





Friday, May 17, 2019, 8pm  
Zellerbach Hall

## *Lagrima di San Pietro (Tears of Saint Peter)*

### Los Angeles Master Chorale

Grant Gershon, *artistic director*

Grant Gershon, *conductor*

Peter Sellars, *director*

James F. Ingalls, *lighting designer*

Danielle Domingue, *costume designer*

Pamela Salling, *stage manager*

#### LOS ANGELES MASTER CHORALE

##### **Canto Primo**

Claire Fedoruk  
Elissa Johnston  
Anna Schubert

##### **Alto Primo**

Shawn Kirchner  
Niké St. Clair  
Kristen Toedtman

##### **Tenor Secondo**

Jon Lee Keenan  
Brett McDermid  
Shuo Zhai

##### **Canto Secondo**

Hayden Eberhart  
Bethanie Peregrine  
Andrea Zomorodian

##### **Alto Secondo**

Callista Hoffman-Campbell  
Michael Lichtenauer  
Adriana Manfredi

##### **Basso**

Scott Graff  
James Hayden  
Chung Uk Lee

##### **Tenor Primo**

Matthew Brown  
Charlie Kim  
Luc Kleiner

*Cal Performances' 2018–19 season is sponsored by Wells Fargo.*



*Lagrima di San Pietro (Tears of Saint Peter)*  
Orlando di Lasso (1530–1594)

- I. Il Magnanimo Pietro (When the generous Peter)
  - II. Ma gli archi (The bows, however)
  - III. Tre volte haveva (Three times already)
  - IV. Qual a l'incontro (No one should boast)
  - V. Giovane donna (Never did a young lady)
  - VI. Così talhor (As 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 (If one could retell one by one)
  - X. Come falda di neve (Like a snowbank)
  - XI. E non fu il pianot suo (And his crying)
  - XII. Quel volto (That face)
- XIII. Veduto il miser (Realizing that he felt)
- XIV. E vago d'incontrar (wishing to find someone)
  - XV. Vattene vita va (Go, life, go away)
  - XVI. O vita troppo rea (O life, too guilty)
  - XVII. A quanti già felici (To how many)
- XVIII. Non trovava mia fé (My faith would have not failed)
  - XIX. Queste opre e più (These events)
  - XX. Negando il mio Signor (By denying my Lord)
  - XXI. Vide homo (See, O man)

*This concert will be performed without intermission  
and will last approximately 90 minutes.*

*The Los Angeles Master Chorale production of Lagrima 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 touring production is supported by Kiki and David Gindler, Philip A. Swan,  
Laney and Tom Techentín, Jerrie and Abbott Brown, Cindy and Gary Frischling,  
Marian H. and John Niles, Frederick J. Ruopp, and Eva and Marc Stern.*

**Exclusive Touring Management**

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*The singers of the Los Angeles Master Chorale  
are represented by the American Guild of Musical Artists, AFL-CIO.*

**Please note:** *Additional material on Lasso's life and legacy, and the creation of this production, will be found beginning on page 8.*

### A Special Kind of Madrigal

In terms of genre, the numbers comprising *Lagrime di San Pietro* 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.

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.

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 rec-

ollections 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 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 Greve representing the final word from Jesus himself (“Vide Homo, quae pro te patior”—“See, O 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 musical 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).

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

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 artistic director Grant Gershon, and president and CEO Jean Davidson. 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 Los Angeles.

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 at the Hollywood Bowl. In the upcoming seasons 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 for *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 that brings teenagers from around the Southland to perform in Walt Disney Concert Hall. The



festival celebrates its 30th year in 2019. In June 2016, the Master Chorale hosted Big Sing L.A., bringing people of all ages and abilities to Grand Park for a communal singing event. In July 2018, the Master Chorale presented Big Sing California, the largest group singing event in state history, encompassing a concert in Disney Hall that was broadcast live to venues in five other cities in California and live-streamed worldwide online.

**Grant Gershon** has been hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians; he is currently in his 18th 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 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, Ellen Reid, and Chinary Ung, among many others.

Gershon is also 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 conducted the West Coast premiere of Philip Glass’ *Satyagraha* for LA Opera in 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*). *Girls of the Golden West* was directed by Peter Sellars. 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’s 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* at the request of composer John Williams.

**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 Canadian Opera Company, Dutch National Opera, English National Opera, Lyric Opera of Chicago, Opéra National de Paris, and the Salzburg Festival, among others.

Sellars has collaborated on the creation of many works with composer John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and *The Gospel According to the Other Mary*. Inspired by the compositions of Kaija Saariaho, Sellars has guided the creation of productions of her work that have expanded the repertoire of modern opera.

Recent projects include an acclaimed production of *La Clemenza di Tito* at the 2017 Salzburg Festival, a concert staging of *The Cunning Little Vixen* with the Berlin Philharmonic Orchestra, and the premiere of the latest Adams/Sellars collaboration, *Girls of the Golden West*, at San Francisco Opera. Last summer, Sellars created a new production of *Doctor Atomic* for the Santa Fe Opera.

Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals and the 2002 Adelaide Arts Festival. In 2006, he was the artistic director of New Crowned Hope, a month-long festival in Vienna for which he invited artists from diverse cultural backgrounds to create new work in the fields of music, theater, dance, film, the visual arts, and architecture to celebrate Mozart’s 250th birth anniversary. Sellars served as the music director of the 2016 Ojai Music Festival.

Distinguished Professor in the Department of World Arts and Cultures at UCLA, and a resident curator of the Telluride Film Festival, Sellars was a Mentor for the Rolex Arts Initia-

tive. He is the recipient of a MacArthur Fellowship, the Erasmus Prize for contributions to European culture, and the Gish Prize, and he is a member of the American Academy of Arts and Sciences. In 2014, Sellars was awarded the prestigious Polar Music Prize and named Artist of the Year by Musical America.

**James F. Ingalls** made his LA Master Chorale debut with *Lagrime*. His other work in Los Angeles includes *The Beauty Queen of Leenane*, *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* (Los Angeles Philharmonic), Carmen de Lavallade's *As I Remember It* (Wallis Annenberg Center), and *Tribu*, choreographed by Melanie Rios Glaser (RedCat). Recent designs for dance include *Concertiana*, *Half Life*, and *The Beauty in Gray* (Paul Taylor's American Modern Dance), *Giselle* (Finnish National Ballet), and George Balanchine's *The Nutcracker* (Miami City Ballet). Recent design for opera includes the world premiere of Kaija Saariaho's *Only the Sound Remains* (Dutch National Opera and Paris Opera/Garnier) and *La Clemenza di Tito* (Salzburg Festival), both directed by Peter Sellars. Recent theater projects includes *Waiting for Godot*, *Sive*, and *King of the Castle*, all directed by Garry Hynes (Druid Theatre/Galway). Ingalls often collaborates with the Wooden Floor dancers in Santa Ana, California.

**Danielle Domingue Sumi** is native to New Orleans, Louisiana, and a Los Angeles-based apparel artist and art psychotherapist. Her artis-

tic expression is inspired by spirituality and humility with elements of multicultural diversity and social justice. Sumi is committed to promoting social well-being through expressive arts including increased understanding, recognition, and response to multi-ethnic heritage. She is treasured for her creativity and leadership skills in theatrical costume production. Since 2005, Sumi has worked on staff and independently with fashion, theaters, and opera companies including FIDM, Los Angeles Opera, Kirk Douglas Theater, Los Angeles Philharmonic, Perm Opera and Ballet Company, Teatro Real Madrid, English National Opera, and Music Academy of the West. She was previously assistant head of wardrobe with the Los Angeles Opera.

Sumi finds great joy in collaborating with director Peter Sellars including designing *Lagrime di San Pietro* with Los Angeles Master Chorale and bringing life to other projects including *Desdemona* at CAP UCLA, *The Indian Queen*, and *The Gospel According to the Other Mary* on tour with Los Angeles Philharmonic. Recently, she was assistant costume designer for the Los Angeles Philharmonic's production of Bernstein's *Mass* and supervised *Allegiance*, a Broadway musical production with East West Players and the Japanese American Cultural Center in Los Angeles.

#### Touring Production Staff

Pamela Salling, *stage manager*

Seth Reiser, *lighting supervisor*

Susie McDermid, *senior production manager*

Robert Heath, *company manager*

Kara Morgan, *production assistant*