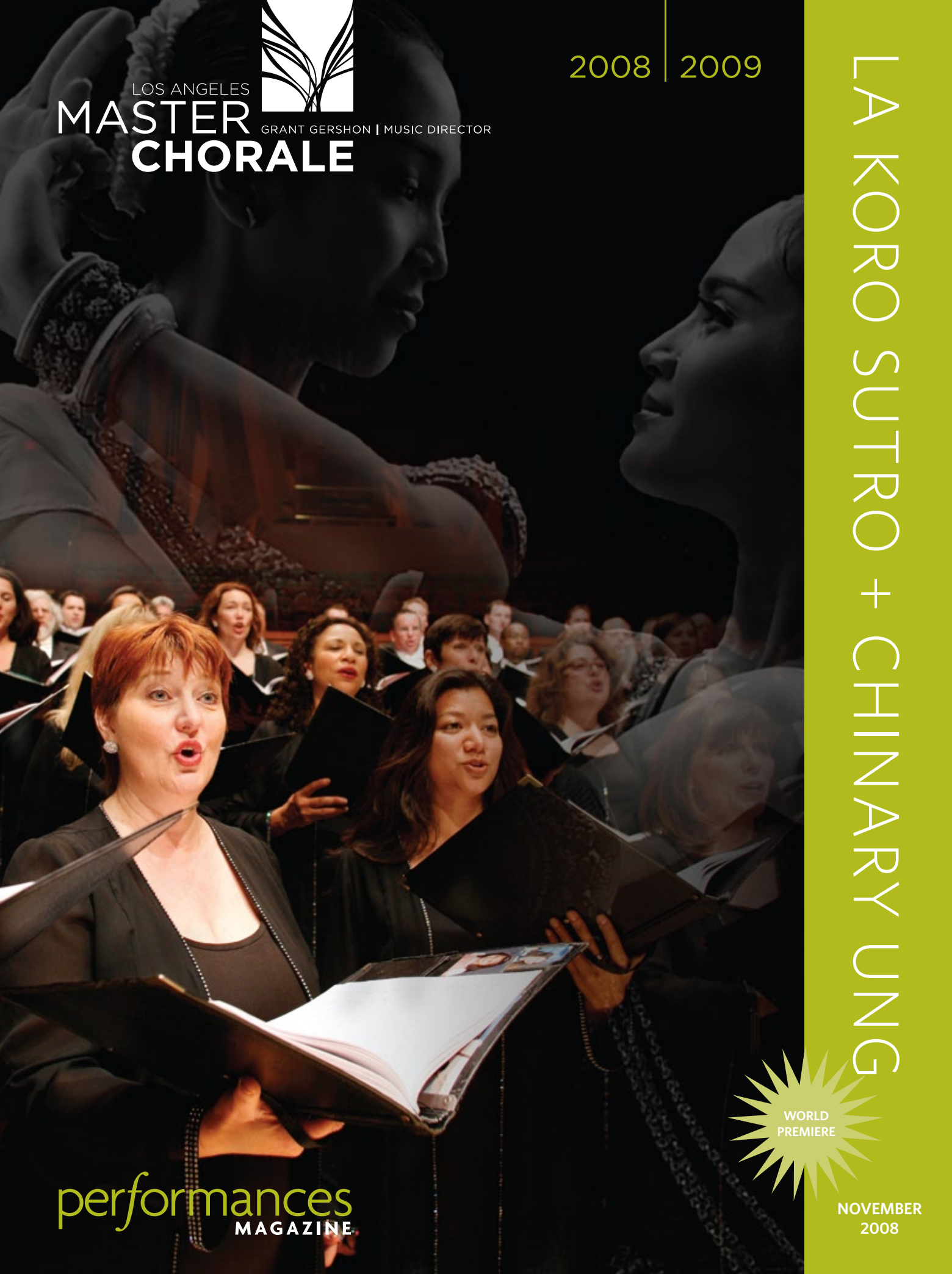


2008 | 2009

LOS ANGELES
MASTER CHORALE
GRANT GERSHON | MUSIC DIRECTOR



LA KOROSUTRO + CHINARU UNG



WORLD
PREMIERE

performances
MAGAZINE

NOVEMBER
2008



LOS ANGELES
MASTER CHORALE
GRANT GERSHON | MUSIC DIRECTOR

2008 | 2009

Holiday Wonders

Christmas Around the World

Sat, Dec 6, 3 pm and

Sat, Dec 13, 3 pm

with chorus, organ and brass

John West, Organ

Messiah Sing-Along

Sun, Dec 7, 7:30 pm and

Mon, Dec 15, 7:30 pm

Handel | Messiah

Rejoice: Respighi + Rutter

Sun, Dec 14, 7 pm

Lauridsen | O Magnum Mysterium

Pinkham | Christmas Cantata

Respighi | Laud to the Nativity

Rutter | Gloria

Mendelssohn: Elijah

Sun, Jan 25, 7 pm

Mary Wilson, Soprano

Diana Tash, Mezzo Soprano

Robert MacNeil, Tenor

Eric Owens, Bass-Baritone

Chorus + Organ

Sun, Feb 22, 7 pm

Bruckner, Clearfield, Liszt, Muhly,

Pärt and Sametz

Folk Songs: Brahms + Copland

Sun, Mar 29, 7 pm

Bartók, Brahms, Copland,

Poulenc, Tormis

Haydn + Messiaen

Sun, May 3, 7 pm

Messiaen | Trois petites liturgies

Haydn | Heilig Mass

Mary Chun, ondes Martenot

Sierra: Missa Latina

Sun, May 31, 7 pm

West Coast Premiere

Heidi Grant Murphy, Soprano

Nathaniel Webster, Baritone

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LAMC Donors were treated to a post-concert reception to meet four of the composers featured at the May concert. Surrounding Grant Gershon (c) are (l to r): Morten Lauridsen, Esa-Pekka Salonen, Eric Whitacre, and David O.



Photo: Lee Salem

LA = WORLD

Tonight's concert features the third installment in the Master Chorale's unique commissioning project

As the saying goes, good things come in threes. In the case of Music Director Grant Gershon and the Los Angeles Master Chorale, three is a very powerful number. *LA=World*, the Chorale's innovative, ambitious, multi-year commissioning project, is in its third year of celebrating the rich tapestry of cultures that make up our great city of Los Angeles, and is creating choral music that stretches the boundaries of what choral music can be.

LA=World pairs American composers with Durfee Foundation Master Musicians to create new choral works based in non-western traditions, and each new work has transported the audience to a vastly different point on the musical map. The first commission, *Sang*, which brought composer Eve Beglarian together with Persian instrumentalists Manoochehr Sadeghi and Pejman Hadadi, was rooted in a parable from the 10th century Persian epic, the *Shahnameh*, and challenged us to hear and experience another definition of classical music. The second commission, *A Map of Los Angeles*, pairing composer David O with Grammy Award®-winning master of the Mexican folk harp, Sergio "Checo" Alonso, planted us beautifully, deeply, in our own backyard. Tonight's third and final commission, *Spiral XII: Space Between Heaven and Earth*, featuring a long-awaited collaboration between Grawemeyer Award-winning composer Chinary Ung and Sophiline Cheam Shapiro, a master of Cambodian traditional music and dance, is deeply influenced by the spirituality, richness and culture of Cambodia.

"The music created in this series is as diverse, surprising and ravishingly beautiful as the many cultures that make up the fabric of our region," says Gershon, "and the processes by which the works have been created are as different from each other as the origins of their musical traditions. This is one of the most complex and rewarding projects that I have ever been involved with."

Under the direction of Gershon, the Los Angeles Master Chorale has a reputation for interpreting and performing an astonishing array of choral music with equal integrity, passion and commitment. They have also been praised for their inclusivity. *LA=World* has brought new artists and new communities into Walt Disney Concert Hall. "When we performed *Sang* and *A Map of Los Angeles*, the master musicians were greeted with total adulation the minute they stepped on stage," recalls Gershon. "It is very gratifying to be able to feature such remarkable players, who are also such a vital part of our communities, on stage at Disney Hall."

"In my view, this is a commissioning initiative perfectly suited to this city at this time," says Terry Knowles, Executive Director of the Chorale. "And by extension, the project is in sync with what's happening musically. I'd say it has exceeded my expectations in almost every way." Gershon agrees. "I view these marvelous collaborations as the first phase in an ongoing exploration of the mystery of the human voice connecting all of us to our shared, (un)common experience."

When music as challenging and engaging as this is considered in the wider context of an America that in these times seems to be struggling with its own sense of collective identity, purpose and place in the world, when the concept of "otherness" is still regularly evoked to widen the divide that the lack of true understanding can create, perhaps it is in these times that a greater purpose and meaning in *LA=World* is revealed. It may be that the overwhelmingly positive experience of and receptivity to this project is not only a testament to the eloquence and power of the human voice but also to a deep need for a point of contact with each other, a realm in which we can recognize and build on a connectivity that will bind us to each other no matter what our political, religious or cultural beliefs.

"We all have a responsibility to continue to open ourselves up to new experiences and new connections," agrees Gershon. "This is one of the ways in which all of us – singers, audience, supporters – grow and continually reawaken to the infinite possibilities of music making in this world of ours."

—Miki Shelton, a Los Angeles-based writer, formerly the Master Chorale's Director of Development

TONIGHT'S PERFORMANCE



Los Angeles Master Chorale
Grant Gershon | Music Director

Sunday, November 9, at 7 pm

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, conductor
 Elissa Johnston, soprano
 Kathleen Roland, soprano
 Khmer Arts Ensemble
 Sophiline Cheam Shapiro, dancer/choreographer

La Koro Sutro

(The Heart Sutra – a fourth century Buddhist text)

Lou Harrison (1917-2003)

Kunsonoro kaj Gloro (Chime and Glory)
 1a Paragrafo | 2a Paragrafo | 3a Paragrafo | 4a Paragrafo
 5a Paragrafo | 6a Paragrafo | 7a Paragrafo
 Mantro kaj Kunsonoro (Mantram and Chime)

Theresa Dimond (Principal), Timm Boatman, David Johnson, Nick Terry, Lynn Vartan,
 and John Wakefield, percussion | Vicki Ray, organ | JoAnn Turovsky, harp

— INTERMISSION —

Spiral XII: Space Between Heaven and Earth

Chinary Ung (b.1942)

WORLD PREMIERE

Part I: Song Offerings
 Part II: Prelude and Space Between Heaven and Earth

Ms. Johnston, Ms. Roland, Ms. Cheam Shapiro
 Michael Lichtenauer and Daniel Chaney, tenors | Abdiel Gonzalez and Gregory
 Geiger, basses
 Chao Socheata, Kong Bonich, Mot Pharan, Noun Kaza, Pum Molyta, Sao Phirom and
 Mot Sovannady, dancers
 Lisa Dondlinger, violin II | Lisa Edelstein, flute | Jim Foschia, clarinet | Peter Jacobson,
 cello | Tom Peters, bass | Paul Sherman, oboe | Ros Sokun, percussion | Nick Terry,
 percussion | Susan Ung, viola | Lynn Vartan, percussion | Shalini Vijayan, violin I

LA = WORLD

The World Premiere of *Spiral XII: Space Between Heaven and Earth* is the third installment of *LA=World*, a multi-year commissioning project made possible, in part, by grants from The James Irvine Foundation, the Durfee Foundation, the Multi-Arts Production Fund (a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation), and the National Endowment for the Arts.



KUSC is our Proud Media Partner

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

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

Musical CROSS-FERTILIZATIONS

This evening's program brings us the highly anticipated culmination of the Master Chorale's ongoing "LA=World" project with the world premiere of Cambodian American composer Chinary Ung's Spiral XII: Space Between Heaven and Earth. Ung's unique fusion of East and West, instrumentalists and singers, and music and dance (with choreography by the celebrated legend of classical Cambodian dance, Sophiline Cheam Shapiro) is inspired by a vision that music can not only please but transform the listener. In his Esperanto setting of a key Buddhist text, La Koro Sutro, maverick Lou Harrison expresses his universalist, peace-centered worldview and also seeks a deeper engagement through music.

Lou Harrison: *La Koro Sutro*

The untiring, open-eared curiosity that characterized Lou Harrison (1917-2003) kept him literally tuned in to a vibrant array of cultural sources. His travels to Asia in the 1960s deepened his long-standing fascination with non-Western traditions, which had been nurtured decades before by his studies of world music with Henry Cowell. One result is the choral cantata *La Koro Sutro*, composed for an international conference of Esperanto scholars and first performed on August 11, 1972 in San Francisco.

In *La Koro Sutro*, Harrison sets the text of the Buddhist *The Heart Sutra*, as translated into Esperanto by Bruce Kennedy, in a sequence of seven strophic sections, which are framed by an opening homage and a concluding mantra. *The Heart Sutra* (also sometimes known as The Heart of Wisdom Sutra) is an especially significant collection of scriptural aphorisms from the Mahayana Buddhist tradition—often chanted—that distill the essence of Buddhist teachings on emptiness, wisdom, compassion, and enlightenment.

Several of Harrison's musical preoccupations dovetail in *La Koro Sutro*, where we find an amalgam of Eastern and Western sonorities, a prominent role for tuned percussion, a unique approach to tuning, and even the physical construction of instruments (Harrison once said, "I'm more of a craftsman than a philosopher"). His incorporation of Asian influences is highly personal, not a mere imitation. In addition to large mixed chorus, organ, and harp, Harrison's score calls for a percussion ensemble that evokes the Indonesian gamelan orchestra, with its interconnected set of metallophones and other percussive instrumentation. Harrison had already built his own gamelan with the help of his life-partner, William Colvig, who had a knack for acoustics, and experimented with it in his earlier puppet opera *Young Caesar*. Harrison and Colvig used a variety of metal objects, from tin cans to aluminum slabs, and labeled their assemblage an American gamelan (giving it the nickname "Old Granddad") to underscore the fact that it is a unique adaptation of the East Asian source.

Harrison disliked the conventions of Western equal-temperament tuning, along with the one-size-fits-all mechanization it implies. Instead, he applied various kinds of "just intonation," as in his tuning of a D Major scale for the American gamelan. The subtle differences in the adjustment of its intervals result in a "purer," more sensuous sound (major thirds in particular sound wider and brighter). Harrison brilliantly contrasts the gamelan tuning with chromatic notes from the chorus that weave in and out of the former's boundaries in beautifully undulating linear shapes.

By Thomas May

The music of *La Koro Sutro* displays Harrison's penchant for flowing, rhapsodic melody, which threads through the voices and gamelan like a sunlit river. But there is great variety and contrast as well. Listen, for example, to the shift from the opening ceremonial call to attention to the hypnotic patterns of the first strophe, and then to the quasi-medieval austerity of the second or the richer harmonies, silvered by bells, of the fifth strophe. The percussion adds a mysteriously archaic flavor in the sixth strophe (where the choral writing is especially chromatic) and builds to a joyous tintinnabulation for the final mantra—which remains untranslated from the Sanskrit—with its summation of the illuminating wisdom of awakening.

Chinary Ung: *Spiral XII: Space Between Heaven and Earth*

"Most composers are, at some level, engaged in the transfer of concept into sound," observes Chinary Ung. This process acquires particular significance in light of Ung's own experience as a practicing Buddhist who finds spirituality and creativity to be intimately related. For Ung, the idea of where a composer's creativity should be focused continues to evolve over his prolific career.

Born in southern Cambodia, Ung came to the United States in 1964 to study music and, as a result of historical circumstances, became an exile and eventually a U.S. citizen. He was finally able, after a prolonged absence, to pay a life-changing visit to his native homeland in 2002. That reconnection inspired Ung to experience what he calls "a renewal of purpose," initiating a reappraisal of his life in music. Its consequences are still unfolding in works such as tonight's world premiere, *Spiral XII: Space Between Heaven and Earth*. The image of a musical "spiral"—of continually returning to a particular idea within a piece not in repetition but from ever-shifting perspectives—neatly encapsulates both the larger interconnectedness of Ung's musical work and its evolving character. *Spiral XII* belongs to an ongoing series of spiral compositions (across a wide variety of genres) but also explores entirely new territory for the composer—above all as a large-scale collaboration involving chorus and dancers.

Previously, Ung's appreciation of a spiritual dimension to music had been more personal in nature and, from the listener's point of view perhaps, more aesthetically oriented. His renewed contact with Cambodia—whose culture had been nearly wiped out in the Khmer Rouge's traumatic reign of terror—has allowed Ung to perceive, as he says, "the opportunity to employ my music as an agent of spiritual healing through the aesthetic experience" — music as vehicle rather than as an end in itself.

Indeed the image of music as mediation is central not only to *Spiral XII* but to other recent compositions by Ung, including 2007's *Spiral X* (a piece for amplified string quartet written to commemorate the victims of the Cambodian holocaust), this year's *Spiral XI: Mother and Child*, for solo viola/voice, the chamber concerto *Rain of Tears*, and *Aura*. An aspect shared by all of these is what Ung terms the "bridging of the spiritual and physical dimensions in order to achieve a musical expression that is both personal and communal." *Spiral XII* carries this process still further as a major collaborative effort drawing together the creative energies not only of Ung but of the pre-eminent Cambodian choreographer Sophiline Cheam Shapiro and the Los Angeles Master Chorale. Spanning nearly 45 minutes, the work is a continuous movement consisting of two parts. "Part One: Song Offerings" consists of the first quarter of *Spiral XII*. "Part Two: Space Between Heaven and Earth" is preceded by a prelude.

The scoring of *Spiral XII* reflects yet another bridging—between Western and indigenous Cambodian traditions. Expanding on the ensemble he used in *Aura*, Ung calls for three wind players (doubling on instruments), five string musicians, two percussionists and a native Cambodian drummer, and full chorus, along with vocal soloists: two sopranos (one lyric and one dramatic), two tenors, baritone, and bass. Cheam Shapiro's choreography meanwhile enlists seven female dancers along with herself to dance an allegorical narrative in which the oppression of the Khmer Rouge period is seen to represent a universal conflict, as destructive, violent illusions are overcome by the elevating power of reconciliation.

Ung also blurs distinctions between instrumentalists and vocalists—in emulation of Southeast Asian musical practice—by asking the percussionists and string players (in particular the violist) to chant, vocalize, and whistle as an extension of their playing. Ung's intention is to create an ambience that takes listeners beyond the walls of the concert hall, as if they are participating in a village ritual. Meanwhile, the chorus and soloists sing an idiosyncratic assemblage of phonemes and words with richly resonant connotations from English, Cambodian, and even Pali and Sanskrit (the ancient words for sun or the Buddha's life cycles, for example). Text becomes texture as human voices and constructed instruments blend in a kind of shadow play to create Ung's musical aura.

The remarkable deployment of simultaneous extremes of register—deep growling bass and piquant descant in the piccolo—is a signature of Ung's style, where sonic reality also contains metaphorical significance. As part of the effort to transfer "concept into sound," Ung refers to the key Buddhist insight of *shunyata*, the "bubble" signifying the emptiness, the void, the impermanence that is the essence of the universe. The outer registers trace the limits of this void, into which Ung introduces a variety of musical ideas he likens to "compassionate textures"—musical lines and shapes that express the compassion aroused by awakening to the reality of suffering, of accepting emptiness.

Spiral XII expands on these concepts by including the physical and visual element of the Cambodian dancers and the drama of a community liberating itself to move forward. The dancers contribute another aspect, in their reenactment of suffering and renewal, to the compassion Ung represents in musical terms. The classical Cambodian dance pose and gestures—with feet pointed to the earth and heads facing heavenward, as preserved in the iconography of Angkor Wat's temple friezes—becomes an analogue for Ung's musical space. It is a space of openness between these extremes, between earth and heaven, between a traumatic past and a hopeful future, in which Ung expresses an attitude of liberation that courses forward.

Thomas May is the author of Decoding Wagner and editor of The John Adams Reader. He writes frequently about music and theater.

Grant Gershon MUSIC DIRECTOR



Photo: Tony Garcia

Now in his eighth season, Grant has expanded the choir's repertoire by conducting a number of world premieres: *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León; *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (US premiere)

Other appearances: Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera, Utah Symphony, Juilliard Opera Theatre, the Finnish chamber orchestra Avanti!, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen. World premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

Other current assignment: Associate Conductor/Chorus Master at LA Opera; will conduct all 10 performances of *La Traviata* with LA Opera in 2009

Previous assignments: Los Angeles Philharmonic Assistant Conductor, 1994-97; Assistant Conductor for the Berlin Staatsoper, Salzburg Festival

Member of: USC Thornton School of Music Board of Advisors

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

On film/tv: vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water* and *License to Wed*; twice appeared as a pianist on *Cheers*; accompanied Kiri Te Kanawa and Jose Carreras on *The Tonight Show*

"Gershon is a champion of new music who wants to celebrate the city's cultural diversity"

— LA DOWNTOWN NEWS

GRANT'S IPOD:

Salsa, Classics, Grateful Dead, Rufus Wainwright, Tom Waits, Bonnie Raitt, Stevie Wonder and Ray Charles

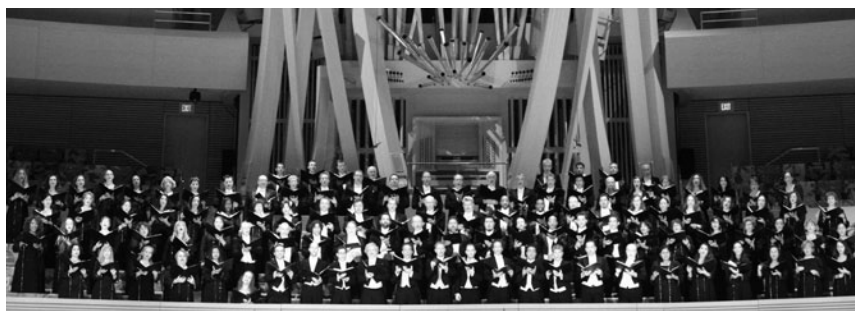


Photo: Steve Cohn

Los Angeles Master Chorale

Founded in 1964 as one of three founding companies at the Music Center; now in its 45th season!

Music Directors: Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

Accomplishments: 25 commissions; 40 world premieres; ASCAP/Chorus America Award for Adventurous Programming (1995 and 2003); Chorus America Education Outreach Award (2008) for *Voices Within*

In the community: in-school assemblies featuring the Los Angeles Master Chorale Chamber Singers involve and educate 10,000+ students annually; 10-week residency program *Voices Within* teaches song-writing and collaborative skills to more than 300 5th and 6th graders each year; annual High School

Choir Festival celebrates its 20th anniversary in 2009

On disc: with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipú* (Glass-Salonen, RCM); and Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch)

With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated Lauridsen - *Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Tu 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*.

"As usual, the Chorale was sensational. A coveted cultural treasure in the music circles of our fine city."

— OBSERVER

LA MASTER CHORALE

SOPRANO

Tania Batson
Tamara Bevard
Karen Hogle Brown*
Claire Fedoruk
Rachelle Fox*
Ayana Haviv
Marie Hodgson*
Susan Judy
Risa Larson
Emily Lin
Virenia Lind
Margaurite Mathis-Clark
Deborah Mayhan
Susan Mills
Sun Joo Yeo

ALTO

Nicole Baker
Rose Beattie
Leanna Brand*
Aleta Braxton
Amy Fogerson*
Kyra Humphrey
Farah Kidwai
Adriana Manfredi
Alice Kirwan Murray*
Drea Pressley
Helene Quintana
Niké Simor St. Clair
Nancy Sulahian
Kimberly Switzer
Kristen Toedman
Tracy Van Fleet

TENOR

Scott Blois
Daniel Chaney*
Pablo Corá
Jody Golightly
Steven Harms
Shawn Kirchner
Charles Lane
Kwan Lee
Michael Lichtenauer*
Dominic MacAller
Sal Malaki
Sean McDermott
Adam Noel
Kevin St. Clair
George Sterne

BASS

Joseph Bazyouros
Mark Beasom
Kevin Dalbey
Greg Davies
Michael Freed
Gregory Geiger*
Dylan Gentile*
Abdiel Gonzalez*
Scott Graff*
Paul Hinshaw
Lew Landau*
Roger Lindbeck
Tonoccus McClain
Jim Raycroft
Burman Timberlake

*indicates soloist for the Ung

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

GUEST ARTISTS



Elissa Johnston

SOPRANO

Has performed with: Los Angeles Philharmonic, Atlanta Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, San Francisco Contemporary Players and the Pasadena Symphony

World premiere performances: *Aura* by Chinary Ung with Grammy Award®-winning Southwest Chamber Music, and as Pat Nixon in the world premiere of John Adams' concert suite from *Nixon in China* entitled *The Nixon Tapes*, with the composer conducting

Festival appearances: New York Philharmonic's Copland Festival, Lincoln

Kathleen Roland

SOPRANO

Has performed with: Los Angeles Philharmonic, Southwest Chamber Music, Long Beach Opera, San Francisco Contemporary Music Players, Ensemble Milano, Pacific Serenades Chamber Music, Los Angeles Jewish Symphony

World premiere performances: *Aura* by Chinary Ung with Grammy Award®-winning Southwest Chamber Music, and Thomas Pasatieri's song cycle *A Rustling of Angels*

Festival appearances: Santa Fe Chamber Music Festival, Britten-Pears Institute, Tanglewood Music Festival

Opera roles: Countess Ceprano in *Rigoletto*, Rosalinda in *Die Fledermaus* and Giulietta in *Tales of Hoffmann* with San Francisco Opera; with Los Angeles Opera her roles include Aida, Desdemona, Marguerite (*La Damnation de Faust*), the Dyer's Wife, Ariadne, and Vanessa

Recordings: featured soloist on *Aura* by Chinary Ung with Southwest Chamber Music, Libby Larsen's *Licorice Stick* on Oxford University Press

"her voice pure and ethereal, her expression embracing and heartfelt"
— *Musical America*

Center's Stravinsky Festival, Aldeburgh Festival, Oregon Bach Festival, Aspen Music Festival

Opera roles: Pamina in *Die Zauberflöte* at the Snape Proms in England, the role of Female Chorus in Britten's *The Rape of Lucretia* at the Aldeburgh October Britten Festival, and Marzelline in concert performances of Beethoven's *Fidelio* at both the Aspen Festival and with the Wheeling Symphony, the role of Brigitta in concert performances of Tchaikovsky's *Iolanta* with the L.A. Philharmonic, and LA Opera performances of *Il Trovatore*, *Le Nozze di Figaro*, and *Il Ritorno d'Ulisse in Patria*

Last LAMC appearance: Brahms' *Ein Deutsches Requiem* in October 2008

On the big screen: recorded dozens of film soundtracks, including *The Simpsons*, *Spiderman 2 & 3*, *I Am Legend*

Recordings: featured soloist on *Aura* by Chinary Ung with Southwest Chamber Music, *Serenada Schizophrana* by Danny Elfman on Sony Classics, and *The Song of Songs* by Jorge Liderman



"...magnificently sung with power and great strength of emotion..."
— *Los Angeles Times*

Accomplishments: DMA in vocal performance from University of Southern California; 2001 American-Scandinavian Foundation grant; 2007 Fulbright scholarship

Teaches: at Scripps College in Claremont as a Visiting Assistant Professor

GUEST ARTISTS



Sophiline Cheam Shapiro

DANCER/CHOREOGRAPHER

Studies: member of the first generation to graduate from the Royal University of Fine Arts after the fall of Pol Pot's Khmer Rouge regime; a member of the faculty there from 1988-1991; dance ethnology at UCLA

Founded: Khmer Arts in Long Beach, CA and Takhmao, Cambodia; she is also Artistic Director of the organization

Performance Venues: Cal Performances, Hong Kong Arts Festival, New York's Joyce Theatre, Venice Biennale, Vienna's New Crowned Hope Festival

Honors: Creative Capital, Durfee Foundation, Guggenheim Foundation, Irvine Dance Fellowship, the 2006 Nikkei Asia Prize for Culture

Writings include: the essay "Songs My Enemies Taught Me," published in *Children of Cambodia's Killing Fields: Memoirs by Survivors*, compiled by Dith Pran, edited by Kim DePaul (1997, Yale University Press)

Khmer Arts Ensemble

Dancers Chao Socheata, Kong Bonich, Mot Pharan, Noun Kaza, Pum Molyta, Sao Phirom and Mot Sovanndy studied classical dance at Phnom Penh's National School of Fine Arts, Cambodia's official performing arts conservatory. As principals with the Khmer Arts Ensemble, they have performed throughout Cambodia, as well as across Europe and North America. The Khmer Arts Ensemble is an independent dance company that develops and presents the original choreography of Artistic Director Sophiline Cheam Shapiro as well as rarely-performed works from the classical canon on major stages throughout the world. It is based in Takhmao, Cambodia, and is a program of Long Beach's Khmer Arts.



Photo: Courtesy of Khmer Arts Ensemble

Instrumentalists

Timm Boatman, percussion, is a member of the LA Opera Orchestra. He has performed with the Los Angeles Philharmonic under Zubin Mehta, Carlo Maria Giulini, Pierre Boulez, Erich Leinsdorf, Esa-Pekka Salonen and others. He performed on the notable LA Phil recording of the "Symphonic Dances" from *West Side Story* under the baton of Leonard Bernstein. He played on the recording of the Lou Harrison *Organ Concerto* conducted by William Kraft with the American Gamelan under the supervision of the composer. He is active in many of the Southland's symphony orchestras and in recording.

Lisa Dondlinger, violin, studied at University of Iowa and Indiana University. Since moving to Southern California in 2000, she has performed and recorded with such diverse artists as Mariah

Carey, Celine Dion, Snoop Dogg, Earth Wind & Fire, Mary J. Blige, Josh Groban, Stevie Wonder, Tony Bennett, and Luciano Pavarotti, and has appeared (live and on soundtrack) on many television shows, films, and commercials. She plays regularly with the New West Symphony, Santa Barbara Symphony, Pasadena Pops Orchestra, and Mladi: L.A.'s own conductorless chamber orchestra. She is Professor of Violin and Chamber Music at Pepperdine University

Theresa Dimond, percussion, a native of Phoenix, Arizona, earned a B.M., M.M. and D.M.A. in Music Performance from USC. She is currently Principal Percussionist of the Los Angeles Opera and Los Angeles Master Chorale Orchestra (she has played for all four Music Directors of the LAMC), Associate Principal of the Pasadena Symphony and Principal Timpanist of the Pasadena Pops and the California Philharmonic. Theresa serves on the faculties of U.C. Irvine, Pomona College and Cerritos Junior College. In 1998, she founded *TouchDown Publications*, a music publishing company. She is also an expert on the cimbalom, a Hungarian folk instrument that resembles a dulcimer. On cimbalom, she has performed for Pierre Boulez, Lalo Schiffrin, Kurt Masur, Dawn Upshaw, and Grant Gershon.

Lisa Edelstein, flute, performs with the Hollywood Bowl Orchestra, Pasadena Symphony, Long Beach Symphony, Los Angeles Master Chorale and Southwest Chamber Music. She has performed on many CDs in both classical and world music traditions. She can also be heard on the odd night playing in the pit orchestra at *Wicked*. Lisa studied music at CSU Northridge and also with master teachers James Galway and Jean-Pierre Rampal. She is currently a Hudson Fellow at the California Institute of Technology, where she teaches chamber music to very interesting students.

Jim Foschia, clarinet, studied at the Hartt School of Music, Manhattan School of Music. He has performed with the Santa Barbara Chamber Orchestra, Santa Barbara Symphony, Los Angeles Chamber Orchestra, Opera Pacific, Los Angeles Mozart Orchestra, California Philharmonic, and Mozart Camerata. He has recorded 2 Grammy Award®-winning albums with Southwest Chamber Music.

He has toured to Washington, DC, New York, Vienna, Cambodia and Vietnam. He teaches wind ensemble, jazz ensemble, and music history at Hamilton High School Academy of Music.

Peter Jacobson, cello, is a performer who has collaborated with great artists and toured across North America, Japan and Southeast Asia. He performs regularly with chamber music ensembles and orchestras and has also studied the classical music of India for years. He performs regularly with Southwest Chamber Music and the Arohi Ensemble and is also cellist for the Los Angeles String Collective. He has recorded and performed with some of the finest hip hop producers, rock bands and jazz players. At USC he studied cello with the great Eleonore Schoenfeld.

David Johnson, percussion, plays in the group PARTCH (specializing in the music of Harry Partch) and is the percussionist with the chamber ensemble Xtet. He plays marimba with the Persian/World Music group The Lian Ensemble and he records with his own group Dark Wing on Lian Records. He is the mallet player with the Kim Richmond Jazz Orchestra and the Vinny Golia Large Ensemble. David coordinates the percussion program at the California Institute of the Arts. He has been involved in many recordings of contemporary music over the years and he played on Lou Harrison's last recording, *Drums Along the Pacific*.

Tom Peters, double bass, is known for his interpretations of contemporary music, with a special interest in music for double bass and electronics. He has commissioned solo works for the bass from numerous composers. In 2008, Tom released a recording of John Cage's seminal work *26' 1.1499"* for *String Player* on the Tiger Barb Records label. He performs with Southwest Chamber Music, Long Beach Symphony Orchestra, and ensembleGREEN. He is featured in a series of solo concerts at Pasadena's Boston Court Performing Arts Complex, and was featured in a live broadcast over Nordwest Radio in Germany in 2004. Tom teaches at California State University, Long Beach, and is a graduate of the Eastman School of Music.

Vicki Ray, organ, performs internationally as a soloist and collaborative artist. She is a member

of the award-winning California E.A.R. Unit and Xtet. As a founding member of PianoSpheres, her playing has been hailed by the Los Angeles Times for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener." A long-time champion of new music, Vicki has worked with György Ligeti, John Adams, Pierre Boulez, Elliot Carter, Morton Subotnick, Esa-Pekka Salonen, Thomas Adès, Oliver Knussen and many others. Vicki's numerous recordings cover everything from the premier release of Steve Reich's riveting *You Are (Variations)* to the semi-improvised structures of Wadada Leo Smith, from the elegant serialism of Mel Powell to the austere beauty of Morton Feldman's *Crippled Symmetries*.

Paul Sherman, oboe, performs on baroque and modern instruments and is an instrumental conductor. He is oboist and executive director of ensembleGREEN which presented 10 world premieres during last year's sold out season. He also performs with Southwest Chamber Music, Nimbus Ensemble, Santa Fe Pro Musica, Musica Angelica, San Diego Bach Collegium, Harmonia Baroque Players, Del Mar Baroque, Jealous Nightingale Baroque, and the Brad Dutz 4tet (jazz/new music). Paul is music director for the Santa Clarita Valley Youth Philharmonic, Orchestra and Prelude Strings, and the Chapman University Wind Symphony and Chamber ensembles. He teaches at USC, College of the Canyons, Citrus Community College and Glendale Community College. His degrees are from CalArts and USC.

Ros Sokun, percussion, was trained in *pin peat* (classical) music at Phnom Penh's Royal Palace, where he performed until the civil war of the 1970s. After the fall of Pol Pot's Khmer Rouge regime, he joined the National Department of Performing Arts as a drummer. Since 2006 he has been a member of the Khmer Arts Ensemble, with whom he has performed on three continents.

Nick Terry, percussion, performs with Inauthentic, Sharp Three, ensembleGREEN, PARTCH, and Ensemble XII, a pioneering twelve-member international percussion ensemble that operates under the auspices of Pierre Boulez, members of the Ensemble Intercontemporain, and Switzerland's Lucerne Festival.

Recent performances include the Lucerne Festival, Klangspuren Music Festival, Ojai Music Festival, Monday Evening Concerts, Music & Conversations, Green Umbrella Concert Series, and the Stanford New Music Festival. Nick has collaborated with Pierre Boulez, Harrison Birtwistle, Gavin Bryars, Morton Subotnick, James Tenney, the California E.A.R. Unit, Fairouz, Miroslav Tadic, Marizio Pollini, Roger Williams, and the Elvis Schoenberg Orchestre Surreal. Nick is an Assistant Professor of Music at Chapman University's Conservatory of Music.

JoAnn Turovsky, harp, is principal harpist with the Los Angeles Master Chorale Orchestra, the Los Angeles Opera Orchestra, and the Los Angeles Chamber Orchestra. She is Professor of Harp at the Thornton School of Music at the University of Southern California and is on the faculty of the Colburn Conservatory and the Colburn School of Performing Arts. JoAnn has won numerous awards for both her solo and chamber repertoire interpretations. She appears frequently as a soloist with musical organizations throughout California and works in the motion picture and television industry.

Susan Ung, viola, majored in viola performance at Northern Illinois University, studied with members of the Vermeer Quartet, and did graduate work at SUNY Stony Brook. Later, she helped to manage Ensemble 21, and worked with Harvey Sollberger as a manager and principal violist of the forward-looking La Jolla Symphony. Recently, travel and touring with the music of husband Chinary Ung has taken her to festivals and concerts in many venues in the U.S. as well as in New Zealand, Australia, Korea, Cambodia, Vietnam and Thailand. Susan has been part of several premieres and recordings of her husband's newest works, including *Aura* (for large chamber ensemble) and *Spiral IX* (for baritone, viola and percussion), as well as a new work for solo viola, *Spiral XI*. She has recordings on New World Records, CRI, and Cambria.

Lynn Vartan, percussion, has worked with many notable contemporary composers, the Hilliard Ensemble, the Tambuco Percussion Ensemble and Grammy Award®-winning Southwest Chamber Music. She has

commissioned and/or performed countless new works for percussion by composers such as Donald Crockett, William Kraft, Steve Hoey, Veronika Krausas, Erica Muhl, Arthur Jarvinen, Sean Heim, Jeff Holmes, and Shaun Naidoo. Lynn has performed on the Los Angeles Philharmonic Green Umbrella Series, the Different Trains Series, the Music at the Court Series, Sierra Wind Symphony, at Montana State University, Cornell University and with the USC Contemporary and Percussion Ensembles. She has recorded as a soloist for Albany Records and is currently the Director of Percussion at Southern Utah University.

Shalini Vijayan, violin, is a native of California who studied at Manhattan School of Music. She was a founding member of Kristjan Järvi's Absolute Ensemble, and has performed with them throughout the United States and Europe over the last decade, including concerts at the Vienna Konzerthaus and London's Barbican Hall, and has premiered works by John Zorn, Daniel Schnyder, Gene Pritsker and Charles Coleman, among others. She has played with the New World Symphony in Miami Beach, and currently plays with Pacific Symphony Orchestra, the Opera Pacific Orchestra (where she is principal second violinist) and Southwest Chamber Music. She has also appeared on over a hundred film scores. Shalini has been on the faculty of the Sequoia Chamber Music Workshop in Arcata, California since 2003.

John Wakefield, percussion, graduated from the University of Maryland, where he received the Homer Ulrich award for outstanding undergraduate instrumentalist. He later moved to Los Angeles to attend graduate school at USC. As a free-lance percussionist, he has performed with many of the area's most prestigious groups including the LA Opera, LA Chamber Orchestra, Los Angeles Philharmonic, Santa Barbara, New West and Pasadena Symphonies. John is also working as a performer and songwriter with guitar virtuoso Omar Torrez. The two are currently making preparations to launch a new subscription-based website in January 2009 as an alternative means of music distribution in a digital age.

THANK YOU!

The Campaign for Walt Disney Concert Hall

In fall 2005 the Los Angeles Master Chorale's Board of Directors pledged \$1 million toward the building of the Chorale's magnificent new home, Walt Disney Concert Hall. Since that time many generous people have stepped forward to support this institutional commitment; to date, we have received almost \$750,000 in gifts and pledges.

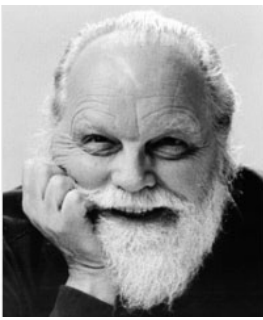
We invite you to join the generous friends listed here in helping us fulfill our pledge to the building of this world-renowned venue, the majestic home of the Chorale's concerts. Your leadership and generosity through gifts of \$10,000 and above will enjoy architectural recognition at the Concert Hall, and you will have demonstrated in a very special way your support for the Los Angeles Master Chorale by investing in its future at Walt Disney Concert Hall.

Pledges can be made over a five-year period. For more information, please contact Ilean Rogers at 213-972-3138 or irogers@lamc.org

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Photo: Doug Kim



LOU HARRISON

COMPOSER

Born: Portland, Oregon on May 14, 1917

Died: Lafayette, Indiana on February 2, 2003, on the way to a festival of his music at Ohio State University

Influences: Growing up in the San Francisco Bay Area, he was exposed

to Cantonese opera, Native American and Mexican music, jazz, and Indonesian music. He began writing pieces for percussion instruments, and after moving to New York in 1943, he became enamored of the sound of the gamelan. He traveled to Asia in the early 60s, and when he returned, he began setting up gamelan orchestras in the US.

Worked with: Henry Cowell, Arnold Schoenberg, John Cage, Charles Ives, Edgard Varèse, Carl Ruggles, Alan Hovhaness

His American Gamelan: was constructed with materials such as aluminum tubing and tin cans, and played pentatonic scales using "just intonation."

Linguist: Harrison was fluent in Mandarin, American Sign Language, and Esperanto.

Day jobs: When funds were scarce, Harrison took jobs as a florist, a record salesman, animal nurse, and forestry firefighter.



CHINARY UNG

COMPOSER

Born: Cambodia, 1942

Came to the U.S.: in 1964 to study clarinet and composition at the Manhattan School of Music; became a composition student of Chinese-American composer Chou Wen-Chung; earned a DMA in Composition with distinction from Columbia University in 1974.

Has taught at: Northern Illinois University, Connecticut College, University of Pennsylvania, Arizona State University; currently a Professor of Composition at University of California, San Diego

His music: has been commissioned by major orchestras around the world and has been recorded extensively. Bridge Records will soon release a recording of several of his instrumental works.

Grants and Awards: Guggenheim Foundation, Serge Koussevitsky Music Foundation, BMI, The American Academy of Arts and Letters, John D. Rockefeller 3rd Fund, Meet the Composer Foundation; in 1989 Chinary Ung became the first American winner of the international Grawemeyer Award for his orchestral piece *Inner Voices*.

Also plays: the Roneat Ek, the traditional solo xylophone for the Cambodian percussion-dominated orchestra, *pin peat*, which accompanies the court dance

Musical ideas: grow out of the synthesis of Western techniques and craft, together with the aesthetics and principals found in the many traditions and instrumental techniques of Asia. His works of the last ten years have required instrumentalists to perform extensive vocalizations, including singing different lines while also playing. He has created an entire body of work which requires all instrumentalists to venture into a demanding mind-set of musical multi-tasking.

CALENDAR OF EVENTS

Sat, Dec 6, 3 pm

Sat, Dec 13, 3 pm

**HOLIDAY WONDERS:
CHRISTMAS AROUND THE WORLD**

Sun, Dec 7, 7:30 pm

Mon, Dec 15, 7:30 pm

MESSIAH SING-ALONG

Sun, Dec 14, 7 pm

REJOICE! RESPIGHI + RUTTER

Sun, Jan 25, 7 pm

MENDELSSOHN: ELIJAH

Sun, Feb 22, 7 pm

CHORUS + ORGAN

Sun, Mar 29, 7 pm

FOLK SONGS: BRAHMS + COPLAND

Fri, April 24, 1 pm

HIGH SCHOOL CHOIR FESTIVAL

Sun, May 3, 7 pm

HAYDN + MESSIAEN

Sun, May 31, 7 pm

SIERRA: MISSA LATINA

GUEST APPEARANCES

November 14, 15, 16

LA Philharmonic
Adès and Berlioz

January 20

LA Philharmonic Green Umbrella
Andriessen: De Stijl

March 10

Madison, Wisconsin
Lauridsen and Friends

April 9, 10 & 11

LA Philharmonic
Ligeti: Clocks and Clouds

May 15, 17

LA Philharmonic
Adams: A Flowering Tree

May 16

Masters in the Chapel Concert Series
First Lutheran Church of Venice
World Folk Music

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LAMC 45th Anniversary Celebration!

It is amazing to realize that 45 years ago – January 27, 1965 – the Los Angeles Master Chorale was officially launched with a performance of the Bach B Minor Mass at the Dorothy Chandler Pavilion. We were one of just two Resident Companies at The Music Center – how times have changed!

We'll celebrate this important occasion on January 25, 2009, with a monumental performance of Mendelssohn's *Elijah* – featuring renowned bass-baritone Eric Owens, followed by a post-concert anniversary party in BP Hall along with the entire Chorale.

All LAMC donors who contribute \$500 or more will receive a personal invitation to participate in this very special event. Please consider making a tax-deductible gift of support – or increase your level of giving – to help ensure that the Los Angeles Master Chorale flourishes through its next 45 years, continuing to bring the most unforgettable performances of great choral music to Walt Disney Concert Hall.

For more information, please contact Ilean Rogers, Director of Development, at 213-972-3138 or irogers@lamc.org.

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Planning for the future is vital, not only for individuals but for organizations as well.

The Roger Wagner Society is a group of visionary individuals whose love for choral music and especially the Los Angeles Master Chorale inspired them to make endowment or irrevocable planned gifts to ensure the future of this extraordinary ensemble and the organization that sustains it.



Tricia MacLaren and Philip A. Swan
photo: Lee Salem

“Many people believe that the concept of endowment, particularly planned giving, is for older, more established individuals, but Tricia and I learned that there are benefits for younger couples as well. Current endowment contributions supplement the Chorale’s annual operating needs by providing immediate endowment income and, on a long-term basis, they safeguard the future.”

— Philip A. Swan



Phyllis Rothrock

“The annual High School Choir Festival is such an inspiring day. It brings together singers of various backgrounds and shows that choral music transcends language and cultural differences. We believe in the positive impact music can have on students’ lives, and we want to ensure this program into the future.”

— Phyllis Rothrock

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Your tax-deductible contribution is crucial to maintain the artistic growth and excellence of the Los Angeles Master Chorale and will inspire others to leadership. Our Circle of Friends provides the resources to sustain this world-class choral ensemble and a host of outstanding educational programs.

We thank our many Friends – individuals, businesses, foundations and government agencies – who support the Chorale through their generous annual gifts, grants and sponsorship.

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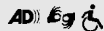
EDUCATION
(213) 250-ARTS

VOLUNTEER OFFICE
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Patina Restaurant Group: (213) 972-3331
Catered Events: (213) 972-7565

All venues are accessible.



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A MESSAGE FROM THE PRESIDENT

Welcome to the Music Center. November marks the start of the holiday season and a wonderful list of performances to delight everyone.

Center Theatre Group offers the Tony Award-winning *Spring Awakening* at the Ahmanson through December 7 and *The School of Night* at the Taper through December 17.

LA Opera's sizzling *Carmen* runs November 15-December 14 at the Dorothy Chandler Pavilion. The Los Angeles Master Chorale takes a musical journey to the Far East, presenting works by California composer Lou Harrison and Cambodian composer Chinary Ung on November 9 at Walt Disney Concert Hall. Gustavo Dudamel, who will become the Los Angeles Philharmonic's Music Director next fall, conducts the Israel Philharmonic Orchestra at Walt Disney Concert Hall on November 24 and leads three Los Angeles Philharmonic concerts November 28-30.

Families will enjoy *World City* with performances by the Kevin Locke Native Dance Ensemble, presenting a rich variety of American Indian traditions on November 8 at the W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall. *Performing Books* (for children ages 4-10) brings to life the beloved story of *Tubby the Tuba* at the Los Angeles Public Library November 22.

Los Angeles is in for a holiday treat when Dance at the Music Center premieres the Kirov Ballet's *The Nutcracker* at the Dorothy Chandler Pavilion. This fairy tale ballet, choreographed in 1934 by Vasily Vainonen, is filled with scenes of wonderment and child-like delight and will dazzle audiences in six performances December 17-20. Purchase tickets now for this special holiday engagement.

In celebration of Alvin Ailey American Dance Theater's 50th anniversary, the Library of Congress/Ira Gershwin Gallery at Walt Disney Concert Hall commemorates Ailey with a historical exhibition *Alvin Ailey American Dance Theater: 50 Years as Cultural Ambassador to the World*. Exhibits are free and can be viewed when attending a performance or touring the Concert Hall. Call (213) 972-4399 for information. The Ailey exhibit will run through the Company's performances at the Dorothy Chandler Pavilion in March 2009.

For more Dance at the Music Center engagement information, visit musiccenter.org or telephone (213) 972-0711. To purchase tickets, call Ticketmaster at (213) 365-3500 or visit ticketmaster.com, or the Dorothy Chandler Pavilion Box Office. Remember, Dance at the Music Center tickets make wonderful holiday gifts.

This Thanksgiving season, we are particularly grateful for the support of friends like you and the important role you play in continuing and expanding arts education and community outreach programs and presentations in Los Angeles. As the season of giving approaches, please consider making a gift that will help inspire people of all ages and backgrounds with the joy of the arts. You may make your gift online at musiccenter.org or by telephone at (213) 972-3333. Thank you for your generosity and support.

Enjoy the performance and we hope you return to the Music Center many times this holiday season.

Stephen D. Rountree
President

SUPPORT THE ARTS

through contributions to your favorite Music Center program.

The Music Center is committed to fostering a deep appreciation of the arts among people of all ages and backgrounds. Your gift to our Fund for the Performing Arts will provide the resources necessary to continue and expand our arts education and community outreach programs and presentations.



World City art-making workshop in the Walt Disney Concert Hall Garden.

Build a legacy for future generations in Los Angeles to experience the joy of the arts by making a gift to the Music Center today.

Information: (213) 972-3333
or visit musiccenter.org

L.A. COUNTY BOARD OF SUPERVISORS

Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center.

We applaud the five Supervisors (l-r) **Zev Yaroslavsky**, **Gloria Molina**, **Yvonne Brathwaite Burke** (Chair), **Don Knabe**, and **Michael D. Antonovich**; and **William T Fujioka**, CEO, Los Angeles County (not pictured).



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