

# AMERICAN GRACE

Piano music from **Steven Mackey | John Adams**

**ORLI SHAHAM**

**DAVID ROBERTSON**

**LOS ANGELES  
PHILHARMONIC**

**JON KIMURA PARKER**



**A**merican composers have always pushed boundaries, as Americans themselves have pushed West. I feel strongly that John Adams and Steven Mackey are at the forefront of defining what it means to be an American pianist today.

On a stunning summer's day in 2007 in the inspiring Rocky Mountain valley of Aspen, I found myself as usual underground, in a windowless practice room. One of the magical things about Aspen is that the otherwise oppressive quality of such a room is transformed by the people who inhabit it. I was taking a practice break from Gershwin and Stravinsky, preparing for rehearsal with the orchestra, when Steve Mackey came off the stage from rehearsing his guitar concerto *Tuck and Roll*. I was seven months pregnant with my twin sons, and Steve and I immediately started to talk about both music and child-bearing, which his wife was soon to do as well. I relished our talk and was further enthralled by Steve's sizzling guitar playing and magnetic compositional style. For the next months, I ravenously listened to his oeuvre, convincing me that he was the first composer I wanted to ask to write me a concerto.

The process was amazing. Steve showed me bits now and again, listened to my recordings and live performances, asked about my hand size, even allowed me a say in the final dramatic turn of the piece. Every time a part of the score came my way, I was more excited to learn it and understand it. The triple fugue at the end both nearly killed me and thrilled every nerdy fiber of my being. I think one of our best bonding moments came when I thanked Steve, after living with that fugue for a few days, for the enharmonic modulation! I love the different pianistic influences that shine through the music – from Thelonious Monk to Mozart piano concerti to Bach's counterpoint to Vince Guaraldi.

*Stumble To Grace* is a powerful journey on the roller coaster of youthful human development. I have a million favorite moments in it, so here are just a few highlights to listen for:

1) The opening (*track 4/00:00*), where the harmonic pitch set up by the double bass causes the entire orchestra to be slightly out of tune, thus making the perfectly in-tune piano sound like a toy at the outset

2) The nostalgic celesta theme creating that nursery atmosphere at the beginning, repeated by the piano to close Stage 1 (*track 4/05:33*)

3) The wild cross-rhythms in Stage 2 best heard in the solo piano (*track 5/00:44 & 01:08*). It was only when I watched Steve perform songs on his electric guitar that I realized where that ability to juxtapose conflicting rhythms over long stretches comes from. It's as if I'm two guitarists at once in much of this Stage

4) The Vince-Guaraldi-like moments in Stage 3, the cadenza (*track 6/03:35*). One of my prized possessions is a beautiful Peanuts drawing Charles Schulz once made for me...

5) The way the piano invites the orchestra to play along in the opening of Stage 5 (*track 8/00:00 - 01:40*). Oddly, this quirky theme actually resembles (if in a far superior way!) something I had once written for a theory class!

6) The triple fugue which crowns the piece (*track 8/02:35*). Every time I've mentioned to Steve how hard this is to play, his retort is, "Well, it *is* a piano concerto, after all!"

*Sneaky March*, which is even more fun when you watch an audience of preschoolers marching sneakily behind colorful handkerchiefs, has made Steve Mackey a celebrity around my house!

John Adams' *China Gates* is to me the opening gambit of contemporary American piano music. He sets forth in it a lyricism and singing quality without overt jazz which opened up a new compositional direction. I believe it has inspired as many composers as it has pianists with its beauty, simplicity, and complexity all intertwined.

*Hallelujah Junction* is a work I can never get enough of. Adams makes the two pianos ring off of each other in a way that is viscerally satisfying. The rhythms range from utterly off-kilter to pulsating passionately. The piece is hard as can be, and my favorite words about it are Adams' own, describing the "by-now crazed pianists" at the end! As with *China Gates*, the lyricism and near-impressionism of the middle section are stunning. Jon Kimura Parker was my dream partner for this work, and I am thrilled that he was able to make the time for this.

I hope you enjoy this recording as much as I've enjoyed making it. Here's to *American Grace*!

**Orli Shaham**, November 2013

# American Grace

## Steven Mackey • John Adams

This recording showcasing pianist Orli Shaham is surprisingly the first-ever CD to combine works by John Adams and Steven Mackey. The pairing is extremely apt since both of these composers' immediately recognizable personal styles are the result



Photo: Martin Chalfour

of combining the structural rigor of the European classical music tradition with the energy and immediacy of various American vernacular musical languages. Because they both use this approach to create music that is simultaneously

intellectually engaging and emotionally satisfying, Adams and Mackey have emerged as key role models for what is now an all-encompassing polyglot compositional approach in contemporary American music.

Presented with an opportunity to hear piano compositions by Adams and Mackey back to back, listeners can consider how their voices are considerably different from one another. Part of what makes the music of both of these composers so tactile and idiomatic for

performers is that both of them have been deeply involved in performance themselves, but that involvement has been significantly different. Mackey is a consummate electric guitarist who has performed as a soloist in his own works as well as music by his colleagues. Adams, who trained as a clarinetist and has played synthesizers for some of his recordings, now frequently conducts his own music plus a wide range of repertoire from Haydn and Beethoven through to Charles Ives, Duke Ellington, Frank Zappa, and even Steven Mackey. Adams was born and raised on the East Coast but relocated to Northern California, which is where he came into his own as a composer and where he is still based. Mackey was raised in California but came to the East Coast to study; he eventually joined the faculty of Princeton University, in the process completely revamping the music department, and he teaches there to this day.

Although Adams and Mackey are a day less than nine years apart from each other (Adams was born on February 15, 1947 and Mackey on February 14, 1956), they are from two very different generations. Adams grew up at a time when classical music still held a place of prestige among the general public and jazz was still America's popular music; Mackey is an unabashed by-product of an era when pop culture became the dominant culture and when the most vital form of popular music was rock-and-roll. Mackey's

indebtedness to rock is often overt. He has frequently incorporated electric guitars and sometimes drum sets into symphonic and chamber ensembles. Even in works that completely eschew these instruments, there is usually still a vestige of rock's bravado and grittiness – e.g., many of his compositions feature occasional microtonal embellishments, a nod to how guitarists and singers bend notes. The influence of jazz on Adams' music is much subtler. While it would rarely be mistaken for jazz, much of his music is suffused with jazz-inflected syncopations, altered harmonies and modal scales, as well as the frenetic restlessness of bebop improvisations.

It is interesting to compare these composers' formative encounters with classical music and their initial relationship with the piano, which is the common ground linking the works included on the present recording. In John Adams' 2008 autobiography *Hallelujah Junction*, he described his earliest serious encounter with music: in third grade, he asked to study violin at school but was too young to qualify for the school's music program, so his father – who played clarinet in various regional swing bands – taught him clarinet. Later in that school year (1956), Adams' third grade teacher read the class a biography of Mozart which inspired Adams to immediately set out to write his own music. Though initially unsatisfied with the results, he kept at it and his parents soon enrolled him in composition, harmony, and theory

classes at a prep school. Adams credits his family's acquisition of a turntable when he was in fifth grade with having the greatest impact on his development:

A Magnavox cabinet-version "high fidelity" 33-rpm record player had been our family's Christmas present to itself in December 1957. ... We did not own a piano, so my musical experience up to then was largely melody driven. Once we acquired the Magnavox, a new LP appeared in the house on a weekly basis, many bought at my insistent pleading: Brandenburg Concertos, Beethoven symphonies, Mozart string quintets, *Rhapsody in Blue*, and big band recordings by my parents' favorites, Benny Goodman and Duke Ellington.

• • •

Unfortunately, neither my parents nor I realized until too late how important piano lessons could have been. By the time my mother arranged to have a used piano moved into the house my interests were so scattered that I had neither the time nor the inclination to start from scratch to learn a new instrument. As a result, for the rest of my life I have had to live with only the most rudimentary self-taught mode of hunt-and-peck. ... I suppose my lifelong frustrations with the piano go hand in hand with the birth of many of my best musical ideas.

(from John Adams, *Hallelujah Junction*.  
New York: Farrar, Straus and Giroux, 2008)

Mackey was thoroughly immersed in rock music growing up and already had extensive experience playing music exclusively by ear as a rock guitarist before he became interested in composing. But Mackey did not actively listen to classical music until he was in college, which was also when he first began taking piano lessons in order to better acquaint himself with the extensive classical music literature written for the piano. For a while, although he never completely mastered the instrument to his satisfaction, the piano replaced the guitar as his primary compositional tool:



I was making the transition from being an illiterate (in terms of musical notation) rock musician to becoming a concert music composer. At the University of California at Davis I spent a

summer with Arnold Schoenberg's *Fundamentals of Musical Composition*. This book is almost entirely based on the piano sonatas of Beethoven. I read and listened obsessively that summer. I went from never having heard a piano sonata to being able to sing the themes for Beethoven's 32 ... especially the late ones. At the same time I started taking piano lessons; as an adult beginner

with adventurous tastes my teacher wisely taught me using the Bartók *Mikrokosmos*.

By the time I got to graduate school I composed entirely on the piano. I wasn't good at the piano but my interval geography, my sense of what the notes would sound like, was attached to my visualization of the keyboard. I could manage (with practice) to give myself a pretty good idea of what any two part counterpoint sounded like and the guitar was too restricted and more difficult in this regard. Besides, I was in a period of rejecting the guitar as an artifact of my rock-and-roll past. Perhaps that is why, to this day, much of my music is initially conceived as two-part counterpoint and then fleshed out, orchestrated or otherwise extrapolated into a more complex texture ... or not.

It was five or six years after grad school, while teaching at Princeton, that I started to play the guitar again. The guitar is my mother tongue and I am much more comfortable improvising on the guitar. But I still go to the piano to explore two-part structures. The return to the guitar was significant, however, in that it precipitated the incorporation of vernacular music elements into my music. The physical activities and contexts of composing, whether at

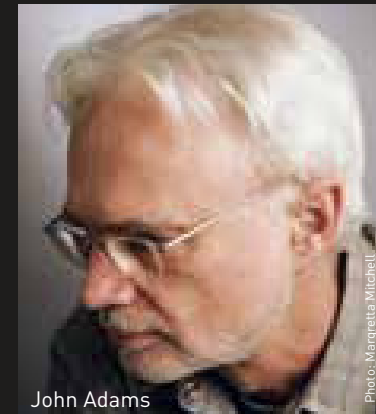
the piano, the guitar, on the top of a mountain, or at the computer, have always had a big impact on the music that results.

(email correspondence, November 2013)

John Adams' brief 1977 piano solo *China Gates* along with its much longer companion piece *Phrygian Gates*, is among the earliest pieces that the composer still acknowledges. Written soon after he turned 30, this music marks the beginnings of Adams' adaptation and expansion of the minimalist aesthetic into a more permeable and expansive technique that would later be described as post-minimalism. The breezy minimalist music of Steve Reich and Philip Glass had a profound impact on the young John Adams, who had moved to California six years earlier in part out of frustration with aesthetic restrictiveness of the academic music scene on the East Coast. But already in his earliest forays into repetitive music with gradual perceptible processes, Adams is venturing into new, less stable, terrain. Adams has acknowledged that in these pieces there is "no rigorous step-by-step accretive process," conceding that using such devices as the basis for a musical composition is "a process that has never much interested me." *China Gates* is basically a two-part counterpoint consisting of an undulating right-hand stream of eighth notes that arpeggiate chords and scales while the left hand plays material that either shadows it

or operates against it, playing phrases in contrary motion as well as placing emphasis on different downbeats, obscuring the otherwise regular rhythm. Additionally, although *China Gates* is unabashedly diatonic and frequently pentatonic (hence China), the interweaving melodies played by the two hands flow seamlessly between different modes and tonal centers. Adams has stated that these modes are "familiar territory for all modern jazz performers." But his constantly changing mode, something less common, is why he included "gates" in the title – an idiosyncratic co-opting of the word used in electronic music to connote a switch that changes the configuration or polarity of a waveform.

Adams later *Hallelujah Junction* (1996), scored for two pianos, is music of much greater complexity, both rhythmically and harmonically. The herky-jerky syncopations that pervade the piece are the by-product of a musical device that is akin to a reverse onomatopoeia. He begins with just the "– lle-lu-jah," a three-note motif that ricochets between the two pianists, and later adds the rest of the syllables. The initial alternation between the two pianists eventually gives way to a more regular-seeming flow of cascading



John Adams

Photo: Margreta Mitchell

sixteenth notes. The pianists soon trade chunky chords, accenting different beats, which sometimes gives the illusion that this music – heretofore cast almost exclusively in triple meter – is shifting meter. After a quick pause, the music begins again, now slower and somewhat languorous, as if in a dream state. Against a steady flow of triplets, the initial motif returns but is slightly transformed. A series of metric modulations leads to the ecstatic, almost semi-crazed boogie-woogie section that concludes the



Photo: Jack Renner

piece. This is some of Adams' jazziest music, somewhat reminiscent of the off-kilter jazz-inflected player piano studies of Conlon Nancarrow, and it is almost as difficult to perform. Adams has not written much about this piece. Though its title –

which derives from a truck stop on Highway 49 on the California-Nevada border – also serves as the title for his autobiography, he remains frustratingly silent about this piece therein. In a recent correspondence, Adams wrote that this is music that he “wrote just for the pleasure of writing, and beyond that, I’d have to leave it to an outside listener to draw conclusions.” He did, however, acknowledge that the music shares a kinship with his earlier *Grand Pianola Music* (1982), which is something of a double

piano concerto, and his subsequent *Hoodoo Zephyr* (1992), an album of studio produced synthesizer music.

The centerpiece of the present CD is the world premiere recording of Mackey's piano concerto, *Stumble to Grace* (2011), which was expressly written for Orli Shaham and was a co-commission by the Los Angeles Philharmonic, the St. Louis Symphony, and the New Jersey Symphony Orchestra. *Stumble to Grace* is Mackey's first major piano composition.

In Mackey's published program notes for the work, he describes how his inspiration came from observing his then recently born son Jasper “learning to become human”:

I began thinking about the piece when he was first experimenting with perambulation and now a year later there is a confident lilt to his step. More generally, I wanted to open my compositional process to incorporate some of the whimsy and exuberance that he brings to his exploration of the world. ... A preoccupation with one's children is common among most new parents but this seemed a particularly appropriate source of metaphor for a piece written for Orli Shaham. She and her conductor husband, David Robertson, have twins less than a year older than my son and we've had play dates and shared



narrations about new parenthood. They were very supportive when my boy was born two months premature and spent six weeks in the NICU and I often think of them and that time as I watch him bound around the house now.

In subsequent correspondence, he described his compositional process in greater detail:

I was both excited and intimidated at the prospect of composing a concerto for Orli. Since I am a very limited pianist, it didn't even occur to me to try to compose the more virtuosic passages at the piano. Rather, my approach was to construct the music from individual contrapuntal strands. I would compose each strand at the piano, but imagine – away from the keyboard by pantomiming in the air – how the strands would fit together, and I would make adjustments as necessary. I would send the most elaborate music, like the fugue at the end, to Orli and she would tell me what still needed adjusting – for example: “It would be so much easier if this note were tied rather than repeating it.” We really didn't need to change that much and one of the things that inspired me from the beginning about Orli's playing is her ability to characterize the individual strands in a polyphonic texture.

Although *Stumble to Grace* is cast in a single 25-minute-long movement, it is divided into

five “Stages.” These Stages are inspired by those that a young child goes through in the first years of becoming human. The first Stage of Mackey's concerto opens quietly in the strings with a celesta lullaby gradually emerging as if out of a vapor. Mackey has characterized the piano's initial entrance as a series of “naïve and awkward plinks and plunks.” A harp responds to the pianist's very first utterance with a pitch that's a quarter-tone flat, adding further layers of vulnerability. Eventually the piano attempts to take center stage, but it's ultimately subverted by even more prominent quarter-tones in the horns and strings. By the second Stage, the piano is more assertive, forcefully banging out a series of strident chords that are predominantly in quintuple time. The third Stage is an extensive piano solo. But the horns ultimately join in, as if to put the piano in its place. Throughout the fourth Stage, the piano and orchestra alternately vie for attention, but by the final Stage, there is no doubt about which instrument is the focal point of the piece. The counterpoint grows ever denser until a fugue emerges which features a somewhat unstable metrical interplay between the pianist and the orchestra. The piano is completely able



Orli and Jasper Photo: David Robertson

to stand on its own at this point. Pianists ultimately all have different gaits.

Mackey's miniature *Sneaky March* (2011), snatches of which found their way into *Stumble to Grace* as well, was born when Shaham asked Mackey to write a brief piano solo for her "Baby Got Bach" series for preschoolers. According to Mackey, the music that eventually became this piece "began as a song that I made up with my one-year-old son sitting on my lap while I sat at the piano. One summer we were swimming by his grandparents' pool a lot and I/we made up a song. The words were sung to the music that makes up the first eight bars of *Sneaky March*:

Jasper and Daddy  
Jasper and Daddy  
Jasper and Daddy in the pool  
Jasper and Daddy in the pool  
All day long

"The song was evolved over many short piano lap-sitting sessions."

Frank J Oteri

ASCAP-award-winning composer and music journalist **Frank J. Oteri** is the Composer Advocate for *New Music USA* and the Senior Editor of its web magazine *NewMusicBox* ([newmusicbox.org](http://newmusicbox.org)).



## ORLI SHAHAM, piano

A consummate musician recognized for her grace and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, Ms. Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. *The St. Louis Post-Dispatch* has praised her "wit, passion, delicacy, and humor"; and *The Guardian* has called Ms. Shaham's playing "perfection."



Orli Shaham's performance schedule brings her to concert halls from Carnegie Hall to the Sydney Opera House and most of the major venues in between, for recitals, chamber music, and concerti. Ms. Shaham has performed with nearly every major

American orchestra, as well as many in Europe, Asia, and Australia. A frequent guest at summer festivals, her appearances include Tanglewood, Ravinia, Verbier, Mostly Mozart, and Aspen. Devoted to the intimate genre of chamber music, Ms. Shaham serves as curator and performer in Pacific Symphony's chamber music series in Costa Mesa, California.

In addition to *American Grace*, Ms. Shaham is in the midst of a multi-volume recording project centering around the late works of Johannes

Brahms. The recordings feature compositions by Brahms and related music from the classical canon, alongside new works commissioned by Ms. Shaham. Her wide variety of repertoire is reflected in her large discography, including *Nigunim: Hebrew Melodies* (CC10) with her brother, the violinist Gil Shaham, which includes the world premiere of a work by Avner Dorman, commissioned by Orli and Gil Shaham; Saint-Saens' *Carnival of the Animals* with the pianist Jon Kimura Parker and the San Diego Symphony; and a CD of chamber music, including the Brahms Horn Trio featuring Richard King. Orli and Gil Shaham have collaborated on several other recordings including *Dvořák for Two*, *The Prokofiev Album* (CC02), and *Mozart in Paris* (CC01).

Driven by a passion to bring classical music to new audiences, Orli Shaham maintains an active parallel career as a respected broadcaster, music writer, and lecturer. On radio, she has hosted the nationally-broadcast *Dial-a-Musician* and *America's Music Festivals* series, and served as artist in residence on National Public Radio's *Performance Today*.

Inspired by her enthusiasm for introducing young children to the pleasures of music, Orli Shaham created *Baby Got Bach*, a series of interactive classical concerts for young children which has a devoted following in New York, St. Louis and other locations. As part of the *Baby Got Bach* program, she continually adds to the repertoire by commissioning notable composers to write music for pianist with audience participation.

For more information: [orlishaham.com](http://orlishaham.com)

## DAVID ROBERTSON, conductor

A masterful programmer, a dynamic presence, and a consummate musician, David Robertson has established himself as one of today's most sought-after conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. Since 2005, Mr. Robertson is Music Director of the St. Louis Symphony and was Principal Guest Conductor of the BBC Symphony Orchestra from 2005-2012. Key appointments prior to 2005 included Music Director of the Ensemble Intercontemporain (1992-2000) and Music Director of the Orchestre National de Lyon (2000-2004). In January 2014 he assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Under David Robertson's direction, the St. Louis Symphony has embarked on American and international tours which have included acclaimed appearances at London's BBC Proms, the Berlin and Lucerne Festivals, and Paris' Salle Pleyel, as well as New York's Carnegie Hall. Mr. Robertson is a frequent guest conductor with major orchestras around the world, including Royal Concertgebouw Orchestra, Staatskapelle Dresden and the Berlin Philharmonic. A highly sought-after conductor in the USA, he regularly appears with the New York and Los Angeles Philharmonics, Boston, Chicago and Cincinnati Symphonies, and the Philadelphia and Cleveland Orchestras.

With over 50 operas in his repertoire, Mr. Robertson has appeared at many of the world's

most prestigious opera houses, including The Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Théâtre du Châtelet, Hamburg State Opera, Santa Fe Opera, and San Francisco Opera.

David Robertson has undertaken numerous recordings for Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Erato, Nuema, Adès, Valois, Naxos, and Nonesuch, the latter including Adams' *Dr. Atomic* Symphony, as well as *City Noir* and the *Saxophone Concerto* premiered in 2013. David Robertson has performed and recorded works of composer Brett Dean (*Vexations and Devotions* for BIS Records) and is also integrally involved in recordings with his brother-in-law, violinist Gil Shaham, of violin concertos from the 1930s for Canary Classics. Robertson is also the architect behind the St. Louis Symphony's download-only series *Live From Powell Hall*, which has recordings of works by Adams, Scriabin, and Szymanowski amongst others.

Born in Santa Monica, California, David Robertson trained at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Mr. Robertson is the recipient of numerous awards and honors.



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## JON KIMURA PARKER, piano

A veteran of the international concert stage, Jon Kimura Parker has earned accolades for his performances from audiences and critics alike, with the *Chicago Tribune* praising his "...strength and suppleness of line, variety of touch, and generosity of feeling," and the *Toronto Star* declaring him "Stunning!"

Jon Kimura Parker has performed as guest soloist with the Philadelphia Orchestra and Wolfgang Sawallisch in Carnegie Hall, toured Europe with the Royal Philharmonic Orchestra



and André Previn, and shared the stage with Jessye Norman at Berlin's Philharmonie. Conductors he has recently worked with include David Afkham, Carlos Kalmar, Peter Oundjian, David Robertson, Xu Zhong, and Pinchas Zukerman.

He has given command performances for Queen Elizabeth II, the U.S. Supreme Court, and the Prime Ministers of Canada and Japan. He is an Officer of The Order of Canada, his country's highest civilian honor.

Jon Kimura Parker performs as duo partner regularly with violinists James Ehnes and Cho-Liang Lin, cellist Lynn Harrell, and, as on this recording, with fellow pianist Orli Shaham. With Cho-Liang Lin, he has given world premieres of sonatas by Paul Schoenfield,

John Harbison, and Steven Stucky. Parker also tours with the Miró Quartet, in a trio with Martin Beaver and Clive Greensmith, and in a special project with percussionist Stewart Copeland. An unusually versatile artist, he has also jammed with Audra McDonald, Bobby McFerrin, and Doc Severinsen. In commemoration of his special performances in war-torn Sarajevo in 1995, he was a featured speaker alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th Anniversary of the relief organization AmeriCares.

A committed educator, Jon Kimura Parker is Professor of Piano at The Shepherd School of Music at Rice University. He is also Artistic Advisor of the Orcas Island Chamber Music Festival, where he has given world premieres of new works by Peter Schickele and Jake Heggie. His YouTube channel features the *Concerto Chat* video series, with illuminating discussions of the piano concerto repertoire.

"Jackie" Parker studied with Edward Parker and Keiko Parker privately, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Robin Wood at the Victoria Conservatory, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He lives in Houston with his wife, violinist Aloysia Friedmann, and their daughter Sophie.

For more information: [jonkimuraparker.com](http://jonkimuraparker.com) and [oicmf.org](http://oicmf.org).

## LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic, under the vibrant leadership of Music Director Gustavo Dudamel, is re-inventing the concept of the 21st-century orchestra. Both at home and abroad, the Philharmonic – recognized as one of the world’s outstanding orchestras – is leading the way in innovative programming, which is received enthusiastically by audiences and critics alike.

Nearly 300 concerts each season are either performed or presented by the Philharmonic at its two iconic venues: Walt Disney Concert Hall and the Hollywood Bowl. These presentations represent a breadth and depth unrivaled by other orchestras or cultural institutions. During its 30-week winter subscription season, the Philharmonic creates festivals, artist residencies, and other thematic programs designed to enhance the symphonic music experience and delve further into certain artists’ or composers’ work.

The LA Phil’s commitment to the music of our time is also evident in its exhilarating Green Umbrella series and its extensive commissioning initiatives. The LA Phil also produces concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of chamber music, organ recitals, and Baroque music.

The orchestra’s involvement with Los Angeles extends far beyond symphony concerts in a concert hall, with performances in schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra LA (YOLA).

In 2012, the LA Phil launched *Take a Stand*, a partnership with the Longy School of Music at Bard College, which supports social change through music by providing leaders with tools for growth through a series of conferences and workshops, and provides progressive and rigorous training for performing and teaching musicians.

The Philharmonic continues to broaden its audience by touring worldwide, offering an extensive catalog of recorded music, and broadcasting concerts on radio and television. In partnership with Classical KUSC and the WFMT Radio Network, LA Phil concerts are heard in more than 300 markets and reach over 3 million listeners. Through an ongoing partnership with Deutsche Grammophon, the orchestra also has a substantial catalog of concerts available online.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., a millionaire and amateur musician, who established the city’s first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, ten renowned conductors have served in that capacity: Georg Schnéevoigt (1927-1929); Artur Rodzinski (1929-1933); Otto Klemperer (1933-1939); Alfred Wallenstein (1943-1956); Eduard van Beinum (1956-1959); Zubin Mehta (1962-1978); Carlo Maria Giulini (1978-1984); André Previn (1985-1989); Esa-Pekka Salonen (1992-2009); and Gustavo Dudamel (2009-present).

For more information: [laphil.com](http://laphil.com)

# LOS ANGELES PHILHARMONIC

## **Gustavo Dudamel**

*Music Director*

## **Esa-Pekka Salonen**

*Conductor Laureate*

## **Lionel Bringuier**

*Resident Conductor*

## **John Adams**

*Creative Chair*

## **Deborah Borda**

*President and Chief*

*Executive Officer*

## **first violin**

Martin Chalifour

*Principal*

*Concertmaster*

Nathan Cole

*First Associate*

*Concertmaster*

Bing Wang *Associate*

*Concertmaster*

Mark Baranov

*Assistant*

*Concertmaster*

Michele Bovyer

Rochelle Abramson

Camille Avellano

Elizabeth Baker

Minyoung Chang

Tamara Chernyak

Robert Vijay Gupta

Mischa Lefkowitz

Edith Markman

Judith Mass

Mitchell Newman

Barry Socher

Lawrence Sonderling

Stacy Wetzel

## **second violin**

Lyndon Johnston

*Taylor Principal*

Mark Kashper

*Associate Principal*

Kristine Whitson

Johnny Lee

Dale Breidenthal

Ingrid Chun

Jin-Shan Dai

Chao-Hua Jin

Nickolai Kurganov

Guido Lamell

Varty Manouelian

Paul Stein

Yun Tang

Akiko Tarumoto

Suli Xue\*

## **viola**

Carrie Dennis *Principal*

Dale Hikawa

*Silverman Associate*

*Principal*

Ben Ullery *Assistant*

*Principal*

Richard Elegino

Dana Hansen

John Hayhurst

Ingrid Hutman

Michael Larco

Hui Liu

Meredith Snow

Leticia Oaks Strong

Minor L. Wetzel

## **cello**

Robert deMaine

*Principal*

Tao Ni *Associate*

*Principal*

Ben Hong *Assistant*

*Principal*

Jonathan Karoly

David Garrett

Barry Gold

Jason Lippmann

Gloria Lum

Serge Oskotsky

Brent Samuel

## **bass**

Dennis Trembly

*Principal*

Christopher Hanulik

*Principal*

Oscar M. Meza

*Assistant Principal*

David Allen Moore

Jack Cousin

Peter Rofé

John Schiavo

Frederick Tinsley

## **flute**

Catherine Ransom

*Karoly Associate*

*Principal*

Elise Shope

Sarah Jackson

## **piccolo**

Sarah Jackson

## **oboe**

Ariana Ghez *Principal*

Marion Arthur Kuszyk

*Associate Principal*

Anne Marie Gabriele

Carolyn Hove\*

## **english horn**

Carolyn Hove \*

## **clarinet**

Michele Zukovsky

*Principal*

Monica Kaenzig

David Howard

## **e-flat clarinet**

Monica Kaenzig

## **bass clarinet**

David Howard

## **bassoon**

Whitney Crockett

*Principal*

Shawn Mouser

*Associate Principal*

Michele Grego

Patricia Kindel

## **contrabassoon**

Patricia Kindel

## **horn**

Andrew Bain *Principal*

Eric Overholt *Associate*

*Principal*

Gregory Roosa

Brian Drake

Elizabeth Cook-Shen

Ethan Bearman

*Assistant*

## **trumpet**

Thomas Hooten

*Principal*

James Wilt *Associate*

*Principal*

Christopher Still

Michael Myers

## **trombone**

Nitzan Haroz *Principal*

James Miller *Associate*

*Principal*

Herbert Ausman

## **bass trombone**

John Lofton

## **tuba**

Norman Pearson

## **timpani**

Joseph Pereira

*Principal*

## **percussion**

Raynor Carroll

*Principal*

James Babor

Perry Dreiman

## **keyboard**

Joanne Pearce Martin

## **harp**

Lou Anne Neill

## **librarians**

Kazue Asawa

McGregor

Kenneth Bonebrake

Stephen Biagini

## **personnel manager**

Jeffrey Neville

## **conducting fellows**

Mirga Grazinyte-Tyla

Christopher Lees

Dietrich Paredes

Rafael Payare

*\*on sabbatical*

*The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically. In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service. The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.*

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Orli Shaham

**Recording producer and editor: Erica Brenner**  
**Mix and mastering engineer: Paul Blakemore**

STUMBLE TO GRACE (tracks 4 – 8) recorded live at Walt Disney Concert Hall, Los Angeles, California, April 5–7, 2013.

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Recording Engineer: Fred Vogler

Assistant Engineer: Sergey Parfenov

Piano Technician: Ron Elliott

Audio Crew, Walt Disney Concert Hall: Randy

Piotroski, David Crawford, Robert Schraut

LA Phil Project Manger: Chris Ayzoukian

HALLELUJAH JUNCTION (tracks 1 – 3), SNEAKY MARCH (track 9) and CHINA GATES (track 10)

recorded at Mechanics Hall, Worcester, Massachusetts, May 27–28, 2013

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Recording Engineer: Jack Renner

Piano Technician: Barbara Pease Renner

Hamburg Steinway

Original recording format: 96kHz/24 bit



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JOHN ADAMS

**HALLELUJAH JUNCTION 16:10**

- 1 Movement 1 7:25
- 2 Movement 2 2:34
- 3 Movement 3 6:11

**Orli Shaham, Jon Kimura Parker, pianos**

STEVEN MACKEY

**STUMBLE TO GRACE\* 26:37**

- 4 Stage 1 5:58
- 5 Stage 2 5:02
- 6 Stage 3 4:36
- 7 Stage 4 4:10
- 8 Stage 5 6:51

**Orli Shaham, piano**

**David Robertson, conductor**

**Los Angeles Philharmonic**

STEVEN MACKEY

- 9 **SNEAKY MARCH\* 1:42**

**Orli Shaham, piano**

JOHN ADAMS

- 10 **CHINA GATES 4:50**

**Orli Shaham, piano**

\* World Premiere Recording