his years in the provinces of China, Tan gathered up a fertile store of inspiration from his direct contact with ancient and enduring folk traditions. The lack of access to basic musical resources during the Cultural Revolution only sharpened his ingenuity in using improvised alternatives (including, at one point, an orchestra of pots and pans).

These experiences helped mold Tan's approach to composition with regard to his signature use of "organic" musical sources and

sounds in such works as *Water Passion* and several concertos (the *Water Concerto*, written just before *Water Passion*; *Earth Concerto* for stone and ceramic percussion; and *Paper Concerto* for paper percussion, commissioned by the LA Philharmonic for the opening of Disney Hall).

A related trait is Tan's fascination with shamanistic rituals and spirituality. (At several points in his *Water Passion* score he includes the indication "shamanistically"). An early example is his *Ghost Opera* for strings and pipa (written for the Kronos Quartet in 1994), which incorporates the sounds of water, metal, paper, and stones to enhance its narrative. Tan even evokes the spirits of Bach and Shakespeare from the West, using a quotation from the *Well-Tempered Clavier* as a significant conceptual motif. For *Ghost Opera* he also drew on his memories of timeless peasant funeral observances in which Tan writes, "musical rituals launched the spirit into the territory of the new life" while also entailing "a dialogue between past and future, spirit and nature."

It's not surprising, then, that the invitation to compose a new musical account of the Passion story would inspire a similar network of associations for Tan. According to the composer (from an interview about *Water Passion's* world premiere in Stuttgart in 2000): "When I read the account of the Passion in the Bible, I heard the wind, the sound of the desert. I always felt the desert heat, and heard the stones and the water. So I shaped the story through those sounds, giving the element of water an important theme. Not only does it stand for baptism, but also for renewal and rebirth. It is cyclical. Water evaporates, becomes clouds, rains to the earth, and evaporates again. The sound of water is in my composition like a passacaglia theme — it is always present."

The occasion that led to *Water Passion's* commission was the worldwide observance of the 250th anniversary of Bach's death, neatly timed to coincide with the millennium. Helmuth Rilling, an esteemed Bach conductor and scholar, decided to mark the anniversary by encouraging a dialogue between Bach's legacy and the perspectives of four contemporary composers from different cultural backgrounds. Rilling arranged for commissions of four new Passions by the German Wolfgang Rihm, Russian Sofia Gubaidulina, Argentine Osvaldo Golijov and Tan Dun, each after one of the four Evangelists (Luke, John, Mark and Matthew, respectively).

Another influence on *Water Passion* is the Japanese composer Toru Takemitsu, one of Tan's prominent former teachers. From Takemitsu he learned to cultivate a sensitivity toward the deeper, symbolic resonances of nature's sounds — and to the silences that shape them: pauses and interlacing moments of silence recur throughout the score. The use of amplification, found sounds, and digital processing provides still another level of counterpoint with the natural acoustics of overtones in *Water Passion*.

The work is circular in its overall design — as distinct from the linear narrative underpinning the Christian Passion: it begins and ends with the mysterious simplicity, familiar yet unpredictable, primal but irreducible, of water's sonorities. To the ancient, ritual, mythical, universal connotations of the water imagery, Tan had a recent, very personal one to add: around the time the commission arrived, his wife was pregnant, and, recalls Tan, "we went to the doctor for an ultrasound, and there I could see this beautiful baby and hear the heart. Suddenly I heard this beautiful water sound and I realized: this is the sound all human beings hear first."

Takemitsu also furnished Tan with an inspiring model for the creative possibilities of film music. In 2000 the Taiwanese-American director Ang Lee released *Crouching Tiger, Hidden Dragon*, which became a phenomenal international success. A fresh take on the martial arts genre known as *wuxia*, the film is set in Qing Dynasty China and combines an adventure quest — featuring thrillingly choreographed action sequences — with ill-fated love stories. For this collaboration Tan produced over 90 minutes of music, and his score (which garnered Academy and Grammy Awards) assumes a major presence in the narrative. (Its music forms the basis for the first in Tan's four-concerto tetralogy, *The Triple Resurrection*, which features on this summer's Hollywood Bowl program.)

Thus, along with his ear for a sound's implicit significances and for texture as more than decorative, Tan has cultivated a gift for combining musical and visual images (see sidebar). The water bowls, waterphones, and ritualistic gestures using percussion, which the singers are also assigned, are this composer's "deeds of music made visible," to steal a phrase from another highly theatrical composer. They might also be seen as visual embodiments of the kind of symbolism Bach laces so intricately into his scores, with their Christological divisions into three and their encoded names. Water is indeed a fluid image in Tan's *Passion*, transforming into tears and blood and back into "the sound of innocence."

Embarking on his *Passion* setting as an outsider to the culture in which Bach originated, Tan has remarked: "I was nervous about presenting a story that has lived in peoples' hearts in another culture for thousands of years. But I was excited because it is such a powerful, dramatic, operatic story. And I thought, we are in a global village now, this very powerful story must be shared."

Because of his decision to centralize the imagery of water, Tan extended the arc of the traditional *Passion* narrative to begin with the baptism of Jesus (the lengthy first section), ending with a vision of water and rebirth. So, too, he includes the scene of the Temptations in the desert to explore another natural setting against the backdrop of the water theme.

Tan also fashioned his own libretto, very loosely abiding by the model of Bach's *St. Matthew* librettist, Picander: quotations from

continued on next page...

The Water Passion

the Evangelist are juxtaposed against original verse, written by Tan himself. But Tan's use of the scriptural source is far more condensed and laconic, and he includes a remarkable quotation from the *Book of Ecclesiastes* (yes, the source of the hit by the Byrds) at the end. He also reorders Jesus' cry "Eli, Eli, lama" and includes it in the Garden of Gethsemane scene.

Water Passion is structured in two parts, each comprising four sections; altogether, Part One is nearly twice as long as Part Two. As in Bach, choral music frames the Passion, but not in the form of architectonic "pillars." Tan's music emerges from and fades again into indistinctness, then silence.

The overall narrative design calls for solo singers alternating or singing with the double choir — which in this case is divided according to men's and women's voices. The solo bass (requiring a low C) sings the roles of Jesus and John the Baptist, while the soprano represents the devil (*Temptations*), Peter's accusers, and at times the Evangelist; both share the roles of Judas and Peter, and both are given the equivalent of Bach's more elaborate arias. In addition to its traditional role as the angry "crowd," the bipartite chorus sings some of the narrative passages and articulates Tan's poetic reflections as well (most prominently, the recurring motif "a sound is heard in water").

Tan makes no neat division between singers and instrumentalists, since he requires the former (soloists and chorus) to play various instruments as well — such as the very ancient *xun* (a globular ceramic flute, for the soloists) and Tibetan finger bells. Moreover, each member of the chorus is responsible for coming prepared with smooth-contoured stones, "preferably from the sea or river." As for the orchestra proper, a violinist and cellist situated upstage are the only representatives of Bach's orchestra. The percussion orchestra calls for such instruments as water gongs, water tube drums, tubular chimes, timpani, and other improvised sound sources (small soda bottles for bubbling sounds, for example).

Western and Asian performance techniques are combined throughout. For the singers, this entails such devices as resonant Tuvan throat singing to exaggerate overtones, monk-like chanting, or the signature high-pitch gliding of Peking Opera (a genre in which the young Tan acquired important practical experience while he was still living in China). A simple chorale style, by contrast, is used for the setting of the first words to emerge distinctly ("a sound is heard in water"). This chorale (most of it set as unison, in fact) traces an ascending pattern: G—D—E-flat—G-flat—G with B-flat (a minor third) and is the functional equivalent of the famous "Passion chorale" in Bach's *St. Matthew Passion*. Indeed, Tan uses it even more recurrently as a unifying signpost to guide us through the narrative. The violin and cello soloists, meanwhile, resort to a variety of techniques to evoke the microtonal inflections and bent pitches of their more ancient Asian counterparts (such as the Chinese *erhu*) — "the fiddling of the Silk Road cultures," as Tan

puts it. Balinese and Indonesian ritual music is evoked both by the percussion and the singing techniques in the Temptations scene.

Water Passion incorporates numerous evocative passages of "soundscape," such as a "water cadenza" at the end of the Last Supper sequence, the elaborate Crucifixion scene (which is treated by Bach with remarkable narrative brevity), the terrifying earthquake, and the return of the mysterious water sounds during the concluding scene of rebirth. "There is no beginning, no ending, only continuing," writes Tan on the first page of his score, by way of instruction to the choral forces, who are to "fade in one by one on any note and for any phrasing" using a circle of tones the composer has provided. *Water Passion* elides the demarcation between indeterminacy and order, nature and religion, doctrine and spirituality, beginning and ending as it maps out what the composer has called "a musical metaphysics and drama based on the story of Jesus' Passion according to St. Matthew."

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

SIDEBAR

List of Tan Dun's Music Theater and Film Works

Opera and music theater form an important part of Tan's oeuvre. He has extended this tendency to embrace multi-media in various high-profile experimental projects, from the *Symphony 1997: Heaven Earth Mankind* on the occasion of the transfer of Hong Kong's sovereignty to the *Internet Symphony No. 1 "Eroica"* for the first-ever YouTube Symphony Orchestra.

OPERAS:

1995 *Marco Polo*
1998 / *Peony Pavilion*
2010
2002 *Tea: A Mirror of Soul*
2006 *The First Emperor*
— co-commission between the Metropolitan and LA Opera

FILM SCORES:

1995 *Don't Cry, Nanking*
1998 *Fallen*
2000 *Crouching Tiger, Hidden Dragon*
— Best Original Score in the 2001 Academy Awards
2002 *Hero*
2010 *The Banquet*

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, *Songs of Ascent*, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Succession* by Nackkum Paik, *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: 48 commissions; 110 premieres of new works, of which 74 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*

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Christina Bristow
Karen Hogle Brown
Hayden Eberhart
Rachelle Fox
Harriet Fraser
Elissa Johnston
Deborah Mayhan
Beth Peregrine
Zanaida Robles
Karen Whipple Schnurr
Anna Schubert
Holly Sedillos
Suzanne Waters
Elyse Willis
Sunjoo Yeo

ALTO

Rose Beattie
Leanna Brand
Amy Fogerson
Michele Hemmings
Callista Hoffman-Campbell
Leslie Inman
Sarah Lynch
Adriana Manfredi
Margaurite Mathis-Clark
Alice Kirwan Murray
Niké St. Clair
Laura Smith
Nancy Sulahian
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Ben Cortez
Jody Golightly
Timothy Gonzales
Steven Harms
Blake Howard
Brandon Hynum
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Todd Strange
Matthew Tresler

BASS

Joseph Bazyours
Michael Blanchard
Reid Bruton
David Castillo
Kevin Dalbey
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
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.

SOLOISTS



DELARAM KAMAREH

SOPRANO

Education: scholarship recipient from UCLA opera department; currently a student of Reid Bruton and Judith Natalucci

Guest artist appearances: debut solo appearance with the Los Angeles Philharmonic in 2013 singing Esa-Pekka Salonen's *Wing on Wing*; "A veritable minefield of a soprano part" in Oliver Knussen's *Hums and Songs of Winnie the Pooh* with Grammy® Award-winning Southwest Chamber Orchestra; numerous performances of *Invisible Cities* and *First Take* at the HAMMER Museum with The Industry and LA Dance Project; solo recital at "Classical Underground", a 21st century salon, representational fine art showcase and chamber music series

Performs regularly with: The Industry, a cutting edge opera company in Los Angeles, dedicated to the performance of contemporary opera

Recordings: her voice can be heard on soundtracks to several major motion pictures; studio recording of *Invisible Cities*, "the hottest ticket in town", released by The Industry Records

Film/TV: Starring in KCET Artbound's special hour-long 2014 Pulitzer Prize finalist documentary episode

Press Quotes: "She has a purity in her voice that is easy to enjoy, pin-point technique, and a remarkable range." — *CK Dexter Haven*

"From the moment the young soprano appeared, until she took her final bow, she captivated the audience." — *All is Yar*

"Delaram Kamareh, remember that name, one to keep your eyes and ears on in the coming years." — *All is Yar*

"A true coloratura," "silver throated" and "from somewhere in antiquity"
— *Stage & Cinema*



STEPHEN BRYANT

BARITONE

Hometown: Princeton, New Jersey

Education: BM degree from Oberlin College (Ohio), MM from the University of Michigan School of Music

Awards: Grammy® nomination for the role of Dante in Tan Dun's *Marco Polo*

Previous Chorale solos: *Water Passion after St. Matthew* in 2005

Guest artist appearances: Tan Dun's *Orchestra Theatre II* with Hamburger Symphoniker; Vaughan Williams' *Dona Nobis Pacem* with the Bozeman Symphony; *Elijah* with the South Dakota Symphony; *Marco Polo* with London's Barbican Center (broadcast by the BBC), the Bergen International Festival and de Nederlandse Opera; *Water Passion* with the Internationale Bachakademie Stuttgart and MDR Leipzig Radio Symphony; *Elijah* with the New York Philharmonic and Philadelphia Orchestra; *Messiah* with the Indianapolis Symphony and Pittsburgh Symphony; Mozart's Requiem with Princeton Pro Musica; Verdi's Requiem with the Washington National Opera Orchestra

Opera performances: numerous roles with New York City Opera, most recently in productions of *A Quiet Place* and *Intermezzo*; Mr. Gobineau in *The Medium* at the Spoleto Festival USA; Robert Gonzales in Stewart Wallace's *Harvey Milk* and the Bonze in *Madama Butterfly* with San Francisco Opera; Capulet in *Roméo et Juliette* with Opera Theatre of St. Louis, Michigan Opera Theatre, Chautauqua Opera, and Toledo Opera; George Milton in *Of Mice and Men* with Arizona Opera; Indiana Elliot's Brother in Thomson's *The Mother of Us All* with Santa Fe Opera

Recordings: *Marco Polo* on Opus Arte, *Water Passion* with Rias-Kammerchor Berlin

Other positions: on voice faculty of William Paterson University (New Jersey)

SOLOISTS



SHALINI VIJAYAN

VIOLIN

Hometown: Davis, California

Education: BM, MM from Manhattan School of Music

Previous Chorale solos: Chinary Ung's *Spiral XII*

Recordings: 2001 Grammy®-nominated *Absolution* (Absolute Ensemble); 2005 Grammy®-nominated *Complete Chamber Works of Carlos Chávez*, Vol. 3. (Southwest Chamber Ensemble), *William Kraft: Encounters* (Southwest Chamber Music), *Aroma Foliado* (Southwest Chamber Music & Gabriela Ortiz), *Gerard Schurmann: Chamber Music*, Vol. 2 (Lyris Quartet)

Tours: as a part of Absolute Ensemble, performed throughout the United States, Europe and Asia, most notably in London's Barbican Hall and the Konzerthaus in Vienna

Founded: Kristjan Järvi's Absolute Ensemble, Lyris Quartet, the Varied Trio

Performs regularly with: Lyris Quartet, Southwest Chamber Music, Absolute Ensemble, Wadada Leo Smith

Film/TV: hundreds of soundtracks including *Avatar*, *The Incredibles* and *Lost*

Other positions: member of the Pacific Symphony Orchestra from 2001-2011 and was Principal Second Violin of the Opera Pacific Orchestra from 2003 to 2008; as a member of the New World Symphony in Miami (1998-2001), served as concertmaster for Michael Tilson Thomas, John Adams, Reinbert de Leeuw and Oliver Knussen

Press Quotes: "a vibrant violinist", "a lucid dynamo" — *LA Times*



CÉCILIA TSAN

CELLO

Hometown: Paris, France

Education: Conservatoire National Supérieur de Musique de Paris, under André Navarra

Awards: 1st Prize for Cello *summa cum laude* and the 1st Prize for Chamber Music while at the Conservatoire; prizewinner at the Barcelona International Competition, the Florence International Competition and the winner of the Debussy Prize at the Paris International Competition

Guest artist appearances: recent performances include the Suite from *Memoirs of a Geisha* by John Williams, Elgar, Dvořák Cello Concerto as well as Brahms Double Concerto; Eric Tanguy wrote a piano Trio for her, published by Salabert, premiered in Paris at Radio-France

Recordings: *Eleven pieces for Cello and Piano* under the Cybelia label; two CDs of chamber music by Weber and Ropartz, under the Timpani label, both with pianist Jean-Louis Haguenaier; *Jazz and Cocktails* for piano trio by Gernot Wolfgang

Founded: the Pantoum Trio

Other positions: Principal Cellist with the Long Beach Symphony Orchestra; also served as Principal Cello for the Academy Awards and the Emmys

Unique facts: childhood friend of Yo-Yo Ma

Film/TV: hundreds of film soundtracks, including those by composers John Williams, James Newton-Howard, Alexandre Desplat, James Horner, etc.

Press Quotes: "Uncompromising musical character and a towering technique...In the breadth of her virtuosity and the charisma of her musical personality, Tsan made this work her own." — *LA Times*



DAVID COSSIN

LEAD PERCUSSION

Hometown: Queens, New York

Education: studied classical percussion at Manhattan School of Music

Previous Chorale solos: *Water Passion after St. Matthew* in 2005

Guest artist appearances: Los Angeles Philharmonic, Orchestra Radio France, Saint Paul Chamber Orchestra, São Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony and the Singapore Symphony; theater credits include collaborations with Blue Man Group, Mabou Mines and acclaimed director Peter Sellars

Recordings: with Bang on a Can All-Stars, Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, Thurston Moore of Sonic Youth and Bo Diddley

Tours: performed with Sting on his world tour, Symphonicities

Film/TV: was the featured percussion soloist in the Grammy and Oscar winning score to *Crouching Tiger, Hidden Dragon* by Tan Dun

Other positions: curator for the Sound Res Festival, an experimental music festival in southern Italy; teaches percussion at Queens College in New York City; member of the Bang on a Can All-Stars

Unique facts: ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany; also an active composer and has invented several new instruments, which expand the limits of traditional percussion



YUANLIN CHEN

DIGITAL SAMPLER

Education: MM from the Central Conservatory of Music in China; PhD in Music from State University of New York in Stony Brook

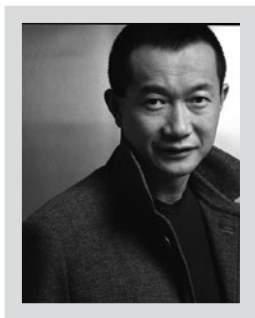
Guest artist appearances: electronic music for Tan Dan's *Peony Pavilion*; *2000 Today: A World Symphony for the Millennium*; *Water Passion after St. Matthew*

Recordings: film score for *Crouching Tiger, Hidden Dragon*

Other positions: educator; composer; electronic music performer; founded computer and electronic music studio at Beijing's Central Conservatory of Music, the first studio of its kind in China

Unique facts: original composition *Primary Voice*, for traditional Chinese instruments and electronic music, received its premiere at the Yerba Buena Center for the Arts' Archaic Spirits in Millennial Sounds in San Francisco

COMPOSER



TAN DUN

COMPOSER

Education: Beijing Central Conservatory, later received a Doctor of Musical Arts degree from Columbia University (New York)

Assignments: in 1999, music director of the Tanglewood Contemporary Music Festival; in 2000, artistic director of Barbican Centre's International Festival; music director of the multimedia festival for Orchestre de la Radio Flamande;

conducting appearances include the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony, BBC Symphony, London Sinfonietta, among others

Best known for: use of natural elements such as water, ceramic, paper and stone as important instruments in compositions; his universal appeal is due, in large part, to his unique and effectual blend of Western and Eastern musical traditions

Notable compositions: Organic Music Trilogy of Water, Paper and Ceramic Concerti, *The Map, Four Secret Roads of Marco Polo*, the opera *Tea: A Mirror of Soul*; movie soundtracks include *Crouching Tiger, Hidden Dragon* and *Hero*; commissioned by the International Olympic Committee to write the Logo and Award Ceremony music for the 2008 Beijing Olympics

Awards and recognition: Grammy® Award and Academy Award for *Crouching Tiger, Hidden Dragon*, Grawemeyer Award for classical

composition and Musical America's Composer of The Year, Bach Prize of the City of Hamburg and Moscow's Shostakovich Award; in 2010, served as "Cultural Ambassador to the World" for World EXPO Shanghai; UNESCO's Goodwill Ambassador

Notable recordings: records for Sony Classical, Deutsche Grammophon, Naxos, EMI and Opus Arte

LAMC 14 | 15 CONCERT CALENDAR

Music of Whitacre & Pärt

Sat, May 16, 2015 – 2 pm
Sun, May 17, 2015 – 7 pm

GUEST APPEARANCES

Carmina Burana

Tue, Jul 21, 2015 – 8 pm
Thu, Jul 23, 2015 – 8 pm

Gustavo Dudamel, conductor
Los Angeles Philharmonic
Hollywood Bowl

A Midsummer Night with Dudamel

Tue, Jul 28, 2015 – 8 pm

Gustavo Dudamel, conductor
Los Angeles Philharmonic
Hollywood Bowl

La Traviata

Sun, Aug 9, 2015 – 7:30 pm

Daniel Harding, conductor
Los Angeles Philharmonic
Hollywood Bowl

2001: A Space Odyssey

Tue, Aug 18, 2015 – 8 pm

Brad Lubman, conductor
Los Angeles Philharmonic
Hollywood Bowl

26th ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Friday, May 1, 2015 | WALT DISNEY CONCERT HALL

11 am

Los Angeles Master Chorale Chamber Singers Concert

Associate Conductor Lesley Leighton conducts the 16-member LAMC Chamber Singers ensemble – singers who are the best of the best – in a performance that will delight listeners and wow the socks off festival participants.

1 pm

Festival Concert

900 students from 29 Southern California high schools will fill Walt Disney Concert Hall with a massive sound in one of the largest choral events in the nation. Now celebrating its 26th year, the **High School Choir Festival** encourages students to achieve excellence with this year-long in-school program culminating in a spectacular performance led by Artistic Director Grant Gershon.

To reserve tickets, visit lamc.org/education.

**FREE
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EVENT**



Photo: Frances Chee

LAMC GALA 2015

On Sunday, March 1, 2015 the Los Angeles Master Chorale welcomed honored guests to Walt Disney Concert Hall for the Chorale's 51st Season Gala Celebration.

It was a special night as we honored LAMC President & CEO Terry Knowles for her 15 years of extraordinary service and visionary leadership. We are grateful to our Gala Committee, our Honorary Gala Chair John Adams, the singers of the Master Chorale who donated their services for the Gala performance and Surround-Sing, Gala Benefactor and LAMC corporate partner BNY Mellon, and most especially the generous donors who made the evening possible and whose support helps ensure the vitality of our artistic and education programs.

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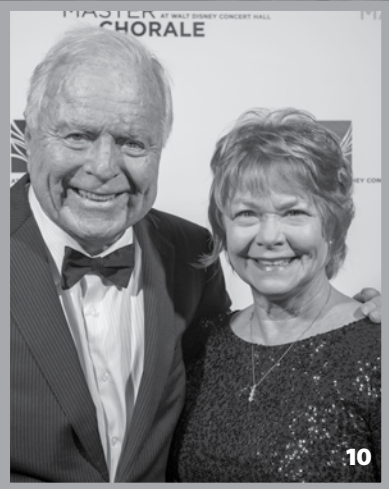
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LAMC GALA 2015



1. Composers John Adams, Morten Lauridsen and Shawn Kirchner 2. Gala Honoree Terry Knowles and Honorary Gala Chair John Adams 3. Marilyn Conlan, Lillian Lovelace and Don Conlan 4. The Master Chorale on stage for the Gala performance 5. Deborah Rutter and Rachel Fine 6. Auctioneer Fritz Coleman

LAMC GALA EVENT



Photos: Jamie Pham



7. Representatives from Gala benefactor BNY Mellon 8. Raymundo Baltazar, Rob Vautherine, Anne Jeffreys, Betty Anderson and Jonathan Weedman
 9. LAMC Chairman David Gindler, Gala-Co-Chairs Kiki Gindler and Annette Ermshar and Dan Monahan 10. Hon. Richard Riordan and Martha Groves
 11. Gala Committee members Agnes Lew, Raymudo Baltazar, Sonia Randazzo, Jann Williams, Marian Niles and Wendy Pylko 12. Artistic Director Grant Gershon
 conducts the Gala's signature Surround-Sing 13. Students from the Glendale High School Choir perform for Gala patrons

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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.

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

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* Indicates multi-year commitment

ENGAGING OUR COMMUNITY WITH *Songs of Ascent*

On Saturday, February 21, the singers of the Los Angeles Master Chorale were welcomed by the congregation of Young Nak Church near downtown Los Angeles for a special working rehearsal of the Chorale's *Songs of Ascent* concert, which was performed two weeks later at Disney Hall. This was the first time the Chorale rehearsed



Grant Gershon rehearses the combined choirs for the first time at Young Nak Church.

distinguished Korean composer Nackkum Paik's new work, *Succession*, joined by the Los Angeles Chamber Choir. The composer herself was present to witness the fusion of the two ensembles to create the complex triple choir required for her piece. The Chorale also rehearsed a second new work, *Songs of Ascent*, by LAMC's Swan Family Composer in Residence Shawn Kirchner. Shawn, who sings in the Master Chorale, was also present and the two composers joined LAMC Artistic Director Grant Gershon and LAMC President Terry Knowles for a pre-rehearsal breakfast conversation to discuss the new pieces, both of which seek in unique ways to establish the motif of ascent through their respective musical evocations. 25 members of the Circle of Friends, LAMC's annual fund donor group, attended the conversation before enjoying



Master Chorale and Chamber Choir Singers enjoyed a post-rehearsal lunch with LAMC donors and Korean community members.

the working rehearsal inside the church's sanctuary. LAMC supporters enjoy these unique opportunities to hear from composers and witness first-hand the artistic process of rehearsing the performance of new music. Following the rehearsal, singers, donors and a host of new friends from Young Nak Church gathered in the church courtyard to enjoy a special lunch of Korean BBQ.



Grant Gershon consults with composer Nackkum Paik at the dress rehearsal.

MEET THE COMPOSERS Event Caps Successful Night of *Songs of Ascent*

On March 8, 2015, the Los Angeles Master Chorale performed the world premieres of two new choral works written especially for LAMC by acclaimed composers Nackkum Paik and LAMC Swan Family Composer in Residence Shawn Kirchner. Both pieces received standing ovations from concert patrons as the composers joined Artistic Director Grant Gershon on stage to receive well-deserved recognition for their important contributions to the choral canon. After the concert, Grant and the composers joined many of LAMC's most generous supporters backstage for a Meet-the-Composer reception to celebrate the successful concert.



Kay and Philip V. Swan, Composer Shawn Kirchner, Karen Steen and Philip A. Swan

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FOR TICKETS

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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.

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At The Music Center April 2015

Alvin Ailey® American Dance Theater

LA Opera: *Hercules vs. Vampires*

REDCAT: Hotel Modern: *The Great War*

WEDNESDAY, APRIL 1

Cinderella
8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Apr 26

The Southland Ensemble Plays
Early Robert Ashley
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

THURSDAY, APRIL 2

Miles Davis/Gil Evans: Still Ahead
8:00 PM LA Phil /
Walt Disney Concert Hall

SATURDAY, APRIL 4

The Marriage of Figaro
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Apr 12

Johnny Mathis with the
Los Angeles Philharmonic
8:00 PM LA Phil /
Walt Disney Concert Hall

MONDAY, APRIL 6

Arlo Guthrie *Alice's Restaurant*
50th Anniversary
8:00 PM LA Phil /
Walt Disney Concert Hall

The Films of Gregory J. Markopoulos
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

TUESDAY, APRIL 7

Chamber Music: All-Mozart
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, APRIL 8

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

FRIDAY, APRIL 10

Vivaldi & Handel
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Apr 12

SATURDAY, APRIL 11

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

The Water Passion

2:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Apr 12

SUNDAY, APRIL 12

L.A. Bassoons
4:00 PM REDCAT / Roy & Edna Disney
& 7:30PM CalArts Theatre

TUESDAY, APRIL 14

Hélène Grimaud in Recital
8:00 PM LA Phil /
Walt Disney Concert Hall

in limbo: Robert Henke, Ulrich Krieger
and Amy Knoles
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

WEDNESDAY, APRIL 15

Alvin Ailey® American Dance Theater
7:30 PM The Music Center /
Dorothy Chandler Pavilion
Runs through Apr 19

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

FRIDAY, APRIL 17

Brahms' Fourth
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Apr 19

Hotel Modern: *The Great War*

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Apr 19

SATURDAY, APRIL 18

The Music Center Presents: PicnicLA
12:00 PM The Music Center /
Grand Park

SUNDAY, APRIL 19

Organ Recital: Olivier Latry
7:30 PM LA Phil /
Walt Disney Concert Hall

MONDAY, APRIL 20

Kidlat Tahimik: *Perfumed Nightmare*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

WEDNESDAY, APRIL 22

Immediate Family
8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Jun 7

THURSDAY, APRIL 23

Hercules vs. Vampires
8:00 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Apr 26

Poor Dog Group: *The Murder Ballad (1938)*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Apr 26

FRIDAY, APRIL 24

Colburn Orchestra with Salonen
7:00 PM LA Phil /
Walt Disney Concert Hall

SATURDAY, APRIL 25

Toyota Symphonies for Youth:
Peter and the Wolf
11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through May 2

Gracias a la Vida:
The Rebel Spirit of Violeta Parra

8:00 PM LA Phil /
Walt Disney Concert Hall

SUNDAY, APRIL 26

Esperanza Spalding
7:30 PM LA Phil /
Walt Disney Concert Hall

MONDAY, APRIL 27

Spencer Williams and *The Blood of Jesus*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

TUESDAY, APRIL 28

Piano Spheres: Nic Gerpe |
Ces Espaces Infinis
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre