



AMERICAN CLASSICS



Ian
KROUSE
Armenian Requiem



Shoushik Barsoumian
Garineh Avakian
Yeghishe Manucharyan
Vladimir Chernov

Ruben Harutyunyan, Duduk
Christoph Bull, Organ
VEM String Quartet
Tziatzan Children's Choir

Lark Master Singers • UCLA Philharmonia • Neal Stulberg

Ian
KROUSE
(b. 1956)

Armenian Requiem, Op. 66 (2015)

Part I

	46:21
1 Prelude: I Want to Die Singing (text: Siamanto, 1878–1915)	2:47
2 Khorhurd khorin ('Mystery Profound'), 'The Creation' (text: Khachatur of Taron)	11:14
3 Interlude I: Naze's Lullaby (text: Avetis Aharonian, 1866–1948)	7:29
4 Vor haneyits ('Creator of All Beings') (text: Catholicos Peter I Ketadarez, ?–1058)	4:18
5 Interlude II: Moon of the Armenian Tombs, 'The Flood' (text: Ghevond Alishan, 1820–1901)	18:21
6 Qahanayq ('We Priests and People') (text: Nerses Shnorhali, 1102–1173)	2:03

Part II

	48:58
7 Interlude III: Book of Lamentations – excerpts from Word 2, Sections 3, 4, and 5 (text: Grigor Narekatsi, 951–1003)	16:07
8 I verin Yerusaghem ('In Supernal Jerusalem') (text: Catholicos Peter I Ketadarez)	2:26
9 Interlude IV: Reqviyem (text: Sylva Kaputikian, 1919–2006)	4:31
10 Ter voghormya ('Lord, Have Mercy') (text: Anonymous)	3:56
11 Interlude V: Three-Voice Mass (text: Paruyr Sevak, 1924–1971)	4:22
12 Govya Yerusaghem ('Praise the Lord, O Jerusalem') (text: Nerses Shnorhali)	2:41
13 Interlude VI: Brothers We Are (text: Mkrtych Peshiktashlian, 1828–1868)	5:38
14 Yeghitsi anun Tyarn ('Blessed Be the Lord's Name') (text: John Chrysostom, 347–407)	2:27
15 Postlude: Blessing of the Land (text: Daniel Varoujan, 1884–1915)	6:41

Recorded: 21–22 April 2015 at Royce Hall, UCLA, Los Angeles, USA
Additional recording: The Evelyn & Mo Ostin Music Center at the UCLA Herb Alpert School of Music,
Los Angeles, USA

Recording studio director: Luis F. Henao
Producer: Ian Krouse

Recording engineers: Francesco Perlangeli, Sergey Parfenov

Editors: Francesco Perlangeli, Sergey Parfenov, Fred Vogler

Mastering engineer: Fred Vogler

Publisher: Drazark Music, Los Angeles, 2015

Sponsors: Andy and Hayde Torosyan



Pages from the original program



Shoushik Barsoumian, Soprano [2 5 7 9 14 15]

Garineh Avakian, Mezzo-soprano [2 3 5 7 14 15]

Yeghishe Manucharyan, Tenor [2 5 7 10 12 14 15]

Vladimir Chernov, Baritone [1 2 5 6 7 11 14 15]

Ruben Harutyunyan, Duduk [3 5 7 11 13 16]

Jens Lindemann, Bobby Rodriguez, Trumpet (off-stage) [5]

Christoph Bull, Organ [1–3 5 6 7 9–11 15]

VEM String Quartet [3 5 7–9 15]

Nicole Sauder, Violin I · Nicolette Kocsardy, Violin II

Stephanie Nagler, Viola · Luke Kim, Cello

Tziatzan Children's Choir [2 5 7–10 12 14 15]

Lark Master Singers [2 4–6 7 9–15]

Vatsche Barsoumian, Chorusmaster

UCLA Philharmonia [1–6 7–13 15]

Movses Pogossian, Concertmaster

Neal Stulberg, Conductor

Ian Krouse (b. 1956)

Armenian Requiem, Op. 66 (2015)

The *Armenian Requiem* was born of a desire to contribute a living, commemorative gesture on the occasion of the centennial of the Armenian Genocide. It expresses in music our collective pain for what has passed and our hope for what is to come. In publishing this work and making it accessible, we offer up our commemoration to time and to the future generations who might breathe new life into this beautifully rendered piece of classical, sacred music, giving eternal voice to our sorrow and our light.

In creating a work of this scope, which attempts to preserve as its defining characteristic an Armenian musical expression, there were several challenges that had to be addressed: polyphonic music only began to develop in Armenia during the mid-19th century. Its practice, even into the 20th century, was based on Western classical traditions and subsequently influenced by the Russian school. Therefore, many early examples of Armenian polyphonic music lack a definable Armenian character. Furthermore, as a part of the Soviet Union during the 20th century, much of Armenia's musical practice was devoid of any religious connotation. No emphasis was placed on sacred works, reflecting the Soviet world-view. Therefore, Armenian composers have not appropriately addressed Armenian sacred music in their work.

Additionally, it is important to note the absence of the requiem in Armenian sacred music. Unlike the Roman Catholic Church, the Armenian Church does not ritualise the requiem as a separate, full service. Rather, the common practice is to append a short remembrance service following the formal Mass, and only by request of the parish seeking to commemorate a deceased beloved. Thus, the requiem among Armenians has always been dynamic – elongated or shortened on demand and incorporating some combination of two to three chants, a few prayers, and readings from the Bible. Previous attempts at writing requiems were sporadic, with an inclination to follow Western patterns, and often striving towards soul-stirring drama. There are perhaps two or three Armenian composers who have attempted to meet

this challenge, but they have relied on the text and order of the Catholic Requiem Mass. The latest example is Tigran Mansurian in 2014, whose *Requiem* has the attribute of sounding Armenian, as it is built on Armenian modes and expressive gestures, but remains structured on the model of the Latin Mass.

Until 2015, a truly Armenian requiem as a standalone, elaborate ceremony, akin to those of the Catholic tradition, had never been attempted, despite the fact that the Latin Service had become an engaging and charismatic mainstay on concert stages since the 18th century. In this regard, *Armenian Requiem* is a first, both for Armenian liturgical music and for the canon of Armenian classical music.

In 2015, on the occasion of the 100th anniversary of the Armenian Genocide, The Lark Musical Society performed *Armenian Requiem* – working to ensure an Armenian expression both in musical predilection and structure – thus responding to this absence in our sacred music. Set to music by American composer Ian Krouse, *Armenian Requiem* is structured after the example of Benjamin Britten's *War Requiem*. Britten had used the Latin Requiem Mass as his frame but interpolated its sections with words by the English Poet Wilfred Owen. Britten's inspiration spurred Krouse's imagination to find a similar solution to the question of an Armenian requiem.

An issue that needed to be addressed early on in the compositional process was that of the general nature of Armenian musical expression, which is typically succinct, and occupies minimal space – Komitas's folk compositions are a prime example. Armenians, as reflected in the churches, structures, and the land itself, have become adept at occupying small spaces, yet they fill them with a whole universe of potential. The Western world, on the other hand, reaches for the pinnacle of grand expressiveness. The *Armenian Requiem* presents the Armenian melos through Western musical traditions and it was important to capture the grand scale of a true

requiem Mass, the expansiveness of which is not typical of Armenian music, while simultaneously maintaining a purely Armenian sensibility. This is why, upon analysis, you will find the use of musical devices such as ternary form, passacaglias, fugues and other forms not apposite to Armenian structures blended seamlessly by Krouse, creating a marriage of Western and Armenian forms.

The backbone of the *Armenian Requiem* is built on seven pillars, drawing from the traditional liturgical chants already set by Komitas and thereby retaining a purely Armenian character. These chants drawn from Armenian liturgy are those typically employed in the various requiem services appended to the Armenian Mass. Then, following the example of Britten, this structure of seven is complemented with interludes built on texts by Armenian poets from the 10th century through the 20th century, culled and assembled to illustrate our collective response to the Armenian Genocide.

Of these poems, four are worth mentioning to better illustrate the general reasoning and purpose behind their choice. Two of them must be considered essential to represent the Armenian soul and story: the first being segments of *Word 2* from Grigor Narekatsi's *Book of Lamentations*, in which the poet attempts to establish two differing personalities – God and the supplicant who is pleading for salvation from Him. The second is a poem from the 19th century by Father Leo Alishan, serving as a short historical survey of the Armenian people. The next two poems were written by victims of the Armenian Genocide. It seemed only fitting that a requiem commemorating this catastrophic national tragedy should include the voices of some of its victims. These two poems, one by Siamanto (1878–1915) and the other by Daniel Varoujan (1884–1915) – members of the intelligentsia rounded up and executed in the opening days of the Ottoman campaign of extermination – frame the entire work. Siamanto's poem expresses his wish to go in search of those he has lost, and to die singing. It is a simple poem on the importance of culture over warfare, and his desire to fight against oppression not with arms and violence, but with immortal song. Daniel Varoujan's work is used as the final poem of the *Requiem*; in it we

find the poet's ardent wish to spread hope and good wishes to humankind throughout the world.

The overall structure seeks to marry the religious, ritual and spiritual component of a requiem with a depiction of the story, spirit and hope of the Armenian people. It was a personal goal to frame a requiem that does not dwell on mourning, nor call for acts of vengeance. Rather, it is an appeal to the Creator and the listener to renew their faith in goodness, to rise above vindictiveness, and aspire towards universal brotherhood. In this way the *Armenian Requiem* can be a testament to the Armenian desire to grow anew and live peacefully among its neighbors.

Krouse has developed a deep appreciation and understanding of the Armenian musical idiom and has long held an ardent interest in Armenian music. Prior to the *Armenian Requiem* he explored this interest in creating two other compositions of Armenian Music: *Nocturnes* and *Fire of Sacrifice*.

In addition to his focused research and passion for the genre, Krouse has also brought an intuitive and immediate understanding of how to approach the structure of this composition. First, he approached the four aforementioned poems and created specific compositions for each one, thereby establishing the musical language that forms the basis of the *Armenian Requiem*. Then he orchestrated the seven chants which serve as the pillars of the piece, in the spirit of Komitas, a composer he greatly admires. The result is an individual and unique synthesis of Western and Armenian musical languages that successfully captures the nature and spirit of the chosen texts.

The Genocide inflicted on the Armenian people was like a devastating forest fire, decimating its population. It left a once vibrant region barren and riddled with death. A forest fire, however, while destructive, is not final. In fact we, as a people, cling to the parable of the aspen, a tree unique in its capacity for renewal. An aspen grove is perhaps the largest single living organism on earth, with individual trees that are linked together by a vast underground root system, making up a single colony that can span acres of land. This means that whenever one

aspen is cut down, or many perish in a fire, the roots beneath the ground remain unaffected and alive, soon producing new shoots to replace the old. This *Armenian Requiem* – a poignant meditation on loss – is a stark look at man's inhumanity towards his fellow man. Against this backdrop, the work conveys a resolve to live again, to

regroup and move forward; it reminds us that the Armenians are a people with deep roots connecting them across vast distances and through time, always carrying hope for new growth.

Vatsche Barsoumian

Vatsche Barsoumian



Photo: Art Dehagan

Conductor, music director, and arts educator Vatsche Barsoumian has produced cultural events for 30 years within the Los Angeles Armenian diaspora. He is noted for founding the Parsegh Ganatchian Conservatory in Beirut, Lebanon, and the Lark Musical Society in Los Angeles. His extensive performances include many esteemed works of both the classical and traditional Armenian canons. He has led hundreds of performances, often choral. As executive director of the Dilijan Chamber Music Series, he has overseen the commissioning of many new works by Armenian and Western composers in every genre of Armenian classical music.



Royce Hall, UCLA

Photo: On the Mark Media

Shoushik Barsoumian



Photo: Mher Vanakn

Soprano Shoushik Barsoumian has sung in national opera houses throughout Europe and the US, appearing as Gilda in Verdi's *Rigoletto*, Adina in Donizetti's *L'elisir d'amore*, the title role in Tigranian's *Anoush*, La Fata Azzurra in Respighi's *La bella dormente nel bosco*, Musetta in Puccini's *La Bohème*, and Oscar in Verdi's *Un ballo in maschera*. Concert performances include Britten's *War Requiem*, Stravinsky's *Svadebka*, Mozart's *Mass in C minor* and Bach's *St Matthew Passion*. Barsoumian regularly appears with the Lark Musical Society and at the Dilijan Chamber Music Series, performing works by Armenian composers Komitas and Tigran Mansurian, as well as pieces by Armenian-inspired composers such as Krouse.

Garineh Avakian



Photo: Gradimages

Mezzo-soprano Garineh Avakian has been a soloist with the Los Angeles Master Chorale, the Lark Musical Society, the San Francisco Symphony, the USC Thornton Chamber Orchestra, the UCLA Faculty Composers Series, the San Jose Symphonic Choir, and the Monterey Symphony. Opera performances include Mozart's *Don Giovanni*, Gilbert and Sullivan's *The Mikado*, Purcell's *Dido and Aeneas*, Massenet's *Cendrillon*, Puccini's *Gianni Schicchi*, Handel's *Xerxes*, Monteverdi's *L'incoronazione di Poppea*, Scarlatti's *Il Trionfo dell'Onore*, Liebermann's *Miss Lonelyhearts*, and Tigranian's *Anoush*. Avakian is a professor of voice and choral music at Pierce College and an associate conductor for the National Children's Chorus.

Yeghishe Manucharyan



Photo: Charome Kaoharoen

Tenor Yeghishe Manucharyan has appeared in leading roles at the Metropolitan, Tulsa, Toledo, Boston, San Diego, New York City, Minnesota, Baltimore, Michigan, and Armenian National operas, among others. As a soloist he has appeared with the Charlotte Symphony, the Dallas Symphony, the Eugene Symphony, the State Philharmonic Orchestra of Armenia, the Boston University orchestras, the Opera Orchestra of New York, and the Orquesta Sinfónica del Estado de México as well as at the Tanglewood Festival and with the New York Choral Society.

Vladimir Chernov

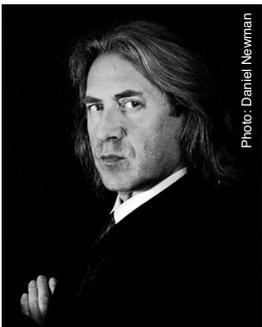


Photo: Daniel Newman

Renowned Russian baritone Vladimir Chernov has sung over 40 leading roles at the Metropolitan Opera, the Royal Opera House Covent Garden, Teatro alla Scala, the Teatro Colón, the Paris Opera, the Lyric Opera of Chicago, the San Francisco Opera and the Wiener Staatsoper, under Claudio Abbado, Valery Gergiev, James Levine and Seiji Ozawa, among others. Chernov made his US debut at the Los Angeles Opera in 1989–90 as Posa in Verdi's *Don Carlo*, opposite Plácido Domingo. Recordings include *Il trovatore*, *Luisa Miller* and *Don Carlo* for Sony Classical, *Rigoletto* for Deutsche Grammophon, and *Un ballo in maschera* for Teldec. He is a professor of vocal studies at the University of California, Los Angeles (UCLA).

www.vchernov.com

Ruben Harutyunyan



Photo: Hollywood Photo Production

Ruben Harutyunyan is considered one of the world's most accomplished duduk players. He has performed at global music festivals, played and recorded with top international pop musicians, and performed on numerous film soundtracks, including *Traffic* and *Kingdom of Heaven*. International artists with whom Harutyunyan has appeared in concert include Axiom of Choice, Demis Roussos, Michael Brook, Ebi and Moein, among others. Three of Harutyunyan's recordings, including the groundbreaking rendition of Komitas' *Divine Liturgy*, performed entirely on duduks, have been honoured with the Album of the Year Award at the 1999, 2004 and 2006 Armenian Music Awards.

Christoph Bull



Photo: Thomas Mikus

Internationally acclaimed concert organist Christoph Bull has performed in the US, Europe, Asia, and Central America at venues such as the National Concert Hall, Taipei, the Walt Disney Concert Hall, Los Angeles, Lincoln Center, New York, and the cathedrals of Moscow, Saint Denis and Salzburg. He has recorded organ parts for major Hollywood movies and recorded the premiere album featuring the pipe organ at Walt Disney Concert Hall, *First & Grand*. He is organist-in-residence at the First Congregational Church of Los Angeles, playing one of the world's largest pipe organs, as well as organ professor and university organist at the University of California, Los Angeles.

VEM String Quartet



From left to right: Luke Kim, Nicolette Kocsardy, Stephanie Nagler, Nicole Sauder

The VEM String Quartet – Nicole Sauder, Nicolette Kocsardy, Stephanie Nagler, Luke Kim – is the graduate string quartet-in-residence of the UCLA Herb Alpert School of Music, and the cornerstone of UCLA's Armenian Music Program. Its young musicians strive to cultivate an appreciation for Armenian music throughout the Los Angeles community through performances, music education, and outreach recitals, along with ongoing collaborations with composers to create new works dedicated to enriching Armenian cultural heritage. Coached by its artistic director, Movses Pogossian, the quartet has collaborated with David Starobin, Nicholas Kitchen, Andrew Jennings, the Apple Hill String Quartet, Vatsche Barsoumian, and Tigran Mansurian, among others.

Tziatzan Children's Choir



The Tziatzan ('Rainbow') Children's Choir is comprised of children aged from six to fourteen, and meets in three sub-groups: six to nine-year-olds, ten to twelve-year-olds, and thirteen to fourteen-year olds (the group singing on this recording). The choir performs several concerts annually, including masterworks such as Britten's *A Ceremony of Carols*, Bach's *Mass in B minor*, *St Matthew Passion* and *St John Passion*, Pergolesi's *Stabat mater*, Mozart's *Mass in C minor* and Stravinsky's *Symphony of Psalms*, alongside traditional Armenian folk songs and new compositions.

Tziatzan Children's Choir

Sarina Ajnass
Natalie Antonopoulos
Lilit Arakelyan
Zare Arakelyan
Nayiri Artounians
Alexander Arutiunian
Amaras Badasyan
Aran Badasyan
Lily Bedrossian
Lucy Broutian

Miranda Claxton
Jade Cook
Alik Dangourian
Arek Dangourian
Nanor Deirbadrossian
Alec Dergevorkian
Shaday Diaz
Sofia Frohna
Bridgette Fussman
Davit Hovanesyan

Maneh Hovanesyan
Sose Hovannisian
Narek Jamkotchian
Stephanie Keledjian
Arthur Keshishyan
Hermine Keshishyan
Melanie Khachatryan
Robbie Levis-Fitzgerald
Melia Movsesian
Lucy Nazarian

Sawyer Peace
Anna Reger
Satig Seraydarian
Carolina Toledo
Sophie Torosyan
Sophia Washington
Mary Zohrabyan

Lark Master Singers

Soprano

April Amante
Hermineh Amirian
Ani Assadourian
Tamara Bevard
Martha Cowan
Sevan Deirbadrossian
Dina Deukmajian
Karine Gevorgyan
Hila Gharakhanian
Glady Hacopian
Anahid Halabi
Shannon Hickman
Marie Hodgson
Susan Judy
Noune Kartalyan
Virenia Lind
Deborah Mayhan
Caroline McKenzie
Jenny Mirzoian
Holly Price
Maryana Sanamyan
Holly Sedillos
Hayde Torosyan
Tamar Tufenkdjian
Elyse Willis
Alenoush Yeghnazar

Alto

Shushan Akopyan
Esther Assilian
Meghrie Babikian
Samela Beasom
Leanna Brand
Monika Bruckner
Sara Campbell
Janet Dilanchyan
Amy Engelhardt
Leslie Inman
Zara Kandagaryan
Anahit Kuchukian
Noonik Mardirossian
Suzie Mazmanian
Juliette Missirian
Alice Murray
Sylva Natalie Manoogian
Belen Pachalian
Beth Peregrine
Anahit Safarians
Sisian Sarian
Cynthia Simonian
Laura Smith
Claudia Sobol
Kimberly Switzer

Tenor

Matthew Brown
Edward Bruner
Tim Bullara
Bradley Chapman
Norayr Dadurian
Steven Harms
Todd Honeycot
Brandon Hynum
Raffi Kerbabian
Charles Lane
Sal Malaki
Sean McDermott
Khachig Nahabedian
Sevan Palandjian
Jamey Schrick
Kevin St. Clair
Gor Vkhkryan

Bass

Mark Beasom
Kevin Dalbey
Michael Daniels
Mark Edward Smith
Dylan Gentile
Will Goldman
Ashot Kartalyan
Dikran Khanjian
David Kress
Ara Kourouyan
Scott Lehmkuhl
Edward Levy
Brett McDermid
Cale Olson
Steve Pence
Tigran Stepanyan
Kyle Stephens
Ryan Villaverde
Hovik Voskanyan

UCLA Philharmonia

Solo String Quartet

Nicole Sauder
Nicolette Kocsardy
Stephanie Nagler
Luke Kim

Violin 1

Movses Pogossian, concertmaster
Catherine Arai
Anna Corcoran
Mira Khomik
Tracey Kim
Anna Kouchnerov
Zoe Merrill
Camille Miller
Luke Santonastaso
Stephanie Spencer
Sarah Worden

Violin 2

Brita Tastad, principal
Yasmeen Al-Mazeedi
Peter Back
Anjelina Lopez-Rosende
Chris May
Leila Nassar-Fredell
Boryana Popova
Isabella Reyes
Mizuki Tanagi
Francis Wong
Viola You

Viola

Emma Stansfield, principal
Julien Altmann
Larry Chew
Nick Laham
Lydia Luce
Theo Ma
Clara McMahon
Daniel Mireles
Alec Santamaria

Cello

Jasmine Lau, principal
Niall Ferguson
Jeffrey Ho
Jamie Kang
Killian Kelly
Daniel Kim
Youjin Ko
Mathew Tong
Andrea Yu

Double Bass

Sean O'Hara, principal
Mark Gutierrez
Freddy Hernandez
Ema Jordan
Lauren Lee
Jules Levy
Ben Pendergrass
Stewart Rosen
Noah Yanicki

Flute

Renee Henn
Irwin Hui
Devan Jasquez
Cecily Lan

Piccolo

Cecily Lan
Irwin Hui

Alto Flute

Cecily Lan
Irwin Hui

Bass Flute

Irwin Hui

Oboe

Charlie Bond
Sydney Lee

English Horn

Kyle Kurihara

Clarinet

Kenji Bellavigna
Nicolina Logan
Edgar Melendez

Bass Clarinet

Tyler Hsieh

Contrabass Clarinet

Adam Gilberti

Alto Saxophone

Edgar Melendez

Bassoon

Sumner Arano
Yoonjoo Hwang
Ryan Yamashiro

Contrabassoon

Sumner Arano

French Horn

Aija Mattson
Kelsi Nelson
Rachel O'Connor
Matt Pennington
Andrew Pickett

Trumpet

Jack Kent
Jackson Levin
Mark Stevenson
Aaron Wooley

Trumpets – off-stage

Jens Lindemann
Bobby Rodriguez

Trombone

Jacob Kraft
Olivia Oaki
Oscar Yau

Tuba

Seth Shaffer
Luke Storm

Timpani

Nik Keelaghan
Kevin Tran
Austin Zwicke

Percussion

Gary Heaton-Smith
Mariam Kaddoura
Dante Luna
Mika Nakamura
David Riccobono

Harp

Amy Ahn
Vivian Hsu

Piano and Celesta

Thomas Feng

Organ

Christoph Bull

Duduk

Arsen Harutyunyan
Ruben Harutyunyan

Dhol and Doumbek

Yervand Minassyan
Grigor Poghosyan

Lark Master Singers

The Lark Master Singers is a dedicated group of volunteer singers committed to singing influential repertoire from the Western and Armenian canons, including Bach's *St Matthew Passion* and *St John Passion*, Beethoven's *Symphony No. 9*, Brahms' *Ein deutsches Requiem*, Verdi's *Requiem*, Britten's *War Requiem*, and Schnittke's *Choir Concerto*, as well as many staged operas mounted by the Lark Musical Society. The choir takes particular pride in advocating for seldom-heard and seldom-performed music of the Armenian choral repertoire, by such composers as Tigran Mansurian, Vatche Sharafyan, David Halajian and Artashes Kartalyan, alongside the choral works of Komitas.



UCLA Philharmonia

The UCLA Philharmonia is the flagship orchestra of the University of California, Los Angeles (UCLA) Herb Alpert School of Music. Since 2005, the Philharmonia has been led by professor and director of orchestral studies Neal Stulberg. Highlights of his tenure have included performances of Mahler, Bruckner, Nielsen, Honegger, Lutoslawski and Dutilleux symphonies, Duke Ellington's *Harlem*, a concert/lecture co-sponsored by the UCLA departments of music and evolutionary biology titled *Messiaen's Birds: The Greatest Musicians*, featuring GRAMMY® Award winner and UCLA faculty pianist Gloria Cheng, a gala performance of Handel's *Judas Maccabaeus* at the Wilshire Boulevard Temple, birthday tributes to guitarist Kenny Burrell at Royce Hall; annual appearances at the *Sundays Live* series at the Los Angeles County Museum of Art's Bing Theater, a Getty Center revival of Edward Curtis' 1914 silent film *In the Land of the Head Hunters* with restored original score, and two commercial releases, one of previously unrecorded orchestral works by Viennese émigré composer Erich Zeisl on Yarlung Records and a world premiere recording of works by Mohammed Fairouz's on Sono Luminus. www.uclaorchestras.com

Neal Stulberg



Photo: Leiferis

Conductor Neal Stulberg has led the Philadelphia Orchestra, the Los Angeles Philharmonic, the Saint Louis Symphony, the San Francisco Symphony, the Netherlands Radio Symphony Orchestra, the WDR Rundfunkorchester Köln, the St. Petersburg Symphony Orchestra, the Seoul Philharmonic and the Hong Kong Philharmonic, among others. A recipient of the Seaver/National Endowment for the Arts Conductors Award, he served as assistant conductor of the Los Angeles Philharmonic under Carlo Maria Giulini and music director of the New Mexico Symphony Orchestra. He has premiered works by Steve Reich, Dmitri Smirnov, Joan Tower, Peter Schat and Peter van Onna, and led the period instrument orchestra Philharmonia Baroque in a festival of Mozart orchestral and operatic works. In 2001, he conducted *Akhmaten* by Philip Glass at the Rotterdam Festival and Thomas Adès' *Powder Her Face* with Long Beach Opera in Los Angeles. He has made recordings for West German Radio and the Donemus, Yarlung Records, Sono Luminus and Composers' Voice labels. He serves as professor and director of orchestral studies at the UCLA Herb Alpert School of Music.



Photo: Charome Kaocharoen



Photos: Charome Kaocharoen

Ian Krouse

American composer, Ian Krouse (b. 1956), has been lauded in the music press and is widely known for his pioneering efforts in the development of the guitar quartet. Over the past few years Krouse's vocal works have begun to receive more attention. In the lead up to the premiere of the *Armenian Requiem* in 2015, the Lark Musical Society commissioned two works on Armenian texts: *Nocturnes* for baritone and string quintet, and *Fire of Sacrifice* for soprano and chorus. Other vocal works include the song cycles *Cantar de los cantares* and *Invocation*, and the earlier *Cinco canciones insólitas*. In 2010 Krouse's a cappella setting of Walt Whitman's *Out of the Cradle Endlessly Rocking* received its premiere performance under the direction of the work's dedicatee, conductor Robert Porco. In addition to hundreds of performances annually by guitarists and guitar quartets all around the world, Krouse's works have been performed or recorded by the Chicago Symphony Orchestra, the Ukraine Radio and Television Orchestra, the Armenian Philharmonic Orchestra, the UCLA Philharmonia, the USC Symphony, the Mexico City and Pasadena Chamber Orchestras, the Aureole Trio, Dinosaur Annex, the 20th Century Consort, the Debussy Trio, Pacific Serenades, the Dilijan Ensemble, the May Festival Choir, and the Los Angeles Chamber Singers, to name a few. Krouse is the recipient of numerous awards and grants, and his works have been released on the Chandos, Delos, Naxos and Urtext Digital Classics labels, among others. He is a Distinguished Professor of Music at the University of California where he currently serves, in addition to his teaching responsibilities as an Academic Associate Dean for the Herb Alpert School of Music.

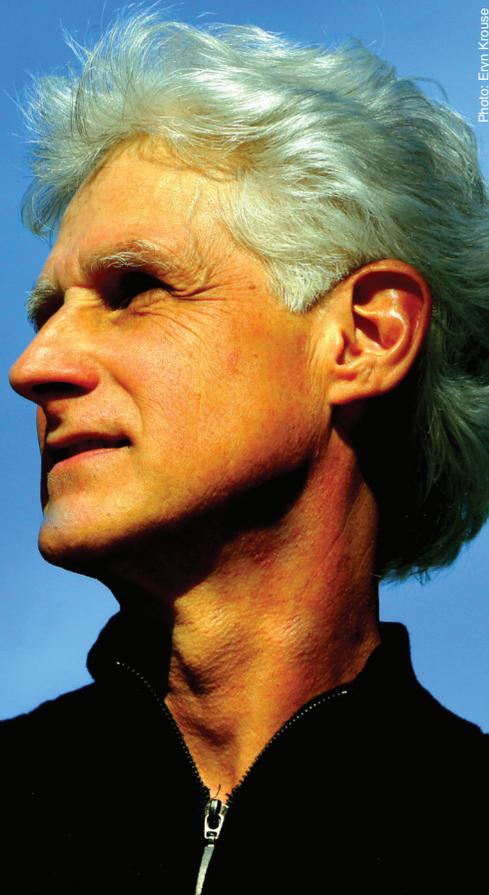


Photo: Eryn Krouse

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Armenian Requiem, Op. 66 (2015)

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A detailed track list and full recording details can be found inside the booklet. The Armenian libretto, a transliteration and an English translation can be found at www.naxos.com/libretti/559846.htm

Producer: Ian Krouse

Sponsors: Andy and Hayde Torosyan

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Cover design: Vanig Torikian



AMERICAN CLASSICS

Composed to mark the centenary of the genocide of 1915, the *Armenian Requiem* is a large-scale sacred work structured around the liturgical chants encountered in requiem services appended to the traditional Armenian Mass. It is written in a form that, uniquely for the music of the country, is not based wholly on the model of the Latin Mass. Instead, taking the precedent of Britten's *War Requiem*, Ian Krouse embeds poems as interludes, and his work – a poignant meditation on loss couched in a marriage of Western and Armenian forms – offers both conciliation and hope.

WORLD PREMIERE RECORDING

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Playing
Time:
1:35:19