

Los Angeles
 **Master Chorale**
Grant Gershon | Music Director

2007|08
Season

Don't miss
the last three
concerts of
the season!

GÓRECKI | *Five Marian Songs*
HAYDN | *Maria Theresa Mass*
WITH L.A. CHAMBER ORCHESTRA
APRIL 6 at 7pm

GÓRECKI | *Lobgesang* 
(Song of Praise)
LAURIDSEN | *Nocturnes*
DAVID O | *A Map of Los Angeles*
WORLD PREMIERE
WITH SERGIO "CHECO" ALONSO,
MEXICAN FOLK HARP
ALSO FEATURING WORKS BY
ESA-PEKKA SALONEN, ERIC WHITACRE,
AND STEVEN STUCKY
MAY 4 at 7pm

"The Grapes of Wrath"
Choral Concert Suite
Ricky Ian Gordon, COMPOSER
Michael Korie, LIBRETTIST
WORLD PREMIERE
MORE GREAT OPERA CHORUSES BY VERDI,
PUCCINI, MASCAGNI, AND MUSSORGSKY
MAY 18 at 7pm

213.972.7282 WWW.LAMC.ORG



Grant Gershon MUSIC DIRECTOR

BORN: November 10, 1960, in Norwalk, California

AT THE CHORALE: Music Director, now in his seventh season. Grant has expanded the choir's repertoire considerably by conducting important

world premieres: *Sang* by Eve Beglarian, *You Are (Variations)* by Steve Reich, *Requiem* by Christopher Rouse, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezós (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere)

QUOTES: "Grant Gershon, music director of the Los Angeles Master Chorale, has made the ensemble into an important part of the city's cultural life."

—Tim Mangum,
Orange County Register

OTHER APPEARANCES: Berkshire Choral Festival, San Antonio Symphony, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Symphony and Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

NEW ASSIGNMENT: Appointed Associate Conductor/Chorus Master for Los Angeles Opera in July, 2007

PREVIOUS ASSIGNMENTS: Assistant Conductor — Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival

MEMBER OF: the USC Thornton School of Music Board of Advisors

ON FILM/TV: played keyboards on *Matrix Revolutions* film score; conducted choral sessions for films *Lady in the Water*, *License To Wed*, *I Am Legend* and *Charlie Wilson's War*; twice appeared as a pianist on *Cheers*; accompanied Kiri Te Kanawa and Jose Carreras on the *Tonight Show*



© Steve Cohn

Los Angeles Master Chorale

FOUNDED: 1964 as one of three founding companies at the Music Center; now in its 44th season

MUSIC DIRECTORS:

Grant Gershon, since 2001;
Paul Salamunovich, 1991–2001;
John Currie, 1986–1991;
Roger Wagner, 1964–1986

AWARDS: ASCAP/Chorus America Award for Adventurous Programming

PRESS: "The Los Angeles Master Chorale is 'not your grandfather's choral group'"
—James Taylor,
Performances Magazine

"When the stars align and the programming manages to both soothe and challenge, the Los Angeles Master Chorale's current Grant Gershon-era can suggest a high-water mark in choral aesthetics."

—Josef Woodard,
Los Angeles Times

ON DISC: with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipú* and Steve Reich's *You Are (Variations)*.

With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen – Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

ON FILM: motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License To Wed*

Soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

WEBSITE: LAMC.org



Los Angeles

Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace families to honor Lillian Lovelace's mother

Sunday, March 9, 2008, at 7PM

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, CONDUCTOR

Musica Angelica Baroque Orchestra

Mary Wilson, SOPRANO

Paula Rasmussen, MEZZO-SOPRANO

James Taylor, TENOR

Jesse Blumberg, BARITONE

Mass in B minor (BWV 232)

JOHANN SEBASTIAN BACH (1685-1750)

Kyrie

Kyrie eleison (chorus)

Christe eleison (soprano, mezzo-soprano)

Kyrie eleison (chorus)

Gloria

Gloria in excelsis (chorus)

Et in terra pax (chorus)

Laudamus te (mezzo-soprano)

Gratias agimus tibi (chorus)

Domine Deus (soprano, tenor)

Qui tollis peccata mundi (chorus)

Quoniam tu solus sanctus (baritone)

Cum Sancto Spiritu (chorus)

INTERMISSION

Symbolum Nicenum (Credo)

Credo in unum Deum (chorus)

Patrem omnipotentem (chorus)

Et in unum Dominum (soprano, mezzo-soprano)

Et incarnatus est (chorus)

Crucifixus (chorus)

Et resurrexit (chorus)

Et in Spiritum Sanctum Dominum (baritone)

Confiteor (chorus)

Et expecto (chorus)

Sanctus

Sanctus (chorus)

Osanna (chorus)

Benedictus (tenor)

Agnus Dei (mezzo-soprano)

Dona nobis pacem (chorus)

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Proud Media Partner



Musica Angelica Baroque Orchestra's appearance is made possible by a generous gift from Carol and Warner Henry.

Tonight's *ListenUp!* pre-concert discussion is co-hosted by Music Director Grant Gershon and KUSC's Alan Chapman in BP Hall at 6PM.

Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program, prices and artists subject to change.



The Ultimate Musical Experience: Bach's Magisterial, Monumental *Mass in B Minor*

By Victoria Looseleaf

“The immortal god of harmony” is how Beethoven referred to Johann Sebastian Bach in 1801. Indeed, were Bach alive today, his popularity would, no doubt, rival that of Tiger Woods, Bono and the Pope, his art an ongoing miracle, the marketing machine in über-high gear: there, in Times Square and 20 stories high, that famous wiggly silhouette dances joyously with an iPod; he's also both blogger and YouTube star; and, like the great tunesmiths Paul McCartney and Joni Mitchell, he, too, would ink deals with Starbucks.

After all, Bach, the original sonic blingmeister, was a stalwart habitué of Leipzig cafés. Fueled by countless cups of java, Bach, born in Eisenstadt in 1685, was a workaholic who, ever anxious and self-motivated, was not only an organist, choir master, music teacher, court musician and boys school instructor, but, in addition to fathering 20 children, managed to compose an astounding number of masterpieces that continue to rule the musical firmament more than 250 years after his death in 1750.

None, perhaps, rules more than his *Mass in B Minor*. It was this magnificent two-hour work (heard tonight for the first time in Walt Disney Concert Hall) that prompted American composer Michael Torke to proclaim, “Why waste money on psychotherapy when you can listen to the *B Minor Mass*?” And though the opus, which was not intended for any special occasion, may be *of* the church – it is, to be sure, a setting of the Lutheran mass text – it nevertheless stands apart

from any specific denomination or house of worship. Different from Bach's other liturgical music in that it transcended the theology of Christianity, the *Mass*, which the composer never heard performed in its entirety during his lifetime, can be thought of as a summing up of the Latin contrapuntal tradition, just as the *Art of the Fugue* had served that purpose for the fugal style. In the process, a work of unmitigated spirituality has bloomed for the ages. When the stellar German director Achim Freyer mounted a production of the *Mass* in the Dorothy Chandler Pavilion for Los Angeles Opera in 2002, he hailed it as “an anatomy of the nature of mankind,” adding, “It's about a desperate attempt to overcome the solitude of mankind and the solitude of the individual human being.”

Which is precisely what Bach's music does. That said, in 1733, Bach had already been in Leipzig for a decade, during which time he had composed five complete cycles of

church cantatas, the *St. John* and *St. Matthew Passions*, and numerous instrumental works and orchestral pieces. But being prolific didn't mean big profits; during his years in Leipzig (27 in total), the composer often felt underappreciated, even arguing with his employers over fees, a notion that led Bach to contemplate founding a brewery (what better way to come down from caffeine than drinking beer?). But that, happily, was not to be: three years before becoming court composer to Augustus and still fiercely hewing to his work ethic, Bach began writing a “Missa” for the new Catholic elector of Saxony recently installed in Dresden. Consisting of settings of the “Kyrie” and “Gloria,” they would comprise the first part of the *Mass in B Minor*. In fact, the four parts of the work going by that name were composed separately over more than 20 years, the second being the “Symbolum Nicenum (Credo),” the third a single movement, the “Sanctus,” and the fourth entitled “Osanna, Benedictus,



Agnus Dei et Dona nobis pacem.” But the point at which Bach decided to expand the “Missa” into a full-blown setting is not known, with the title a 19th century invention, as Bach never gave it a single, collective designation. By 1748, after much adapting and refining earlier work to meet a sacred purpose that would also be regarded as a testament to his musical dexterity, the piece most likely assumed its final form. And though various sections of the *Mass* were performed over the next 60 years, it was not until 1859, more than a century after Bach’s death, that the entire work was performed at a single setting. The magnificence begins immediately, with a potent adagio five-part setting of the words “Kyrie eleison” succeeded by a fugally complex section of architectural opulence. Bach also employs pairs of notes in both a minor key, suggesting a wistful sadness, and in a major one, with requisite lightness. The “Christe eleison,” a tender duet for sopranos, features an amiable ritornello for strings, while the second “Kyrie” features a powerful chromatic fugal subject. Opening in D major, the “Gloria” is a jubilant outpouring that reflects a pair of dance styles, the Gigue and Passepied, with compound triple times and dotted rhythms. Moving fluidly into the “Laudamus te,” a gorgeous soprano solo is balanced by an equally moving violin obbligato. Then, with the “Gratias” comes a fairly straight rendering of the opening chorus of *Cantata No. 29* (1731), the words set with assured nobility, which is an intriguing prelude to the “Domine Deus,” where tenor and soprano sing over flute and muted strings. In the “Qui tollis,” another revision can be heard from the opening chorus of *Cantata No. 46* (1723), “Behold and

see if there be any sorrow like unto His sorrow,” while the alto solo in “Qui sedes” is a unison with the oboe d’amore. The dark-toned “Quoniam,” resonates with a horn obbligato and bassoon filigrees, making for an impressive bass solo accompaniment, while the “Cum Sancto Spiritu,” displays a spry choral fugue, marking the end of Bach’s original “Missa” with

exultant fugues, as the choir, divided into six parts, becomes a double chorus delivering the sprightly “Osanna,” based on the secular *Cantata No. 215* (1734). The “Benedictus,” ostensibly the remains of a lost tenor aria, features elongated vocal and instrumental lines that evoke love and longing, followed by the “Agnus Dei,” a straight “Osanna” reprise scored for alto solo. The Latin

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a thrusting jubilation. Like the “Missa,” the “Symbolum Nicenum (Credo)” displays its own cohesive structure and is another fine example of Bach’s concern with symmetry, the “Crucifixus” being the central story and the five-part choral texture of the “Et incarnatus” modeled on his *Magnificat in D*. An adoring God’s descent from heaven is heard in gently falling triads, while the “Crucifixus” conveys the inexpressible, the heart heavy as it bears witness to a life sacrificed. With the lively contrast of the “Et resurrexit,” the triple meters teem with ecstatic vocals, while the bass aria, “Et in Spiritum,” like the first movement of the “Credo,” recalls plainsong in emphasizing the resolve of belief as it links to the final uplifting, yet haunting, “Et expecto.” The splendid “Sanctus,” which was written originally for Christmas Day, 1724, bursts with

words, “Dona nobis pacem,” set to a rising tide of chorus and orchestra, bring back the “Gratias” and a profoundly triumphant close. Simultaneously linking the concepts of peace, praise and gratitude to God, palpable feelings of benevolence gush forth, as the *Mass in B Minor* radiates spirituality and the notion of unfettered hope. Remarkable in all regards, this towering work anoints its listeners with ineffable grace and should be required listening for no less than all of humanity.

Victoria Looseleaf is an award-winning arts journalist and regular contributor to the Los Angeles Times, La Opinión and Performances Magazine. In addition, she is the producer-host of the long-running cable access television show on the arts, “The Looseleaf Report.” This is her fourth season with the Los Angeles Master Chorale.



Musica Angelica Baroque Orchestra

MUSIC DIRECTOR:
Martin Haselböck

REGARDED AS: Southern California's premiere Baroque ensemble

FOUNDED IN: 1993 by lutenist Michael Eagan and gambist Mark Chatfield

HAS COLLABORATED WITH: Los Angeles Opera, Long Beach Opera, J. Paul Getty Museum, Norton Simon Museum, Wiener Akademie of Vienna

GUEST CONDUCTORS INCLUDE: Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Nicholas Kraemer, Rachel Podger and Martin Haselböck, who became the ensemble's Music Director in the 2005/2006 season.

LAST LAMC APPEARANCE: Treasure, a concert of Mexican Baroque music, April 2006

FIRST INTERNATIONAL TOUR: 2007, with stops in New York, Austria, Mexico, Hungary, Spain, Italy, Germany



Mary Wilson SOPRANO

HAS PERFORMED WITH: Musica Angelica, Arizona Opera, Cincinnati Symphony, Santa Fe Symphony, Portland Symphony, American Bach Soloists, Dayton Opera, Opera Theatre of St. Louis, Omaha Symphony, Tucson Symphony, Delaware Symphony, St. Paul Chamber Orchestra

PREMIERE PERFORMANCES: Grand Duchess Christina in world premiere of Philip Glass' *Galileo Galilei* in Chicago and New York; Controller in American premiere of Dove's *Flight* at Opera Theatre of St. Louis; La Colorature in American premiere of Laurent Petitgirard's *Joseph Merrick, The Elephant Man* with the Minnesota Opera

OPERA ROLES INCLUDE: Susanna in *Le Nozze di Figaro* with Arizona Opera and Dayton Opera, Rosina in *Il Barbiere di Siviglia* with Dayton Opera, Zerbinetta in *Ariadne auf Naxos* with Tulsa Opera, Penelope in Britten's *Glorianna* with Opera Theatre of St. Louis

RAVES: "She proved why many in the opera world are heralding her as an emerging star. She is simply amazing, with a voice that induces goose bumps and a stage presence that is mesmerizing" —*Arizona Daily Star*

LAST LAMC APPEARANCE: Orff's *Carmina Burana* in February 2005

AWARDS: National Finalist in the 1999 Metropolitan Opera National Council Auditions; Adams Fellowship at the Carmel Bach Festival; 2004 "Emerging Artist" by *Symphony Magazine*



Paula Rasmussen MEZZO-SOPRANO

HAS PERFORMED WITH: Opéra National de Paris, Oper der Stadt Köln, Glyndebourne Festival, Grand Théâtre de Geneva, Welsh National Opera, Los Angeles Opera, Dallas Opera, Glimmerglass Opera, New York City Opera, Utah Opera, Pittsburgh Opera, Boston Symphony, Los Angeles Philharmonic, St. Paul Chamber Orchestra, Houston Symphony, Cleveland Orchestra, San Francisco Symphony, Greenwich Symphony, Atlanta Symphony

OPERA ROLES INCLUDE: The Muse/Nicklaus in *The Tales of Hoffman* at Dallas Opera; Carmen in *Carmen* in Cologne; Cherubino in *Le Nozze di Figaro* in Amsterdam; Sesto in *Giulio Cesare* at Los Angeles Opera; Serse in Handel's *Serse* in Cologne, Montpellier, Ludwigshafen and Dresden

HAS COLLABORATED WITH: Christoph Rousset, Alain Lombard, James Conlon, Christoph von Dohnanyi, Esa-Pekka Salonen, Hugh Wolff, Ivor Bolton, Evelino Pido, Christopher Hogwood, David Gilbert, Graham Jenkins and Jane Glover

ADD TO YOUR NETFLIX QUEUE: DVDs of Handel's *Serse* (also available on Amazon.com) and Barcelona Opera's production of *Il Viaggio a Reims*

LAST LAMC APPEARANCE: Beethoven's *Missa Solemnis* in March 2004

APPROACH THE BENCH, COUNSELOR: Paula recently finished her law degree and plans to be known as the Singing District Attorney.



James Taylor TENOR

HAS PERFORMED WITH: Akademie für Alte Musik Berlin, University Musical Society in Ann Arbor, Calgary Philharmonic, New York Philharmonic, St. Paul Chamber Orchestra, Toronto Symphony, Detroit Symphony, Los Angeles Philharmonic, RIAS Kammerchor, Cleveland Orchestra, Beethovenhalle Orchestra, Gewandhaus Orchestra, Detroit Symphony, Pittsburgh Symphony



FREQUENT COLLABORATOR

WITH HELMUT RILLING: in Britten's *War Requiem* in Stuttgart, Leverkusen, and Bonn; in *Elijah* in Ottawa; in Mozart's *Mass in C minor* in Toronto and Detroit; in Bach's *St. Matthew Passion* at Carnegie Hall; in Handel's *Messiah* in Stuttgart, and recordings of Bach's *Christmas Oratorio*, *Magnificat*, *St. John Passion* and Handel's *Messiah* on Hänssler

CUE UP YOUR IPOD: On Harmonia Mundi, Bach's *Easter Oratorio* and Beethoven's *Missa Solemnis*; on Limestone Records, Mozart's *Requiem* with the St. Paul Chamber Orchestra; on Naxos, Beethoven's *Missa Solemnis* with the Nashville Symphony; and on ArkivMusik, Baroque composer Johan Georg Conradi's opera

Ariadne with the Boston Early Music Festival

SCHOLAR/ARTIST: A Fulbright Scholar (at the Hochschule für Musik in Munich) and an Associate Professor of Voice at the Yale Institute of Sacred Music and Yale School of Music



Jesse Blumberg
BARITONE

HAS PERFORMED WITH: Utah Symphony, Opera Vivente,

American Bach Soloists, Jupiter Symphony Chamber Players, Santa Fe Opera, Glimmerglass Opera, the Ravinia Festival, Chicago Opera Theater, Waverly Consort, Mark Morris Dance Group, Pennsylvania Ballet, Opera Delaware

WORLD PREMIERE

PERFORMANCES: Connie Rivers in Ricky Ian Gordon's *The Grapes of Wrath* at Minnesota Opera and Utah Opera; Lisa Bielawa's song cycle *The Lay of the Love and Death* at Alice Tully Hall; the upcoming premier of Ricky Ian Gordon's song cycle *Green Sneakers* at the Vail Valley Music Festival

OPERA ROLES INCLUDE:

Ulysses in Monteverdi's *The Return of Ulysses* with Opera

Vivente, and *Little Women* with Opera Delaware

RAVES: "Jesse Blumberg commanded the stage, physically and vocally...lighting up the hall with his every appearance."
—*The Baltimore Sun*

AWARDS: First prize in the 2007 International Hilde Zadek Singing Competition in Vienna and first prize in the 2007 National Federation of Music Clubs Young Artist Auditions

BUT I REALLY WANT TO DIRECT:

Founder and Artistic Director of the Five Boroughs Music Festival in New York City



Photo by Gil Garcetti

Los Angeles Master Chorale

SOPRANO

Samela Beasom
 Tamara Bevard
 Karen Hogle Brown
 Claire Fedoruk
 Rachelle Fox
 Marie Hodgson
 Susan Judy
 Risa Larson
 Emily Lin
 Deborah Mayhan
 Holly Shaw Price
 Sun Joo Yeo

ALTO SACE

Nicole Baker
 Leanna Brand
 Sarona Farrell
 Amy Fogerson
 Alice Kirwan Murray
 Helene Quintana
 Nike Simor St. Clair
 Nancy Sulahian
 Kimberly Switzer
 Tracy Van Fleet

TENOR SACE

Daniel Chaney
 Pablo Corá
 Jody Golightly
 Shawn Kirchner
 Charles Lane
 Michael Lichtenauer
 Dominic MacAller
 Kevin St. Clair
 George Sterne

BASS SACE

Joseph Bazyouros
 Reid Bruton
 Greg Davies
 Gregory Geiger
 Dylan Gentile
 Scott Graff
 Stephen Grimm
 Lew Landau
 Bob Lewis
 Burman Timberlake

The Singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Leanna Brand, AGMA Delegate.

Musica Angelica Baroque Orchestra

Martin Haselböck, Music Director

VIOLIN 1

Ingrid Matthews
 CONCERTMASTER
 Neli Nikolaeva
 Pierre Joubert
 Adriana Zoppo

VIOLIN 2

Janet Strauss
 PRINCIPAL
 Carrie Kennedy
 M. Anne Rardin
 Amy Wang

VIOLA

Suzanna Giordano Gignac
 PRINCIPAL
 Aaron Westman
 Jane Levy

VIOLONCELLO

Joanna Blendulf
 PRINCIPAL
 Shirley Hunt
 Leif Woodward

VIOLONE

Denise Briese
 PRINCIPAL
 Josh Lee

FLUTE

Stephen Schultz
 PRINCIPAL
 Sherril Wood

OBOE

Michael DuPree
 PRINCIPAL
 Sarah Davol
 Lot Demeyer

BASSOON

Danny Bond
 PRINCIPAL
 Carolyn Beck

TRUMPETS

Kathryn Adduci
 PRINCIPAL
 Ray Burkhardt
 Melissa Rodgers

NATURAL HORN

James Thatcher
 PRINCIPAL

TIMPANI

Judith Chilnick
 PRINCIPAL

HARPSICHORD/ORGAN

Patricia Mabee
 PRINCIPAL
 Ian Pritchard

LIBRARIAN

Denise Briese

PERSONNEL MANAGER

Maurice Grants

GENERAL MANAGER

Laura Spino

OPERATIONS MANAGER

Steve Wanna

OFFICE MANAGER

Michelle Digby

The musicians of the Musica Angelica Baroque Orchestra are represented by Professional Musicians, Union Local 47 and the American Federation of Musicians.



Mass in B minor by Johann Sebastian Bach

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe altissime.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris, Amen.

SYMBOLUM NICENUM (CREDO)

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilem et invisibilem.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omni saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die, secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre, et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

KYRIE

Lord have mercy.
Christ have mercy.
Lord have mercy.

GLORIA

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ the most high, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer.
Thou who sittest at the right hand of the Father, have mercy upon us.
For thou alone art holy.
Thou alone art the Lord.
Thou alone are the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father, Amen.

SYMBOLUM NICENUM (CREDO)

I believe in one God, The Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
And I believe in one Lord, Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made, of one substance with the Father
by whom all things were made.
Who for us and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
of the Virgin Mary. And was made man.
Crucified also for us under Pontius Pilate,
he suffered, and was buried.
And on the third day he rose again, according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.
And I believe in the Holy Spirit, the Lord and Giver of life,
who proceeds from the Father and the Son.
Who, together with the Father and the Son, is adored and glorified,
who spoke to us through the Prophets.
And I believe in one, holy, catholic and Apostolic Church.
I confess one baptism for the remission of sins.
I await the resurrection of the dead,
and the life of the world to come. Amen.

**SANCTUS**

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

BENEDICTUS

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

AGNUS DEI

*Agnus Dei, qui tollis peccata mundi:
miserere nobis. (repeat)
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

SANCTUS

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

BENEDICTUS

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Lamb of God, who takest away the sins of the world,
have mercy upon us. (repeat)
Lamb of God, who takest away the sins of the world,
grant us peace.

Los Angeles Master Chorale 2008|09 Concert Season

OCTOBER 12, 2008

RACHMANINOFF *Selections from The Liturgy
of St. John Chrysostom*
HAYDN *Harmonie Mass*

NOVEMBER 9, 2008

HARRISON *La Koro Sutro*
UNG *WORLD PREMIERE* 

DECEMBER 7, 2008

Messiah Sing-Along

DECEMBER 14, 2008

RESPIGHI *Laud to the Nativity*
PINKHAM *Christmas Cantata*
RUTTER *Gloria*
LAURIDSEN *O Magnum Mysterium*

DECEMBER 15, 2008

Messiah Sing-Along

JANUARY 25, 2009

MENDELSSOHN *Elijah*

FEBRUARY 22, 2009

BRUCKNER *Motets*
LISZT *Inno a Maria Vergine*
PÄRT *De Profundis*
CLEARFIELD *Dream Variations*
WORLD PREMIERE
SAMETZ *WORLD PREMIERE*
MUHLY *Expecting the Main Things
from You*

MARCH 29, 2009

BRAHMS *Zigeunerlieder*
BARTÓK *Slovak Folk Songs*
TORMIS *Forgotten Peoples Cycle*
POULENC *Chansons Françaises*
COPLAND *Old American Songs*

MAY 3, 2009

MESSIAEN *Trois petites liturgies*
HAYDN *Heilig Mass*

MAY 31, 2009

SIERRA *Missa Latina*

Performance dates, times, and repertoire subject to change.



2008|09 SEASON PREVIEW

A Stimulating Season of Soul-Stirring Sounds

By Victoria Looseleaf

“Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us so far away from town, country, earth, and all worldly things, that it is truly a blessed gift of God.”

So said Felix Mendelssohn, one of the many brilliant composers whose music will fill Walt Disney Concert Hall as the Los Angeles Master Chorale begins its 45th season in October. And, returning to the podium for his eighth season as Music Director of the esteemed organization, Grant Gershon has programmed masterpieces large and small, classic and contemporary, rich and rewarding.

Says Gershon: “This is music I want to share with friends. It’s a balance between contemporary and traditional that showcases the versatility of the ensemble. The chorus that can do *Elijah*, can also do Messiaen and new works,” adds the maestro, “with equal integrity, passion and commitment.”

The passion begins with Haydn’s *Harmonie Mass*, on October 14, the largest of the six masses the Chorale

will have performed during its three-season “Homage to Haydn.” Featuring more than 100 singers as well as solo quartet and orchestra, the *Mass* is paired with Rachmaninoff’s *St. John Chrysostum*, an a cappella work of equal impact and sublime sound.

The Haydn homage, an initiative highlighting the composer’s final Masses, culminates on May 3 of next year, with his *Heilig Mass*. As 2009 marks the 200th anniversary of Haydn’s death, his music will be heard worldwide, though probably not paired with the like of Olivier Messiaen’s *Trois petites liturgies*.

A magnum opus of 20th century choral music, the Messiaen work features women’s chorus, piano solo and a solo for one of the first electronic instruments, the ondes martenot.

“These works couldn’t be more different,” admits Gershon, “which I

love. But the two were kindred spirits, as both composers are consummate craftsmen. There is a skill in their technique, with a strong spiritual underpinning.”

Before we feast our ears on those divine works, however, we are treated to a host of other uplifting concerts, including one on November 9 that brings together two revered masters: Lou Harrison, the iconoclastic California composer who died in 2003, is represented with *La Koro Sutro*, a piece Gershon says, “sounds like Bali by way of San Francisco,” with 62 singers and gamelan ensemble; while Cambodian-born Chinary Ung will present a world premiere.

The third pan-cultural installment of “LA is the World,” a commissioning initiative uniting master musician

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immigrants, composers and the Chorale, Ung's work is an east-west fusion that promises to be both an aural and visual stunner. Ung, an award-winning professor of composition at UC San Diego, will split the chorus, placing Cambodian and Western percussion instrumentalists and a string quartet in the center of the stage, and surround them with acclaimed dancer-choreographer-singer, Sophiline Cheam Shapiro, and her dance troupe, Khmer Arts Ensemble.

Come December and tis the season for the Chorale's annual Holiday Wonders concerts (December 6 and 13), and the beloved *Messiah Sing-Along* (December 7 and 15). In addition, Gershon conducts Respighi's *Laud to the Nativity* on December 14. Written in 1930 and featuring 62 singers, three soloists and chamber orchestra, the work is part of a bill that also includes John Rutter's ebullient *Gloria*, Daniel Pinkham's *Christmas Cantata*, and Morten Lauridsen's *O Magnum Mysterium* – a signature piece of the Chorale.

On January 25, the Chorale welcomes back bass-baritone Eric Owens as one of the soloists in Mendelssohn's oratorio, *Elijah*, last performed by the group in the 1990s. Owens, whose appearance in Verdi's *Requiem* two seasons ago, as well as in world premiere operas by John Adams and Elliott Goldenthal, had the music world buzzing, is sure to create excitement yet again in this thrilling choral classic.

Of course, no Master Chorale season is complete without showcasing the extraordinary Disney Hall organ, and on February 22 all the stops (no pun intended) will be pulled. On tap are

several Bruckner motets; Liszt's *Immo a Maria Vergine* (for organ and harp); Pärt's mystical *De Profundis*. Nico Muhly, 26, will also be in attendance for his three-movement *Expecting the Main Things from You*, along with a world premiere of *Dream Variations* – three poems of Langston Hughes set by Andrea Clearfield and featuring the Debussy Trio.

On March 29, folk songs rule in "Almost A Cappella." The composers slated are Brahms (*Zigeunerlieder*), Bartók (*Slovak Folk Songs*), Tormis (*Forgotten Peoples Cycle*), Poulenc (*Chansons Françaises*) and Copland (*Old American Songs*), with 40 singers accompanied by piano.

Following the May 3 concert of Haydn and Messiaen, on May 31 is the Chorale's final offering, the West Coast premiere of Roberto Sierra's *Missa Latina*. Of the Puerto Rican composer's work, which bowed in 2006, the *Washington Post* wrote, "If it is music that sets out to be liked – perhaps loved – it is also a unified and, one suspects, deeply-felt utterance of the heart."

Exclaims Gershon: "It's a great way to end the season – with a real celebration."

Featuring a full chorus, orchestra and guest soloists Heidi Grant Murphy and Nathaniel Webster who both premiered the piece, *Missa Latina* will indeed have audience members leaving on a high note.

In a season overflowing with full choruses (half the programs), four orchestras, folk songs, world premieres, small ensembles and an organ blow-out, the 2008-09 season continues Gershon's foray into musical horizons that are sure to inspire, enlighten and elate.



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