



LOS ANGELES
**MASTER
CHORALE**
GRANT GERSON | MUSIC DIRECTOR

2008 | 2009



FOLKSONGS: BRAHMS + COPPLAND

performances
MAGAZINE

MARCH
2009

Programs, artists, prices and performers subject to change.

LOS ANGELES
**MASTER
CHORALE** GRANT GERSHON | MUSIC DIRECTOR



ANNOUNCING THE 2009|10 SEASON

Adams & Mozart

An Opening Night Concert & Gala

Sun, Oct 18, 2009, 7 pm

Adams | *Choruses from
The Death of Klinghoffer*
Mozart | Requiem

Composers from the Left Coast

Sun, Nov 22, 2009, 7 pm

Lauridsen | *Mid-Winter Songs*
Marshall | *Savage Altars*
David O | *A Map of Los Angeles*
Sergio "Checo" Alonso, folk harp

Rejoice!

A Classic Christmas Concert

Sun, Dec 13, 2009, 7 pm

Ramirez | *Nuestra Navidad*
with Huayucaltia
Charpentier | *Midnight Mass for
Christmas Eve*
Vaughn Williams | *Fantasia on
Christmas Carols*

John West, organ

Almost A Cappella

Sun, Jan 31, 2010, 7 pm

Martin | *Mass for Double Choir*
Muhly | *Bright Mass with Canons*
O'Regan | *Confirma hoc Deus*
Weir | *Two Human Hymns*
Daniel-Lesur | *Le cantique des cantiques*

Bach: St. Matthew Passion

with Musica Angelica Baroque Orchestra

Sun, Mar 7, 2010, 7 pm

Bach | *St. Matthew Passion*

Soundscape: Monk & Pärt

Sun, Apr 11, 2010, 7 pm

Monk | Co-commission with
Saint Louis Symphony
Pärt | *Miserere*

Americana

Sun, May 23, 2010, 7 pm

Moses Hogan Spirituals
Hymning Tunes from
Sacred Harp Anthology
Black is the Color of My True Love's Hair
Shenandoah
and much more

HOLIDAY NON-SUBSCRIPTION CONCERTS

Holiday Wonders

A festive holiday concert

Sat, Dec 5, 2009, 2:30 pm

Favorite Carols
Sing Alongs
Brass, organ and Children's Chorus
John West, organ

Messiah Sing-Along

29th Annual Sing-Along

Sat, Dec 12, 2009, 2 pm

(new matinee!)

Sun, Dec 20, 2009, 7 pm

Handel | *Messiah*
with orchestra and soloists;
you're the chorus!

SUBSCRIBE TONIGHT!

ONLINE: LAMC.ORG

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LAMC Soprano Karen Hogle Brown (9 seasons)
Photo: Steve Cohn



TONIGHT'S PERFORMANCE



Los Angeles Master Chorale
Grant Gershon | Music Director

Sunday, March 29, at 7 pm

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, conductor
 Ariel Quintana, assistant conductor
 Lisa Edwards, piano

Four Slovak Folk Songs, Sz 70

Béla Bartók (1881-1945)

Ms. Edwards

1. *Zadala mamka* (Thus sent the mother)
2. *Na holi, na holi* (Where the Alps soar so free)
3. *Rada pila* (Food and drink)
4. *Gajdujte, gajdence* (Bagpipes are playing)

Karelian Destiny, a Cycle of Runic Songs

Veljo Tormis (b. 1930)

1. *Nuttev neiu* (The Weeping Maiden)
2. *Mere kosilased* (The Suitors from the Sea)
3. *Orjana Virus* (As a Serf in Viru)
 Daniel Chaney, Jon Lee Keenan, Shawn Kirchner, Kevin St. Clair, tenors
4. *Tamme raiuja* (The Oak-feller)
5. *Hällilaul* (A Lullaby)
 Alice Kirwan Murray, alto

Zigeunerlieder, Op. 103 (Gypsy Songs)

Johannes Brahms (1833-1897)

Mr. Quintana and Ms. Edwards

1. *He, Zigeuner* (Hey, Gypsy)
2. *Hochgetürmte Rimaflut* (High-flooded river Rima)
3. *Wisst ihr, wenn mein Kindchen* (Do you know when my darling)
4. *Lieber Gott, du weißt* (Dear God, you know)
5. *Brauner Bursche führt zum Tanze* (The tanned lad leads to the dance)
6. *Röslein dreie in der Reihe* (Three red roses in their bed)
7. *Kommt dir manchmal in den Sinn* (Do you sometimes remember)
8. *Horch, der Wind klagt* (Listen, the wind sighs)
9. *Weit und breit* (Far and wide)
10. *Mond verhüllt sein Angesicht* (The moon hides her face)
11. *Rote Abendwolken* (Red evening clouds)



KUSC is our Proud Media Partner

Tonight's *ListenUp!* pre-concert discussion with Music Director Grant Gershon, Assistant Conductor Ariel Quintana, and KUSC's Alan Chapman in BP Hall at 6 PM

ListenUp! can be heard online after the concert at LAMC.org.

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.

— INTERMISSION —

Chansons Françaises (French Songs)

Francis Poulenc (1899-1963)

1. *Margoton va t'a l'iau* (Margoton goes to fetch water)
2. *La belle se sied au pied de la tour* (The fair maid sits at the foot of the tower)
3. *Pilons l'orge* (Thrash the barley)
4. *Clic, clac, dansez sabots* (Click, clack, dance clogs)
5. *C'est la petit' fill' du prince* (The Prince's little daughter)
6. *La belle si nous étions* (My fair one, if we were)
7. *Ah! mon beau laboureur* (Ah! my handsome farm lad)
8. *Les tisserands* (The weavers)

Old American Songs

Aaron Copland (adapted for chorus by Irving Fine) (1900-1990)

Ms. Edwards

The Boatman's Dance
Abdiel Gonzalez, baritone

Long Time Ago

At the River

Ching a Ring Ching Chaw

Zion's Walls

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Music of the People

Béla Bartók: *Four Slovak Folk Songs* | Veljo Tormis: *Karelian Destiny*
Johannes Brahms: *Zigeunerlieder*, Opus 103 | Francis Poulenc: *Chansons Françaises*
Aaron Copland: *Old American Songs*

By Thomas May

"Myths," as Joseph Campbell reminds us, "are public dreams." Folk songs might also be said to be the musical equivalent of myths—tunes that come unbidden and seem a natural part of the cultural landscape rather than artful constructions. And as with myths, universal themes of love and loss recur in folk songs around the world, while their specific manifestations—traits of rhythm or melodic tics—have "a local habitation."

Classical composers through the ages have tapped into the anonymous sources of folk music, sometimes even unconsciously. But as national awareness intensified in the Romantic era, folk music gained in stature. Composers began to change from an attitude of exploiting it as a resource to one of preservation. Our program includes examples both of creative reworkings of folk music and of efforts inspired by the disappearance of folk traditions—sadly, a phenomenon as widespread as the tragic die-out of languages and biological diversity.

Already as a young conservatory graduate, **Béla Bartók** began to fathom the enormous gaps in knowledge about Europe's folk music. His creative identity as a composer helped fuel a lifelong obsession with filling out that knowledge, but Bartók also brought to it a highly trained analytical discipline. His field expeditions to the countryside to collect and catalogue authentic folk materials aspired to the systematic rigor of a botanist and helped lay the groundwork for the emerging science of ethnomusicology.

During trips to villages in northern Hungary, Bartók discovered fascinating examples of cultural cross-pollination and determined to embark on an ambitious comparative study of Hungarian, Slovak, and Romanian elements. He gathered several thousand folk songs from the Slovak idiom alone. In 1917 Bartók arranged the melodies of these *Four Slovak Songs* for mixed voices and piano. He selected them from his mass of material as the earliest specimens he could find showing distinctly Slovak traits (especially clear in the syncopated rhythm and modal harmony of No. 3). The moodily evocative story line of the first song, about an unhappy marriage, contrasts with the simple pleasures extolled in the other three.

A towering figure in contemporary choral music, **Veljo Tormis** mirrors Bartók's patient dedication to preserving the artistic beauty and wisdom of folk song traditions—a task whose urgency has intensified with the rapid homogenization of global culture. "I turned to our natural heritage," observes the Estonian composer, "in order to discover my mother tongue." But he also came to know a magnificent variety of independent but related folk music idioms in the region around the Baltic Sea, extending up to Finland.

A series of expeditions starting in 1969 introduced Tormis to smaller, little-known pockets of language, folklore, and music among the Baltic Finns. The fact that they were rapidly disappearing spurred him to undertake an in-depth study of their traditions. Over a two-decade period, Tormis collected and consulted, arranging what he found into the expansive song cycle *Forgotten Peoples*, which represents several of these ethnic groups. *Karelian Destiny* forms its own cycle within the larger one and is his tribute to the largest minority among the Baltic Finns, whose culture is rooted in the area, often fought over, that straddles Finland and Russia and has left a deep impression on Finnish identity.

Tormis's arrangements of five songs for a cappella mixed chorus are neither literal transcriptions nor romanticized reworkings. They inhabit a space made alluringly resonant by the context in which Tormis places them, representing one face of what he calls "a pre-Christian, shamanistic civilization" that is "very close to nature from the ecological point of view." The tragic, fate-directed sense pervading these songs is

also no accident. Tormis sees “no reason to disagree” with the implicit analogy many have noted between their progression and the parts of the Requiem Mass (beginning with the *Lacrimosa*-like “The Weeping Maiden,” pivoting around “As a Serf in Viru” as a vengeful *Dies Irae*, and ending with the sadly resigned irony of “A Lullaby”). Yet rather than “sing a final requiem” to these peoples, the composer suggests that “their way of thinking and their values might even give some support to insecure contemporary man in his everyday rat-race.”

The folk- and fairy-tale collecting of the Brothers Grimm represents the literary face of the 19th century’s cultural self-consciousness; it had a musical side as well in the growing preoccupation with folk songs. Brahms anticipated the more rigorous attitude of Bartók toward preserving this legacy in his multivolume collections of arrangements (published without opus number), but he incorporated “folk-like” elements more loosely in his own officially numbered compositions. Although the *Zigeunerlieder*, or “Gypsy Songs,” suggest some aspects of Hungarian folk music, their real signature is to emulate the simplicity and directness that set folk music apart from “composed” music.

In fact, the *Zigeunerlieder* tunes are not transcriptions but Brahms’s own, written in an imitative folk vein. He was intrigued by a collection of Hungarian folk songs that a Viennese merchant friend had published (with German translations of the texts). However, Brahms decided to discard the original tunes printed with the poems and instead composed his own settings for eleven of the songs, arranging their texts as suited him. The brief, uncomplicated poems reflect the evergreen topics of pop songs: love, betrayal, nostalgia. There are hints—but only that—of an overarching, song cycle narrative. The composer disarmingly labeled the *Zigeunerlieder* “cheerful and high-spirited nonsense.”

Brahms first wrote the set for solo vocal quartet and piano accompaniment (the *Zigeunerlieder* were premiered in private salon concerts in Vienna in 1888), but this version for full mixed chorus presents a popular alternative. The songs draw on the traditional Hungarian folk dance rhythms made popular by roving Roma bands (whose intoxicating music helped lure army recruits) and are all (except for Nos. 7, 8, and 10) in fast tempos.

Although only the first two songs are in melancholy minor modes, Brahms uses harmonic coloring and melodic stress to paint a vivid emotional montage of love’s passions, barbs, and charms, intensified by the natural settings. The deceptively tricky piano accompaniments are a tour de force. Brahms manipulates the instrument to imitate another sound typical of the Roma bands, the cimbalom (a kind of hammered dulcimer)—particularly in Song 10, the most intricate of the set.

The tweakings of actual original folk tunes characterizing Francis Poulenc’s *Chansons Françaises* are as subtle as those nuances of a brushstroke that can nevertheless be used to identify an artist’s signature. Poulenc likened himself to the double-headed Janus on account of his notoriously contradictory—or, to see it in a different light, comprehensive—personality. He rose to fame as an insouciant bon vivant in the sparkle of 1920s Paris, wagging on about his confessed taste for “adorable bad music.” One peer described him as a musical “hooligan.” But a powerful conversion experience in 1936 led Poulenc back to the Catholic faith of his heritage, resulting in one of the most glorious outpourings of sacred choral music of the past century.

Poulenc, however, hardly forsook his elegant, dapper charm. France’s liberation from the Nazis—the composer had spent the dark war years in Paris—inspired the desire to celebrate with this collection of buoyant folk songs, which Poulenc arranged for a *cappella* chorus in 1945 and 1946. The eight *Chansons Françaises* are also arranged to complement each other in mood and style and, in the process, bring out both the frivolous and meditative sides of Poulenc’s disposition.

The resourceful sauciness of the pretty “Margoton” and the defiance of the bride (“Pilons l’orge”) are set against the lusty men in “Clic, clac, dansez sabots,” in which a simple repetitive figure gives a pretty clear image of their one-track minds. A hint of medieval nostalgia meanwhile occasionally graces the songs’ robustly secular scenarios (the opening of No. 7, for example). But the set’s center of gravity is the austere beautiful “C’est la petite fill’ du prince.” Here Poulenc’s uncomplicated devices of countermelody and choral dialogue between the men and women enhance the sweet melancholy associated with falling in love by folk song of whatever national flavor.

“Give me a book of tunes,” Aaron Copland once said, “and I’ll immediately know what tune attracts me and what one doesn’t.” As with so many folk-song compilations, the deceptively simple *Old American Songs*, which Copland published in two sets of five each, disguise the painstaking effort involved in gathering, choosing, and artfully arranging the wealth of possibilities that were available to him. One of Copland’s easily overlooked achievements here is to convey what biographer Howard Pollack calls “a diversified portrait of America itself, held together by the unity of Copland’s style.”

The songs in fact range far beyond what is normally thought of as actual folk tunes (of which “I Bought Me a Cat,” a popular encore number, is a delightful example from the subgenre of children’s songs). His selections center around the antebellum and Civil War era, when American identity was being tested and reforged. “The Boatmen’s Dance” and “Ching-a-Ring Chaw” actually come from minstrel shows (Copland changed the dialect of the original texts and even completely rewrote “Ching-a-Ring Chaw” —save for its chorus—since, as he explained, “I did not want to take any chance of it being construed as racist”). “Long Time Ago” comes from a once-popular love ballad; “At the River” and “Zion’s Walls” are examples of American religious song, the former from an 1865 gospel hymn tune (which was sung at the composer’s memorial concert) and the latter a tent-revival spiritual that Copland also used in his opera *The Tender Land*.

Copland composed the first set of *Old American Songs* in 1950 and, encouraged by its success, the second in 1952, setting them for solo voice and piano. Irving Fine later made choral arrangements (with both piano and orchestral accompaniment). Copland cleverly uses the piano to evoke atmospheres specific to the widely varying songs, with strumming banjo for the minstrel songs and nobly spaced chords for “At the River”—all reinforcing this rich mix of vernaculars that also inspired Copland in the creation of his “American sound.”

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

Program notes are posted online at LAMC.org approximately two weeks before each concert.

FEATURED ARTISTS



Ariel Quintana

ASSISTANT CONDUCTOR

Official Position: Assistant Conductor of the Los Angeles Master Chorale

Hometown: Libertador San Martin, Entre Rios, Argentina

Education: BM, Universidad Adventista del Plata; MM in Piano Performance, National Conservatory of Music, Buenos Aires; currently completed a DMA in Choral Conducting at University of Southern California; studied conducting with Dr. William Dehning and Dr. David Wilson and composition with Morten Lauridsen

Compositions include: *Hodie Christus Natus Est*, premiered by the LA Master Chorale in December 2001; *La Farolera*, performed regularly as part of the World Music show presented by the LA Master Chorale Chamber Singers in Los Angeles-area school assemblies

Other positions: Director of the Cathedral Choir at Hollywood Presbyterian Church; works as a composer, arranger, singer, clinician, teacher and pianist



Lisa Edwards

PIANIST

Official Position: Pianist/Musical Assistant of the Los Angeles Master Chorale

Education: undergraduate studies in piano performance at North Texas State University; MM in Keyboard Collaborative Arts at USC (with honors)

Has performed with: Los Angeles Master Chorale, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Barbara Symphony

Recordings: Steve Reich's *You Are (Variations)* and *Daniel Variations* on Nonesuch

Previous faculty positions include: California State University Long Beach, Glendale Community College, Pasadena Community College, Idyllwild Arts Festival

Other positions: San Marino Community Church, Stephen S. Wise Temple, Congregation Kol Ami



BÉLA BARTÓK

COMPOSER

Born: March 25, 1881, in Nagyszentmiklós; the town was then in Hungary, but now is in Romania with the name Sânnicolau Mare

Died: September 26, 1945, in New York

Child prodigy: His first public piano recital at age 11 included his own first piano composition, which he wrote at age 9.

Education: Royal Academy of Music in Budapest (piano and composition)

Influences: The music of Richard Strauss influenced Bartók's early instrumental compositions; in the early 20th century, Bartók and his friend, composer Zoltán Kodály, began traveling through Hungary and Romania collecting Magyar folk melodies. Most of Bartók's later music reflected his interest in these traditional melodies.



JOHANNES BRAHMS

COMPOSER

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, buried in Vienna

Professional life: spent mostly in Vienna, where he was a revered and influential figure

Compositions: for piano solo, chamber ensembles, symphony orchestra, solo voice, and chorus

Performer: an accomplished pianist who often performed the premieres of his own compositions

Known as: both a traditionalist and an innovator; 19th-century conductor Hans von Bülow called him one of the "Three B's" (along with Bach and Beethoven)



VELJO TORMIS

COMPOSER

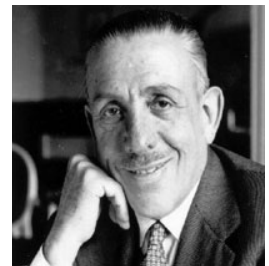
Born: August 7, 1930 in Kuusalu, Estonia

Education: Tallinn Conservatory (organ, choral conducting and composition) and Moscow Conservatory (composition)

Compositions: Has written more than 500 individual choral works, mostly *a cappella* settings of folk songs from Estonia and other Balto-Finnic peoples; he has also received acclaim for his *Overture No. 2* for symphony orchestra and his opera *Luigeland* (Swan's Flight).

Influences: Béla Bartók, Zoltán Kodály, and Carl Orff

Is regarded: as one of the greatest and most prolific living choral composers in the world.



FRANCIS POULENC

COMPOSER

Born: January 7, 1899, in Paris, France

Died: January 30, 1963, in Paris

Les Six: the group of young French and Swiss composers in Jean Cocteau's social circle that included Poulenc, Milhaud, Auric, Durey, Honegger and Tailleferre

Influences: the Dada movement, his Roman-Catholic background, and his "bohemian" Parisian lifestyle

Performer: an accomplished pianist; he appears on many recordings playing his own works

Film score: his piece *Perpetual Motion No. 1* was used in the Alfred Hitchcock movie *Rope*



AARON COPLAND COMPOSER

Born: November 14, 1900, in Brooklyn, NY

Died: December 2, 1990, in North Tarrytown, NY

Musical Education: He believed his studies with Nadia Boulanger in Paris were the most important training he received.

Nicknames: The press called him “the one truly American composer”; he later earned the title “Dean of American Music.”

Multi-tasker: Copland was an accomplished pianist and a famous conductor; in fact, beginning in the 1960’s, he did more conducting than composing.

Famous works: the ballets *Billy the Kid* and *Appalachian Spring*; orchestral pieces *Fanfare for the Common Man* and *Lincoln Portrait*; film music for *Of Mice and Men*

LA MASTER CHORALE

LIVE FROM WALT DISNEY CONCERT HALL



Would you like to own a limited edition CD not available for purchase anywhere? This unique recording, LA Master Chorale: Live from Walt Disney Concert Hall, is offered to you as a gift by the talented and visionary singers of the Chorale. They have donated their time and talent to produce this live CD of beautiful music, chosen by Grant Gershon, from recent Chorale concerts. You will relive some of your favorite moments from recent performances at Walt Disney Concert Hall, including music of Lauridsen, Rachmaninoff, Bruckner, Stucky, Mendelssohn and Victoria.

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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; *Spiral XII: Space Between Heaven and Earth* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezoz (Prayers)* by Tania León; *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (US premiere)

"...it is the nation's, and maybe the world's, most innovative choral group, thriving under its vibrant music director, Grant Gershon."

— ARTS LOS ANGELES

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:

30 commissions; 60 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 songwriting and collaborative skills to more than 300 5th and 6th graders each year; annual High School

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*

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 June, 2009

Previous assignments:

Los Angeles Philharmonic Assistant Conductor, 1994–97; Assistant Conductor for the Berlin Staatsoper, Salzburg Festival

"...the glorious a cappella chord that burst from 96 throats in perfect harmony was truly awesome."

— CLASSICAL VOICE

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*.

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Karen Hogle Brown
Rachelle Fox
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Emily Lin
Deborah Mayhan
Holly Shaw Price

ALTO

Nicole Baker
Amy Fogerson
Adriana Manfredi
Alice Kirwan Murray
Drea Pressley
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Daniel Chaney
Pablo Corá
Jody Golightly
J. Wingate Greathouse
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Christian Marcoe
Kevin St. Clair

BASS

Joseph Bazyouros
Reid Bruton
Greg Davies
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Stephen Grimm
Tonoccus McClain
Steve Pence

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

DID YOU KNOW...

2 singers sang as students in the LAMC High School Choir Festival before joining the Chorale

CALENDAR OF EVENTS

Fri, April 24, 1 pm — FREE CONCERT
HIGH SCHOOL CHOIR FESTIVAL
World Premiere by Ricky Ian Gordon
An LAMC commission celebrating the Festival's 20th Anniversary

Sun, May 3, 7 pm
HAYDN + MESSIAEN
Mary Chun, ondes Martenot
Vicki Ray, piano

Sun, May 31, 7 pm
SIERRA: MISSA LATINA
West Coast Premiere
Heidi Grant Murphy, Soprano
Nathaniel Webster, Baritone

GUEST APPEARANCES

April 9, 10 & 11
LA Philharmonic
Ligeti: Clocks and Clouds

April 16, 17, 18 & 19
LA Philharmonic
Stravinsky: Oedipus Rex & Symphony of Psalms

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

UP NEXT!

**HAYDN + MESSIAEN!
ORDER TICKETS TODAY!**



YOU ARE INVITED!

20TH ANNIVERSARY LAMC HIGH SCHOOL CHOIR FESTIVAL

Friday, April 24, 2009 ****FREE EVENT****

Spring 2009 marks the 20th Anniversary of the High School Choir Festival when 900 of the Southland's most talented singers from 26 high school choirs join vocal forces for an extraordinary admission-free event at Walt Disney Concert Hall. This year's Festival honors the Master Chorale Associates who founded the Festival to nurture the choral tradition in Southern California.

This Festival will feature the world premiere of *Prayer*, commissioned by the Chorale for this milestone anniversary from acclaimed composer Ricky Ian Gordon, who also wrote the poetry. In addition, world-renowned artist Andre Miripolsky has generously donated a poster design to commemorate the Festival.

There are two Festival performances open to the public. At 11 a.m. four choirs, selected through a rigorous audition process, will be showcased onstage and conducted by their directors. This year's featured choirs are Mira Costa High School Vocal Ensemble, Glendora High School Royal Stewarts, Louisville High School Ensemble Royale, and Agoura High School Concert Choir.

At 1 PM, Los Angeles Master Chorale Music Director Grant Gershon conducts the 900-student Festival choir in a one-hour concert featuring "Gloria" from *Messa di Gloria*, by Puccini, arr. Burkhardt; *The Word Was God*, by Rosephanye Powell; *Hallelujah, Amen* from *Judas Macabbeus*, by G. F. Handel; *Quién Fuera Como El Jazmín*, by Carlos Guastavino; and *Prayer*, by Ricky Ian Gordon.

"It is an honor to have these amazingly talented young singers premiere Ricky's piece," says Gershon. "It's a very moving and gorgeous work that will inspire the singers and audience alike."

The afternoon performance will also feature the LA Master Chorale Chamber Singers centerstage under the direction of Assistant Conductor Ariel Quintana.

"The High School Choir Festival is one of the highlights of the Los Angeles Master Chorale's season," says Gershon. "The caliber of these young singers is simply amazing. The students and their choral directors work very hard all year to prepare for the performance, and it really shows."

The LA Master Chorale High School Choir Festival is one of the largest high school choir gatherings in the nation. The year-long program begins in early Fall when participating choral directors meet with Gershon to work on repertoire selected by Gershon. Directors then work with their choirs on the music. During the spring, members from the LA Master

LAMC High School Choir Festival Friday, April 24, 2009

10:45 AM | Auditorium opens

11:00 AM TO NOON
Showcase of Choirs Concert
performances by four of the
Festival's top ensembles

12:00 PM | Lunch break

12:30 PM | Hall reopens for
seating for the 1 pm concert.

1:00 PM TO 2:00 PM
Festival Concert
Awards Ceremony & Festival
Concert, with special
appearance by the Master
Chorale Chamber Singers

TICKETS: Available at the door
beginning at 10:30 AM

For more information visit
lamc.org/high-school-choir-festival.php
or contact the Master Chorale
at (213) 972-3113.



Chorale Chamber Singers, the Chorale’s outreach ensemble, conduct masterclasses for the participating choirs.

“The Chamber Singers coming to our school was very exciting for my students. They were very impressed with all four singers. I feel it inspired them to really work harder and to make choir singing more ‘cool.’ Thank you so much for giving my choir this opportunity. They learned so much and will have a memory that will stay with them forever!” — Michael Suffolk, Birmingham High School

A month before the Festival, each school attends one of two joint rehearsals conducted by Gershon, who works with the singers on their musicianship, musical interpretation and tone balance. The joint rehearsals provide an opportunity for the students to sing as part of a much larger choir in preparation for the Festival itself.

“As a choral teacher, attending the workshops and area rehearsals and researching the beautiful repertoire has truly improved my teaching. Thank you.” —Cecilia Revilla, San Gabriel High School.

On the day of the Festival, all of the schools join together for the first time and Gershon conducts a final dress rehearsal and concert.

“It was great to be surrounded by 900 people who all loved choral music and loved performing it. This definitely motivated me to continue with music.” —Student, Arroyo High School.

The event is free and open to the public. There will be open seating on a first-come, first-seated basis in available sections. Tickets for the concerts will be available at the door. This is an amazing experience; please join us!

We gratefully acknowledge the Festival’s funders:

- The Charitable Foundation, Agent Community Outreach of Prudential California
- City of Los Angeles Department of Cultural Affairs
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Photos from Left to Right:

1. High school men join in with enthusiasm.
2. LAMC Conductor Grant Gershon demonstrates for the male singers from the combined Festival choir.
3. Young women from one of the participating high school choirs
4. The nearly 900-student choir rehearses for the Festival Concert in Walt Disney Concert Hall.
5. Students from Taft High School arrive for the 2008 Festival.

Photos: Lee Salem

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



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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



Don and Joyce Nores
photo: Lee Salem

“Since our involvement in the Chorale’s founding 45 years ago, Joyce and I have marveled at the unmatched level of music making and the many memorable concerts. We want to help ensure that the artistic development of this extraordinary ensemble continues well into the future, which is why we have made a planned gift to the Chorale’s endowment fund. We are pleased and proud to be associated with such great artists as Grant and all of the singers in the Los Angeles Master Chorale.”

— Don Nores

There are a number of ways in which you can turn your passion for music into a lasting legacy. Some charitable financial instruments can even provide you with income during your lifetime.

For more information, to arrange for a private confidential consultation, or to inform the Los Angeles Master Chorale of your estate plans, please contact Ilean Rogers, Director of Development, at 213-972-3138 or irogers@lamc.org.

Our Circle of Friends — Thank You!

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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This listing reflects annual gifts through February 25, 2009. To report a change in your listing, please contact us.

*Multi-year commitments of support are indicated with an asterisk

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These concerts are made possible, in part, through grants from the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Arts Commission and the National Endowment for the Arts.



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135 North Grand Avenue
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lamc@lamc.org
tickets@lamc.org

ADMINISTRATION

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Cover Photo: Steve Cohn

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Call: 213-972-7282

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April at the Music Center

WEDNESDAY, APRIL 1

8:00 PM András Schiff Plays Beethoven – VIII
LA Phil Presents / WDCH

THURSDAY, APRIL 2

8:00 PM *Lydia*
CTG / Mark Taper Forum

FRIDAY, APRIL 3

8:00 PM Handel and Haydn
Los Angeles Philharmonic / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

SATURDAY, APRIL 4

11:00 AM TSFY: The German Tradition
Los Angeles Philharmonic / WDCH

6:30 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

8:00 PM Handel and Haydn
Los Angeles Philharmonic / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

SUNDAY, APRIL 5

1:00 PM *Lydia*
& 6:30 PM CTG / Mark Taper Forum

2:00 PM Handel and Haydn
Los Angeles Philharmonic / WDCH

TUESDAY, APRIL 7

8:00 PM Green Umbrella: Salonen Conducts
LA Phil New Music Group / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

WEDNESDAY, APRIL 8

1:00 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *Lydia*
CTG / Mark Taper Forum

THURSDAY, APRIL 9

8:00 PM *Lydia*
CTG / Mark Taper Forum

8:00 PM Salonen Conducts Beethoven and Salonen
Los Angeles Philharmonic / WDCH

FRIDAY, APRIL 10

11:00 AM Salonen Conducts Beethoven and Salonen
Los Angeles Philharmonic / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

SATURDAY, APRIL 11

2:30 PM *Lydia*
& 8:00 PM CTG / Mark Taper Forum

7:30 PM *The Birds*
LA Opera / Dorothy Chandler Pavilion

8:00 PM Salonen Conducts Beethoven and Salonen
Los Angeles Philharmonic / WDCH

SUNDAY, APRIL 12

1:00 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

1:00 PM *Lydia*
& 6:30 PM CTG / Mark Taper Forum

TUESDAY, APRIL 14

8:00 PM *Lydia*
CTG / Mark Taper Forum

WEDNESDAY, APRIL 15

8:00 PM *Lydia*
CTG / Mark Taper Forum

THURSDAY, APRIL 16

6:30 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *Lydia*
CTG / Mark Taper Forum

8:00 PM Salonen Conducts Stravinsky:
The Final Concerts
Los Angeles Philharmonic / WDCH

FRIDAY, APRIL 17

8:00 PM *Lydia*
CTG / Mark Taper Forum

8:00 PM Salonen Conducts Stravinsky:
The Final Concerts
Los Angeles Philharmonic / WDCH

SATURDAY, APRIL 18

11:00 AM World City featuring
& 12:30 PM Le Vent du Nord and Circo Comedia
W.M. Keck Amphitheatre

2:00 PM *The Birds*
LA Opera / Dorothy Chandler Pavilion

2:30 PM *Lydia*
& 8:00 PM CTG / Mark Taper Forum

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM Salonen Conducts Stravinsky:
The Final Concerts
Los Angeles Philharmonic / WDCH

SUNDAY, APRIL 19

1:00 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

2:00 PM Salonen Conducts Stravinsky:
The Final Concerts
Los Angeles Philharmonic / WDCH

1:00 PM *Lydia*
& 6:30 PM CTG / Mark Taper Forum

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

TUESDAY, APRIL 21

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM Baroque Variations: Australian
Chamber Orchestra
LA Phil Presents / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

WEDNESDAY, APRIL 22

6:30 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM *Lydia*
CTG / Mark Taper Forum

THURSDAY, APRIL 23

7:30 PM *The Birds*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM Joshua Bell and Bringuier
Los Angeles Philharmonic / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

FRIDAY, APRIL 24

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM Joshua Bell and Bringuier (Casual Friday)
Los Angeles Philharmonic / WDCH

8:00 PM *Lydia*
CTG / Mark Taper Forum

SATURDAY, APRIL 25

10:00 AM Pillow Theatre featuring ZunZun,
& 11:00 AM *The Musical Rainforest (La Selva Canta)*
Dorothy Chandler Pavilion, Grand Hall

2:00 PM *Ain't Misbehavin'*
& 8:00 PM CTG / Ahmanson Theatre

2:00 PM Joshua Bell and Bringuier
Los Angeles Philharmonic / WDCH

2:30 PM *Lydia*
& 8:00 PM CTG / Mark Taper Forum

6:30 PM *Die Walküre*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

SUNDAY, APRIL 26

1:00 PM *Ain't Misbehavin'*
& 6:30 PM CTG / Ahmanson Theatre

1:00 PM *Lydia*
& 6:30 PM CTG / Mark Taper Forum

2:00 PM *The Birds*
LA Opera / Dorothy Chandler Pavilion

2:00 PM Joshua Bell and Bringuier
Los Angeles Philharmonic / WDCH

7:30 PM Krystian Zimerman in Recital
LA Phil Presents / WDCH

TUESDAY, APRIL 28

8:00 PM Chamber Music
Members of the LA Philharmonic / WDCH

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM *Lydia*
CTG / Mark Taper Forum

WEDNESDAY, APRIL 29

9:30 AM Very Special Arts Festival
Music Center Plaza

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM *Lydia*
CTG / Mark Taper Forum

8:00 PM The Colburn Orchestra
LA Phil Presents / WDCH

THURSDAY, APRIL 30

8:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre

8:00 PM *Lydia*
CTG / Mark Taper Forum

8:00 PM Graf and Gerstein
Los Angeles Philharmonic / WDCH

**For more information,
call (213) 972-7211 or
visit musiccenter.org.**