

# WADE IN THE WATER

SUNDAY, APRIL 30, 2017 · 7PM  
WALT DISNEY CONCERT HALL

GRANT GERSHON  
Kiki & David Gindler Artistic Director  
LOS ANGELES MASTER CHORALE

GRANT GERSHON . . . . .conductor  
JENNY WONG . . . . .conductor  
LISA EDWARDS . . . . . piano

Stand in That River . . . . . Moira Smiley (b. 1976)

Wade in the Water . . . . . African-American Spiritual  
*Zanaida Robles, soprano* arr. Moses Hogan (1957-2003)

Hark, I Hear the Harps Eternal . . . . . Traditional Hymn  
*Jenny Wong, conductor* arr. Alice Parker (b. 1925)

Ubi caritas . . . . . Maurice Duruflé (1902-1986)  
*Jenny Wong, conductor*

Mass in G minor . . . . . Ralph Vaughan Williams (1872-1958)  
*Andrea Zomorodian, soprano | Laura Smith Roethe, mezzo soprano*  
*Michael Lichtenauer, tenor | James Hayden, bass*

## INTERMISSION

Amazing Grace . . . . . Traditional Hymn  
*Nate Wideltz, tenor* arr. Alice Parker and Robert Shaw (1916-1999)

The Word Was God . . . . . Rosephanye Powell (b. 1962)

Cum Sancto Spiritu (from Gloria). . . . . .Hyo-won Woo (b. 1974)

Abide with Me . . . . .William H. Monk (1823-1889)  
arr. Moses Hogan

Lift Ev'ry Voice and Sing. . . . .J. Rosamond Johnson (1873-1954)  
*Garineh Avakian, mezzo soprano* arr. Zanaida Robles (b. 1979)

Bright Morning Stars . . . . .Traditional Appalachian Song  
*Luc Kleiner, bass baritone* arr. Shawn Kirchner (b. 1970)

Alleluia . . . . . Randall Thompson (1899-1984)

Rockin' Jerusalem . . . . .African-American Spiritual  
arr. Rollo Dilworth (b. 1970)

# TROUBLED WATERS, SAFE BRIDGES

by Thomas May



The legacy of the African-American spiritual involves much more than an indispensable contribution to the history of music. That legacy is “worth our attention now ... as a broad-ranging cultural tradition that remains relevant to pressing present-day social realities,” writes Arthur C. Jones in *Wade in the Water: The Wisdom of the Spirituals*. Founder of *The Spirituals Project* at the University of Denver, Jones has published several editions of his essential resource since it originally appeared in 1993, but his observation remains, if anything, even more urgently true today.

Los Angeles Master Chorale’s Artistic Director Grant Gershon notes that, beloved as they are by choral singers, spirituals too often tend to be “relegated to a set to close out a traditional choral concert, or even to an encore.” For this primarily a cappella program, he chose to position African-American spirituals “as the touchstone and not the close-out. So we’ll hear spirituals reflecting the perspectives of an array of composers and arrangers and interacting with other music on an eclectic program, to reflect and deepen themes of music of the spirit and of renewal.” The selection of spirituals on our program are thus juxtaposed with other traditions from American folk music (such as early American shape note singing), as well as a contemporary Korean piece and a pair of familiar European choral masterpieces from the 20th century. “There is a kinship to all of these pieces that has to do with emotional directness and a spirituality that reflects inward,” says Gershon. “They share a lyricism and clarity that are natural and effortless.”

“A new spiritual to join the Americana tradition,” is how **Moira Smiley** characterizes *Stand in That River*, which introduces our program’s theme of water and its metaphorical layers. She wrote the piece in 2006 and has adapted it for multiple formats, choosing a waltz meter to keep the melodic phrasing from staying square. Smiley points to the little rhythmic “skip” in the shift from the second to the third phrase, “like a gentle trip-up that pushes the music forward.” The melody came to her during a session of improvisation; the words, which are intended to emulate the same Appalachian hymn genre, followed a little later.

“I wanted to honor those folk hymns from an earlier period. Even though they were written as Christian hymns, they seem to speak across the ages no matter what your beliefs are. My piece is about having that same communal spirit. I believe strongly in the power of people coming together and in singing as part of that. It is so important that we keep reaffirming how we are connected — especially when there are forces around us saying we should be separate.”

The origins of the African-American spiritual are complex and, given the context of slavery and oppression, intertwined with a remarkably creative spirit of improvisation. Following Emancipation, spirituals started to become part of a concert performance tradition in arrangements across a wide spectrum of possibilities, for solo singers, choruses, and instrumentalists. New Orleans-born **Moses Hogan** (1957-2003), whose influential

musical career as an arranger, pianist, and conductor was tragically cut short by his premature death, counts among the most admired arrangers of more recent times. His version of *Wade in the Water*, which dramatically contrasts and overlays the solo part vis-à-vis the chorus, is especially popular.

**Rollo A. Dilworth**, Professor of Choral Music Education at Temple University and an expert in the spiritual genre, points out that white plantation owners had preachers use Christianity “to make the slaves docile” and therefore believed that the slaves “were reinforcing what they had learned from the preachers. But the slaveowners had no idea that the slaves were encoding these spirituals with messages of hope and freedom, and also real-life messages” that contained practical information about meetings and the Underground Railroad.

Throughout her long career, **Alice Parker** has been drawn to the inexhaustible potential of spirituals, folk songs, and hymns. She studied choral conducting with Robert Shaw at Juilliard and achieved renown as the primary arranger for his Chorale for two decades (until 1965), even making the cover of *Time* magazine in 1947. A prolific composer as well, Parker is still active at 91 from her home base in Western Massachusetts; currently she has been setting the poetry of Emily Dickinson. Although the voice of Dickinson is of course “different from that of the hymns and spirituals,” says Parker, “the way I take my inspiration from her texts is the same.”

Parker majored in composition in college and was focused on modern music, but she recalls that Shaw’s training in traditional genres “got me to really listen to what the words were doing, and to what the tune itself was doing. He wouldn’t let me do any fancy stuff or disturb any traditional harmony. The point was to go *into* the melody and discover what is there.”

Her arrangement of *Hark, I Hear the Harps Eternal* dates from her discovery of the shape note hymnals in the old Americana Room of the New York Public Library. “Shaw used to take it very rhythmically and quite fast and accented,” says Parker. “But over the years I have slowed it down and thought about how to separate the song’s images of life and death. You have to go into the river in full flood, but you can hear the voices on the other side.” From her perspective today, Parker has come to the conclusion that “each iteration of the ‘*Alleluias*’ should be a little louder, as you get closer to that Promised Land.”

**Maurice Duruflé** published his set of Four Motets in 1960, drawing on melodies he found in Gregorian chant. The most frequently heard of the four is his setting of *Ubi caritas*, a motet written for five voice parts in which the French composer sets an early Christian prayer associated with Holy Thursday. The prayer itself has attracted countless composers (including the Welsh Paul Mealar, whose setting was heard globally during the broadcast of the wedding ceremony of Prince William and Kate Middleton in 2011). Only in the middle part of his brief motet does Duruflé have the sopranos join with the altos, divided tenors, and basses in the serene flow of the chant, effecting a subtle intensification.

Though he was born the son of an Anglican vicar, **Ralph Vaughan Williams** became an atheist; his widow referred to his later outlook as “a cheerful agnosticism.” But the bedrock of English choral tradition that fascinated this composer naturally led him to gravitate toward setting sacred texts. A famous late bloomer, Vaughan Williams had his first major breakthrough

in 1910 (he was nearly 40) with his instrumental *Fantasia on a Theme of Thomas Tallis*. Interest in the musical heritage of the Tudor era went hand in hand for him with his exploration of indigenous English folk music.

Following the First World War, during which Vaughan Williams served on the French battlefields, he channeled these interests into the 1921 **Mass in G minor**, drawing in particular on the legacy of the great Tudor composers Thomas Tallis and William Byrd. Vaughan Williams wrote this setting of the Latin Mass (for eight-part double choir and soloists) for the Catholic Westminster Cathedral.

Vaughan Williams here synthesizes the modal harmonies and flowing counterpoint of his Tudor predecessors with a contemporary (if not exactly “Modernist”) feeling for colors and contrasts.

This music is pervaded by a melancholy tone befitting this somber time after the Great War. The altos open with a simple five-note motif that provides the seed for much of the Mass’s musical material. Its organic and unifying role is unmistakable by the time we reach the Agnus Dei and its closing prayer for peace, where Vaughan Williams insistently repeats this idea. Other passages voice the hope for an escape from the fatal pattern of violence in which humanity has been so ensnared, such as the Gloria’s radiant “*Tu solus*” (solo soprano). Here and elsewhere there enters a cautious note of comfort in the beauty that endures.

It was Vaughan Williams’ fellow Englishman John Newton (1725-1807) who penned the words for *Amazing Grace*, which was published in a hymn collection in 1779 to little fanfare. But across the Atlantic, in the newly independent former colony several decades later, *Amazing Grace* exploded into popularity and was sung to many different melodies before becoming inextricably linked to the tune (of possibly British origin) we all know.

**Alice Parker** made her arrangement for one of the last few albums on which she collaborated with Robert Shaw. In one of the old sources, she found a version of the melody “that had the ornamentation approximately the way it is in the final chorus for the solo — a very clear indication of the style in which it would have been done in a backcountry church.” Together with Shaw, recalls Parker, she “used just the pentatonic tones in the melody, without adding any others.” The effect is “as if the melody were creating its own harmony, rather than us adding chords to it.” It goes back to Shaw’s principle of “getting inside the melody.” Parker found that the process of limiting herself to the notes of a given tune yielded rich results: “I’d been trained to write twelve-tone music but ended up writing five-tone music. I discovered that those five notes had all I needed.”

Composer, performer, scholar, and educator **Rosephanye Powell**, currently based at Auburn University in Alabama, is a highly sought-after figure in today’s choral scene. Her a cappella anthem *The Word Was God* (setting a text from John 1:1-3) ranks among Powell’s best-known pieces. The composer describes it as “a musical word-painting of the Creation.” Sopranos and altos begin the piece with a simple unison theme. Writes Powell: “The simplicity represents the ‘nothingness’ that existed before Creation.” She uses the proliferation of harmony and the division into multiple lines as musical symbols for the Creation arising from “God and the Word (Christ). All of Creation grew out of these two who are one.”

A lyrically contrasting middle section “serenely states that everything that has been made was made by Christ, the Word,” while the final section depicts how “God is actually at work speaking Creation into existence ... Each of the six entrances of parts represents one day of Creation.” Powell ends with a coda that “continues to build in intensity ... The point of the song is that the same Word (Christ) that created was God!”

A leading figure in Korea’s choral scene, Seoul-based composer **Hyo-won Woo** has made a name for her trail-blazing fusions of Eastern and Western elements, as we hear in ***Cum Sancto Spiritu***, the final movement from her setting of the Gloria from 2002. She explains that the three-movement *Gloria*, one of her best-loved works, “combines both Western musical concepts and the traditional Korean musical scale, along with rhythmic patterns called *Jangdan* (meaning long-short).”

*Cum Sancto Spiritu* repeats the text and musical material from Gloria’s opening movement but the latter into “a lively homophony,” which Woo says is meant to underscore “the joy and praise for the glory of God.” The closing call-and-response Amen section is an example of her use of Western counterpoint. Along with this she uses such Western techniques as antiphonal singing and melismas, but also “ornamentations which are modified to imitate their Korean counterparts to achieve a synthesis of traditions, creating new vocal sonorities and effects.”

Following the energy and intensity of Powell’s music, Moses Hogan’s setting of ***Abide with Me*** makes an especially striking contrast. This is of course not a spiritual but an English church hymn, with words by Henry F. Lyte set posthumously (in 1861) to the tune by William H. Monk. Hogan’s harmonic gesture at the words “in life, in death,” is an example of the exquisite craft and attention to each nuance that have made his arrangements — of spirituals and other genres alike — so remarkably enduring.

***Lift Ev’ry Voice and Sing*** originated from the brother duo James Weldon and J. Rosamond Johnson, legendary creative figures from the Harlem Renaissance. James wrote the words to commemorate Abraham Lincoln in 1900, which J. Rosamond set to music five years later, resulting in a song that became known as “the Black American National Anthem.” This arrangement made by soprano **Zanaida Robles**, who is also a conductor and educator and a member of the Master Chorale, was premiered at All Saints Episcopal Church in Pasadena. Robles remarks that the piece “has a special place in my heart, because it is a song for everyone and validates the struggle for justice. It speaks to anyone who has experienced oppression or injustice and is especially relevant in today’s social and political climate.”

She points to James Johnson’s “magnificent poetry, which I think is never given its due,” admiring his tribute to Lincoln as a text that is “quintessentially American and not just African-American. And it needs the voice.” Along with J. Rosamond Johnson’s famous setting, she wanted to pay homage to the concert arrangement by Roland Carter (b. 1942), which teems with “passion and drama.” Robles bridges these various historical allusions to our own time through what she describes as “a more contemporary usage of harmony and rhythm with influences from musical theater and film.”

The Master Chorale’s most recent Composer-in-Residence, **Shawn Kirchner**, has become known for his original compositions as well as the kind of artful, sensitive arrangements heard in

***Bright Morning Stars***, one of his earlier works. He recalls learning the tune during a car trip with a college roommate who knew it from folk tradition.

“I thought of the model of a theme and variations,” Kirchner says. For each verse he set the words to a different vocal texture, ranging from “a solo to a quartet for the men’s voices, a duet for the women, a solemn verse, an exultant verse in eight-part writing, a *misterioso* verse, and then back to the solo.” He additionally included a piano fantasia in the middle.

Kirchner also wanted to commemorate the death of his mother. A leap in the sopranos immediately follows the verse “O where are our dear mothers,” and he wrote a new verse to end the piece (“Where are our dear children”). The inspiration here was “the image of the departed fathers and mothers, and the idea that they were singing back to their children on earth, while the piano’s notes depict stars.”

By far the best-known piece by American choral composer **Randall Thompson** is his brief two-word piece ***Alleluia***. Composed in 1940, it was commissioned to celebrate the opening of the Tanglewood Music Center established by Serge Koussevitzky, then-music director of the Boston Symphony.

Inevitably, though, the context of the Second World War (with Hitler’s power growing, and the United States still on the sidelines) left its mark on the music’s character, despite the happy occasion and the normally joyful connotation of “Alleluia” — and despite the D major tonality. Observed Thompson: “The music in my particular *Alleluia* cannot be made to sound joyous. In fact it is a slow, sad piece.” He compared the spirit of his *Alleluia* to the *Book of Job*, “where it is written, ‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’”

**Rollo A. Dilworth** explains the texts or titles of many African-American spirituals referred to Jerusalem. “They were very serious about how they were contextualizing their faith traditions. The spirituals that refer to the New Testament imparted a sense of hope: that Christ wasn’t just about the heaven that was to come but was also preaching about the heaven that we could experience on earth, if we learned to get along with each other and learned to treat people equally.”

***Rockin’ Jerusalem*** with its mingled sense of “celebration, anticipation, freedom, and hope” and its bell-ringing archangels, is a rousing example. “There was no mistake in the way these verses were sequenced,” says Dilworth. “The image of the church getting higher suggests that we can experience that church on earth. In the new Jerusalem we will take it higher to the next step. The metaphor of ascension is about elevating ourselves physically and metaphysically to a new level, to experience heaven on earth.”

Dilworth considers it important at the beginning of his arrangements to preserve “the melodic and lyric material that has been handed down. I want the 21st-century performer to know this was the original.” His aim is to then “take the music into a different dimension by adding elements rhythmically and harmonically that come from jazz and gospel and from my own personality and writing style.”

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

# LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is one of the country's leading professional choruses 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 Walt Disney Concert Hall and the Hollywood Bowl. Praised for its definitive performances, the choir is committed to recording the choral repertoire and has also been featured with Gershon on the soundtracks of many major motion pictures.

The Los Angeles Master Chorale's education programs include Voices Within that encourages young people to write and perform their own songs, an oratorio project for high school students, and the annual High School Choir Festival, which brings teenagers from around the Southland to perform in Walt Disney Concert Hall. [www.lamasterchorale.org](http://www.lamasterchorale.org)

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## GRANT GERSHON

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KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Recognized 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 the Kiki & David Gindler 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. 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 Chinonye Ung, among many others. Gershon is also the Resident Conductor of LA Opera. He made his acclaimed debut with the company with *La Traviata* in 2008 and has subsequently conducted *Wonderful Town*, *Il Postino*, *Madama Butterfly*, *Carmen*, and *Florencia en el Amazonas*. In November 2017, he will conduct the world premiere of John Adams' *Girls of the Golden West* with San Francisco Opera. 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 Wolftrap, Ravinia, Aspen, Edinburgh, Helsinki, Salzburg, and Vienna Festivals, the South American premiere of LA Opera's production of *Il Postino* in Chile, and with the Baltimore Symphony, San Francisco 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. 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 and two live performance albums: 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.

# LOS ANGELES MASTER CHORALE

## SOPRANO

Tamara Bevard  
Christina Bristow  
Claire Fedoruk  
Rachelle Fox  
Ayana Haviv  
Caroline McKenzie  
Beth Peregrine  
Zanaida Robles  
Holly Sedillos  
Suzanne Waters  
Elyse Willis  
Andrea Zomorodian

## ALTO

Garineh Avakian  
Aleta Braxton  
Callista Hoffman-Campbell  
Sarah Lynch  
Adriana Manfredi  
Margarite Mathis-Clark  
Eleni Pantages  
Laura Smith Roethe  
Leslie Inman Sobol  
Niké St. Clair  
Kimberly Switzer  
Kristen Toedtmann

## TENOR

Matthew Brown  
Bradley Chapman  
Adam Faruqi  
Jon Lee Keenan  
Charlie Kim  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Matthew Miles  
Todd Strange  
Matthew Tresler  
Nate Widelitz

## BASS

Michael Blanchard  
Reid Bruton  
Dylan Gentile  
William Goldman  
Abdiel Gonzalez  
Scott Graff  
James Hayden  
Luc Kleiner  
Chung Uk Lee  
Brett McDermid  
Vincent Robles  
Mark Edward Smith

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

## JENNY WONG

### ASSISTANT CONDUCTOR



Wong made her debut with the Los Angeles Master Chorale at Walt Disney Concert Hall in December 2016. A native of Hong Kong, Wong has performed in Germany, Austria, New Zealand, Australia, South Korea, China, and across the United States. One of the youngest conductors to win two consecutive champion titles at the World Choir Games and the International Johannes Brahms Choral

Competition with Hong Kong's Diocesan Girls' School Choir, she has been a conducting masterclass fellow for the Oregon Bach Festival, Baltimore Chamber Orchestra, Norfolk Chamber Music Festival, Distinguished Concerts International New York, and Hong Kong SingFest, conducting the Hong Kong Sinfonietta and Hong Kong City Chamber Orchestra. In 2015-16 she was Visiting Director of Choral Activities at University of the Pacific Conservatory of Music, where she also prepared choruses for the Stockton Symphony. Wong was Assistant Conductor of the Donald Brinegar Singers and founded Flow Women's Voices in Hong Kong. A Doctor of Musical Arts candidate at the University of Southern California, Wong taught choral conducting and was conductor of the Apollo Men's Choir. Prior degrees include an MM from USC and BM in vocal performance from University of Illinois, Urbana-Champaign. Wong counts among her teachers Chet Alwes, Donald Brinegar, Simon Carrington, Ronnie Cheng, Cristian Grases, Matthew Halls, Morten Lauridsen, Larry Livingston, Helmuth Rilling, Jo-Michael Scheibe, and Nick Strimple.

## LISA EDWARDS

### PIANO



Lisa Edwards is a pianist, keyboard collaborator and teacher based in Los Angeles. She is currently in her 16th season as pianist/music assistant at Los Angeles Master Chorale under the direction of Grant Gershon. Positions held are faculty artist at Idyllwild Summer Arts, pianist for Vox Femina Los Angeles, organist/pianist at San Marino Community Church, organist/pianist at Stephen S. Wise

Temple, pianist at Congregation Kol Ami in West Hollywood, and is in demand as a guest artist with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, and other orchestras and choruses on a regular basis. Her concert credits include performances with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Santa Barbara Symphony, to name a few. On disc, Lisa can be heard on two Nonesuch recordings of Steve Reich's music - *(You Are) Variations* and *Daniel Variations*. Previous faculty positions include California State University Long Beach, Glendale Community College and Pasadena Community College. Lisa Edwards studied with Dr. Jean Barr while obtaining her Masters of Music degree in Keyboard Collaborative Arts at the University of Southern California (graduating with honors); and earned her Bachelor of Music degree in piano performance at the University of North Texas. Lisa is a much sought after collaborator with vocal and chamber musicians in Los Angeles.

# SOLOISTS

**ZANAIDA ROBLES**  
SOPRANO



Conductor, composer, educator, and vocalist Dr. Zanaida Robles is in demand as a clinician and adjudicator for competitions, festivals, and conferences related to choral and solo vocal music. Dr. Robles directed the USC Thornton University Chorus for two years and served for five years as Director of Classical Choirs at the Los Angeles County High School for the Arts. As a concert soprano

soloist, studio vocalist for film and television, and professional ensemble singer, Dr. Robles has sung throughout the United States, and in parts of Europe, Australia, and New Zealand. She has sung background vocals for various artists including the Rolling Stones, Andrea Bocelli, Barry Manilow, and has also worked as a singer and pianist on the hit Fox Television series *Glee*. Her film credits include *Tinkerbell: Pirate Fairy*, *Godzilla*, *Minions*, and *Creed*. She holds a Doctor of Musical Arts degree from the USC Thornton School of Music, a Master of Music degree from CSU Northridge, and a Bachelor of Music degree from CSU Long Beach.

**ANDREA ZOMORODIAN**  
SOPRANO



Andrea Zomorodian, native Seattle soprano, recently returned from Vienna, Austria on a Fulbright Fellowship studying voice and sacred music. Her work in L.A. has been focused on oratorio, early, and new music. Recent solo engagements include Mozart Requiem, Mozart *Exsultate, Jubilate*, Bach *Magnificat*, *Ich habe genug*, and *Weichet nur*, Handel *Messiah*, Brahms Requiem, Allegri

*Miserere*, Haydn *Missa in Angustiis*, and Bach Mass in B Minor. Recent highlights include *Lagrime di San Pietro* staged by Peter Sellars at Disney Hall, singing in a post-concert Schubert recital with Sir András Schiff, and *West Side Story* with Gustavo Dudamel. She also performed the lead role in Hildegard's transcendent *Ordo Virtutum*, and premiered the first-ever choral opera, Jake Heggie's *The Radio Hour*. In addition, she had her soloist debut on Classical KUSC, recorded on an album with Susan Graham, returned as a soloist to Canterbury Cathedral, and was featured in an upcoming documentary film, *The American Chorister*. Upcoming engagements include Carissimi's *Jephthe*, and continued performances of *Ordo Virtutum*.

**GARINEH AVAKIAN**  
MEZZO SOPRANO



Garineh Avakian is originally from Los Angeles, California. She graduated with a DMA in Vocal Performance from the University of Southern California, Thornton School of Music. She holds a Bachelor's and Master's in Music from the San Francisco Conservatory of Music, and a Graduate Certificate from USC. She minored in both piano and conducting during her graduate studies. Dr. Avakian has been on voice faculty and has taught Advanced Music Theory/Musicianship, Piano, and Voice at the American Musical and Dramatic Academy College and Conservatory for the Performing Arts in Hollywood. Dr. Avakian has served on faculty as a full-time Visiting Assistant Professor in Voice and Commercial Piano at the University of Texas at El Paso. In 2014/15 Dr. Avakian was the Music/Choral Director at Maranatha High School in Pasadena and an Adjunct Professor in Voice at El Camino College. Currently Dr. Avakian is a full-time tenure track Assistant Professor in Voice and Choral Music at Los Angeles Pierce Community College in Woodland Hills.

Dr. Avakian has been on voice faculty and has taught Advanced Music Theory/Musicianship, Piano, and Voice at the American Musical and Dramatic Academy College and Conservatory for the Performing Arts in Hollywood. Dr. Avakian has served on faculty as a full-time Visiting Assistant Professor in Voice and Commercial Piano at the University of Texas at El Paso. In 2014/15 Dr. Avakian was the Music/Choral Director at Maranatha High School in Pasadena and an Adjunct Professor in Voice at El Camino College. Currently Dr. Avakian is a full-time tenure track Assistant Professor in Voice and Choral Music at Los Angeles Pierce Community College in Woodland Hills.

**LAURA SMITH ROETHE**  
MEZZO SOPRANO



Laura Smith Roethe, mezzo-soprano, is a Southern California native and holds a BM in Vocal Performance and a BA in Germanic Studies from Chapman University. She performs frequently throughout the area with groups such as the Los Angeles Master Chorale, St. Wilfrid of York Episcopal Church, Horizon Music Group, and Golden Bridge, and has appeared as a soloist with

the Orange County Choral Society, Riverside Master Chorale, Redlands Choral Artists, and as a guest artist for six summers with the Idyllwild Arts Festival Choir. Laura has also sung extensively in Europe, most notably with the Palestrina Ensemble of Munich, appearing frequently at Alterpeterkirche, Heilig Blut Kirche, Damenstiftskirche, and can be heard as the alto soloist for the ensemble's recording of Palestrina's *Canticum Canticorum* (Bayrische Rundfunk, 2012). Laura appeared most recently as the alto soloist in *Messiah* (Handel) and in Tan Dun's *Water Passion* at the Ravinia Festival with the Master Chorale.

# SOLOISTS

**MICHAEL LICHTENAUER**  
TENOR



Michael Lichtenauer is in his 12th season with the Los Angeles Master Chorale. Along with performing concerts at Disney Hall and The Hollywood Bowl, Michael has sung throughout Los Angeles as a soloist with various local chamber ensembles. He can be heard on over 100 movies and TV shows, including *La La Land* and *Sing*. Before moving to L.A. in 2004, Michael spent seven years

traveling the world as a member of Chanticleer, performing over 700 concerts. Originally from Shawnee, Kansas, he spent the early nineties singing with The Kansas City Chorale. He has sung on over 30 recordings, including two with Chanticleer that garnered Grammy wins. Michael studied voice throughout high school and college and graduated from The University of Kansas with a journalism degree. "The high level of composers and directors we work with shows that there's no other city like L.A. for music. The talent level is incredible. I'm grateful to be a part of its vibrant art scene that is strong and beautiful because of the glorious variety of people that make great music in a great city."

**NATE WIDELITZ**  
TENOR



Singer, conductor, and educator Nate WidELITZ has performed at New York's Lincoln Center, Singapore's Esplanade, and Osaka's Izumi Hall under the batons of Gustavo Dudamel, Franz Welser-Möst, Nicholas McGegan, Masaaki Suzuki, and Helmuth Rilling. He has sung alongside Bach Collegium Japan, the New York and Los Angeles Philharmonic Orchestras, and the Cleveland Orchestra. Holding

degrees in Vocal Arts from the University of Southern California and Choral Conducting from Yale University, he spent a year as a Fulbright Scholar in Sofia, Bulgaria. Nate is the Director of Choral Music at the Buckley School, a co-conductor of the Contemporary Choral Collective of Los Angeles, and a member of the Los Angeles Master Chorale, de Angelis Vocal Ensemble, and the Golden Bridge. 2017 highlights include his solo debut with the Master Chorale and his professional conducting debut as Guest Director of the Horizon Chamber Choir.

**LUC KLEINER**  
BASS BARITONE



Luc Kleiner is a versatile musician, bass baritone vocalist, and composer of diverse and genre-porous music. Currently completing a Master's of Fine Arts in composition at the California Institute of the Arts, Luc studies with Wolfgang von Schweinitz and Jacqueline Bobak; he received his Bachelor's of Music in Vocal Performance from California State University Long Beach, studying

under Tim Macdougall. Kleiner has performed with myriad ensembles: the Clarion Singers, Tonality, Golden Bridge, LA Chamber Singers, LA Schola, and a newly-founded ensemble which workshops and performs his own compositions. This year, Luc has been a featured soloist with the Long Beach Camerata Singers, Pasadena Master Chorale, Harvard-Westlake School, and First Congregational Church of L.A. Luc is most currently working on an experimental-pop music-based film, teaching voice lessons at College of the Canyons, and composing a set of pieces for six hands at the piano in Nancarrow's wake.

**JAMES HAYDEN**  
BASS



James Hayden, bass, has been trained as a singer, composer, and arranger, and loves exploring avant-garde vocal repertoire. Recent notable engagements include premiering the role of CIA Spymaster Sid Gottlieb in Anne LeBaron's *LSD: The Opera*, performing as the basso profundo soloist in Einojuhani Rautavaara's *Vigilia* with the Orange County Meistersingers, singing on the

"Game of Thrones: Live" concert tour, two appearances on *The Tonight Show with Jay Leno*, and two concerts with the Rolling Stones on their 50th Anniversary Tour. His voice can be heard on many movie and video game soundtracks, including *Star Wars: Episode VII*, *Godzilla*, *Minions*, *Jurassic World*, and *League of Legends*. When not embodying villains or wise priests on the operatic stage, he writes award-winning pop a cappella charts for ensembles in Southern California and Texas. James is a 2013 graduate of the University of Southern California.

2017/18 SEASON PROGRAM

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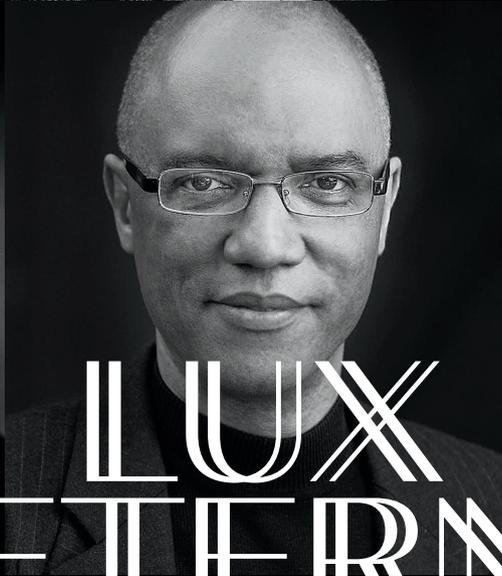
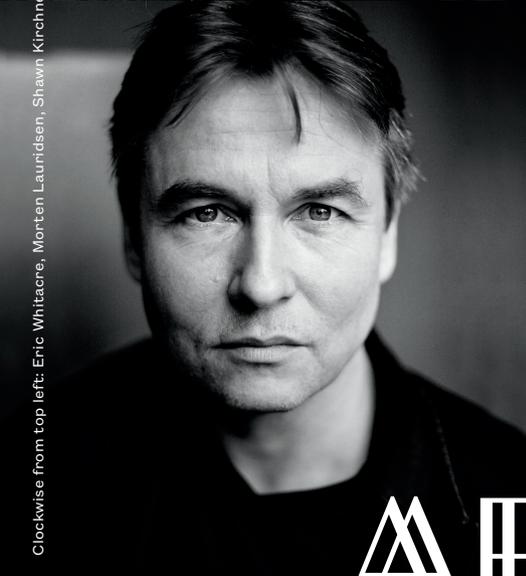
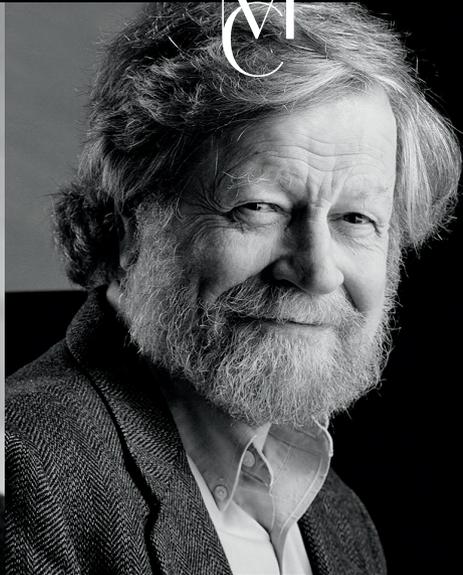
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# MASTER CHORALE

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M



# LUX AETERNA

20TH ANNIVERSARY CELEBRATION  
HONORING COMPOSER MORTEN LAURIDSEN

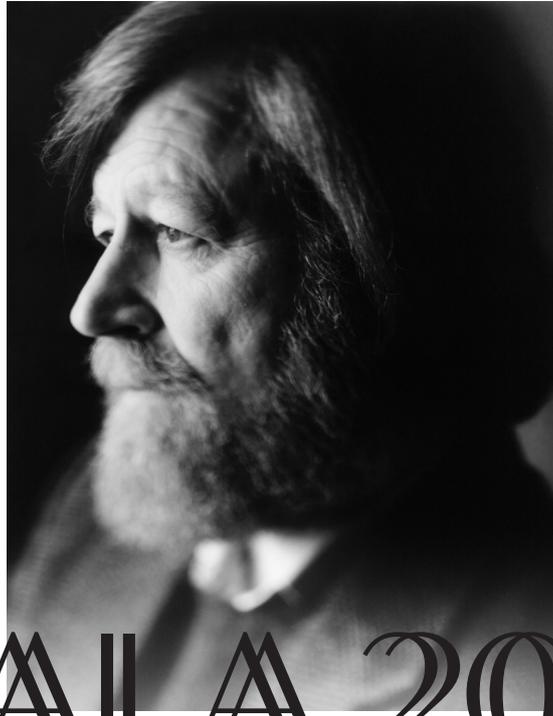
SATURDAY, JUNE 17 - 2 PM  
Lux Aeterna Matinee

SUNDAY, JUNE 18 - 6 PM  
Lux Aeterna Gala

THURSDAY, JUNE 22 - 8 PM  
Lux Aeterna Choir Night

GRANT GERSHON  
KIKI & DAVID GINDLER ARTISTIC DIRECTOR

Clockwise from top left: Eric Whitacre, Morten Lauridsen, Shawn Kirchner, Moira Smiley, Billy Childs, and Esa-Pekka Salonen.



# GALA 2017

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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 Lindsey Lansburgh, Annual Fund Manager, at 213-972-3138 or llansburgh@lamasterchorale.org.

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# MARTHA GROVES

MASTER CHORALE BOARD WELCOMES NEW MEMBER



The Los Angeles Master Chorale is thrilled to welcome longtime supporter Martha Groves to the Board of Directors. Martha comes to our Board through a unique partnership with the Riordan Foundation, whose mission is providing access to quality education. Martha’s Board seat will be partially underwritten by the Foundation, and in return, Martha will focus on helping the Master Chorale expand the reach and influence of its own award-winning education programs, which benefit more than 6,000 Los Angeles-area students and their families each year. Martha, a mother and an amateur vocalist — she sings with the All Saints’ Choir in Beverly Hills — hails from the Midwest, where she began an illustrious career in journalism. In the early 1980s, Martha settled on the West Coast and began an impressive 34-year tenure as an editor and staff reporter

for the *LA Times*, where she covered a wide range of topics including education, economics, homelessness, mountain lions, and land use. Thirty years ago, she became acquainted with fellow Master Chorale supporter Richard J. Riordan, who served as mayor of Los Angeles from 1993 to 2001. Martha and the Mayor have been good friends ever since and occasionally attend Master Chorale performances together. Says Artistic Director Grant Gershon: “We are so grateful to Mayor Riordan and the Riordan Foundation for its support. Martha will be a great asset to us. Her passion for choral music and deep knowledge of the community will be tremendously beneficial as we continue to grow and serve a broader audience. We all look forward to working with her.”

## SPECIAL THANKS

SUPPORT FOR LAGRIME TOUR SECURED

In October, the Los Angeles Master Chorale launched the season to unanimous critical acclaim with its new staging of the Renaissance classic *Lagrime di San Pietro* directed by Peter Sellars. The production was made possible with generous underwriting from the Lovelace Family Trust and was dedicated to the memory of the late Jon Lovelace. The *LA Times* hailed the piece “a major accomplishment for the Master Chorale” and “a major accomplishment for music history.” That same reviewer suggested that it would be a “saint’s compensation” were this

important production to be kept alive by touring it. Now, thanks to generous additional support from the Lovelace family, that is precisely the plan. A new gift from the Lovelace Family Trust will ensure that the work is kept performance-ready while national and international tour dates are secured over the next two seasons. We are so grateful to Lillian Lovelace for this critical partnership to ensure long life and broader reach for this extraordinary work.

## 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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Brian Brooks  
*Treasurer*  
Susan Erburu Reardon  
*Vice Chair, Strategic Initiatives*  
Stephen A. Kanter, M.D.  
*Assistant Treasurer*  
Kenneth S. Williams  
*Vice Chair, Music Center*  
Kathleen Drummy  
*Secretary*

**Directors**  
Bryant Danner  
Annette Ermshar, Ph.D.  
Scott Graff  
Jennifer Hoang  
Martha Groves  
Jenny Soonjin Kim  
Leeba Lessin

Edward J. McAniff  
Michele Moehring  
Marian Niles  
Cheryl Petersen  
Courtland Palmer  
Jon Rewinski  
Frederick J. Ruopp  
David Scheidemantle  
Philip A. Swan  
Elayne Techentin  
Tracy Van Fleet

**Ex-Officio**  
Grant Gershon  
*Artistic Director*  
Jean Davidson  
*President & CEO*

**Emeritus**  
Marshall Rutter

**Honorary**  
Morten J. Lauridsen  
Clifford A. Miller

### ADMINISTRATION

**Artistic & Executive Leadership**  
Grant Gershon,  
*Kiki and David Gindler*  
*Artistic Director*

Jean Davidson,  
*President and Chief Executive Officer*

Eric Whitacre,  
*Swan Family Artist-in-Residence*

Jenny Wong,  
*Assistant Conductor*

Lisa Edwards,  
*Pianist/Musical Assistant*

**Artistic Production & Operations**  
Andrew Brown,  
*Chief Operating Officer*

Kevin Koelbl,  
*Director of Artistic Production*

Susie McDermid,  
*Production Assistant*

**Development**  
Wesley R. Hall  
*Interim Director of Development*

Julie Gaeta,  
*Institutional Giving Manager*

Desirée Gagnon,  
*Manager, Special Events*

Lindsey Lansburgh,  
*Annual Fund Manager*

**Education**  
Lesili Beard,  
*Education Programs Manager*

Doug Cooney,  
*Teaching Artist*

Christy Crawl,  
*Teaching Artist*

Amy Fogerson,  
*Teaching Artist*

Alice Kirwan Murray,  
*Teaching Artist*

David O,  
*Teaching Artist*

Brett Paesel,  
*Teaching Artist*

**Finance & Administration**  
Steven Neiffer,  
*Chief Financial Officer*  
Allie Fukushima, *Accounting and Compensation Specialist*  
Esther Palacios,  
*Executive Assistant/Board Liaison*

**Marketing & Public Relations**  
Patrick Brown,  
*Director of Marketing*  
Jennifer Scott,  
*Director of Public Relations*  
Adrien Redford,  
*Audience Engagement Coordinator*  
Hayden Eberhart,  
*Program Book Coordinator*

**Consultants**  
Base Design,  
*Design Firm*

Gary Murphy,  
*Public Relations*  
Dream Warrior Group,  
*Web Design*

Smash Event,  
*Gerry Huffman*

SingerLewak,  
*Auditor*

Jackson Lewis,  
*Counsel*

Theater Direct,  
*Ticket Services*

**Walt Disney Concert Hall**

Greg Flusty,  
*House Manager*

Jeff Wallace,  
*Stage Manager*

Ronald Galbraith,  
*Master Carpenter*

John Phillips,  
*Property Master*

Terry Klein,  
*Master Electrician*

Kevin F. Wapner,  
*Master Audio/Video*

### MEDIA PARTNERS



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

Your use of a ticket acknowledges your willingness to appear in photographs 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.

# APRIL

**SAT 01 APR / 11:00 a.m.**

Reykjavík Festival: Maximus Musicus  
Visits Los Angeles  
LA PHIL  
Walt Disney Concert Hall  
Also 4/8

**SAT 01 APR / 2:00 p.m.**

*Fun Home*  
CENTER THEATRE GROUP  
Mark Taper Forum  
Thru 4/1

**SAT 01 APR / 7:30 p.m.**

*Domingo/Radvanovsky in Concert*  
LA OPERA  
Dorothy Chandler Pavilion

**SAT 01 APR / 8:00 p.m.**

Mirga Conducts Mozart & Haydn  
LA PHIL  
Walt Disney Concert Hall  
Thru 4/2

**SAT 01 APR / 8:30 p.m.**

The Wooster Group: *The Town Hall Affair*  
REDCAT

**SUN 02 APR / 2:00 p.m.**

*Tales of Hoffmann*  
LA OPERA  
Dorothy Chandler Pavilion  
Thru 4/15

**SUN 02 APR / 7:30 p.m.**

Organ Recitals: Felix Hell  
LA PHIL  
Walt Disney Concert Hall

**MON 03 APR / 8:30 p.m.**

*29 Spacetime*: Multimedia  
by Julia Heyward and Perry Hoberman  
REDCAT

**TUE 04 APR / 8:00 p.m.**

*Into The Woods*  
CENTER THEATRE GROUP  
Ahmanson Theater  
Thru 5/14

**TUE 04 APR / 11:00 a.m.**

**EVERY TUE/WED/THU**  
LUNCHTIME! Food Trucks  
GRAND PARK

**TUE 04 APR / 12:00 p.m.**

**EVERY TUE**  
LUNCHTIME! Writers' Meetup  
GRAND PARK  
Thru 5/30

**WED 05 APR / 11:00 a.m.**

**EVERY WED + FRI**  
LUNCHTIME! Yoga reTREAT + Food Trucks  
GRAND PARK  
Thru 5/31

**THU 06 APR / 12:15 p.m.**

**EVERY THU**  
LUNCHTIME! Concerts  
GRAND PARK

**THU 06 APR / 8:00 p.m.**

Salonen & Sibelius  
LA PHIL  
Walt Disney Concert Hall  
Thru 4/9

**THU 06 APR / 8:30 p.m.**

*Marc Lowenstein*  
REDCAT

**FRI 07 APR / 7:00 p.m.**

Reykjavík Festival  
Opening Night: Made in Iceland  
LA PHIL  
Walt Disney Concert Hall

**SAT 08 APR / 8:00 p.m.**

Martha Argerich & Stephen Kovacevich  
LA PHIL  
Walt Disney Concert Hall

**SAT 08 APR / 8:30 p.m.**

Clarence Barlow  
REDCAT

**SUN 09 APR / 8:30 p.m.**

Studio: Spring 2017  
REDCAT  
Also 4/10

**MON 10 APR / RSVP required**

Portals Project  
GRAND PARK  
Thru 4/23

**TUE 11 APR / 8:00 p.m.**

Green Umbrella:  
Contemporary Iceland  
LA PHIL  
Walt Disney Concert Hall

**THU 13 APR / 8:00 p.m.**

Reykjavík Festival: Sigur Rós & LA Phil  
LA PHIL  
Walt Disney Concert Hall  
Thru 4/15

**MON 17 APR / 8:00 p.m.**

Reykjavík Festival: Jóhann Jóhannsson  
Bedroom Community: Whale Watching Tour  
featuring Valgeir Sigurðsson, Nico Muhly  
and Sam Amidon  
LA PHIL  
Walt Disney Concert Hall

**TUE 18 APR / 8:00 p.m.**

Bachakademie: B-Minor Mass  
LA PHIL  
Walt Disney Concert Hall

**WED 19 APR / 9:00 a.m.**

Earth Day LA  
GRAND PARK

**THU 20 APR / 8:30 p.m.**

Christine Jatahy: *The Walking Forest*  
REDCAT  
Thru 4/23

**THU 20 APR / 8:00 p.m.**

*From the New World*  
LA PHIL  
Walt Disney Concert Hall  
Thru 4/23

**FRI 21 APR / 1:00 p.m.**

High School Choir Festival  
LOS ANGELES MASTER CHORALE  
Walt Disney Concert Hall

**FRI 21 APR / 7:00 p.m.**

Colburn Orchestra  
LA PHIL  
Walt Disney Concert Hall

**SAT 22 APR / 7:30 p.m.**

*Tosca*  
LA OPERA  
Dorothy Chandler Pavilion  
Thru 5/13

**MON 24 APR / 8:30 p.m.**

*Phantoms of Light and Darkness*:  
New Digital Films by Ernie Gehr  
REDCAT

**TUE 25 APR / 8:30 p.m.**

Piano Spheres Presents Susan Svrček:  
For Spring  
REDCAT

**TUE 25 APR / 8:00 p.m.**

Chamber Music: *Duos*  
LA PHIL  
Walt Disney Concert Hall

**TUE 25 APR / 8:00 p.m.**

*Archduke*  
CENTER THEATRE GROUP  
Mark Taper Forum  
Thru 6/4

**WED 26 APR / 8:30 p.m.**

Dohee Lee: MU/ㄸ  
REDCAT

**FRI 28 APR / 11:00 a.m.**

The Best of Wagner's *Ring*  
LA PHIL  
Walt Disney Concert Hall  
Thru 4/30

**FRI 28 APR / 8:00 p.m.**

DakhaBrakha  
*Le Mystère des Voix Bulgares*  
LA PHIL  
Walt Disney Concert Hall

**SUN 30 APR / 7:00 p.m.**

Wade in the Water  
LOS ANGELES MASTER CHORALE  
Walt Disney Concert Hall