

LOS ANGELES  
**MASTER** AT WALT DISNEY CONCERT HALL  
**CHORALE**



Grant Gershon  
Kiki & David Gindler Artistic Director

# The Russian Evolution

WALT DISNEY CONCERT HALL  
SEPTEMBER 2015

performances  
MAGAZINE

# HIGH NOTES

From Jean Davidson,  
President & CEO



## Farewell, New York. Hello, Los Angeles!

After being fresh on the job for only 26 days, I'm in renewed awe of the talent, passion and dedication of everyone involved within this incredible organization, including those of you who have supported the Master Chorale for many years by your attendance and generous financial contributions, fueling the music that radiates from this ensemble.

Thank you.

I'm very excited to have arrived at a pivotal point in the Master Chorale's history. As we kick off a new season exploring the musical evolution of Russia, we recognize that the Chorale stands at the threshold of its own kind of evolution. One that promises to introduce choral music to brand

new audiences, expand the repertoire in wonderful ways and strengthen the Chorale's reputation as a leader in the choral art form that we all cherish.

So what's this excitement all about? In addition to the great classic choral works, this November we debut *Made in L.A.*, a showcase for talented composers who live right here in Southern California, and launch a "choral incubator" initiative designed to help nurture and elevate these composers to the next stage of their careers. As part of this initiative, we invite you to a special free event in October to meet many of these composers and to learn about, as well as hear, more of their music. (see page 10)

We are also fortunate to present the West Coast Premiere of Julia Wolfe's 2015 Pulitzer Prize-winning *Anthracite Fields*, to be performed in March with New York's Bang on a Can All-Stars, followed by the April unveiling of *Hidden Handel* - a five year cycle of great, yet underperformed oratorios by George Frideric Handel - brought to life both musically and visually in collaboration with the most exciting directors of today, beginning with *Alexander's Feast* staged by LA Opera's Trevore Ross.

You'll notice along the way that behind all of these great new projects is our continued commitment to bring you closer to this incredible music through informative pre-concert talks, engaging educational content and transformative concert experiences; everything you have come to expect from the LA Master Chorale.

I'm humbled and overwhelmed by the gracious welcome I've received since moving to Los Angeles, and I very much look forward to leading this extraordinary organization to the next point on the horizon of Grant Gershon's artistic vision. Thank you for your support!

A handwritten signature in black ink that reads "Jean Davidson". The signature is fluid and cursive, with a large loop at the end.

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# The Russian Evolution

Saturday, September 26, 2015 — 2 pm

Sunday, September 27, 2015 — 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Robert deMaine, cello

## ***The Cherubic Hymn***

Alexander Grechaninov

(1864-1956)

## ***The Canticle of the Sun***

Robert deMaine, cello

Anna Schubert, soprano | Niké St Clair, alto | Matthew Tresler, tenor  
Reid Bruton, bass | Lisa Edwards, celeste | Theresa Dimond, percussion  
John Wakefield, percussion

Sofia Gubaidulina

(b. 1931)

## INTERMISSION

## **Selections from *Liturgy of St. John Chrysostom***

The Cherubic Hymn

We Sing to Thee

O Praise the Lord

Pyotr Ilyich Tchaikovsky

(1840-1893)

## **Selections from *All-Night Vigil***

Gladsome Light

Rejoice, O Virgin

Praise the Name of the Lord

Sergei Rachmaninoff

(1873-1943)

## **Selections from *Passion Week***

Behold the Bridegroom

Weep Not for Me

Alexander Grechaninov

## ***We Should Choose to Love Silence***

Andrei Ilyashenko

(1884-1954)

## **Selections from *Liturgy of St. John Chrysostom***

Praise the Lord from the Heavens

Let Our Mouths Be Filled

The Cherubic Hymn

Sergei Rachmaninoff



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

# A Golden-Mouthed Choral Tradition: RUSSIA'S MUSIC OF PRAISE

You may have heard an interesting bit of music news that was announced last month by Santa Fe Opera: the commissioning of a new opera that's being written by California-based composer Mason Bates. Examining the life of one of the most significant innovators of our time, this new work will be titled *The (R)evolution of Steve Jobs*.

The wordplay of the title exploits an ambiguity about how we got to the tech-dependent era in which we now find ourselves. The evolution/revolution dynamic drives a narrative that also pertains to much of the past century, when the myth of regular, steady progress extolled by Western civilization since the Enlightenment gave way to a new age of unsettling, rapid, often violent change.

In few areas has the tension between longstanding tradition and cataclysmic revolution played a more dramatic role than in the history of cultural expression in Russia. Along with the First World War that framed it, the Bolshevik Revolution of 1917 marks a radical dividing line — as abrupt as traveling across multiple time zones in a single flight. The transformation of the Russian Empire into the Soviet Union had a particularly devastating impact on the tradition of sacred choral music, not long after a fresh impetus from composers like Grechaninov and Rachmaninoff — a movement known as the New Russian Choral School — had begun revitalizing that tradition.

We open this program — and the new season — with music by a figure who straddles the revolutionary divide: the long-lived **Alexander Grechaninov** (1864-1956), who was mentored by Nikolai Rimsky-Korsakov. *The Cherubic Hymn* is taken from Grechaninov's *Liturgy of St. John Chrysostom* No. 2, Op. 29 (1902), which, according to choral composer/historian Nick Strimple, embodies "a significant evolution in musical styles, a link between the sacred works of Tchaikovsky and those of Rachmaninoff" [see sidebar].

*The Cherubic Hymn* refers to the angelic order and to the moment when the worshipers surrender their ordinary cares to

enter into mystical union with the transcendent; the chanting is intended to induce an atmosphere of contemplation of the eternal such that the experience of normal time itself is transformed. The effect has often been likened to that associated with Orthodox icons.

Artistic Director Grant Gershon explains that *The Cherubic Hymn* serves as an anchor for our program — we will also hear settings of this hymn by Tchaikovsky and Rachmaninoff on the second half — much as *O Magnum Mysterium* did for the Master Chorale's *Rejoice!* program last season.

Grechaninov was a relatively late starter as a composer. He was also a bit later than his colleagues to abandon the Soviet Union, resettling in the West in 1925 and eventually becoming an American citizen. With the Soviet prohibition against sacred music — a modern form of iconoclasm, if you will — those who stayed behind (or returned, like Prokofiev) took up secular and patriotic themes if they wanted their choral music to be performed in public; otherwise they were forced to go underground.

**Sofia Gubaidulina** came of age in the officially atheist culture of Soviet Communism but converted to the Russian Orthodox Church in 1970, thus formalizing a fascination with religion that dated back to her childhood. Born in 1931, she grew up in the crossroads city of Kazan on the Volga River in the Tatar Republic. Her talent was recognized with scholarships until she ran afoul of official aesthetic doctrines. Gubaidulina faced censure at home while her work was becoming increasingly valued in the West, until she emigrated and resettled in Germany after the collapse of the Soviet Union.

Dmitri Shostakovich gave the young composer life-changing advice: "Don't be afraid to be yourself. My wish for you is that you should continue on your own, *incorrect* path." Gubaidulina's art fuses her arrestingly original voice with a sense of music's ancient, sacred function. Her works trace an ongoing spiritual-musical odyssey in which issues of sonority and the specific technical challenges posed by each composition are inextricably linked to larger philosophical and even mystical layers of meaning. For Gubaidulina, the composer's calling involves nothing less than to attempt "the recomposition of spiritual integrity through the composition of music."

*The Canticle of the Sun* dates from near the end of the last century and was written to celebrate the 70th birthday of Mstislav Rostropovich (1927-2007). In her description of the piece (which lasts about 36 minutes), Gubaidulina calls him "the greatest cellist of the 20th century" and points out that the *Canticle* "is connected in its nature and character with his

*continued on next page...*



personality, which in my imagination is perpetually lit up by the sun, by sunlight, by sunny energy.”

Although Gubaidulina turns here to a Western religious text — the beautiful prayer of thanks and praise for Creation by Saint Francis of Assisi (1181/82-1226) — her approach is consistent with the attitude of humility toward the words found in the Orthodox sacred music tradition. In her understanding of the music appropriate to Francis’s text, writes the composer, “under no circumstances should the expression of this canticle be intensified by music” or be “ultra-refined, ostentatiously complicated, or exaggeratedly overburdened. This is the glorification of the Creator and His Creation by a very humble, simple Christian friar.”

Gershon likens the spirit of deep devotion in this music to Messiaen: “It exudes a spirituality that requires Gubaidulina to find new means of expressing the inexpressible. Even though the techniques she employs are unorthodox, the totality of the experience is sensuous and deeply appealing sonically.”

As the composer elucidates, the *Canticle of the Sun* unfolds in four sections or episodes corresponding to Glorification of the Creator of the sun and moon (episode one) and of the four elements of air, water, fire and earth (episode two); and Glorification of Life (episode three, the longest) and of Death (episode four). Characteristically, Gubaidulina calls for unusual playing techniques and a symbolic division of labor among the playing forces that adds a layer of theatrical ritual to the performance.

The choir of 24 singers (each of the four voice parts subdivided into as many as six on a part) takes on a “very restrained” and “even secretive” role, while “all the expression” is relegated to the solo cellist and two percussionists. “The choral participants very often are the ones who respond to this expression,” writes Gubaidulina. After a choral outburst in luminous D major and a quieter passage, the cellist is instructed to keep retuning the instrument’s lowest string until he “abandons” the cello and turns to the percussion instruments. Playing glissandi on a flexatone to elicit responses from the chorus, he resumes playing the cello, ascending to its ethereal heights.

Tchaikovsky’s colleagues in St. Petersburg set themselves the goal of establishing an authentically Russian style in concert music and opera. Russia’s indigenous choral tradition — evolved and reinvented over the centuries from Byzantine chants brought over from Constantinople following the conversion to Christianity in the late tenth century — had in the meantime absorbed Western influences of its own, in particular through the contributions of singers from the Ukraine and Polish lands who imported aspects of the styles being developed by Italian and German composers.

The prohibition against the use of instruments in sacred music, according to Johann von Gardner’s history *Russian Church Singing*, stems from the belief that “by its nature [music without words] is incapable of [the] unambiguous expression of [sung words]” and “can only express and evoke the emotional element”; moreover, the obvious links between instrumental forms and dance made them unsuitable for the church. (So much for Bach!)

Tchaikovsky caused a backlash when he decided to set the *Liturgy of St. John Chrysostom* in 1878. The attitude of “untouchability” regarding Russia’s sacred music had helped dissuade “modern” composers from coming near. Ironically, Tchaikovsky’s motivation to take on what he called “a still hardly touched field of activity” was to offset the recent influences of officially approved composers and write music that would be more “harmonious with the Byzantine style of architecture and icons, with the entire structure of the Orthodox service.” Not unlike the coming century of Soviet scolds, however, the gatekeepers of music for church worship held a tight rein on what was allowed; they accused Tchaikovsky of wanting to draw on this material merely “for his musical inspiration...as historical events and folk songs and legends are taken...the libretto for his sacred opera.” It is, however, accurate to point out that Tchaikovsky (and following his lead, other Russian composers) mined the treasury of Russian chant for themes that could be used in secular instrumental works.

Tchaikovsky’s publisher ended up engaging in a significant lawsuit that opened the way for sacred pieces to be performed outside the church (at home or in public, as biographer Roland John Wiley points out). In any event, the 15-number setting of the Liturgy that Tchaikovsky composed represents, according to Wiley, a “counter-Italian aesthetic for Orthodox polyphony: mostly syllabic, simple-texture, mostly in four parts, with little or no repetition, and observing proper verbal accent.” Along with *The Cherubic Hymn*, we hear the hymn used at the conclusion of the consecration of bread and wine (No. 10) and the Communion Hymn (No. 14), which features the score’s “most elaborate counterpoint” (Wiley).

Like Tchaikovsky, **Sergei Rachmaninoff** faced accusations that his music for sacred liturgy would “distract” from the purpose of worship — though the current popularity of these works implies quite the opposite, in the sense that, aside from specific religious usage, many today find in this music a call to mindfulness, to a sense of wonder beyond the ordinary world. Another irony: Rachmaninoff’s reputation was long burdened by the charge that he was an old-fashioned Romantic who failed to come to terms with the modern era, yet the complaint lodged by Orthodox authorities accused him of tainting the sacred words with “modernist” expression. It’s worth recalling that the stark dividing line of the Bolshevik Revolution has its

counterpart in the attitude of radical Modernism, with its desire for a complete break with the past — and Rachmaninoff was fated to run up against both at the height of his career.

Also like Tchaikovsky, Rachmaninoff published music for two of the Orthodox Church's major worship services: the first was his own version — while imitating the archaic idiom — of the *Liturgy of St. John Chrysostom* (Op. 31, from 1910), while the other (again, taking an approach similar to that of Tchaikovsky) comprises a setting of the *All-Night Vigil* (Op. 37, from 1915) that relies on authentic chant sources as the basis for most of its numbers. For the latter, only about one-third of the canticle melodies are Rachmaninoff's own invention, though for variety he drew on different types of chant that had evolved over the centuries.

Also (misleadingly) known as the *Vespers*, the *All-Night Vigil* encompasses prayers used for other parts of the liturgy of the hours (including Matins and Prime). These texts from the Psalms and Gospels as well as Orthodox hymns are part of a lengthy Orthodox liturgical service used on the eves of major feast days such as the Nativity of Jesus. Nos. 3 and 6 (familiar to Westerners in its form as the *Ave Maria*) are freely composed and thus the exception to the rule here; they demonstrate Rachmaninoff's stated aim to write "a conscious counterfeit of the ritual." By contrast, No. 8 hearkens back to the fluid melody of the most-ancient form of chant (*znamenny*), dating from the Byzantine era.

We turn again to **Alexander Grechaninov** for a pair of selections from his *Passion Week* (Op. 58) of 1911-12, which culls a variety of texts and prayers used not for one particular service but drawn from the entire seven days of the Passion leading to Easter. Set to Old Church Slavonic, Grechaninov's sequence of 13 individual pieces — and clearly intended for performance outside the church setting — represent a high point of the New Russian Choral School that was soon to be suppressed by the new Soviet State.

No. 1 involves the parable of the Bridegroom and the Wise and Foolish virgins (also familiar from Bach's *Wachet auf* cantata), while in the extraordinarily moving No. 11 comes a promise of the Resurrection as Jesus comforts his grieving mother while still lying in the tomb. Gershon remarks that these are emblematic of Grechaninov's style, showcasing how beautifully he orchestrates for the choir, which makes for an interesting comparison with Rachmaninoff's similarly coloristic palette of choral sonorities.

**Andrei Ilyashenko** (1884-1954), still another composer of the vast Russian diaspora, had begun solidifying a reputation with his sacred music before the Russian Revolution disrupted his path, and he ended up teaching music in Brussels. *We Should Choose to Love Silence* from 1922 is a "sacred concerto" for

the service celebrating the Nativity and incorporates freely composed melodies that imitate chant style, along with a remarkable choral harmonic language.

Despite the outwardly austere restrictions of the mandatory a cappella medium, prismatic choral colors permeate Rachmaninoff's setting of the *Liturgy of St. John Chrysostom* (20 movements in all). For this composer, Russia's choral tradition triggered Proustian associations of his boyhood in a country from which he would later find himself in exile. As a boy, Rachmaninoff recalled, "We spent long hours standing in the beautiful St. Petersburg churches. Being only a young greenhorn, I took less interest in God and religious worship than in the singing, which was of unrivaled beauty, especially in the choirs..."

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

### The St. John Chrysostom Liturgy

The *Divine Liturgy of St. John Chrysostom* is the standard ritual of worship in the Russian Orthodox Church — the counterpart to the Western Latin Mass — as opposed to the special rituals reserved for feast days. St. John Chrysostom was a fourth-century Church Father reputed for his stern reforms as well as his eloquence ("Chrysostom," from the Greek, means "golden-mouthed"). Within this framework, *The Cherubic Hymn* is a short hymn used to introduce the consecration ritual (the Eucharistic liturgy in the West): it accompanies the "Great Entrance" during which the offerings of bread and wine are transported by the priest to the altar table.

## 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, Trinity Wall Street, Baltimore Symphony Orchestra 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, *Florencia en el Amazonas* in 2014 and *Gianni Schicchi* in 2015; conducted *Madama Butterfly* in 2015 and *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; conducted the world premiere of James Newton's *St. Matthew Passion* at the Torino Jazz Festival in 2015

### 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 52nd season!

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

**Accomplishments:** 47 commissions; 94 premieres of new works, of which 64 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 27th year in 2016; 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 *Festival of Carols* (upcoming release), *50th Season Celebration Concert*, *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 includes 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  
\*Claire Fedoruk  
Nicole Fernandes  
Harriet Fraser  
Hilary Fraser-Thomson  
Colleen Graves  
Ayana Haviv  
Marie Hodgson  
\*Elissa Johnston  
Virenia Lind  
Amy Caldwell Mascio  
Deborah Mayhan  
Caroline McKenzie  
Lika Miyake  
Beth Peregrine  
\*Zanaida Robles  
Karen Whipple Schnurr  
\*Anna Schubert  
Holly Sedillos  
Carrah Stamatakis  
Courtney Taylor  
\*Rebecca Tomlinson  
Suzanne Waters  
Elyse Willis  
Sunjoo Yeo  
Andrea Zomorodian

## ALTO

Garineh Avakian  
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  
Callista Hoffman-Campbell  
Leslie Inman  
Sharmila Guha Lash  
\*Sarah Lynch  
\*Adriana Manfredi  
Cynthia Marty  
Margaurite Mathis-Clark  
Alice Kirwan Murray  
\*Eleni Pantages  
Shinnshill Park  
\*Niké St. Clair  
Nancy Sulahian  
Kimberly Switzer  
\*Kristen Toedman  
\*Tracy Van Fleet

## TENOR

\*Matthew Brown  
\*Daniel Chaney  
\*Bradley Chapman  
Adam Faruqi  
Jon Gathje  
Arnold Livingston Geis  
Jody Golightly  
\*Timothy Gonzales  
Steven Harms  
Todd Honeycutt  
Blake Howard  
Brandon Hynum  
\*Jon Lee Keenan  
Charlie Kim  
Shawn Kirchner  
Bryan Lane  
Charles Lane  
Michael Lichtenauer  
Sal Malaki  
Michael McDonough  
Matthew Miles  
Adam Noel  
George Sterne  
Todd Strange  
A.J. Teshin  
Matthew Thomas  
\*Matthew Tresler

## BASS

Mark Beasom  
Michael Blanchard  
\*Reid Bruton  
David Castillo  
Kevin Dalbey  
\*Gregory Geiger  
Dylan Gentile  
William Goldman  
Abdiel Gonzalez  
Scott Graff  
Stephen Grimm  
James Hayden  
\*David Dong-Geun Kim  
Kyungtae Kim  
Luc Kleiner  
David Kress  
Yannick Lambrecht  
\*Chung Uk Lee  
Scott Lehmkuhl  
Scott Levin  
Edward Levy  
\*Brett McDermaid  
Steve Pence  
Jim Raycroft  
\*Vincent Robles  
Douglas Shabe  
Mark Edward Smith  
Paul Sobosky  
Ryan Villaverde  
Shuo Zhai

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

*\* performing on  
the first half of the  
concert*



Photo: Craig T. Mathew

## ROBERT deMAINE

### CELLO

ROBERT deMAINE, a "brilliant" cellist possessing "effortless virtuosity," whose playing has been called "simply magnificent" by Neeme Järvi, is currently the principal cellist of the Los Angeles Philharmonic. A highly sought after solo artist and chamber musician, he is the cellist of the Ehnes Quartet, (James Ehnes, Amy Schwartz Moretti, violins, violist Richard O'Neill), and the Dicterow-deMaine-Biegel Piano Trio, and a guest at many of this country's finest chamber music festivals such as those of Seattle, Great Lakes, Chamberfest Cleveland and earlier on in his career, Marlboro Music Festival. His playing is noted for its "beautiful singing tone, lapidary

technical precision, and a persuasive identification with the idiom of the music at hand." As a soloist, he performs the great works of the repertoire both old and new from concertos by Haydn, Dvořák, Elgar and Penderecki, as well as more recent works by John Williams (a highly revised version from that of Yo-Yo Ma's version) and Christopher Theofanidis.

As a recitalist, the great works for cello and piano as well as the suites of J.S. Bach remain staples of his repertoire, and as one critic noted, his playing was "magnificent" and his "technical brilliance is surpassed only by the beauty of tones he produces." He was the first cellist ever to win San Francisco's prestigious Irving M. Klein International Competition for Strings. He is also the recipient of a career grant from the Helen M. Saunders Foundation. His principal teachers include Leonard Rose, Stephen Kates, Steven Doane, Paul Katz, Ronald Leonard, and Aldo Parisot.

His orchestral appearances as a soloist include The Los Angeles Philharmonic with John Williams, Gustavo Dudamel, Esa-Pekka Salonen and Mirga Grazinyte-Tyla, the Detroit Symphony with Maestro Leonard Slatkin, Mark Wigglesworth,

Jun Märkl, Thomas Wilkins and Neeme Järvi, as well as the Bergen Philharmonic Orchestra (Norway) with Neeme Järvi. Other orchestras include The St. Paul Chamber Orchestra with Thomas Zehermair, the Charleston Symphony (SC) with David Stahl, amongst others.

Robert deMaine's frequent musical collaborators include such distinguished colleagues as violinists James Ehnes, Hilary Hahn, Gil Shaham, Pamela Frank, Ani and Ida Kavafian, Joseph Silverstein and Felix Galimir, pianists Emanuel Ax, Andre Watts, Jeffrey Kahane, Anton Kuerti, Anne-Marie McDermott, Marc-André Hamelin, Jeremy Denk, Orion Weiss, Valentina Lisitsa and Yefim Bronfman.

His extensive work with conductors include Gustavo Dudamel, John Williams, Neeme Järvi, Leonard Slatkin, Dennis Russell Davies, Peter Oundjian, Andrew Litton, Thomas Wilkins, Nicholas McGegan, Julian Kuerti, JoAnn Falletta and James Gaffigan.

As a chamber musician, deMaine has performed at the world's leading music festivals, including Aspen, Heidelberg, Montréal, Chautauqua, Napa's Music in the Vineyards, Cabrillo, Breckenridge, Meadowmount, and the Marlboro

Music Festival, also performing with Music from Marlboro in New York and Washington, D.C. He has collaborated with the legendary Beaux Arts Trio as well as the Emerson, Juilliard, Kronos, Cleveland, American, Mendelssohn, Parisii, Chiara, Amernet, and Pacifica and Calder string quartets.

He has recorded for Naxos, Chandos, Dorian/Sono Luminus, Onyx, CBC, Elysium and Capstone and has been featured on the BBC, PBS, NPR's *Performance Today*, the Canadian Broadcasting Company, France Musique and RAI, among others.

At a young age deMaine came to the attention of famed cellists Pierre Fournier and Leonard Rose, both of whom encouraged his continued studies. Sponsorship allowed him to study with Rose in the pre-college division of The Juilliard School, after which he attended Meadowmount, the Eastman School of Music, the Piatigorsky Seminar in Los Angeles, Music Academy of the West, the Marlboro School and Festival and Yale University on full-tuition fellowships. Additional studies were undertaken at the University of Southern California and the Kronberg Academy in Germany.





LOS ANGELES  
MASTER  
CHORALE

## 2015 | 2016 SEASON PERFORMANCES

### Made in L.A.

Sun, Nov 15, 2015 - 7 pm

Music by Los Angeles composers  
Morten Lauridsen, Jeff Beal, Nilo Alcala,  
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 - 7:30 pm

West coast premiere of Julia Wolfe's Pulitzer  
Prize-winning *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.

## 2015 | 2016 GUEST APPEARANCES

### Immortal Beethoven: The Ninth

Sun, Oct 4, 2015 - 2 pm

Tue, Oct 6, 2015 - 8 pm

Wed, Oct 7, 2015 - 8 pm

Sun, Oct 11, 2015 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Gustavo Dudamel, conductor

### Haydn Mass in the Time of War

Thu, Oct 22, 2015 - 8 pm

Fri, Oct 23, 2015 - 8 pm

Sat, Oct 24, 2015 - 8 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
András Schiff, conductor

### Salonen Karawane

Fri, Nov 20, 2015 - 8 pm

Sat, Nov 21, 2015 - 8 pm

Sun, Nov 22, 2015 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Lionel Bringuier, conductor

### Debussy Pelléas et Mélisande

Fri, Feb 19, 2016 - 8 pm

Sun, Feb 21, 2016 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Esa-Pekka Salonen, conductor  
David Edwards, director

### Mahler Symphony No. 3

Thu, Mar 3, 2016 - 8 pm

Fri, Mar 4, 2016 - 8 pm

Sat, Mar 5, 2016 - 8 pm

Sun, Mar 6, 2016 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Gustavo Dudamel, conductor

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MON-SAT  
10-6

12TH ANNUAL

## Maestro & Friends Onstage Dinner

JUNE 16, 2015

LAMC's most charitable supporters came together for the 12th Annual *Maestro and Friends Onstage Dinner* at Walt Disney Concert Hall!

Offered exclusively to donors of the Master Chorale at the \$6,500 level and above, this event is always a favorite among LAMC supporters. Guests were treated to an elegant dinner upon the stage followed by wonderfully eclectic performances led by LAMC Artistic Director Grant Gershon along with four singers from the Master Chorale - Beth Peregrine, Kristen Toedtman, Shawn Kirchner and Abdiel Gonzalez.

Memorable moments included Beth's gorgeous performance of *Fleurs* by Francis Poulenc as well as Abdiel's powerful *Besame Mucho*. Guests also heard original songs by Kristen and Shawn - both accomplished



Photo: Jamie Pham

Dinner guests applaud the performance led by Grant Gershon with LAMC singers (from left) Shawn Kirchner, tenor; Abdiel Gonzalez, baritone; Beth Peregrine, soprano and Kristen Toedtman, mezzo soprano.

composers - and were delighted to take home CDs of their music as a parting gift.

"I always make sure this event is on my calendar," says LAMC board member

Annette Ermshar. "Hearing Grant and singers from the Chorale in such an intimate way is priceless, and affirms one of the many reasons we love this organization so much."

LAMC supporters can mark their calendars for Tuesday, June 14, 2016 to experience the next *Maestro & Friends Onstage Dinner*.



Photo: Jamie Pham

Soprano Beth Peregrine

LOS ANGELES MASTER CHORALE GALA 2016

BROADWAY  
ON  
GRAND

SAVE THE DATE

SATURDAY, MARCH 19  
WALT DISNEY CONCERT HALL



# INTRODUCING A NEW GENERATION OF CHORAL COMPOSERS



## Made in L.A. COMPOSERS LIVE!

LAMC presents a free symposium with the composers of the "Made in L.A." concert, hosted by Classical KUSC 91.5's Brian Lauritzen. Attendees will be treated to a fascinating look behind the creativity of six choral composers and hear live performances of their music by singers of the Los Angeles Master Chorale.

Thursday, October 15  
at 7:30 pm

AT&T Theater  
in Downtown Los Angeles

### COMPOSERS

Jeff Beal  
Nilo Alcalá  
Moirá Smiley

Matthew Brown  
Dale Trumbore  
Shawn Kirchner

### MODERATORS

Brian Lauritzen  
Grant Gershon



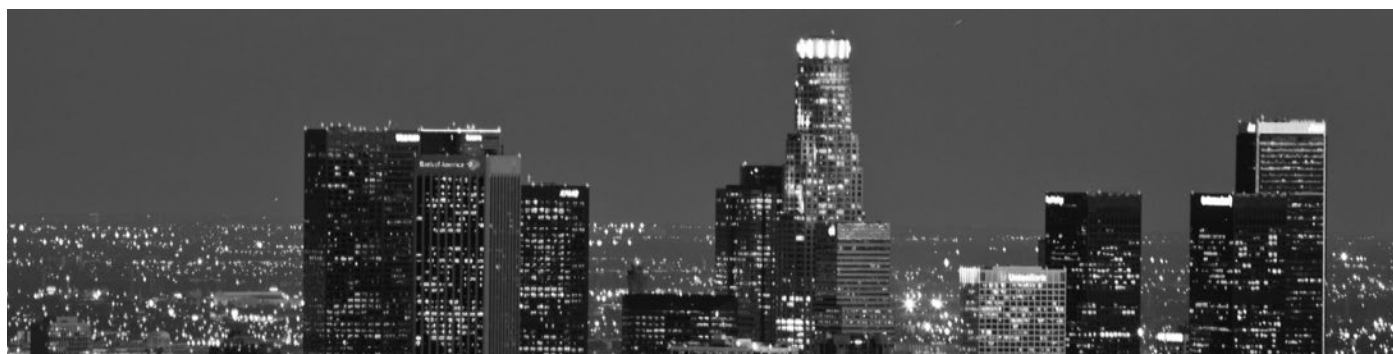
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### EVENT TICKETS ARE FREE!

*First come, first served tickets may be reserved at [LAMC.ORG](http://LAMC.ORG)*



## Meet the Composers DONOR EVENT

After the symposium, Los Angeles Master Chorale annual donors of \$3,000 or more are invited to meet the composers for cocktails and hors d'oeuvres, and enjoy one of the best views of Los Angeles from the penthouse suite of the AT&T building.

*For more information, contact Desiree Gagnon at 213-972-3162 or [dgagnon@lamc.org](mailto:dgagnon@lamc.org)*

Thursday, October 15  
at 9 pm

AT&T Penthouse Suite



*"L.A. has become an incredible hotbed for some of the most interesting, creative and exciting composers writing for voice today. Our goal with this initiative is to nurture these composers and align the Los Angeles Master Chorale with the forefront of this choral renaissance."*

— Grant Gershon,  
Kiki & David Gindler Artistic Director

## Made in L.A. CONCERT

**Morten Lauridsen** | Ave Maria

**Jeff Beal** | The Salvage Men  
US PREMIERE

**Nilo Alcalá** | Mangá Pakalagián  
WORLD PREMIERE  
with Subla Ensemble, featuring  
Guru Danongan Kalanduyan

**Paul Chihara** |  
Ave Maria/Scarborough Fair  
WORLD PREMIERE

**Dale Trumbore** |  
The Whole Sea in Motion

**Matthew Brown** |  
Another Lullaby for Insomniacs

**Moira Smiley** | In the Desert With You  
WORLD PREMIERE

**Shawn Kirchner** | Memorare

Sunday, November 15  
at 7 pm

Walt Disney Concert Hall

Los Angeles has long been at the crossroads of musical creativity! Drawing from a bottomless pool of talent – from rising stars to Hollywood studios – L.A. has consistently nurtured the most innovative composers, artists and musicians and introduced them to the world!

For nearly 50 years, former LAMC composer in residence **Morten Lauridsen** has been educating and inspiring the next generation of American choral composers at the University of Southern California, including alumni **Dale Trumbore** and **Matthew Brown**, whose works share their mentor's impeccable craftsmanship. **Moira Smiley**, a self-described "vocal shape-shifter," makes her LAMC debut with a work that draws from her extensive roots in Eastern European folk music and **Shawn Kirchner**, LAMC's second composer in residence, is represented by his very first commission for the Master Chorale.

Highlighting the concert are premieres by prolific composers who currently have successful careers crossing over from film to concert halls, including the legendary **Paul Chihara** and Emmy Award-nominated *House of Cards* composer **Jeff Beal**. Filipino-American composer **Nilo Alcalá's** new work for chorus and Subla – a modern day Filipino kulintang ensemble led by master musician Danongan Kalanduyan – completes the final chapter of the Chorale's *LA is the World* commissioning series.

*Artists, programs, dates and prices subject to change.*

# TICKETS START AT \$29!

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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

## ARTISTIC DIRECTOR'S CIRCLE

### Welcomes Susan and George Reardon

To say Susan and George Reardon are passionate about choral music would be an understatement. The two have been performing in choirs most of their lives, from college days in the Harvard Glee Club and the Radcliffe Choral Society, to 27 years singing with Paul Salamunovich in the St. Charles Borromeo Choir, to more recently as members of the Los Robles Master Chorale. Their passion for choral music extends well beyond their own participation in front of audiences to significant support behind the scenes as well. This year marks Susan's 23rd year as a member of the Los Angeles Master Chorale's Board

of Directors, where she currently serves a key role as Vice Chair/Strategic Initiatives. Susan also promotes choral music as a member of the Board of Directors

of Chorus America, the premiere national advocacy organization in the choral field, and as the new President of the Radcliffe Choral Society Foundation. George

is just completing his term as President of the Harvard Glee Club Foundation, and served as Board Chair of the Los Angeles Children's Chorus for several years while their now-adult children Laura and Daniel were choristers. All of us at LAMC are immensely grateful to Susan and George for their generous multi-year commitment to join the Artistic Director's Circle, which will ensure support for LAMC's Made in L.A. artistic initiative designed to cultivate and foster aspiring choral composers in the L.A. area.



Susan and George Reardon

## Coming Soon!

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Our first holiday recording in nearly 20 years! Recorded LIVE at Walt Disney Concert Hall, we've chosen the best Christmas music from the past three years of "Festival of Carols" performances for a new holiday album. You'll hear classics such as *Deck the Hall*, *Have Yourself a Merry Little Christmas*, *Angels We Have Heard On High*, *White Christmas* and many, many more, alongside favorite Shawn Kirchner arrangements - *One Sweet Little Baby*, *Brightest and Best* and *Lo, How a Rose E'er Blooming*, just to name a few. It's the perfect album to get you in the mood to decorate the tree!

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## THANK YOU!

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 52nd Season opening night celebration!

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## ENDOWMENT & PLANNED GIVING

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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.

## ROGER WAGNER SOCIETY

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Terry Klein, Master Electrician  
Kevin F. Wapner, Master Audio/Video

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## FOR TICKETS

Phone: 213-972-7282 (MON-SAT, 10-6)

Online: LAMC.ORG



# At The Music Center October 2015



The Music Center: Cinderella



REDCAT: Astrid Hadad



LA Opera: Moby Dick

## THURSDAY, OCTOBER 1

*Appropriate*

8:00 PM Center Theatre Group /  
Mark Taper Forum  
Runs through Nov 1

*The Sound of Music*

8:00 PM Center Theatre Group /  
Ahmanson Theatre  
Runs through Oct 31

IMMORTAL BEETHOVEN: Symphonies 1 & 2

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

## FRIDAY, OCTOBER 2

IMMORTAL BEETHOVEN: Symphonies 3 & 4

8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through Oct 9

## SATURDAY, OCTOBER 3

Toyota Symphonies for Youth:

IMMORTAL BEETHOVEN: Ludwig's Legacy  
11:00 AM LA Phil /  
Walt Disney Concert Hall  
Runs through Oct 10

IMMORTAL BEETHOVEN: Symphonies 5 & 6

2:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through Oct 9

*Gianni Schicchi/Pagliacci*

7:00 PM LA Opera /  
Dorothy Chandler Pavilion  
FINAL PERFORMANCE

IMMORTAL BEETHOVEN: Symphonies 7 & 8

8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through Oct 10

## SUNDAY, OCTOBER 4

IMMORTAL BEETHOVEN: The Ninth

2:00 PM LA Phil & LA Master Chorale /  
Walt Disney Concert Hall  
Runs through Oct 11

## THURSDAY, OCTOBER 8

The Mariinsky Ballet & Orchestra - *Cinderella*

7:30 PM The Music Center /  
Dorothy Chandler Pavilion  
Runs through Oct 11

*Songs from the Uproar*

8:00 PM LA Opera / Roy & Edna Disney  
CalArts Theatre  
Runs through Oct 11

## SATURDAY, OCTOBER 10

*Sleepless: The Music Center After Hours*

11:30 PM The Music Center /  
Dorothy Chandler Pavilion

## TUESDAY, OCTOBER 13

CHAMBER MUSIC: All-Beethoven

8:00 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, OCTOBER 15

*The Rite of Spring* with Dudamel

8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through Oct 18

## FRIDAY, OCTOBER 16

Samita Sinha: *Cipher*

8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
Runs through Oct 17

## SUNDAY, OCTOBER 18

*A Moving Sound* (Taiwan)

7:00 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

Sir András Schiff in Recital: Final Sonatas

7:30 PM LA Phil /  
Walt Disney Concert Hall

## TUESDAY, OCTOBER 20

Eddie Palmieri • Chucho Valdés: *Irakere* 40

8:00 PM LA Phil /  
Walt Disney Concert Hall

## WEDNESDAY, OCTOBER 21

Music 101 with Classical KUSC's Alan Chapman

7:30 PM LA Phil /  
Walt Disney Concert Hall  
Runs through Mar 30

## THURSDAY, OCTOBER 22

Mozart & Haydn

8:00 PM LA Phil & LA Master Chorale /  
Walt Disney Concert Hall  
Runs through Oct 24

John Fleck: *Blacktop Highway*

8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
Runs through Oct 25

## SUNDAY, OCTOBER 25

Bach Collegium Japan

7:30 PM LA Phil /  
Walt Disney Concert Hall

## MONDAY, OCTOBER 26

Roberta Friedman and Grahame Weinbren

8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## TUESDAY, OCTOBER 27

CHAMBER MUSIC:

Mendelssohn's Chamber Music

8:00 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, OCTOBER 29

Mendelssohn & Strauss

8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through Nov 1

Astrid Hadad

8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
Runs through Nov 1

## SATURDAY, OCTOBER 31

*Moby Dick*

7:30 PM LA Opera /  
Dorothy Chandler Pavilion  
Runs through Nov 28

Halloween Organ With Film:

*Dr. Jekyll and Mr. Hyde*

8:00 PM LA Phil /  
Walt Disney Concert Hall