

# WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



Our performances of the Brahms Requiem bring our 2017/18 season to a close, but they also herald the season ahead. Grant Gershon's pairing of a choral masterwork with contemporary pieces for these concerts is evident in several of next season's programs, providing us with an opportunity to showcase works by Los Angeles composers Shawn Kirchner, Reena Esmail, and Dale Trumbore. Our single tickets for the 2018/19 season go on sale August 6, and you can still secure the best seats in the house with a subscription.

Meanwhile, these season finale concerts provide us with an opportunity for reflection. Our season opened in September 2017 with jubilant performances of *Carmina Burana* and Leonard Bernstein's *Chichester Psalms*, and continued with a Dia de los Muertos-themed program conducted by the ever-inspiring Venezuelan choral legend María Guinand. Our Christmas concerts included sold-out Festival of Carols concerts conducted by our popular Swan Family Artist-in-Residence Eric Whitacre, and the impressive Walt Disney Concert Hall solo conducting debut of our Associate Conductor, Jenny Wong. We look forward to future collaborations with both artists in the new season with the world premiere of Whitacre's *The Sacred Veil* in February 2019 and when Wong conducts the Duruflé Requiem in March.

In February this year we continued Gershon's "Hidden Handel" project with a visually stunning and meaningful production of *Israel in Egypt*, a collaboration with Syrian-Armenian visual artist Kevork Mourad. Armenian-American newspaper *Asbarez*

said of the production: "Mourad's drawings didn't just enhance the music with a visual dimension but also a political one. As such, the oratorio grew beyond a religious composition into a multi-media opus that will be impossible to hear again without conjuring up Mourad's visions."

March saw the return of our acclaimed Peter Sellars-directed production of *Lagrime di San Pietro*, providing an opportunity for our home audience to revisit the work before we embark on an expansive worldwide tour. You can follow our journey by visiting the *Lagrime* Tour page at [lamasterchorale.org](http://lamasterchorale.org).

If you were with us last month for the world premiere of Ellen Reid's *dreams of the new world*, you will already know that the future of choral music is in ingenious and exciting hands. This is exemplified by contemporary composers Caroline Shaw and David Lang at these concerts.

Next season is the start of many new musical adventures for the Los Angeles Master Chorale and, as always, I hope you will join us.

A handwritten signature in black ink that reads "Jean Davi". The signature is stylized and cursive.

Jean Davidson, President & CEO

# BRAHMS REQUIEM

SATURDAY, JUNE 9, 2018 AT 2 PM

SUNDAY, JUNE 10, 2018 AT 7 PM

WALT DISNEY CONCERT HALL

GRANT GERSHON

Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON. . . . . conductor

JEANINE DE BIQUE . . . . . soprano

JUSTIN HOPKINS . . . . . baritone

## FLY AWAY I

CAROLINE SHAW (B. 1982)

*Scott Graff, baritone*

## WHERE YOU GO (WEST COAST PREMIERE)

DAVID LANG (B. 1957)

## EIN DEUTSCHES REQUIEM

JOHANNES BRAHMS (1833-1897)

I. Selig sind, die da Leid tragen (Blessed are those who bear suffering)

II. Denn alles Fleisch, es ist wie gras (For all flesh, it is as grass)

III. Herr, lehre doch mich, dass ein Ende (Lord, teach me)

*Chorus, Mr. Hopkins*

IV. Wie lieblich sind deine Wohnungen (How lovely are thy dwellings)

V. Ihr habt nun Traurigkeit (You now have sadness)

*Chorus, Ms. De Bique*

VI. Denn wir haben hie keine bleibende Statt (For here we have no lasting place)

*Chorus, Mr. Hopkins*

VII. Selig sind die Toten (Blessed are the dead)

*This concert program will be performed without an intermission.*

*These performances are supported by Dr. Annette L. Ermshar and Mr. Dan Monahan,  
Jane and Edward J. McAniff, Jenny Soonjin Kim and Chip Baik.*

# QUESTIONS AND ANSWERS

A NEW CONTEXT FOR THE BRAHMS REQUIEM

by Thomas May



At first glance, the choice of a Requiem as the central work for the season's closing program may seem a bit ... somber. But Johannes Brahms's choral masterpiece — which also happens to be his longest and largest score — is no ordinary Requiem. For one thing, the deeply personal approach that led Brahms to craft his own, non-traditional sequence of texts means that this is an anti-doctrinaire Requiem, with no interest in salvation or damnation but in the work of memory on the part of the living.

And for anyone who loves the art of choral singing, the Brahms Requiem commands a particularly sacred status, so to speak. As a compositional achievement, it was a longstanding preoccupation of the legendary choral conductor Robert Shaw, a transformative figure for the choral scene in the United States. Shaw planned to record a new English version he had lovingly prepared at the very end of his life but died in January 1999, only a few weeks before that project could be realized.

Grant Gershon, the Los Angeles Master Chorale's Kiki & David Gindler Artistic Director, decided to program a pair of short choral works by living American composers as a kind of prelude, suggesting a contemporary context in which we will then hear Brahms's magnificent score. In contrast to the choral and symphonic forces of the latter, the pieces by Caroline Shaw and David Lang are both a cappella. "Both are open-ended as well, asking questions," Gershon says. "This performance of the Brahms is the answer to the questions that the first two pieces will raise."

The winner of the Pulitzer Prize in music in 2013 for her a cappella *Partita for 8 Voices*, Caroline Shaw is also a singer in

the Grammy-winning ensemble Roomful of Teeth and a violinist. She has gained cultural visibility beyond the new classical and choral spheres for her role in the *Mozart in the Jungle* series and for a collaboration with the rapper Kanye West. *Fly Away I* dates from 2012 and was written for the International Orange Chorale of San Francisco. Framed by an intoned solo tenor line, the piece begins with an improvisatory, intimate sequence of solo voices singing the phrase "I'll fly away," followed by the altos' repeated chanting ("I went the way") — to be sung "almost like speaking, very naturally, like one of those late-night conversations." When it reaches full force, Shaw instructs the ensemble to create a sound "like velvet concrete." Shaw makes striking and effective use of the juxtaposition between spare, monotone lines and harmonic abundance.

David Lang, another Pulitzer Prize winner (in 2008 for *the little match girl passion*, part of the Master Chorale's repertoire), composed *where you go* for chamber choir in 2015 to mark the 75th anniversary of the Tanglewood Music Center.

*where you go* "is a rewriting of what I remember as my favorite part of the biblical Book of Ruth, the famous lines where Ruth tells [her mother-in-law] Naomi that she will stay with her forever," writes the composer. "I say 'what I remember' because in my memory the book is a beautiful statement of love, friendship, and devotion, from one person to another. I always forget that the book is mostly a series of legal arguments, about how someone claims land, or an inheritance, or a wife, or a family. Ruth's simple desire to follow her heart sets in motion an examination of a complicated chain of interlocking

obligations and overlapping responsibilities. That pretty much describes my piece as well.” Gershon values the “emotional and bittersweet” qualities of *where you go*, a piece which “seems to ask the same questions that the Brahms Requiem asks, just in a different language.”

**A VERY HUMAN REQUIEM** — “Of all the major composers in the history of music, Brahms was perhaps the only one to have distinguished himself as a choral conductor,” observes the musicologist/conductor Leon Botstein. Brahms’s choral conducting went hand-in-hand with his emerging reputation as a composer. Few premieres in his career proved to be as significant as that of the Requiem.

In fact, the world premiere is a somewhat complicated story. An initial unveiling of the first three movements in Vienna in 1867 fared poorly, but the bulk of the work made a powerful impression when Brahms conducted it at the Cathedral in Bremen on Good Friday in 1868. (One movement was not heard at that time: the fifth, featuring solo soprano. The complete, seven-movement Requiem premiered in February 1869 in Leipzig.)

The unorthodox approach taken by Brahms confused even some of his fervent supporters. His avoidance of conventional references to Christianity troubled contemporaries like Karl Reinthaler, the Lutheran organist at Bremen Cathedral, who remarked: “For the Christian mind, however, there is lacking the point on which everything turns, namely, the redeeming death of Jesus.”

Brahms’s title *Ein deutsches Requiem* (“A German Requiem”) points to the original nature of the work in comparison with the longstanding tradition of musical settings of the Mass for the Dead. Even such freethinkers as Giuseppe Verdi contributed to the Latin Requiem tradition known from Roman Catholic liturgy. (Verdi’s came a little later, in 1874.) But Brahms, born into the Protestant tradition and given to an undogmatic humanism in lieu of traditional faith, replaced this model with a new-fangled design of his own. “German” in the title refers to the language of the texts Brahms culled for his libretto. Tellingly, he also declared that he may just as well call the work “A *human* Requiem.”

Martin Luther’s German translation of the Bible served as Brahms’s source, from which he wove an eclectic tapestry using excerpts from the *Psalms*, *Isaiah*, the *Book of Wisdom*, *Ecclesiasticus*, and the New Testament. As a “Requiem,” Brahms clearly has in mind a connection to the ancient liturgical tradition of a Christian Mass in memory of a deceased person. At the same time, not a single movement of *Ein deutsches Requiem* corresponds exactly to the lineup we find in the Requiem settings by Mozart, Verdi, or Fauré, for example. Take the *Dies irae*, with its theatrical depiction of Judgment Day (constituting a massive portion of the Verdi Requiem): this is conspicuously absent from Brahms’s Requiem.

Not that Brahms’s strategy of his selecting his own texts was entirely unprecedented. Handel’s *Messiah* is the best-known example of a similar method of piecing together various scriptural selections to trace the narrative of the nativity, passion, and resurrection of Jesus. Other composers of the Renaissance and Baroque — eras of intense interest to Brahms as a student of music history — also anticipated this method of using selected texts to create a musical memorial. Famous examples included

the Passions of J.S. Bach and the *Musikalische Exequien* of Heinrich Schütz (1585-1672). Los Angeles Master Chorale audiences are familiar with a contemporary manifestation of this “collage” approach in the boldly conceived librettos of Peter Sellars for John Adams’s *El Niño* and *The Gospel According to the Other Mary*.

In his Requiem, Brahms shifts the focus away from pleading for the redemption of the deceased, away from dreading “the undiscovered country, from whose bourn/No traveler returns.” His music is geared instead toward consolation of the living. After all, young Brahms found himself in desperate need of consolation when his beloved mentor and friend Robert Schumann, suffered his terrible demise while in an asylum and eventually died in 1856.

The death of the composer’s mother in 1865 was another impetus. In her memory, he wrote what became the fifth movement, which contains some of the score’s most beautiful music and the line “I will comfort you as a mother would.” (Incidentally, the Brahms authority Michael Musgrave thinks that the usual story — that the composer wrote movement five as a kind of postscript, later interpolating it into the score — is inaccurate. Musgrave posits that Brahms withheld it from the Bremen premiere because he needed to see the audience’s reaction before allowing such a private confession to become public.)

What resulted is a uniquely personal choral work that, like the traditional Requiem, addresses the ultimate questions. But it does so without the established ideological framework of the latter. In a sense, the Brahms Requiem represents the ultimate “crossover” work of sacred to secular music.

The listener is immediately drawn into this music by Brahms’s masterful balance of lyricism and drama. His score provides endlessly meaningful details on the moment-by-moment level, while at the same time tracing a satisfyingly complete and symmetrical large-scale design in the form of an arch. For instance, the simple, three-note motif heard when the chorus first enters (F-A-B-flat) serves as an organically unifying basic idea. The final movement is similarly slow and echoes the beginning. The second and sixth movements provide dramatic highlights, the second resembling an apocalypse in slow motion and the sixth (with its addition of solo baritone) a fresco of existential alarm. This is where Brahms comes closest to a *Dies irae* sensibility, though his approach is much more subjective than the horror film counterpart in conventional Requiems. Movements three and five both juxtapose the solo human voice with the chorus, while the Psalm that is set in the fourth movement takes its place as the serene center of the Requiem, around which everything revolves.

The principle of a music of consolation returns in the final moments. The miracle of musical time is such that Brahms has by this point firmly implanted a memory, so that its reprise is laden with those associations. He uses this inherent musical power as a gesture akin to what the traditional Requiem is intended to do: to uplift those left to mourn with the promise of eternal life. Brahms has left a musical imprint in our memory that he now recalls — the artist’s version of immortality.

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

2018/19 SEASON PROGRAM

SEPTEMBER 22 & 23, 2018

# THE MOZART REQUIEM

NOVEMBER 18, 2018

# BACH'S MAGNIFICAT

DECEMBER 2, 2018

# ENGLISH CATHEDRAL CHRISTMAS

DECEMBER 8 & 15, 2018

# FESTIVAL OF CAROLS

DECEMBER 16, 2018

# HANDEL'S MESSIAH

DECEMBER 17, 2018

# 39<sup>TH</sup> ANNUAL MESSIAH SING-ALONG

FEBRUARY 16 & 17, 2019

# ERIC WHITACRE'S THE SACRED VEIL WORLD PREMIERE

MARCH 17, 2019

# THE DURUFLÉ REQUIEM

MAY 4 & 5, 2019

# GREAT OPERA & FILM CHORUSES

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# LOS ANGELES MASTER CHORALE AND ORCHESTRA

## SOPRANO

April Amante  
Tamara Bevard  
Christina Bristow  
Emma-Grace Dunbar  
Hayden Eberhart  
Claire Fedoruk  
Rachelle Fox  
Harriet Fraser  
Alannah Garnier  
Kelci Hahn  
Ayana Haviv  
Marie Hodgson  
Karen Hogle Brown  
Elissa Johnston  
Virenia Lind  
Deborah Mayhan  
Caroline McKenzie  
Bethanie Peregrine  
Anna Schubert  
Holly Sedillos  
Carrah Stamatakis  
Courtney Taylor  
Rebecca Tomlinson  
Suzanne Waters  
Elyse Willis  
Sunjoo Yeo

## ALTO

Garineh Avakian  
Lesili Beard  
Rose Beattie  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Janelle DeStefano  
Amy Fogerson  
Michele Hemmings  
Saundra Hall Hill  
Callista Hoffman-Campbell  
Shabnam Kalbasi  
Sharmila Lash  
Sarah Lynch  
Adriana Manfredi  
Cynthia Marty  
Margaurite Mathis-Clark  
Julia Metzler  
Alice Kirwan Murray  
Jessie Shulman  
Leslie Inman Sobol  
Niké St. Clair  
Nancy Sulahian  
Ilana Summers  
Kimberly Switzer  
Tracy Van Fleet

## TENOR

Matthew Brown  
Bradley Chapman  
Adam Faruqi  
Timothy Gonzales  
Steven Harms  
Blake Howard  
Jon Lee Keenan  
Charlie Kim  
Shawn Kirchner  
Bryan Lane  
Charles Lane  
Michael Lichtenauer  
Joseph Lopez  
Sal Malaki  
Matthew Miles  
Anthony Ray  
Todd Strange  
Matthew Thomas  
Jimmy Traum  
Matthew Tresler  
Nate WidELITZ

## BASS

Michael Barnett  
Mark Beasom  
Michael Blanchard  
Reid Bruton  
John Buffett  
Tim Campbell  
David Castillo  
Kevin Dalbey  
Dylan Gentile  
Will Goldman  
Abdiel Gonzalez  
Scott Graff  
Stephen Grimm  
David Dong-Geun Kim  
Luc Kleiner  
David Kress  
Chung Uk Lee  
Scott Lehmkuhl  
Edward Levy  
Ben Lin  
Brett McDermid  
Steve Pence  
Jim Raycroft  
Adrien Redford  
Vincent Robles  
Mark Edward Smith  
Shuo Zhai

## VIOLIN I

Roberto Cani  
*Concertmaster*  
Joel Pargman,  
*Associate Concertmaster*  
Margaret Wooten  
*Assistant Concertmaster*

Florence Titmus  
Leslie Katz  
Nina Evtuhov  
Elizabeth Hedman  
Carrie Kennedy  
Liliana Filipovic  
Nicole Bush  
Tamara Hatwan  
Hana Kim

## VIOLIN II

Ana Landauer  
*Principal*  
Cynthia Moussas  
*Associate Principal*  
Linda Stone  
Steve Scharf  
Anna Kostyuchek  
Mui Yee Chu  
Juliann French  
Jean Sudbury

## VIOLA

Colleen Coomber  
Kirsten Fife  
Shawn Mann  
*Principal*  
Andrew Picken  
*Associate Principal*

Brett Banducci  
Diana Wade  
Karolina Naziemiec  
Alma Fernandez  
Elizabeth Wilson  
Kate Reddish

## CELLO

Cecilia Tsan  
*Principal*  
Delores Bing  
Nadine Hall  
Dane Little  
Maggie Edmondson  
Ira Glansbeek

## BASSES

Don Ferrone  
*Principal*  
Peter Doubrovsky  
Tim Eckert  
Jeff Bandy

## FLUTES

Geri Rotella  
*Principal*  
Lisa Edelstein  
Julie Burkert

## OBOES

Jennifer Johnson  
*Principal*  
Michele Forrest

## CLARINETS

Gary Boyer  
*Principal*  
Michael Grego

## BASSOON

William Wood  
*Principal*  
Alex Rosales Garcia  
Theresa Treuenfels  
*Contrabassoon*

## HORNS

Steve Becknell  
*Principal*  
Nathan Campbell  
Danielle Ondarza  
Paul Klintworth

## TRUMPETS

David Washburn  
*Principal*

Marissa Benedict

## TROMBONE

William Booth  
*Principal*  
Al Veeh  
Terry Cravens

## TUBA

Doug Tornquist  
*Principal*

## HARP

JoAnn Turovsky  
*Principal*

## TIMPANI

Theresa Dimond  
*Principal*

## ORCHESTRA PERSONNEL

MANAGER  
Brady Steel

LIBRARIAN  
KT Somero

*The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Leanna Brand, AGMA Delegate.  
The players of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians.*

# LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is widely recognized as the country's leading professional choir 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 Grant Gershon, Kiki & David Gindler Artistic Director, and Jean Davidson, President & CEO. Grammy-winning composer Eric Whitacre currently serves as the ensemble's Swan Family Artist-in-Residence. Created by legendary conductor Roger Wagner in 1964, it is a founding resident company of The Music Center and choir-in-residence at Walt Disney Concert Hall. Chorister positions are highly sought-after and the fully professional choir is a diverse and vocally dynamic group showcasing the many voices of L.A.

Presenting its own concert series each season, the Los Angeles Master Chorale performs choral music from the earliest writings to contemporary compositions striking a balance between innovation and tradition. It also frequently performs with the Los Angeles Philharmonic at Disney Hall and the Hollywood Bowl. Beginning in September, the Master Chorale will embark on national and international tours with its acclaimed production of *Lagrime di San Pietro* directed by Peter Sellars. The Master Chorale has been awarded three

ASCAP/Chorus America Awards for Adventurous Programming as well as Chorus America's prestigious Margaret Hillis Award for Choral Excellence. In 2017 it was inducted into the American Classical Music Hall of Fame. The Master Chorale has an esteemed recording catalog and has appeared frequently on film scores and soundtracks, most recently *Star Wars: The Last Jedi*.

Committed to community engagement and fostering music education in schools, the Los Angeles Master Chorale's education programs include Voices Within residencies that encourage students to write and perform their own songs, and an expansive Oratorio Project for high school students. The Master Chorale presents an annual High School Choir Festival bringing teenagers from around the Southland to perform in Walt Disney Concert Hall. The Festival celebrates its 30th year in 2019. In June 2017, the Master Chorale hosted Big Sing L.A., bringing people of all ages and abilities to Grand Park for a communal singing event. On July 21, 2018, this initiative will expand with Big Sing California engaging singers from throughout the state, culminating in a concert to be livestreamed worldwide from Walt Disney Concert Hall. [lamasterchorale.org](http://lamasterchorale.org)



# GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, Grant Gershon is currently in his 17th 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, Chinariy Ung, and Ellen Reid among many others.

Gershon is the Resident Conductor of LA Opera. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florencia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. He will conduct the West Coast premiere of Philip Glass' *Satyagraha* for LA Opera in Fall 2018. In November 2017 he conducted the world premiere of John Adams' *Girls of the Golden West* for San Francisco Opera with "rhythmic buoyancy and vigor" (*Classical Voice North America*). He will make his Dutch National Opera debut conducting the Rotterdam Philharmonic Orchestra in performances of *Girls of the Golden West* in March 2019. In New York, Gershon has

appeared at Carnegie Hall and at Trinity Wall Street, as well as on the *Great Performers* series at Lincoln Center. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg and Vienna Festivals. 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.

Gershon will conduct performances of the Master Chorale's Peter Sellars-directed production of Orlando di Lasso's *Lagrime di San Pietro* at the Ravinia Festival and at the Krannert Center in September, and at the University of Michigan in January 2019. In May 2019 he will conduct *Lagrime* at Cal Performances in Berkeley and at the Barbican Centre in London and Cité de la Musique in Paris.

His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); six commercial recordings with the Master Chorale and two live performance albums. He has also led the Master Chorale in performances for several major motion pictures soundtracks including *Star Wars: The Last Jedi*.

Mr. Gershon was named Outstanding Alumnus of the Thornton School of Music in 2002 and received the USC Alumni Merit Award in 2017. He is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.



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# GUEST ARTISTS

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## DAVID LANG COMPOSER



David Lang is one of the most highly-esteemed American composers writing today. Lang won the 2008 Pulitzer Prize in music for *the little match girl passion*, based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's *St. Matthew's Passion*. The recording of the piece on Harmonia Mundi was awarded a 2010 Grammy Award for Best Small Ensemble Performance. In 2014 the Los Angeles Master Chorale

premiered Lang's *the national anthems*, subsequently recording this work with a choral version of *the little match girl passion* with the Calder Quartet for Cantaloupe Music.

Lang earned Golden Globe, Critics' Choice, and Academy Award nominations for his music for Paolo Sorrentino's film *Youth* and is a much sought-after collaborator in film, art, theater, and dance.

In 2013 Lang was made Chevalier of the Order of Arts and Letters by the Government of France, and in 2014 he was elected to the American Academy of Arts and Letters. He is Professor of Composition at the Yale School of Music and co-founder of the music collective Bang on a Can.

## CAROLINE SHAW COMPOSER



Caroline Adelaide Shaw is a New York-based musician. She is the youngest ever winner of the Pulitzer Prize for Music, for her enigmatic composition *Partita for 8 Voices*. Her career defies categorization—she performs as a violin soloist, chamber musician, and as a vocalist in the Grammy-winning ensemble Roomful of Teeth. Recent commissions include works for Carnegie Hall, the Guggenheim Museum, the St. Paul Chamber

Orchestra with Jonathan Biss, and mezzo-soprano Anne Sofie von Otter. She also frequently collaborates with Kanye West.

Shaw studied for 15 years with Suzuki violin pedagogue Joanne Bath before working with Kathleen Winkler at Rice (B.M. violin) and Syoko Aki (M.M. violin) at Yale, and she is currently a doctoral candidate in composition at Princeton. She has been a Rice Goliard Fellow (busking and fiddling in Sweden) and a Yale Baroque Ensemble Fellow, and she was a recipient of the infamous Thomas J. Watson Fellowship enabling her to study historical formal gardens and live out of a backpack for a year. Shaw loves the color yellow, otters, Beethoven opus 74, Mozart opera, the smell of rosemary, and the sound of a janky mandolin.

## JEANINE DE BIQUE SOPRANO



Jeanine De Bique's recent engagements include debuts with Konzerthaus Orchester Berlin (Arvo Pärt's *Como cierva sedienta* for Soprano and Orchestra, Iván Fischer conducting); Salzburg Festival and Dutch National Opera (Annio in *La Clemenza di Tito*, directed by Peter Sellars); Theater St. Gallen (Musetta in *La bohème*), Music Aeterna (Annio, European concert tour, Teodor Currentzis conducting), BBC Proms

and the Chineke! Orchestra with works by Handel and Joseph Bologne de Saint Georges, Stavanger Symphony Orchestra (*Messiah*), and Ravinia Festival (solo recital), and a return to Atlanta Symphony Orchestra for Mozart's *Exsultate Jubilate* and *Messiah*. Upcoming engagements include the title role in Handel's *Rodelinda* with Opéra de Lille and at the Théâtre des Champs Elysées (Emmanuelle Haïm conducting), *Aida* in the premiere of Micha Hamel's *Caruso a Cuba* in a return to the Dutch National Opera, Susanna in *Le Nozze di Figaro* with Arizona Opera, and soloist in *Messiah* with Melbourne Symphony Orchestra.

## JUSTIN HOPKINS BASS-BARITONE



Bass-baritone Justin Hopkins is a young performer in increasing demand nationally and internationally. Hailed by Mark Swed of the *LA Times* for his "stirring voice and commanding presence," he has been featured in such concert halls and theaters as Carnegie Hall; Symphony Hall, Boston; Queen Elizabeth Hall, London; and Théâtre Royal de la Monnaie, Brussels. His performances of the Brahms Requiem mark his

Walt Disney Concert Hall debut. He made his Los Angeles debut last season with Los Angeles Chamber Orchestra and the Los Angeles Master Chorale in the Beethoven Symphony No. 9, as well as critically acclaimed performances of Kurt Weill's *Lost In The Stars*. Next season he will make his debut with Opera Vlaanderen in Antwerp, Belgium as Lord Krishna and Parsi Rustomji in Philip Glass' *Satyagraha*. Hopkins has performed operatic roles ranging from Mozart to Philip Glass, as well as concert repertoire including Britten's *War Requiem* and Mendelssohn's *Elijah*. In 2012, he took second place in the prestigious Lotte Lenya Competition.



# BIG SING CALIFORNIA

WITH ERIC WHITACRE  
SATURDAY, JULY 21, 2018, 2 PM (PDT)

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# DONOR RECOGNITION

## 2017/18 SEASON

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 February 2017 to May 2018.

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 or to update your preferred recognition, contact us at 213-972-4355 or [friends@lmasterchorale.org](mailto:friends@lmasterchorale.org).

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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, please contact us at 213-972-4355 or friends@lmasterchorale.org.

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**YOUR LEGACY ENSURES OUR LEGACY.  
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SOCIETY TODAY!**

Planning for the future is vital, not only for individuals, but for organizations as well. Turn your passion for music into a lasting legacy with a planned gift to the Los Angeles Master Chorale and join a unique group of supporters in the Roger Wagner Society.

The Roger Wagner Society was founded in 1964 in honor of Roger Wagner, the Los Angeles Master Chorale's founding Artistic Director. Giving through The Music Center Foundation allows donors to play a vital role in the legacy of the Los Angeles Master Chorale by providing crucial long-term support and inspiring others to become a part of our work.

The Music Center Foundation is dedicated to helping lift the performing arts and building a sustainable funding base for the resident companies and The Music Center in Los Angeles, home of the Walt Disney Concert Hall, Dorothy Chandler Pavilion, Mark Taper Forum, and Ahmanson Theatre.

Your gift can be restricted to benefit the Los Angeles Master Chorale specifically. The foundation's planned giving program uses all the tools available to help you meet your goals, such as endowment agreements, charitable remainder trusts, gift annuities, life insurance policies, and more.

We invite you to learn more about leaving a lasting legacy through the Roger Wagner Society. Contact us to discuss your specialized gift today!

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sbenson@musiccenterfoundation.org  
musiccenterfoundation.org

Los Angeles Master Chorale  
Elizabeth Greenway, Chief Advancement Officer  
213-972-3114  
egreenway@lmasterchorale.org  
lmasterchorale.org/legacy-gifts



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**WELCOME NEW MEMBERS  
OF THE ARTISTIC  
DIRECTOR'S CIRCLE**



Left: Courtland Palmer  
Right: Frederick J. Ruopp

We are delighted to announce two new members to our Artistic Director's Circle of supporters: Courtland Palmer and Frederick J. Ruopp. Mr. Palmer is a first-time member of this important group, and Mr. Ruopp has generously renewed his support. Both are members of the Los Angeles Master Chorale Board of Directors.

The Artistic Director's Circle was founded in 2012 with a generous gift from Kiki and David Gindler. Members of this group play a significant role in ensuring the Master Chorale has the resources to support the artistic vision of Grant Gershon, Kiki & David Gindler Artistic Director.

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## 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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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

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# JUNE

**FRI 01 JUNE / 12:00 p.m.**

REDCAT International  
Children's Film Festival 2018  
REDCAT  
Roy and Edna Disney /  
Calarts Theater  
Thru 6/10

**FRI 01 JUNE / 6:00 p.m.**

Jorge Satorre  
REDCAT  
Roy And Edna Disney /  
Calarts Theater  
Thru 6/30

**FRI 01 JUNE / 8:00 p.m.**

*Soft Power*  
CENTER THEATRE GROUP  
Ahmanson Theatre  
Thru 6/10

**FRI 01 JUNE / 8:00 p.m.**

Schumann Focus:  
*Das Paradies und die Peri*  
LA PHIL +  
LA MASTER CHORALE  
Walt Disney Concert Hall  
Thru 6/3

**SUN 03 JUNE / 2:00 p.m.**

*Rigoletto*  
LA OPERA  
Dorothy Chandler Pavilion

**SUN 03 JUNE / 5:00 p.m.**

*After Hours:*  
*A Musical Nocturne*  
LA OPERA  
Dorothy Chandler Pavilion

**TUE 05 JUNE / 11:00 a.m.**

*LUNCH À LA PARK: Food Trucks*  
GRAND PARK  
EVERY TUE/WED/THU

**TUE 05 JUNE / 5:30 p.m.**

*Grand Park's Bootcamp*  
Grand Park  
Thru 9/25

**THU 07 JUNE / Sundown**

*Grand Park's*  
*Big LA Portrait Gallery*  
Grand Park  
Thru 7/4

**SAT 09 JUNE / 2:00 p.m.**

Brahms Requiem  
LA MASTER CHORALE  
Walt Disney Concert Hall  
Thru 6/10

**SUN JUN 10 / 2:00 p.m.**

*Sunday Sessions*  
Grand Park

**FRI 15 JUNE / 8:30 p.m.**

Partch: *Daphne of the Dunes*  
REDCAT  
Roy And Edna Disney /  
Calarts Theater  
Thru 6/16

**TUE 19 JUNE / 8:00 p.m.**

*The Humans*  
CENTER THEATRE GROUP  
Ahmanson Theatre  
Thru 6/30

**FRI JUN 22 / 7:00 p.m.**

*The Music Center's*  
*Dance DTLA*  
Grand Park  
Thru 9/7