



# Anthracite Fields

## Music of the Coal Miner

Sunday, March 6, 2016 — 7:30 pm  
Walt Disney Concert Hall

Los Angeles Master Chorale  
Bang on a Can All-Stars  
Grant Gershon, conductor

### **Keep Your Lamps**

David Cossin, percussion

arr. André Thomas  
(b. 1952)

### **All Is Well**

Sacred Harp Anthology  
(1844)

### **Babel's Streams**

Sacred Harp Anthology

### **Journey Home**

Sacred Harp Anthology

### **Wayfarin' Stranger**

Kristen Toedtman, mezzo soprano | Scott Graff, baritone

arr. Craig Zamer  
(b. 1978)

### **The Promised Land**

Sacred Harp Anthology

### **We'll Soon Be There**

Sacred Harp Anthology

### **Wondrous Love**

Sacred Harp Anthology

### **Wade in the Water**

Zanaida Robles, soprano

arr. Moses Hogan  
(1957-2003)

## INTERMISSION

### **Anthracite Fields** WEST COAST PREMIERE

- I. Foundation
- II. Breaker Boys
- III. Speech
- IV. Flowers
- V. Appliances

Bang on a Can All-Stars

Jeff Sugg, scenography and projections

Julia Wolfe  
(b. 1958)

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in part, by the **National Endowment  
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ListenUp! with composer Julia Wolfe, Artistic Director Grant Gershon and KUSC's Alan Chapman can be heard online after the concert at [www.lamc.org](http://www.lamc.org).

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# AMERICANS AT WORK: JULIA WOLFE'S INNOVATIVE ORATORIO

"The thing I love about music is, it's beyond words. But somehow the words crept back in — big time," remarked Julia Wolfe in an interview on NPR's Studio360 following the announcement that she had won last year's Pulitzer Prize in Music for *Anthracite Fields*. Wolfe's moving and innovative new oratorio fuses music with words to tell a story deeply rooted in American history — and one inextricably connected to how we live today.

By way of a prelude to *Anthracite Fields*, our program opens with musical selections that set the stage by pointing to the heritage and tradition of the coal miners who are the protagonists of Wolfe's composition. Artistic Director Grant Gershon has curated a sequence of nine pieces exploring themes of homecoming and the journey toward redemption, toward a Promised Land. "These songs represent the heritage of the miners in a very immediate and soulful way," explains Gershon. "Julia Wolfe's music combines austerity with an incredible flamboyance and energy. I think this set of American music in plainspoken arrangements — as opposed to ones that seem somewhat 'prettified' — reflects the ethos of *Anthracite Fields* more closely."

A pair of traditional spirituals (*Keep Your Lamps and Wade in the Water*) frames the concert's first part to remind us of the African-American contribution to mining — a contribution often overlooked, Gershon points out, in comparison with the crucial role played by European immigrants.

Six of the songs come from *The Sacred Harp* — the hugely influential anthology, first issued in Georgia in 1844 and subsequently revised and expanded many times, that helped pass America's shape-note tradition down across generations who would gather for community "sings." Gershon explains that "the simplicity and rawness" of *Anthracite Fields* "led me to look again at some of the hymns that resonated most with me in this context. I started gravitating toward the ones that talk the most eloquently about our journey to a better place. They talk about death in a very real way but a very joyous way."

*The Sacred Harp* began as an effort to codify an oral tradition that had sprung into being during the Second Great Awakening

of the early decades of the 19th century. The celebrated ethnomusicologist pioneer Alan Lomax made influential field recordings of *The Sacred Harp* phenomenon in action. For him, this robust, joyfully austere form of music-making represented "a choral style ready-made for a nation of individualists."

## **Anthracite Fields**

Growing up in a small town in Pennsylvania (Montgomeryville), Julia Wolfe recalls that coal country lay relatively nearby, geographically speaking, by following the highway northward, toward Scranton. Yet it was a world vastly different from the one she knew and "seemed like the Wild West." By then the heyday of the anthracite mining operations, once employing nearly 175,000 laborers at its peak, had long since passed, though this chapter has left indelible social and cultural marks on the region.

The boom in mining operations of the anthracite fields — the purer, high-carbon-content form of coal (aka "black diamonds") resulting from Appalachian geology and discovered in the 18th century — coincided with the massive waves of immigration that profoundly shaped America. It also went hand-in-hand with some of the most oppressive labor abuses associated with the Industrial Revolution that transformed the upstart, breakaway young Republic into a powerful nation ready to enter the global stage.

All of these aspects are pertinent to Wolfe's project. Indeed, *Anthracite Fields* could be said to represent another kind of homecoming: to the composer's long-abiding interest in social history and labor issues. That was her focus during Wolfe's college years at the University of Michigan in Ann Arbor, when, she adds, "I was writing songs occasionally but never thought I would become a composer. So this is a return to that early interest and to my interest in art as telling history — with an art documentary attention to the facts, as a poetic history."

Wolfe of course did end up becoming a composer, in the American maverick tradition of a pathbreaker for whom setting new precedents is naturally part of the job description. Wolfe began to make her name through an intriguing stylistic mixture of post-Minimalist idioms with various pop-culture influences, including funk and the exuberantly unbridled energy of rock. She also became known for her gift for crafting arresting soundscapes and aural images. These traits imbue her score for *Anthracite Fields*.

Together with fellow Yale Music School alums David Lang and Michael Gordon (who became her husband), in 1987 she founded Bang on a Can, a juggernaut for contemporary music, which in turn spawned the amplified sextet Bang on a Can All-Stars (in their debut collaboration with the Master Chorale tonight). Wolfe's Pulitzer in 2015 marked the second time that

distinction had been nabbed by the Bang on a Can triumvirate: in 2008 David Lang won for *the little match girl passion* (recorded by LAMC in January for release this summer, and most recently performed by Gershon and the Master Chorale in April, 2014).

*Anthracite Fields* also continues a line of development in Wolfe's work that involves large-scale thematic pieces with a narrative dimension (whether using words explicitly or not). While much of her earlier composition was focused on investigating novel sonorities through instruments alone, in 2004 she wrote a piece for string orchestra alluding to the old English ballad *Cruel Sister*, which incorporated an implicit narrative by following "the dramatic arc of the ballad," as Wolfe explains. "I was fascinated and horrified by the overwhelming greed and jealousy of the tale."

A few years later she collaborated with filmmaker Bill Morrison to create *Fuel* (2007), a multi-media performance piece reflecting on "the mystery and economy of how things run" and on "the controversy and necessity of fuel," for which she drew inspiration from the "sounds of transport and harbors ... large ships, creaking docks, whistling sounds, and a relentless energy" emanating from New York and Hamburg.

Along the way Wolfe had also taken part in creating collaborative performance projects with her Bang on a Can colleagues Lang and Gordon: works built around such themes as the polyphony of memory (*Lost Objects*) or our dependence on water (*Thirst and Water*). An important turning point came with *Steel Hammer* (2009), which reconfigures the legend and lore of the folk hero John Henry into what critic Daniel Stephen Johnson termed "a passion play for a sort of ordinary Christ figure."

"*Steel Hammer* is connected to my interest in American folk music," says the composer, who, as she did for *Anthracite Fields*, wrote her own libretto — in the former case culling from more than 200 versions of the famous ballad about John Henry and his formidable steel hammer (and taking into account contradictory versions) to explore "the subject of human versus machine in this quintessential American legend." That experience rekindled her interest in narrative and in labor history, paving the way for *Anthracite Fields*. "It feels like a very natural progression," says Wolfe, adding that it may at the same time represent a new direction.

Also written for the Bang on a Can All-Stars, along with the early music vocal group Trio Mediæval, *Steel Hammer's* score manifests the influence of folk music likewise heard in the English ballad-tinted *Cruel Sisters*. In the former, the folk element derives from the sounds of Appalachia, which Wolfe notes "have long been a part of my musical consciousness."

Last December the director Anne Bogart brought her theatrical staging of *Steel Hammer* to the Brooklyn Academy of Music, combining texts by four playwrights with what the *New York Times* described as Wolfe's "galvanizing score — alternately

clamorous, haunting, exhilarating and sometimes all three simultaneously." Asked whether she foresees a similar theatrical adaptation of *Anthracite Fields*, Wolfe responds: "Sometimes less is more. I'd be wary of over-staging what I feel right now is a nice balance as a concert piece for the audience of visual images and the instrumentalists and singers onstage."

The version Wolfe has arrived at integrates her score with the work of projection design artist Jeff Sugg, who gathered photographs and video documentation of the miners to create a slowly moving sequence of images that respond to the music. Together with his lighting, these projections function as a dynamic set without distracting from the visual component of the performers themselves. "For me it's important that the performance energy of the instrumentalists and singers is also visible for the audience to observe," says Wolfe.

Both she and Sugg discovered a wealth of inspiration from numerous field trips. In addition to her wide background reading, Wolfe's research included making descents into the coal mines and visiting patch towns (the small villages, usually owned by the mining companies that grew up around the towns and comprising simple frame houses). She absorbed a host of colorful details from enthusiastic guides, interviewed miners and their descendants, and visited museums like the Anthracite Heritage Museum in Scranton, which commemorates all facets of the coal miners' work and home life. Wolfe completed *Anthracite Fields* in 2014 on a commission from the Mendelssohn Club of Philadelphia, which gave the world premiere on April 26, 2014 with the Bang on a Can All-Stars. (Alan Harler, The Mendelssohn Club's director until last year, was himself the son of a coal miner in the Midwest.) Last year a recording of the work with the Choir of Trinity Wall Street as the chorus was released on the Cantaloupe label; it was also nominated for this year's Best Contemporary Classical Composition Grammy Award.

Wolfe points out that she wanted to ensure the words could be heard distinctly — "not just the shape of the line" — and thus had in mind the "clear sensibility" she admired from the Trio Mediæval when they collaborated on *Steel Hammer*. "The quality of this kind of singing takes it out of the opera world, which is one reason I decided to call *Anthracite Fields* an oratorio." The forces involved are bigger than in her "art ballad" *Steel Hammer*: a mixed chorus of flexible size (from 150 heard at the Mendelssohn Club's premiere to the 32 we hear in this performance, and possibly even chamber size, she notes) plus the amplified All-Stars sextet (clarinets, electric guitar, percussion, piano/keyboard, cello and double bass); two of the players also contribute lead voice for the solos on "Breaker Boys" and "Speech" (cellist Ashley Bathgate and guitarist Mark Stewart, respectively).

"It's a vast subject to cover, but powerful themes emerged and called out to be in the piece," the composer remarks. *Anthracite Fields* is structured as five movements, each homing in on a

*continued on next page...*

## Anthracite Fields: Music of the Coal Miner

different aspect of the workers' experience. Although Wolfe's method turns away from straightforward linear narrative, the opening movement ("Foundation") evokes an unforgettable sonic image of setting off into new terrain — or, rather, a descent into a terrifyingly unfamiliar space. She uses the open lowest string on the double bass, the bottom of the bass clarinet ("a rich, reedy tone, which I made kind of like a foghorn sound"), percussion, and delayed reverb on the electric guitar, played with a kitchen whisk to enhance the overtones. Wolfe recalls visiting the point during guided tours of the mines when the lights would be turned off. "I wanted to evoke that echoey experience of being deep underground, of that complete darkness."

As the wordless chorus enters, it is instructed to sing what she calls "scratch notes" — incrementally bending the pitches by cupping their hands around the mouth and gradually opening and closing their hands — "to create a gravelly sound at the back of the throat so it doesn't sound human." Eventually they begin to chant a litany of names. Here Wolfe drew from a tragically long list of names of victims of mining accidents from an official index covering the years 1869 to 1916, choosing only those named "John" with one-syllable last names. At the center of "Foundation" she sets a geological description of how the coal was formed that, in this context, takes on a new life as vivid found poetry.

Following this Requiem-like solemnity comes a remarkable shift in tone for "Breaker Boys." The Stygian darkness of the opening gives way to music of raucous energy and drive, with a text adapted from local children's street rhymes ("Mickey Pick-Slate"). Breaker Boys were assigned to remove debris from the coal as it came rushing down breaker shoots (without gloves); in the middle Wolfe uses material taken from a documentary interview with a surviving former breaker boy. A guiding sonic image was the sound of kids rolling sticks against a fence. Wolfe also incorporates the image of boyish energy through newly constructed instruments made of bicycle wheels. The adolescent defiance conjured by the rock idiom is likewise part of the picture, resulting overall in a kind of scherzo counterpart to the darkness of the opening. Despite their punishing working conditions — as cruel as the conditions under which Wagner's Alberich forces the enslaved Nibelung miners to endure through the power of the Ring he has forged — these boys find a way of escape through their mischievous fun.

"Speech" addresses the protracted, overtly political struggle for improved working conditions so essential to this story. Wolfe uses excerpts from a speech by United Mine Workers of America's president John L. Lewis to craft a movement for narrating solo tenor and male chorus, alluding to bluegrass idiom in the accompaniment.

When she started working on *Anthracite Fields*, Wolfe says, she grew concerned that depicting such grim working conditions

would make for an unrelentingly dark piece. But as with "Breaker Boys," "Flowers" sheds light on the coping mechanisms of those eking out a life in the heyday of the coal mining operations. She was inspired by an interview with a daughter and granddaughter of miners who spoke of the sense of community that emerged in the patch towns. Their gardens served as a much-loved source of beauty — Elysian Fields in comparison to the Anthracite Fields of daily labor. Using a folk-like, flowing melody, Wolfe sets a Whitman-like catalogue of flower names.

The final movement ("Appliances") connects these images of a vanished era — the main "action" being conceivably set at the turn of the century, into the early decades of the 20th century — to our own time. Wolfe wrote out another catalogue here, listing the countless daily ways in which Americans use electricity, a significant portion of which continues to be fueled by coal ("Bake a cake." "Drill a hole." "Toast a slice.").

A direct connection with the era of the miners enters near the end with a reference to a character created in 1900 for an advertisement created by Earnest Elmo Calkins. (See Composer's Notes on opposite page.)

At the premiere of *Anthracite Fields*, Wolfe had a chance to witness first-hand the effect of her desire to pay tribute to the workers who helped build the nation. "It meant so much to me to see some of the people I interviewed come to the performance. I continue to get letters from people who had family involved in the mining industry in the past. This way of connecting as a musician to a community is really moving."

— Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at [memeteria.com](http://memeteria.com).

### LAMC 15 | 16 CONCERT CALENDAR

#### UP NEXT

##### *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

#### GUEST APPEARANCE

##### *Tan Dun's Water Passion After St. Matthew*

Fri, Jun 10, 2016 – 8 pm

Martin Theater, Ravinia Festival (Chicago)  
Grant Gershon, conductor

I grew up in a small town, in Pennsylvania – Montgomeryville. When we first moved there the road was dirt and the woods surrounding the house offered an endless playground of natural forts and ice skating trails. At the end of the long country road you'd reach the highway – route 309. A right turn (which was the way we almost always turned) led to the city, Philadelphia. A left turn on route 309 (which we hardly ever took) led to coal country, the Anthracite field region. I remember hearing the names of the towns, and though my grandmother grew up in Scranton, everything in that direction, north of my small town, seemed like the wild west.

When the Mendelssohn Club of Philadelphia commissioned me to write a new work for choir and the Bang on a Can All-Stars, I looked to the Anthracite region. Anthracite is the diamond of coal – the purest form. At the turn of the century the Anthracite fields of Pennsylvania became the power source for everything from railroads to industry to heating homes. But the life of the miner was difficult and dangerous. I had been immersed in issues of the American worker – composing *Steel Hammer*, an evening length art-ballad on the legend of John Henry. For *Anthracite Fields* I went deeper into American labor history – looking at both local and national issues that arose from coal mining. I went down into the coal mines, visited patch towns and the local museums where the life of the miners has been carefully depicted and commemorated. I interviewed retired miners and children of miners who grew up in the patch. The text is culled from oral histories and interviews, local rhymes, a coal advertisement, geological descriptions, a mining accident index, contemporary daily everyday activities that make use of coal power, and an impassioned political speech by John L. Lewis, the head of the United Mine Workers Union.

My aim with *Anthracite Fields* is to honor the people who persevered and endured in the Pennsylvania Anthracite coal region during a time when the industry fueled the nation, and to reveal a bit about who we are as American workers.

In the first movement, FOUNDATION, the singers chant the names of miners that appeared on a Pennsylvania Mining Accident index 1869-1916. The list is sadly long. I chose only the Johns with one-syllable last names in alphabetical order. The piece ends with a setting of the very colorful multi-syllabic names. The miners were largely from immigrant

families and the diversity of ethnicity is heard in the names. At the center of FOUNDATION is text from geological descriptions of coal formation.

BREAKER BOYS follows next. There were many boys working in the Pennsylvania coal mines. The younger ones worked in the breakers, which were large ominous structures. The coal would come running down shoots of the breakers, and the boys had the painful job of removing debris from the rush of coal. They weren't allowed to wear gloves, and as a result their fingers were cut and bleeding. The central rhyme of this movement, Mickey Pick-Slate, is from the Anthracite region. Others were adapted from children's street rhymes. In the center of this movement are the words of Anthony (Shorty) Slick who worked as a breaker boy. The interview is taken from the documentary film, *America and Lewis Hine*, directed by Nina Rosenblum. Hine worked for the National Child Labor Committee and served as chief photographer for the WPA.

SPEECH is the third movement. The text is adapted from an excerpt of a speech by John L. Lewis who served as president of the United Mine Workers of America. Lewis was an impassioned spokesperson for the miners and fought hard-won battles for safer working conditions and for compensation.

The fourth movement, FLOWERS, was inspired by an interview with Barbara Powell, daughter and granddaughter of miners. She grew up in a Pennsylvania patch town and had many stories to tell about her family life. She never felt poor. She had an amazing sense of community. Barbara talked about how everyone helped each other. In one interview Barbara said, in order to brighten their lives, "We all had gardens", and then she began to list the names of flowers.

The last movement APPLIANCES ties the new to the old. I was struck by John L. Lewis' line "those of us who benefit from that service because we live in comfort." Our days are filled with activities that require power. Even today coal is fueling the nation, powering electricity. When we bake a cake or grind coffee beans we use coal. The closing words of *Anthracite Fields* are taken from an advertising campaign for the coal-powered railroad. In 1900 Ernest Elmo Calkins created a fictitious character, a New York socialite named Phoebe Snow, who rode the rails to Buffalo. It used to be a dirty business to ride a train. But with the diamond of coal her "gown stayed white from morn till night, on the road to Anthracite" – a stunning contrast to the coal darkened faces underground.



## GRANT GERSHON

Kiki & David Gindler  
ARTISTIC DIRECTOR



Photo: David Johnston

### 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); *Festival of Carols* (LAMC Live), *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*

"Invigorating, inventive and enormously gifted"

— LOS ANGELES TIMES

## LOS ANGELES MASTER CHORALE

"The Master Chorale always shines"

— CULTURE SPOT LA



Photo: Jamie Pham

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*, *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

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## SOPRANO

Hayden Eberhart  
Claire Fedoruk  
Ayana Haviv  
Caroline McKenzie  
Beth Peregrine  
Zanaida Robles  
Karen Whipple Schnurr  
Suzanne Waters

## ALTO

Callista Hoffman-Campbell  
Sarah Lynch  
Adriana Manfredi  
Drea Pressley  
Niké St. Clair  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet

## TENOR

Matthew Brown  
Bradley Chapman  
Timothy Gonzales  
Blake Howard  
Jon Lee Keenan  
Shawn Kirchner  
Michael Lichtenauer  
Matthew Miles

## BASS

Michael Blanchard  
Reid Bruton  
Dylan Gentile  
Scott Graff  
James Hayden  
David Dong-Geun Kim  
Chung Uk Lee  
Edward Levy

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

## BANG ON A CAN ALL-STARS

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### CELLO AND VOICE

Ashley Bathgate

### BASS

Robert Black

### PIANO AND KEYBOARD

Vicky Chow

### PERCUSSION

David Cossin

### GUITAR AND VOICE

Mark Stewart

### CLARINET AND BASS CLARINET

Ken Thomson

### SOUND ENGINEER

Jody Elff

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### SCENOGRAPHY & PROJECTIONS

Jeff Sugg

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Booking Direction by David Lieberman/  
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### VERY SPECIAL THANKS TO:

Alan Harler, conductor emeritus,  
Mendelssohn Club of Philadelphia

Laurie McCants, Bloomsburg Theatre Ensemble,  
coal region consultant

Barbara Powell, "Coal Miner's Daughter," gift shop  
manager, Anthracite Heritage Museum, Scranton, PA

Tom Supey, Jr., third-generation miner (retired),  
operator, Lackawanna Coal Mine Tour, Scranton, PA

Chester Kulesa, director,  
Anthracite Heritage Museum, Scranton, PA

Richard Stanislaus and John Fielding, historians,  
Anthracite Heritage Museum, Scranton, PA

## ABOUT THE ARTISTS

### JULIA WOLFE

#### COMPOSER

Julia Wolfe, winner of the 2015 Pulitzer Prize in music, draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. Her Pulitzer-winning concert-length oratorio, *Anthracite Fields* for chorus and instruments, draws on oral histories, interviews, speeches and more to honor the people who persevered and endured in the Pennsylvania Anthracite coal region. Mark Swed of the *LA Times* wrote *Anthracite Fields* "captures not only the sadness of hard lives lost...but also of the sweetness and passion of a way of daily life now also lost. The music compels without overstatement. This is a major, profound work."

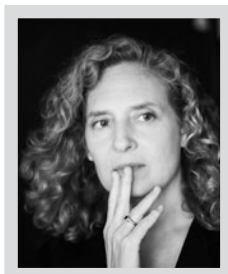


Photo: Peter Serling

Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. Recent projects include her evening-length *Steel Hammer* for the Bang on a Can All-Stars and singers which is now touring in an expanded theatrical form with director Anne Bogart and her SITI Company, and received its New York premiere at BAM's 2015 Next Wave Festival. Wolfe's body concerto *riSE and fLY*, recently performed by the Cincinnati Symphony, features percussionist Colin Currie playing rapid-fire body slaps and street percussion. The New York Philharmonic recently announced her new evening length commission for orchestra and women's chorus that will premiere in the fall of 2018. For the Philharmonic commission Wolfe continues her interest in American labor history with the subject of women in the New York's garment industry at the turn of the century.

Wolfe has written a major body of work for strings, from quartets to full orchestra. Her quartets, as described by *The New Yorker*, "combine the violent forward drive of rock music with an aura of minimalist serenity [using] the four instruments as a big guitar, whipping psychedelic states of mind

into frenzied and ecstatic climaxes." Wolfe's *Cruel Sister* for string orchestra, inspired by a traditional English ballad, was commissioned by the Munich Chamber Orchestra and received its U.S. premiere at the Spoleto Festival. *Fuel* for string orchestra is a collaboration with filmmaker Bill Morrison. She has collaborated with theater artist Anna Deveare Smith, choreographer Susan Marshall, designers Jeff Sugg and Jim Findlay, and director François Girard, among others. Her music has been heard at venues throughout the world, including the Sydney Olympic Arts Festival, LG Arts Center (South Korea), Settembre Musica (Italy), Theatre de la Ville (France), the Brooklyn Academy of Music, Lincoln Center and Carnegie Hall, and has been recorded on Cantaloupe Music, Teldec, Point/Universal, Sony Classical, and Argo/Decca.

In 2009 Wolfe joined the NYU Steinhardt School composition faculty. Wolfe is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. Her music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

### BANG ON A CAN ALL-STARS

Formed in 1992, the Bang on a Can All-Stars are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Performing each year throughout the U.S. and internationally, the All-Stars have shattered the definition of what concert music is today.

Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, Burmese circle drum master Kyaw Kyaw Naing, Tan Dun, DJ Spooky and many more. The group's celebrated projects include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, Owen Pallett and others. The All-Stars were awarded Musical America's Ensemble of the Year in 2005 and have been heralded as "the country's most important vehicle for contemporary music" by the *San Francisco Chronicle*.

Recent project highlights include the premiere performances and recording of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* for the All-Stars and guest choir, the record release of Wolfe's acclaimed *Steel Hammer*, featuring Trio Mediæval, plus a brand



Photo: Peter Serling

new staged collaboration with SITI Company and director Anne Bogart; *Field Recordings*, a major new multi-media project and CD/DVD featuring over 20 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Florent Ghys, Michael Gordon, Jóhann Jóhannsson, David Lang, Christian Marclay, Steve Reich, Todd Reynolds, Julia Wolfe and more; the world premiere, performances and recording of Steve Reich's *2x5* including a sold-out performance at Carnegie Hall; the world premiere of *The Lord in the Clouds*, a new collaboration featuring Chinese superstar singer Gong Linna and the group's multiple visits to

China for the Beijing Music Festival and Hong Kong Arts Festival. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal and Nonesuch.

Bang on a Can All-Stars members include Ashley Bathgate (cello), Robert Black (bass), Vicky Chow (piano), David Cossin (percussion), Mark Stewart (guitars) and Ken Thomson (clarinets).



## JEFF SUGG

### SCENOGRAPHY & PROJECTIONS

Jeff Sugg is a Brooklyn-based designer and multi-award winner. His work with Broadway theaters includes *Macbeth* (LCT), *A Time To Kill*, *Bring It On*, *Magic/Bird* and *33 Variations*. Off-Broadway, he has worked on the productions *Fortress of Solitude*, *An Octoroon*, *This*

*Clement World*, *Tribes*, *Slug Bearers of Kayrol Island* and *The Accidental Trilogy*. Regional theater credits include *Marie Antoinette* (Steppenwolf), *Camp David* (Arena Stage) and *Five Guys Named Moe* (Arena/Cleveland Playhouse). He has also worked on the musical projects *Anthraxite Fields* (Julia Wolfe's Pulitzer-Prize winning composition), and Prince's appearance on Saturday Night Live. Mr Sugg has been awarded a Lortel, an Obie, a Bessie, and two Hewes Awards. [jeffsugg.com](http://jeffsugg.com).



## ASHLEY BATHGATE

### CELLO

American cellist Ashley Bathgate has been described as an "eloquent new music interpreter" (*New York Times*) and "a rising star of her instrument" (*Albany Times Union*) who combines "bittersweet

"bittersweet lyricism along with ferocious chops" (*New York Magazine*). Her "impish ferocity", "rich tone" and "imaginative phrasing" (*New York Times*) have made her one of the most sought after performers of her time. The desire to create a dynamic energy exchange with her audience and build upon the ensuing chemistry is a pillar of Bathgate's philosophy as a performer. Her affinity to dynamism drives Bathgate to venture into previously uncharted areas of ground-breaking sounds and techniques, breaking the mold of a cello's traditionally perceived voice. Most recently Bathgate premiered a new Cello Concerto by Australian composer Kate Moore with the ASKO|Schönberg ensemble at the Gaudeamus Festival in Utrecht, NL. She subsequently recorded an album of Moore's solo cello works, which will be released in 2016 on Cantaloupe Music. This past season also brought the world premiere of *What Moves You*, a collaborative performance project with jookin' dance sensation Lil Buck at the Spoleto Festival USA in

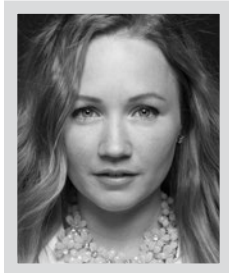


Photo: Peter Serling

Charleston, NC. Bathgate is currently collaborating with the Brooklyn-based composer collective Sleeping Giant, who is writing her a six-movement suite for solo cello to premiere next year on the Metropolis Resident Artist Series in NYC. Her recorded work can be found on Albany Records, Cantaloupe Music, Innova Recordings, La-La Land Records, Naxos, Nonesuch and Starkland. Originally from Saratoga Springs, NY, Bathgate resides in New York City.

## ROBERT BLACK

### BASS

Robert Black tours the world creating unheard-of music for the solo double bass. He collaborates with the most adventurous composers, musicians, dancers, artists, actors and technophiles from all walks of life.

He has commissioned, collaborated, or performed with musicians from John Cage to DJ Spooky, Elliott Carter to Meredith Monk, Cecil Taylor to young emerging composers, as well as the Brazilian painter Ige D'Aquino, Japanese choreographer Yoshiko Chuma, the American actor Kathryn Walker, the English sound artist/DJ Mira Calix and Swiss-American film maker, Rudy Burckhardt. He is a founding and current member of the Bang On A Can All-Stars. In 2015, Robert commissioned Philip Glass to compose a 7-movement solo *Partita* that includes recited poetry by 7 of downtown New York's most illustrious musician/poets. His current project, titled *Possessed*, is a series of solo improvisatory outdoor performances in Utah's rugged canyon/desert landscape, which will be released in DVD and CD format on Cantaloupe Music in 2016. He has also recorded solo CDs for New World Records (*Modern American Bass*), Mode Records (*The Complete Bass Music of Christian Wolff* and *The Bass Music of Giacinto Scelsi*), O.O. Discs (*State of the Bass*) and his Bang On A Can All-Stars recordings on Cantaloupe Music. Robert maintains a full teaching schedule at The Hartt School at the University of Hartford, the Festival Eleazar de Carvalho (Brazil) and the Manhattan School of Music's Contemporary Performance Program. A recipient of numerous grants, he recently received the Degree of Comendador — Mérito Cultural e Artístico from the Fundação Educacional, Cultural e Artística Eleazar de Carvalho in recognition of 25 years of distinguished contributions to the cultural and artistic life of Brazil. [www.robertblack.org](http://www.robertblack.org).



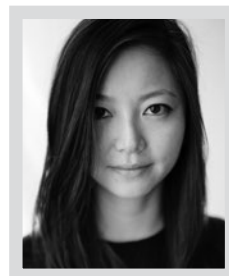
Photo: Thomas Groir

## VICKY CHOW

### PIANO & KEYBOARDS

Canadian pianist Vicky Chow has been described as "brilliant" (*New York Times*), "a monster pianist" (*Time Out New York*) and "new star of new music" (*Los Angeles Times*). She joined the Bang on a Can All-Stars in 2009 and is now also a part of Grand

Band, New Music Detroit, and has collaborated with other ensembles such as the International Contemporary Ensemble, Wet Ink Ensemble, and the Wordless Music Orchestra. She has performed internationally in Asia, Australia, Europe and North America. As an artist frequently broadcasted on WNYC's Q2 radio, her recorded work can be found on the Nonesuch, New Amsterdam, Tzadik, Cantaloupe, Innova, Hinterzimmer and AltaVoz labels. Interviews and articles featuring Ms. Chow have been published in the *Huffington Post*, *Gramophone*, the *New York Times*, the *Vancouver Sun*, and many more. In addition to performing, Ms. Chow produces and curates "Contagious Sounds", a new music series focusing on adventurous contemporary artists and composers in New York City. Her recent recordings of Steve Reich's *Piano Counterpoint* (Nonesuch) and Tristan Perich's *Surface Image* (New Amsterdam Records) was included in the top-albums-of-the-year lists such as *Rolling Stone* and *Rhapsody*. Her performances of Morton Feldman and John Cage were featured on BBC3's documentary series *The Sound and The Fury*, based on Alex Ross' book *The Rest is Noise*. Her next projects include a piano concerto by American composer Ronald Bruce Smith in collaboration with BMOP, solo piano works by Pulitzer-nominated composer Chris Cerrone, Alex Mincek, David Franszon, and Canadian composers Adam Basanta, Fjola Evans and a new piano/percussion duo work by Vincent Ho. Starting the piano at age 5, she was invited to perform at the age of 9 at the International Gilmore Music Keyboard Festival. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra and made her NY orchestral debut appearance at Alice Tully Hall with the Juilliard Symphony performing Bartok's Piano Concerto No. 1. [www.vickychow.com](http://www.vickychow.com).



*continued on next page...*

## ABOUT THE ARTISTS continued...

### DAVID COSSIN

#### PERCUSSION

David Cossin was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. David has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet and the trio, Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines and director Peter Sellars. David was featured as the percussion soloist in Tan Dun's Grammy and Oscar winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*. Most recently, David is happy to have performed with Sting on his latest world tour, *Symphonicity*. David has performed as a soloist with orchestras throughout the world including the 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. David's ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany. David is also an active composer and has invented several new instruments, which expand the limits of traditional percussion. David is the curator for the Sound Res Festival, an experimental music festival in southern Italy and also teaches percussion at Queens College in New York City. [www.davidcossin.com](http://www.davidcossin.com).



Photo: Peter Serling

instruments; however, upon completing school he was most drawn to the electric guitar. Today Mark plays regularly with a wide range of musicians: since 1998 he has recorded, toured and been Musical Director with Paul Simon. A founding member of the Bang on a Can All-Stars, Mark is also a member of Steve Reich & Musicians and the comic duo Polygraph Lounge with keyboard and theremin wizard Rob Schwimmer and has performed with Anthony Braxton, Bob Dylan, Stevie Wonder, Bruce Springsteen, Bobby McFerrin, Paul McCartney, the Everly Brothers, David Byrne and James Taylor. Mark has collaborated extensively with composer Elliot Goldenthal on music for the feature films *The Tempest*, *Across the Universe*, *Titus*, *The Butcher Boy*, *The Good Thief*, *In Dreams* and *Heat*, often playing instruments of his own design and construction. He is on the faculty of the Manhattan School of Music and his New York Lower East Side "lab" is home to an instrument workshop and sonic salon where traditional and new instruments cohabitate. Stewart can be heard on Warner Bros., Sony, Sony Classical, Point/Polygram, Nonesuch, Label Bleu, Resonance Magnetique, Cantaloupe and CRI recordings. He lives in New York City making his living playing and writing popular music, semi-popular music and unpopular music.

### KEN THOMSON

#### CLARINETS

Ken Thomson is a Brooklyn-based clarinetist, saxophonist and composer. In demand as a composer and freelancer in many settings, he moves quickly between genres and scenes, bringing a fiery intensity and emotional commitment to every musical situation; *Time Out New York* called him "the hardest-working saxophonist in new-music show business." In addition to the All-Stars, Ken has been an anchoring force with Bang on a Can as music director and saxophonist with Asphalt Orchestra and as a faculty member of Bang on a Can's Summer Music Festival at MASS MoCA. With his quintet, Slow/Fast, he has toured and released two discs including *Settle* (NCM East Records, 2014) about which the *Chicago Reader* said, "Few musicians travel as assuredly and meaningfully between jazz and new music," and *The New York Times* wrote, "Mr. Thomson's compositions are intricately wrought and incident-steeped." His 2013 CD, *Thaw* (Cantaloupe Music), of his compositions performed by the heralded JACK Quartet was called the #1 Classical CD of 2013 by Rhapsody.com and listed on NPR's "Top 10 Songs Public Radio Can't Stop Playing." Ken

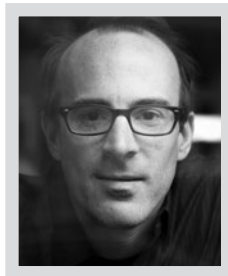


Photo: Naomi White

co-leads the chamber/punk/jazz band Gutbucket, with whom he has toured extensively throughout the USA and internationally over 16 years. He is also active as a freelance clarinetist in New York, performing with Ensemble Signal, International Contemporary Ensemble and many more. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, Doug Perkins and others, and has received awards from ASCAP and NewMusic USA. He is a Conn-Selmer/Selmer Paris and D'Addario Woodwinds artist. [www.ktonline.net](http://www.ktonline.net)

### JODY ELFF

#### SOUND ENGINEER

Jody Elff is an audio engineer, sound artist, musician and composer. Elff has had the pleasure of working in some of the most unusual musical and sonic environments imaginable. He has worked with Laurie Anderson, Yo-Yo Ma, Paul Winter, Hall & Oates, Paul Simon and many others. In addition, Elff has mixed countless televised concert events, including NBC's Peter Pan LIVE and Pope Francis' recent visit to the 9/11 memorial museum. His work with sonic environments has led him to develop a series of sound art works presented at museums and galleries internationally. He was commissioned to create a sound art installation — "Strata" — which is permanently on display in Lyon, France. Jody is also the founder of Little Dog Live, providing high-quality live-streamed broadcasts of concert events at [littledoglive.com](http://littledoglive.com).

### MARK STEWART

#### GUITAR

Raised in America's Dairy Land of Wisconsin, multi-instrumentalist, singer, composer and instrument designer Mark Stewart has been heard around the world performing old and new music. Going to conservatory to study both guitar and cello, he came to NYC to work as a performer on both



Photo: Peter Serling

## SOLOISTS

### ZANAIDA ROBLES

SOPRANO

Seasons with  
Chorale: 3

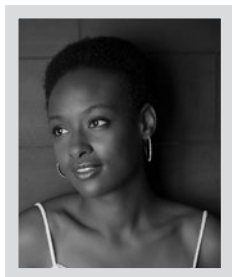
Hometown: Monrovia,  
California

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: Bach's *St. Matthew Passion*; Taverner's *Western Wind Mass*, Lang's *the national anthems*, Messiah Sing-Along

Guest artist appearances: with John Mauceri,  
Jeffrey Kahane

Recordings and media: *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



Performs regularly with: San Gabriel Valley Chorale Company as artistic director

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

Film/TV credits: *Glee*, *Godzilla*, *Creed*

### KRISTEN TOEDTMAN

MEZZO SOPRANO

Seasons with  
Chorale: 9

Hometown: Baltimore,  
Maryland

Previous Chorale solos: Bach's *St. Matthew Passion*, Messiaen *Trois Petites Liturgies*

Education: BM  
in Voice, Indiana  
University; MM in Voice, Peabody Conservatory;  
Britten-Pears School courses; studied with  
Martina Arroyo, Phylis Bryn-Julson and Jayne  
Campbell



Guest Artist Appearances: soloist with Corona del Mar Baroque Festival Orchestra, Musica Angelica Baroque Orchestra; Guest artist with Moira Smiley & VOCCO, Duncan Sheik at Hotel Cafe and frequent guest artist of singer/songwriters David Poe and Brendan Hines

Recordings: album of all-original songs *Limbo (Baltimore / Los Angeles)* (2015); Debut album *The Fall* (2010); *Small Mistakes* by The Brendan Hines (featured artist); *Carols from the Old and New Worlds* and *I am the true vine* with Pro Arte Singers and Paul Hillier for Harmonia Mundi

Tours: 2013 John Adams' *The Gospel According to the Other Mary* world premiere tour with the LA Phil; 2014 *Limbo EP* release tour with her east coast band, KT & the Hi 5; 2013 opening for the Milk Carton Kids with Brendan Hines

Unique Facts: Performs her songs most often at the piano, sometimes on guitar; has toured playing violin (with Moira Smiley) and electric bass (with Brendan Hines); frequently visits her hometown Baltimore and donates all download proceeds of her newest album to the Baltimore Algebra Project, a non-profit organization tutoring inner city youth

## EDUCATION SPOTLIGHT

### WOMAN AT THE WINDOW: THE TRIANGLE FACTORY FIRE

*An original oratorio composed by the students of Grand Arts High School*



On February 4th and 5th, the students of the Ramón C. Cortines High School of Visual and Performing Arts (also known as Grand Arts) choral program gave a moving performance of their sixth oratorio as part of LAMC's award winning *Voices Within* program. This particular oratorio portrayed the tragic 1911 Triangle Factory Fire in New York City, where 146 people, mostly women, perished. A lesser-known

moment in America's history, the fire prompted changes in safety standards and workers' and women's rights.

Choir students spent 20 weeks with this story, guided by three LAMC teaching artists: LAMC singer Alice Kirwan Murray, lyricist Doug Cooney and composer Michael Alfera in a collaborative process. The teaching artists were able to

establish a safe space to bring out the students' creativity and build their confidence. Students worked in teams to create the words and melodies that turn into arias and choruses that make up the oratorio. Performances were met with resounding appreciation from both their fellow students and community members in the audience.

Support for this program is provided, in part, by the ASCAP Foundation Irving Caesar Fund. This vital support benefits not just students, but also provides a rich training ground for the teaching artists, offering them the means to develop and refine their skills as creative artists and gain valuable hands-on classroom experience, which furthers the field of music education.



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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.

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For more information, contact  
Lindsey Lansburgh at 213-972-3138 or  
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Los Angeles Master Chorale  
135 N. Grand Avenue  
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\* Indicates multi-year commitment



# LA MASTER CHORALE Records Important Lang Works

A project five years in the making came to fruition this January when 32 singers from the Los Angeles Master Chorale were brought together by Artistic Director Grant Gershon to record David Lang's *the national anthems*, commissioned by the Chorale in 2014, and his Pulitzer Prize-winning *the little match girl passion*. The Chorale first approached Lang about commissioning a new work following its performance of the choral version of *the little match girl passion* in 2011. Thanks to a generous gift from the Lenore S. and Bernard A. Greenberg Fund, the Chorale premiered Lang's new work, *the national anthems*, at the final concert of its 50th Anniversary season. From its inception, Lang has viewed the newer piece as a companion work to *the little*

*match girl passion*, and both he and Grant have dreamed of recording the works together with LAMC. Thanks to a second lead gift from the Greenbergs, and the combined donations of a generous donor consortium, this dream was realized during a 2-day recording session at Zipper Hall on the campus of the Colburn School in early January. According to Gershon, Zipper Hall provided the necessary "bright" acoustic for these 2 powerful works. The acclaimed Calder Quartet, who performed *the national anthems* when it premiered, was again present for the recording. David Lang, along with LA Master Chorale Associate Conductor Lesley Leighton, produced the recording, which is scheduled for release on Cantaloupe Music in early summer 2016.

**We are grateful to those whose generous donations supported this important project.**

**LEAD DONOR:** Lenore S. and Bernard A. Greenberg Fund

**DONOR CONSORTIUM:** Jean Davidson & Ko Umezaki, Kathleen & James Drummy, Kiki & David Gindler, Scott Graff, Robert & Denise Hanisee, Dr. Stephen A. Kanter, Terry Knowles & Marshall Rutter, Carol Krause, Raulee Marcus, Steven Neiffer & Eric Lassiter, Sally & Robert Neely, Sandy Owen



David Lang, Grant Gershon and Lesley Leighton discuss the recording during a break.

## DONOR PROFILE: Mireya and Lawrence Jones

Committed donors of the Los Angeles Master Chorale, Mireya and Larry Jones, sat down with Annual Fund Manager, Lindsey Lansburgh, at their coffee shop, Jones Coffee Roasters, in Pasadena. The conversation touched on their relationship with the LA Master Chorale, including stories about their introduction to "Roger Wagner's chorus," the time Sir Simon Rattle stayed with them while his wife sang with the Chorale, and even our new Carol Bus this past Christmas!

Like many others, Mireya and Larry were first introduced to LAMC after hearing them perform with the Los Angeles Philharmonic. As time went on, not only were they enamored by the beautiful music made over the years, they were in awe of the unique sound produced by the Chorale over a span of multiple music directors — from Roger Wagner's traditional style to Grant Gershon's vibrant new approach. They soon decided to donate to LAMC's Annual Fund, where their support, like so many others, has helped shape our organization and will continue to fund the visionary ideas we have planned. Such programs include reaching out to new audiences, sharing a distinctive voice within our community and renewing the Los Angeles choral experience.

Mireya and Larry are continued members of the Friends of the LA Master Chorale, which includes membership for donors at all levels. If you would like to become a member, please visit our website at [www.lamc.org](http://www.lamc.org) or call Lindsey Lansburgh at 213-972-4355. She will help you choose which level is best for you. No amount is too small to get started!

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# ROGER WAGNER SOCIETY

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

## ROGER WAGNER SOCIETY

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\* deceased



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## ADMINISTRATION

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



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**CENTER THEATRE GROUP** **01**  
 Thru 3/20  
**MARK TAPER FORUM**  
*The Mystery of Love & Sex*  
 8:00 PM

**LA OPERA** **12**  
 Thru 4/3  
**DOROTHY CHANDLER PAVILION**  
*Madame Butterfly*  
 7:30 PM

**CENTER THEATRE GROUP** **01**  
 Thru 3/13  
**AHMANSON THEATRE**  
*An Act of God*  
 8:00 PM

**REDCAT** **12**  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 Pat O'Neil: *Where the Chocolate Mountains*  
 8:30 PM

**LA PHIL** **01**  
**WALT DISNEY CONCERT HALL**  
*Static Ecstatic*  
 8:00 PM

**LA PHIL** **13**  
**WALT DISNEY CONCERT HALL**  
 American Youth Symphony  
 2:00 PM



**CENTER THEATRE GROUP** **22**  
 Thru 5/1  
**AHMANSON THEATRE**  
*A Gentleman's Guide to Love & Murder*  
 8:00 PM



**REDCAT** **22**  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 Piano Spheres:  
 Mark Robson  
 8:30 PM

**LA OPERA** **02**  
 Thru 3/6  
**DOROTHY CHANDLER PAVILION**  
*The Magic Flute*  
 7:30 PM

**REDCAT** **14**  
**ROY AND EDNA DISNEY CALARTS THEATER**  
*Dark Chamber Disclosure:*  
 A Projection Performance by Sandra Gibson + Luis Recoder  
 8:30 PM

**REDCAT** **23**  
 Thru 3/24  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 Companhia Urbana de Dança: *ID: Entidades & Na Pista*  
 8:30 PM

**LA PHIL & LA MASTER CHORALE** **03**  
 Thru 3/6  
**WALT DISNEY CONCERT HALL**  
 Dudamel & Mahler 3  
 8:00 PM

**REDCAT** **17**  
 Thru 3/18  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 Immigration: Art/Critique/Process  
 4:00 PM

**LA PHIL** **26**  
**WALT DISNEY CONCERT HALL**  
 La Santa Cecilia • Buika  
 8:00 PM

**LA MASTER CHORALE** **06**  
 Thru 3/6  
**WALT DISNEY CONCERT HALL**  
 Music of the Coal Miner  
 7:30 PM

**LA OPERA** **18**  
**DOROTHY CHANDLER PAVILION**  
 Domingo/Fleming in Concert  
 7:30 PM

**LA PHIL** **30**  
**WALT DISNEY CONCERT HALL**  
 MUSIC 101 with Classical KUSC's Alan Chapman  
 7:30 PM

**REDCAT** **10**  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 Eve Egoyan: Earwitness  
 8:30 PM

**LA PHIL** **18**  
**WALT DISNEY CONCERT HALL**  
 Herbie Hancock  
 8:00 PM

**LA PHIL** **31**  
 Thru 4/2  
**WALT DISNEY CONCERT HALL**  
 From Bach to Schubert  
 8:00 PM

**LA PHIL** **11**  
 Thru 3/12  
**WALT DISNEY CONCERT HALL**  
 José González  
 8:00 PM

**REDCAT** **20**  
 Thru 3/21  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 Studio: Winter 2016  
 8:30 PM

**REDCAT** **31**  
 Thru 4/3  
**ROY AND EDNA DISNEY CALARTS THEATER**  
 TeatroCinema: *Historia de Amor*  
 8:30 PM