

# HIGH NOTES

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Artistic Director

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Welcome to the 53rd season of the Los Angeles Master Chorale. Thank you for joining us.

Maestro Grant Gershon, our Kiki and David Gindler Artistic Director, has programmed a remarkable season for us all. From one of the greatest works of the 19th century, Beethoven's *Missa Solemnis*, to one of the most popular choral works of all time, Morten Lauridsen's *Lux Aeterna*, this season is one to savor.

Our season opening production of the 16th-century work, *Lagrime di San Pietro*, was the final masterwork of composer Orlando di Lasso. It is most certainly one of the shining jewels of our year. It has been staged by renowned director Peter Sellars and is the first a cappella work he has directed. The result of a year-long collaboration between Sellars and Gershon,

this piece's meaning resonates through the centuries and is a powerful affirmation of our humanity.

Tonight's concert is also a celebration of partnerships. One of the most stimulating and exciting aspects of working in the performing arts is fostering connections and friendships between artists and creative teams and witnessing them flourish. In this spirit, this production of *Lagrime di San Pietro* is made possible with generous underwriting from The Lovelace Family Trust and is dedicated to the memory of Jon Lovelace in honor of the special friendship he shared with director Peter Sellars.

The striking eye image used to promote this production is part of a re-imagining of the Los Angeles Master Chorale. We are re-thinking the visual codes of classical and choral music, and seeking to make our art accessible to the widest possible audience. Our vision is to take our audience, new and existing, on a journey that ties together historic and contemporary aspects of vocal music. Ultimately, nothing compares to a shared live performance experience.

We hope our 2016/17 season is the perfect antidote to today's isolated, technology-driven world filled with fleeting content by providing joy, beauty, and inspiration. Thank you again for being with us this evening. Please join us again soon!

Jean Davidson, President & CEO

# LAGRIME DI SAN PIETRO

(TEARS OF ST. PETER)

SATURDAY, OCTOBER 29, 2016 · 8PM  
SUNDAY, OCTOBER 30, 2016 · 7PM  
WALT DISNEY CONCERT HALL

GRANT GERSHON  
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON.....conductor  
PETER SELLARS.....director  
JAMES F. INGALLS.....lighting designer

Danielle Domingue Sumi, costume designer · Pamela Salling, stage manager

## LAGRIME DI SAN PIETRO (TEARS OF ST. PETER) ORLANDO DI LASSO (C.1530-1594)

I.  
Il magnanimo Pietro  
(When the generous Peter realized)

II.  
Ma gli archi  
(The bows, however)

III.  
Tre volte haveva  
(Three times he had sworn)

IV.  
Qual a l'incontro  
(As he encountered the gaze)

V.  
Giovane donna  
(A young woman looking in the mirror)

VI.  
Così talhor  
(Sometimes it happens)

VII.  
Ogni occhio del Signor  
(The eyes of the Lord)

VIII.  
Nessun fedel trovai  
(I found none faithful)

IX.  
Chi ad una ad una  
(He who could recount one by one)

X.  
Come falda di neve  
(Like a snowflake)

XI.  
E non fu il pianto suo  
(And his weeping)

XII.  
Quel volto  
(That face)

XIII.  
Veduto il miser  
(When the wretch saw)

XIV.  
E vago d'incontrar  
(And longing to find someone)

XV.  
Vattene vita va  
(Go away life, go)

XVI.  
O vita troppo rea  
(O life, too wicked)

XVII.  
A quanti già felici  
(To how many, happy in youth)

XVIII.  
Non trovava mia fé  
(My faith would have not failed)

XIX.  
Queste opre e più  
(These works and more)

XX.  
Negando il mio signor  
(By denying my Lord)

XXI.  
Vide homo  
(See, O man)

*Tonight's concert will be performed without intermission.*

SPECIAL THANKS TO THE LOVELACE FAMILY TRUST

This production of *Lagrime di San Pietro* is made possible with generous underwriting from the Lovelace Family Trust and is dedicated to the memory of John Lovelace in honor of the special friendship he shared with director Peter Sellars.

# A SAINT'S REMORSE

LASSO'S HIGH RENAISSANCE MASTERPIECE

by Thomas May



What's the correct way to refer to one of the most extraordinary musical minds in history: Orlande/Orlando/Roland de Lassus/di Lasso? There's a Franco-Flemish form and an Italianized one; sometimes the two get mixed together. There's even a Latin option intended to standardize the situation. The very profusion of variants points to the internationalism and cross-pollination across borders that marked the era of the High Renaissance in Europe.

This was a time in which a young musician born in the Netherlandish part of the Habsburg Empire (in what is nowadays Belgium) could find himself posted to positions at major courts and churches in Italy while still in his early twenties, travel back north for a brief spell (possibly in France and even England), and then be lured at around age 26 to join the ambitious court of an aristocrat in Munich (the Duke of Bavaria), where he happily settled for almost four decades until his death in 1594 — while still undertaking trips to Vienna and Italy and picking up on the latest developments in musical style.

Such, in brief outline, is the life story of Lasso. (Let's simplify and stick to the Italian spelling, the one used on the title page of many of his published works, including the first edition of *Lagrime di San Pietro*.) During his long, productive years in Munich, he became an international celebrity. Lasso was born at just the right time to benefit from the new technology of printing, which disseminated his prolific output at an astonishing rate (about two publications of his music a year). Hopeful young composers traveled far and wide to learn from him — the Gabriellis from Venice may have been among them — and Lasso was honored by emperor and pope alike.

"What you have is the iTunes of the High Renaissance: Everyone is hearing each other's releases, in different languages, some in

pirate versions, and mixing them together," says director Peter Sellars. "All these versions of Orlando's name evolved because he was active in different music centers. It feels like today, when there isn't a single way music has to happen, and everyone is listening to everyone else."

Lasso was particularly revered for the variety and extent of his output across vocal genres (curiously, instrumental music is missing from his vast extant oeuvre), as well as for the depth of his knowledge of the grand tradition of Renaissance polyphony that was just about to reach its end. In the century that dawned a few years after Lasso's death, the new genre of opera would flourish, and its champion Claudio Monteverdi would pioneer a dramatically different musical language — a language from which modern Western music emerged.

Another contemporary artist, the French poet Pierre de Ronsard, raved: "The more-than-divine Orlando ... like a bee has sipped all the most beautiful flowers of the ancients and moreover seems alone to have stolen the harmony of the heavens to delight us with it on earth, surpassing the ancients and making himself the unique wonder of our time."

**VISUALIZING THE POLYPHONY** — Into his swan song, *Lagrime di San Pietro*, Lasso distilled all of that wisdom, experience, and complexity. "Polyphony of this kind of depth and detail is totally sculptural," observes Sellars. He notes that *Lagrime* was composed only 30 years after the death of another towering artist of the High Renaissance: Michelangelo. "You also get this muscular intensity in Lasso's writing that is reminiscent of this expressive language we know so well, visually, from Michelangelo." Both artists convey visions of an "embodied spirituality: the muscle of spiritual energy and striving against pain to achieve self-transformation."

These are among the qualities in Lasso's final masterpiece that inspired Sellars to undertake his staging with the Los Angeles Master Chorale and Grant Gershon: You have all of these parts intersecting and flowering and then gradually weaving this web of emotion and moral intensity. You want to let the bodies have the power of the harmonic movement and the contours of the melody.

Sellars credits Gershon with turning him on to the potential of *Lagrime*. The project that is being realized by this season-opening program was prompted by a conversation five years ago, when Sellars and the Master Chorale's artistic director were collaborating on a production of Vivaldi's *Griselda* at Santa Fe Opera.

Gershon recalls that "we found ourselves talking about our shared love of Renaissance a cappella Italian music." Because the entire score of *Lagrime* involves ensemble counterpoint — as opposed to a more familiar pattern of solos interlaced with choral numbers — Gershon says he sensed that programming the work "would create exciting opportunities to visualize the polyphony."

Lasso's creation of this complex vocal cycle clearly stands apart within his oeuvre with regard to chronology and purpose. Widely admired and imitated by his contemporaries, that

"Most of the recordings I know seem to treat the *Lagrime* as liturgical music," Gershon remarks. "What I hope to achieve through having Peter stage the work is to bring out the immediacy and spontaneity of the madrigal, with its vivid poetic imagery expressed in the music — the way we would sing Renaissance madrigals." For *Lagrime*, Lasso found his text in a devotional epic by the Italian Renaissance poet Luigi Tansillo (1510-1568), who came out of the great Petrarchan tradition. (Like Lasso, incidentally, the humanist Petrarch devoted his art to secular and sacred causes — his poetry praising the Virgin Mary inspired Lasso's contemporary Palestrina to write a famous set of *madrigale spirituali*.) Tansillo, curiously, had been on the Vatican's Forbidden Index. His *Lagrime* obtained an official pardon from the Pope. Although Tansillo died before managing to complete the epic, the published *Lagrime* is a lengthy collection of eight-line stanzas in ottava rima (the rhyming scheme ABABABCC), from which Lasso chose 20 for his madrigal cycle.

**PETER'S THREEFOLD DENIAL** — The dramatic content centers around a topic that will be familiar to anyone who knows J.S. Bach's Passions, where it occurs as just one episode within the long sequence of the Passion story (though it inspires one of the most moving moments in the *St. Matthew*

Peter — and us — no easy answers, and no easy way out.

He concludes the cycle of 20 stanzas from Tansillo's poem with a 21st number [madrigal] from another source: a Latin motet by the 13th-century French poet Philippe de Grève representing the final word from Jesus himself ("Vide Homo, quae pro te patior" — "See, man, how I suffer for you"). Here Jesus only reaffirms what has been tormenting Peter: the knowledge that his betrayal has caused more "inner agony" for the savior than his outward suffering on the cross. Even the repetitive rhyme scheme for all eight lines enhances the sense of recursive entrapment. Through his overall tonal scheme using the old church (i.e., Gregorian) modes, Lasso further underscores the sense of irresolution by omitting some of those eight modes as he progressively cycles through them; for this final motet he shifts to a mode outside the normal system. You don't have to understand the musicological jargon to hear the remarkably austere impact of the final number.

Structurally, *Lagrime* also reflects the kind of theological-numerological symbolism that is so all-pervasive in Bach's masterpieces. Each stanza is written for seven separate parts. (Some performers opt to complement the voices with instruments, citing performance practice of Lasso's era.) Seven is the number of perfection and creation, but also a number with a dark side, as in the Seven Deadly Sins. Three is the number of the Trinity, but it, too, has a negative shadow in the three times Peter denies Jesus. Lasso's overall cycle comprises 3 x 7 stanzas (yielding 168 lines of poetry, a sum evenly divisible by 7).

**PARED DOWN SIMPLICITY** — For this staging, Gershon and Sellars decided to perform with three singers on a part (resulting in an ensemble of 21). "We wanted the size of the ensemble to balance the need for clarity and transparency of the individual voices with the idea of this also being a community coming together," explains Gershon. "We also talked about keeping a real simplicity to the whole look and feel, without any set or props or extra performers. Peter's work with the singers would be complemented by Jim Ingalls' lighting and some chairs onstage; the wardrobe is basically shades of grey — clothes that look like they could come out of anyone's closet."

"This is music that has a real austerity," Gershon adds. "*Lagrime* is old composer's music, like the late Beethoven string quartets or the Adagio from Mahler's Ninth or Tenth. Things are stripped away, until there is nothing extraneous: there are very few melismatic passages." For Sellars, *Lagrime* is composed "with an incredible concision, with sheer essence and focus. There's a harmonic density but at the same time it's stated as simply as possible, without a single extra note."

We know that in his final years Lasso had been ailing, seeking relief for a condition described as "melancholy," and he even dedicated one set of his madrigals to the court physician who took care of him.

"At this point in his life," according to Sellars, Lasso "does not need to prove anything to anyone. He is [composing *Lagrime*] because this is something he has to get off his chest to purify his own soul as he leaves the world. It's a private, devotional act of writing, but these thoughts are now shared by a community — by people singing to and for each other."

While the *Lagrime* project represents his first time staging an entirely a cappella performance, Sellars considers it a continuation of themes he has been recently revisiting in his

collaborations with conductor Esa-Pekka Salonen involving choral works by Igor Stravinsky. For the conclusion of Salonen's tenure with the Los Angeles Philharmonic in 2009, Sellars staged Stravinsky's *Symphony of Psalms* and *Oedipus Rex* as a double-bill, and the conductor and director reprised it just last month to crown a Stravinsky series with the Philharmonia Orchestra in London.

So it's not surprising that Sellars suggests parallels with his new staging of Lasso's work in the "cathedral-like space" of Walt Disney Concert Hall. As in the Stravinsky double-bill, in *Lagrime* the chorus "carries the drama forward" — drama according to the ancient Greek understanding of tragedy, says Sellars, "which I could also call an African understanding, where an individual crisis is also a crisis of the community. Even though we hear one man's thoughts, it is the community that absorbs them and has to take responsibility: a collective takes on this weight of longing and hope."

**INNER DIALOGUE, LIGHT AND DARKNESS** — That interplay between the individual and the collective has suggested thrilling possibilities for staging. For Sellars, "the voice is not something disembodied but is part of the body which is testifying. The sheer physical intensity of the singing joins with this collective dawning through the inner dialogue of the composition, as these voices have their moments of revelation."

And beyond the Stravinsky, *Lagrime* can be viewed as a continuation of Sellars' engagements with the Passion story, from his acclaimed stagings of the classic Bach Passions to his work on contemporary variants by John Adams (*The Gospel According to the Other Mary*, in whose world premiere the Master Chorale and Gershon took part) and Kaija Saariaho (*La Passion de Simone*, recently reintroduced in a chamber version as part of this past summer's Ojai Festival).

"*Lagrime* has one foot in this world and one foot in the next world — it's music written by somebody who is in pain," says Sellars. "It shares the giant discovery of lighting in Renaissance painting that was echoed in poetry and music: this understanding that light and darkness are deeply intertwined in God's creation and are necessary for each other. Taken together, they create chiaroscuro. That's how we perceive depth."

As for the timing of this staging just before a historic U.S. Presidential election, Gershon remarks that "we are offering a retreat for people to come away from the divisiveness and the wall building, to share music that is very personal and humble, that is an act of self-examining with pitiless honesty."

Through all of its pain, says Sellars, the challenge in *Lagrime* "is directed towards oneself. Instead of challenging the world, you challenge yourself — that is the real meaning of *jihad* in Islam, the war within yourself. In an analogous act to Michelangelo's and Rembrandt's self-portraits, Lasso has created this host of recording angels who can detail the fluctuations and razor-edge refinements of his art, his moral quandaries, and lifelong regret for failed moments. That crystal clear, relentlessly honest moment is a crisis known to every human being on earth. In the case of Lasso, he can't forgive himself, but the music is suffused with a divine compassion and illumination that reaches the very heart of hell."

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

## “LAGRIME HAS ONE FOOT IN THIS WORLD AND ONE FOOT IN THE NEXT WORLD — IT’S MUSIC WRITTEN BY SOMEONE WHO IS IN PAIN”

oeuvre encompasses on one side sacred works that are both traditional (masses) and wildly original (the celebrated motet cycle *Prophetiae Sibyllarum*) and, on the other, heartily profane compositions in multiple languages.

*Lagrime di San Pietro* comes at the very end — he completed the score with a dedication to Pope Clement VIII on May 24, 1594, and died in Munich on June 14. In that dedication, Lasso remarks that "these tears of Saint Peter ... have been clothed in harmony by me for my personal devotion in my burdensome old age."

**A SPECIAL KIND OF MADRIGAL** — In terms of genre, the numbers comprising *Lagrime* are classified not as motets but as *madrigale spirituali* — a term that straddles the usual distinction between vocal compositions for the sacred (motet) and secular (madrigal) spheres. Motets, composed in Latin, were suitable for use in liturgy; madrigals set words in the vernacular language, frequently involving erotic and pastoral topics, and were intended for private courtly or academic gatherings (much as the first, court-produced operas) or, when the topic related to a public figure or occasion, for ceremonial contexts. Yet while taking advantage of the innovations (and lack of restrictions) of the secular madrigal, "spiritual madrigals" were devoted to religious topics. They were not suitable for liturgical usage, however — by definition, such madrigals set vernacular rather than Latin texts.

*Passion* — the alto aria "Erbarne dich"). It's the topic of several masterpieces in painting as well, by such artists as Rembrandt and Caravaggio. The Gospel narratives of the Passion recount the Apostle Peter's fearful reaction to the terror of the night of Jesus' arrest. Three times he denies knowing the accused — exactly as Jesus during the Last Supper had predicted Peter would do, "this very night, before the rooster crows." This is of course the very Peter who would be claimed as the founder of the Catholic Church, the first in its succession of popes.

Tansillo's poem unfolds as a highly wrought, emotional sequence of self-accusation and remorse for what cannot be undone, as the elderly Peter attempts to come to terms with his anguish. The imagery is elaborate, its references to mirrors and reflections revealing a characteristic Renaissance preoccupation, and boldly figures what transpires in the central image — the communication through Jesus' transfixing glance on the Cross — to the unspoken knowledge shared by lovers.

The cycle Lasso fashions from this resembles a psychodrama, a kind of psychological Stations of the Cross Peter endures internally: the eternally present moment of betrayal and the recollections of a man approaching and longing for death intersect as he seeks reconciliation, realizing he can never forgive himself but can rely only on divine grace. Lasso gives

# LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is the country's largest professional chorus and one of Southern California's most vibrant cultural treasures. Hailed for its powerful performances, technical precision, and artistic daring, the Master Chorale is led by Artistic Director Grant Gershon. It is a founding resident company of The Music Center and the choir-in-residence at Walt Disney Concert Hall. Chorister positions are highly sought-after and the professional choir is a diverse and vocally dynamic group showcasing the many voices of L.A.

Presenting its own concert series each season, the Master Chorale performs choral music from the earliest writings

to contemporary compositions, striking a balance between innovation and tradition. It also regularly performs with the Los Angeles Philharmonic at Disney Hall and the Hollywood Bowl. Praised for its definitive performances, the choir is committed to recording the choral repertoire and has also featured with Gershon on the soundtracks of many major motion pictures.

The Los Angeles Master Chorale serves more than 30,000 audience members of all ages annually and provides education outreach to some 9,000 students each year. [LAMasterChorale.org](http://LAMasterChorale.org)

## CANTO PRIMO

Claire Fedoruk  
Elissa Johnston  
Anna Schubert

## ALTO PRIMO

Shawn Kirchner  
Niké St. Clair  
Kristen Toedtman

## TENOR PRIMO

Matthew Brown  
Arnold Livingston Geis  
Luc Kleiner

## BASSO

Scott Graff  
James Hayden  
Chung Uk Lee

## CANTO SECONDO

Beth Peregrine  
Zanaida Robles  
Andrea Zomorodian

## ALTO SECONDO

Callista Hoffman-Campbell  
Michael Lichtenauer  
Adriana Manfredi

## TENOR SECONDO

John Buffett  
Brandon Hynum  
Jon Lee Keenan

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



# GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Gershon is the Resident Conductor of LA Opera and will conduct the company's semi-staged performances of Leonard Bernstein's *Wonderful Town* in December 2016, the start of a three-season celebration leading up to Bernstein's 100th birthday. The same month Gershon will guest conduct performances of John Adams' nativity oratorio *El Niño* with the LA Philharmonic in performances that will also feature the Los Angeles Master Chorale. John Adams describes Gershon as "one of those rarities we call 'the complete musician.' My respect for his musicality — for his conducting, his extraordinary musical intuition and his formidable ear — knows no bounds."

In New York, Gershon has appeared at Carnegie Hall and at the historic Trinity Wall Street, as well as on the Great Performers series at Lincoln Center and the Making Music series at Zankel Hall. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg and Vienna Festivals, the South American premiere of the LA Opera's production of *Il Postino* in Chile, and with the Baltimore Symphony and the Coro e Orchestra Del Teatro Regio Di Torino in Turin, Italy. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

"INVIGORATING, INVENTIVE AND ENORMOUSLY GIFTED"

LOS ANGELES TIMES

His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and *Ligeti's Grand Macabre* (Sony Classical); six commercial albums with the Master Chorale: *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch), *Daniel Variations* (Nonesuch), *A Good Understanding* (Decca), *Miserere* (Decca), and the *national anthems/the little match girl passion* (Cantaloupe Music); and two live performance albums including the Master Chorale's 50th Season Celebration and *Festival of Carols*, the choir's first holiday album in nearly 20 years. He has also led the Master Chorale in performances for several major motion picture soundtracks.

Mr. Gershon was named Outstanding Alumnus of the USC Thornton School of Music in 2002 and is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, GRANT GERSHON is currently in his 16th season as Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale "has become the most exciting chorus in the country under Grant Gershon," a reflection on both his programming and performances.

During his tenure Gershon has led more than 200 Master Chorale performances at Walt Disney Concert Hall, including virtually all of the major works in the choral repertoire. A fervent champion of new music, he has led world premiere performances of major works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Ricky Ian Gordon, Gabriela Lena Frank, Shawn Kirchner, and Chinary Ung, among many others.

During the 2016/17 season, he will lead 12 Los Angeles Master Chorale performances at Walt Disney Concert Hall opening with the Peter Sellars-directed staging of Orlando di Lasso's *Lagrime di San Pietro* in October. In March he will lead the premiere performances of piano transcriptions of John Adams' most popular opera choruses as part of the composer's 70th birthday celebrations. Gershon was asked to curate and edit these chorus transcriptions by music publisher Boosey & Hawkes. Gershon's artistic commitment to exploring the widest breadth of the choral music spectrum is showcased throughout the season with Beethoven's *Missa Solemnis*, a pillar of the choral repertoire, and the riotous *Les Noces* by Stravinsky along with a cappella programs that span the Renaissance to today. The season culminates in June 2017 with a 20th anniversary celebration of Morten Lauridsen's *Lux Aeterna* that was originally premiered by the Master Chorale, on a concert program that includes new works by Eric Whitacre, Moira Smiley, and Billy Childs.

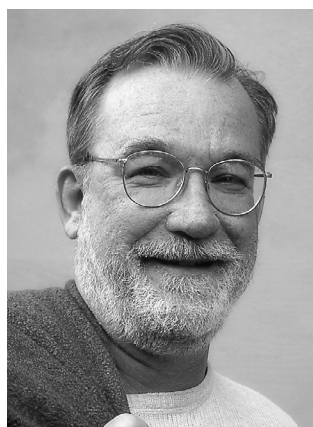
## GUEST ARTISTS

**PETER SELLARS**  
DIRECTOR



Peter Sellars has gained international renown for his groundbreaking and transformative interpretations of artistic masterpieces and for collaborative projects with an extraordinary range of creative artists. He has staged operas at the Dutch National Opera, English National Opera, Lyric Opera of Chicago, Opéra National de Paris, Salzburg Festival and San Francisco Opera, among others. Recent projects include concert stagings of *Pélleas et Melisande* with the Berlin Philharmonic and the London Symphony Orchestras, the staging of Kaija Saariaho's new opera *Only the Sound Remains* in Amsterdam and a revival of his production of *Oedipus Rex/Symphony of Psalms* in Aix-en-Provence with Esa-Pekka Salonen. Sellars served as the Music Director of the 2016 Ojai Music Festival. He is a Distinguished Professor in the Department of World Arts and Cultures at UCLA, a resident curator of the Telluride Film Festival, and was a Mentor for the Rolex Arts Initiative. Sellars is the recipient of a MacArthur Fellowship, the Erasmus Prize for contributions to European culture, the Gish Prize, and is a member of the American Academy of Arts and Sciences. In 2014 he was awarded the prestigious Polar Music Prize and named Artist of the Year by Musical America. Upcoming projects in 2017 include productions of *La Clemenza di Tito* at the Salzburg Festival.

**JAMES F. INGALLS**  
LIGHTING DESIGN



James F. Ingalls makes his debut with the Los Angeles Master Chorale. His work in Los Angeles includes *Carmen de Lavellade's As I Remember It* (Wallis Annenberg Center), *The Price and A Parallelogram* (Mark Taper Forum), *The Gospel According to the Other Mary*, *Canata Criolla*, *Oedipus Rex/Symphony of Psalms*, and *El Niño* (LA Philharmonic); and *Tribu*, choreographed by Melanie Rios Glaser (REDCAT). Recent designs for dance include *Layla and Majnun* (Mark Morris Dance Group), *The Weight of Smoke*, *Dilly Dilly* and *Sullivaniana* (Paul Taylor's American Modern Dance), George Balanchine's *The Nutcracker* (Pacific Northwest Ballet/Seattle), *The Sleeping Beauty*, choreographed by Alexi Ratmansky (Teatro alla Scala Ballet and American Ballet Theatre) and Twyla Tharp's 50th Anniversary Tour. Recent design for opera includes *Iolanta* and *Persephone* (Opera Lyon) and the world premiere of Kaija Saariaho's *Only the Sound Remains* (Dutch National Opera), both directed by Peter Sellars. Recent theatre includes *The Beauty Queen of Leenane* (to be seen at the Taper in November) and *Waiting for Godot*, both directed by Garry Hynes (Druid Theatre/Galway). He often collaborates with The Wooden Floor dancers in Santa Ana, California.

**DANIELLE DOMINGUE SUMI**  
COSTUME DESIGN



Danielle Domingue Sumi is native to New Orleans, Louisiana. Danielle's creative expression is inspired by spirituality and humility with elements of multi-cultural diversity and social justice. Danielle is treasured for her creativity and leadership skills in theatrical production. For the past four years, she has worked independently with theaters and opera companies locally and internationally including Los Angeles Opera, Kirk Douglas Theater, Los Angeles Philharmonic, Pasadena Playhouse, Perm Opera in Russia, Teatro Real in Madrid, English National Opera in London and Music Academy of the West in Santa Barbara. She was previously assistant head of wardrobe with Los Angeles Opera. Danielle has collaborated locally and internationally with opera director Peter Sellars on *Desdemona* at CAP UCLA, *The Indian Queen* in Perm, Madrid and London, and *The Gospel According to the Other Mary* on tour with Los Angeles Philharmonic. Additionally, Danielle has recently begun work as an MFTI Art Therapist. She attended Loyola Marymount University (MA), Clark Atlanta University (BA), and The Fashion Institute of Design and Merchandising (AA).

OCTOBER 29 & 30, 2016  
**LAGRIME DI SAN PIETRO**  
(TEARS OF ST. PETER)

DECEMBER 3 & 10, 2016  
**FESTIVAL OF CAROLS**

DECEMBER 4, 2016  
**CHRISTMAS WITH  
ERIC WHITACRE**

DECEMBER 18, 2016  
**36<sup>TH</sup> ANNUAL  
MESSIAH SING-ALONG**

JANUARY 21 & 22, 2017  
**BEETHOVEN'S  
MISSA SOLEMNIS**

MARCH 26, 2017  
**STRAVINSKY'S  
LES NOCES**

APRIL 30, 2017  
**WADE IN THE WATER**

JUNE 17 & 18, 2017  
**LUX AETERNA**  
20<sup>TH</sup> ANNIVERSARY

## GUEST APPEARANCES

**HAYDN'S CREATION**  
December 8, 2016 - 8 pm  
December 9, 2016 - 8 pm  
December 10, 2016 - 2 pm  
December 11, 2016 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Gustavo Dudamel, conductor

**ADAMS' EL NIÑO**  
December 16, 2016 - 8 pm  
December 18, 2016 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Grant Gershon, conductor

**ADAMS' NIXON  
IN CHINA**  
March 3, 2017 - 8 pm  
March 5, 2017 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
John Adams, conductor

**BEETHOVEN'S  
SYMPHONY NO. 9**  
April 22, 2017 - 8 pm  
April 23, 2017 - 7 pm

Alex Theater  
Los Angeles  
Chamber Orchestra  
Jeffrey Kahane, conductor

**JANÁČEK'S  
GLAGOLITIC MASS**  
May 26, 2017 - 8 pm  
May 27, 2017 - 2 pm  
May 28, 2017 - 2 pm

Walt Disney Concert Hall  
Los Angeles Philharmonic  
Gustavo Dudamel, conductor

## WELCOME NEW STAFF

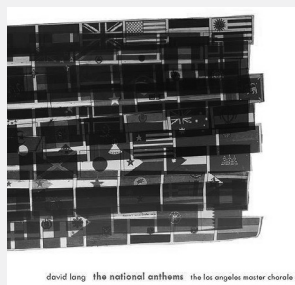
### JENNIFER SCOTT DIRECTOR OF PUBLIC RELATIONS

Jennifer Scott joins us from the internationally renowned Spoleto Festival USA where she served as the Director of Marketing & Public Relations for the last three seasons. Previously, she was a Senior Publicist at Shuman Associates, Inc. in New York, a firm specializing in classical music and opera public relations. There she focused on national and international media placement for clients including San Francisco Symphony, The Cleveland Orchestra, San Francisco Opera, cellist Alisa Weilerstein, and pianist Jonathan Biss, among others.

### SUSIE MCDERMID PRODUCTION ASSISTANT

Originally from England, Susie McDermid moved to Los Angeles in 2001 to pursue a career as a talent agent, but ultimately fell in love with L.A.'s choral scene. She became the Artistic Director of The Clarion Singers in 2013 and the Artistic Administrator for British conductor Suzi Digby's new Los Angeles professional consort, The Golden Bridge, in 2014. A singer herself, McDermid actively sings with both these groups, as well as the Choir of St. James, LASchola and the Horizon Chamber Choir. McDermid will be responsible for managing the Master Chorale's extensive music library and assisting our Director of Artistic Production at rehearsals and concerts.

### DAVID LANG'S THE NATIONAL ANTHEMS THE LITTLE MATCH GIRL PASSION



"The Los Angeles choir clinches the right sound for Lang - unflinching, spellbound while the Calder Quartet gives sleek accompaniment."

THE GUARDIAN

#### PURCHASE OUR NEWEST ALBUM TODAY!

The Los Angeles Master Chorale teamed up with Pulitzer Prize-winning and Oscar-nominated composer David Lang to record the premiere album of *the national anthems* and the choral version of *the little match girl passion*. This is the seventh album released under the baton of Artistic Director Grant Gershon, and was released on June 24, 2016 by Cantaloupe Music.

You can purchase *the national anthems / the little match girl passion* on iTunes, Amazon, or in the LA Phil Store.

The Master Chorale wishes to acknowledge the individuals whose generous support made this recording possible. Lead donor: Lenore S. and Bernard A. Greenberg Fund. Donor Consortium: Jean Davidson and Kojiro Umezaki, Kathleen and James Drummy, Kiki and David Gindler, Alison and Scott Graff, Robert and Denise Hanisee, Dr. Stephen Kanter, Terry Knowles and Marshall Rutter, Carol Krause, Raulee Marcus, Steven Neiffer and Eric Lassiter, Sally and Robert Neely, and Sandy Owen.

# MASTER CHORALE

WALT DISNEY CONCERT HALL



## GALA 2017 LUX AETERNA

TRIBUTE TO MORTEN LAURIDSEN  
SUNDAY, JUNE 18, 2017

LUX AETERNA 20TH ANNIVERSARY  
GALA PERFORMANCE AND CELEBRATION

# DONOR RECOGNITION

## 2016/17 SEASON

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

The following lists include individual donors who have contributed \$300 or more to the annual fund and special events, and institutional funders of \$1,000 or more from May 2015 to August 2016.

Your tax-deductible gifts are an investment in the artistic and educational programs of the Los Angeles Master Chorale.

Support the music you love by making a donation today!

For more information, contact Lindsey Lansburgh at 213-972-3138 or llansburgh@lamasterchorale.org.

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or change in your listing, please  
contact us.

### ARTISTIC DIRECTOR'S CIRCLE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Artistic Director's Circle joins together distinguished Los Angeles Master Chorale supporters who share a passion for the group 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 the Master Chorale 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@lamasterchorale.org.

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\*indicates multi-year commitment

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



## LOS ANGELES MASTER CHORALE BOARD CONTINUES TO GROW



Left: Michele Rauch and Courtland Palmer  
Right: Jennifer Hoang

The Los Angeles Master Chorale elected three new members to its Board of Directors at its annual meeting in June, bringing the total of new Board members, including Jenny Soonjin Kim, who was elected last fall, to four during the 52nd Season. "This marks an unprecedented era of Board growth for the Master Chorale," says Board Chairman David Gindler, "and will help ensure fiscal sustainability as we seek to expand our artistic reach."

First up is Courtland Palmer, a 10-plus-year subscriber and supporter who comes to us with over 30 years' experience as an immigration and employment attorney. Since retiring from full-time practice, Courtland has expanded his professional resume to include venture capitalist in the high-paced tech and video-gaming industry.

Next, we welcome Claremont resident Michele Rauch. Michele, along with husband Dudley Rauch, are major contributors to the Master Chorale and members of the Artistic Director's Circle supporting Artistic Innovation. During the 2015/16 Season, Michele also served as a member of our Gala Committee, and will be instrumental in planning this season's Gala honoring Morten Lauridsen.

Our final new member comes to us from long-time Master Chorale partner and sponsor, the Capital Group. Jennifer Hoang serves as Capital Group's Manager of Institutional Product Management at American Funds. Jennifer assumes the Board seat formerly held by Capital Group Executive Shaun Tucker, who served as a Director for ten years. Jennifer brings a great love of the choral art, having participated in our very own High School Choir Festival as a Glendale High School student.

We look forward to working with all of our new Board members, knowing they will each bring a wealth of knowledge, expertise, and enthusiasm to their Director roles. Welcome!

## SPECIAL THANKS TO THE FAMILY OF JON LOVELACE

This production is made possible with generous underwriting from the Lovelace Family Trust and is dedicated to the memory of Jon Lovelace and to his and Lillian's special friendship and high esteem for director Peter Sellars and his many years of outstanding contributions to the world of music.

## THE JAMES IRVINE FOUNDATION TO SUPPORT BIG SING CALIFORNIA!

The Los Angeles Master Chorale is thrilled to announce a \$450,000 Exploring Engagement Fund grant from The James Irvine Foundation to support Big Sing California. Led by Swan Family Artist-in-Residence Eric Whitacre, it is a two-year initiative that will utilize state-of-the-art live-streaming technology to enable thousands of Californians to connect with others throughout the state for a shared singing experience. "We are honored and delighted and extremely thankful for this opportunity to nurture and expand the community of choral enthusiasts," says Los Angeles Master Chorale Artistic Director Grant Gershon.

## ROGER WAGNER SOCIETY ENDOWMENT AND PLANNED GIVING

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 the Los Angeles Master Chorale. 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 Los Angeles Master Chorale in 1964 and served as its Music Director until 1986.

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ListenUp! with Artistic Director Grant Gershon, director Peter Sellars and KUSC's Alan Chapman can be heard online after the concert at [LAMasterChorale.org](http://LAMasterChorale.org).

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

Use of any phones, cameras or recording devices is prohibited during the performance. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

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

All Los Angeles Master Chorale photos: Marie Noorbergen / Tao Ruspoli



01

**NOON TO MIDNIGHT**

WALT DISNEY CONCERT HALL  
LA Phil | 12:00 PM

**A VIEW FROM THE BRIDGE**

AHMANSON THEATER  
Center Theatre Group | 2:00 PM | Thru 10/16

**AUGUST WILSON'S  
MA RAINEY'S BLACK BOTTOM**

MARK TAPER FORUM  
Center Theatre Group | 2:30 PM | Thru 10/16

**GREEN UMBRELLA:  
FOUR WORLD PREMIERES**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM

**LAUREN WEEDMAN: TAMMY/LISA  
- FROM MISERY TO MEANING**

ROY AND EDNA DISNEY CALARTS THEATER  
REDCAT | 8:30 PM | Thru 10/2

02

**ADAMS @ 70: DUDAMEL  
& YEFIM BRONFMAN**

WALT DISNEY CONCERT HALL  
LA Phil | 2:00 PM

03

**SHERRY MILLNER AND ERNEST  
LARSEN: DISRUPTIVE FILM:  
EVERYDAY RESISTANCE TO POWER**

ROY AND EDNA DISNEY CALARTS THEATER  
REDCAT | 8:30 PM

04

**CHAMBER MUSIC: ALL-BEETHOVEN**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM

**PIANO SPHERES: ARON KALLAY**

ROY AND EDNA DISNEY CALARTS THEATER  
REDCAT | 8:30 PM

05

**MACBETH**

DOROTHY CHANDLER PAVILION  
LA Opera | 7:30 PM | Thru 10/16

**FROM THE BUENA VISTA SOCIAL  
CLUB OMARA PORTUONDO 85 TOUR**

SPECIAL GUESTS ROBERTO FONSECA,  
ANAT COHEN & REGINA CARTER  
WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM

07

**RAVEL & STRAVINSKY**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM | Thru 10/9

**TAKAO KAWAGUCHI:  
ABOUT KAZUO OHNO**

ROY AND EDNA DISNEY CALARTS THEATER  
REDCAT | 8:30 PM | Thru 10/9

13

**DUDAMEL & JOSHUA BELL**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM | Thru 10/16

18

**EMERSON STRING QUARTET:  
CELEBRATING 40 YEARS**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM

19

**TED HEARNE AND DANIEL FISH:  
THE SOURCE**

ROY AND EDNA DISNEY CALARTS THEATER  
LA Opera/REDCAT | 8:00 PM | Thru 10/23

20

**DUDAMEL CONDUCTS  
MAHLER'S NINTH**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM | Thru 10/23

21

**CELEBRATE FORSYTHE**

DOROTHY CHANDLER PAVILION  
Glorya Kaufman Presents Dance at  
The Music Center | 7:30 PM | Thru 10/23

26

**HILARY HAHN**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM

28

**DUDAMEL CONDUCTS TCHAIKOVSKY**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM

**RIVER SONG QUINTET / DAVID  
BAKER / MIWA MATREYEK**

ROY AND EDNA DISNEY CALARTS THEATER  
REDCAT | 8:30 PM

29

**GRAND AVENUE ARTS: ALL ACCESS**

GRAND AVENUE BETWEEN TEMPLE AND SIXTH  
FREE | 10:00 AM

**DOWNTOWN DÍA DE LOS MUERTOS:  
NOCHE DE OFRENDA**

GRAND PARK  
FREE | 7:00 PM

**NOSFERATU**

THEATRE AT ACE HOTEL  
LA Opera | 8:00 PM | Thru 10/31

**LAGRIME DI SAN PIETRO  
DIRECTED BY PETER SELLARS**

WALT DISNEY CONCERT HALL  
LA Master Chorale | 8:00 PM | Thru 10/30



Peter Sellars. Photo by Ruth Walz

30

**DOWNTOWN DÍA DE LOS MUERTOS:  
ALTARS + ART EXHIBITION**

GRAND PARK  
FREE | Thru 11/6

31

**HORROR IN THE HALL:  
HALLOWEEN ORGAN WITH FILM:  
THE CABINET OF DR. CALIGARI**

WALT DISNEY CONCERT HALL  
LA Phil | 8:00 PM