



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

2008 | 2009



HAYDN + MESSIAEN | MISSA LATINA

performances  
MAGAZINE

MAY  
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**

Ramírez | *Navidad Nuestra*  
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;

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LAMC tenor Steven Harms (10 years)  
Photo: Steve Cohn



## HAYDN + MESSIAEN



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

**Sunday, May 3, at 7 pm**

**WALT DISNEY CONCERT HALL**

**Los Angeles Master Chorale**

Grant Gershon, conductor  
 Mary Chun, ondes Martenot  
 Vicki Ray, piano

*Missa St. Bernardi von Offida (Heilig Mass)*

**Joseph Haydn (1732-1809)**

Kyrie  
 Gloria  
 Credo  
 Sanctus  
 Benedictus  
 Agnus Dei

Ayana Haviv, soprano | Tracy Van Fleet, Drea Pressley, mezzo sopranos  
 Pablo Corá, tenor | Reid Bruton, bass-baritone | Stephen Grimm, baritone

— INTERMISSION —

*Trois petites liturgies de la Présence Divine*  
 (Three small liturgies of the Divine Presence)

**Olivier Messiaen (1908-1992)**

Women of the Chorale

1. Antienne de la Conversation intérieure  
 (Anthem of the interior Conversation)
2. Séquence du Verbe, Cantique Divin  
 (Sequence of the Word, Divine Canticle)
3. Psalmodie de l'Ubiquité par amour  
 (Psalmody of the Ubiquity of love)

Ms. Chun | Ms. Ray



**KUSC** is our Proud Media  
 Partner

Tonight's concert is made possible, in part, by a grant from The National Endowment for the Arts.

The performance of Haydn's *Heilig Mass* is made possible, in part, by a grant from the E. Nakamichi Foundation.

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

*ListenUp!* can be heard online after the concert at [www.lamc.org](http://www.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 and artists subject to change.

## LA MASTER CHORALE

### SOPRANO

Tania Batson  
Samela Beasom  
Tamara Bevard  
Karen Hogle Brown  
Claire Fedoruk  
Ayana Haviv  
Marie Hodgson  
Susan Judy  
Risa Larson  
Emily Lin  
Virenia Lind  
Margaurite Mathis-Clark  
Deborah Mayhan  
Susan Mills  
Holly Shaw Price  
Sun Joo Yeo

### ALTO

Nicole Baker  
Rose Beattie  
Leanna Brand  
Monika Bruckner  
Amy Fogerson  
Michele Hemmings  
Adriana Manfredi  
Alice Kirwan Murray  
Drea Pressley  
Helene Quintana  
Niké Simor St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Kristen Toedtman  
Diane Thomas  
Tracy Van Fleet

### TENOR

Scott Blois  
Daniel Chaney  
Pablo Corá  
Jody Golightly  
J. Wingate Greathouse  
Jon Lee Keenan  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Krishan Oberoi  
Kevin St. Clair  
George Sterne

### BASS

Joseph Bazyouros  
Mark Beasom  
Reid Bruton  
Kevin Dalbey  
Greg Davies  
Michael Freed  
Gregory Geiger  
Scott Graff  
Stephen Grimm  
Paul Hinshaw  
Lew Landau  
Bob Lewis  
Roger Lindbeck  
Steve Pence  
Burman Timberlake

## HAYDN + MESSIAEN ORCHESTRA

### VIOLIN 1

Ralph Morrison  
Concertmaster  
Margaret Wooten  
Assistant Concertmaster  
Florence Titmus  
Elizabeth Hedman  
Amy Wickman  
Leslie Katz  
Tina Chang Qu  
Nina Esterhov

### VIOLIN 2

Steve Scharf  
Principal  
Cynthia Moussas  
Assistant Principal  
Alwyn Wright  
Jeff Gauthier  
Linda Stone  
Ernest Salem  
Ana Kostyuchek  
Daniel Lewin

### VIOLA

Kazi Pitelka  
Principal  
Andrew Picken  
Assistant Principal  
Dmitri Bovaird  
Alma Fernandez  
Colleen Carey  
Josephine Liu Moerschel

### CELLO

John Walz  
Principal  
Delores Bing  
Assistant Principal  
Nadine Hall  
Maurice Grants  
Todd French  
Margaret Edmundson

### BASS

Donald Ferrone  
Principal  
Ann Atkinson  
Assistant Principal  
Peter Doubrovsky  
Tim Eckert

### OBOE

Joel Timm  
Principal  
Stuart Horn

### CLARINET

Gary Bovyer  
Principal  
Helen Goode

### BASSOON

John Steinmetz  
Principal  
William Wood

### TRUMPET

Roy Poper  
Principal  
William Bing

### TYMPANI

Theresa Dimond  
Principal

### PERCUSSION

Timm Boatman  
Principal  
Mark Zimoski  
John Magnusen

### ORGAN/CELESTE

Lisa Edwards  
Principal

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## CALENDAR OF EVENTS

Sun, May 31, 7 pm

### SIERRA: MISSA LATINA

West Coast Premiere  
Heidi Grant Murphy, Soprano  
Nathaniel Webster, Baritone

### GUEST APPEARANCES

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

July 23

LA Philharmonic at the Hollywood Bowl

Glass: Koyaanisqatsi

September 10

LA Philharmonic at the Hollywood Bowl

Berlioz: Requiem

# FINAL SEASON CONCERT!

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





## Mary Chun

ONDES MARTENOT

**Rare Talent:** one of only two professional ondistes living in the United States

**The instrument:** her first ondes Martenot belonged to the Berkeley Symphony (it was loaned by the rock 'n' roll guitarist Ronnie Montrose); her current instrument was produced by the Martenot Atelier in Paris

**Training:** primarily self-taught, her formal studies included master lessons with the late Madame Jeanne Loriod, ondes Martenot advocate, performer, and sister-in-law to Olivier Messiaen

**Has performed with:** St. Paul Chamber Orchestra, Houston Symphony, Berkley Symphony, Atlanta Symphony, Nashville Symphony, and the US premiere of Messiaen's opera *Saint François d'Assise* with the San Francisco Opera

**Other activities:** resident conductor for the San Francisco new music ensemble EARPLAY; frequent guest conductor in opera and new music in Europe and the US; worked with composers such as Messiaen, Tan Dun, and John Adams; conducted the world premiere of Libby Larsen's opera *Every Man Jack* (based on the life of writer Jack London); music direction for CDs of works by composers Peter Allen, James Berenholtz, Jorge Liderman, Cindy Cox, Libby Larsen, Kurt Rohde



## Vicki Ray

PIANIST

**Member of:** California E.A.R. Unit; Xtet; founding member of PianoSpheres (the acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire); Bang On a Can Summer Festival at Mass MOCA; Partch Ensemble (playing harmonic canon and kithara)

**Champion of new music:** Vicki has worked with György Ligeti, John Adams, Pierre Boulez, Elliot Carter, Esa-Pekka Salonen, Thomas Adès, Oliver Knussen, Louis Andriessen, Steve Reich

**Has appeared with:** Los Angeles Philharmonic Green Umbrella Series, Los Angeles Chamber Orchestra, the German ensemble Compania; the Blue Rider Ensemble of Toronto

**Recordings include:** Steve Reich's *You Are (Variations)* with the LAMC; the first Canadian recording of Schoenberg's *Pierrot Lunaire*

**Teaches:** at California Institute of the Arts since 1991

**Raves:** "...displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener." – *Los Angeles Times*



## Ayana Haviv

SOPRANO

**Seasons with Chorale:** 5

**Hometown:** Jerusalem, Israel

**Previous Chorale solos:** Händel's *Messiah*, 2006

**Also performs with:** Los Angeles Opera Chorus, Los Angeles Chamber Singers and Cappella

**As a soloist:** premiered Sharon Farber's song cycle *Time*; *Much Ado About Nothing* at Shakespeare's Globe Theatre in London; Brahms' *Ein Deutsches Requiem*, Concordia University; Shostakovich, *From Jewish Folk Poetry*, Temples Kol Ami and Valley Beth Shalom; Shulamit Ran, *O the Chimneys*, University of Judaism; resident soprano of Synergy, new music chamber ensemble

**Recordings:** Cappella's Grammy Award®-winning *Padilla: Sun of Justice*; Ayana's own CD as part of Nest, her alt-rock band; and numerous movie, TV, and video game soundtracks including *Cirque du Freak*, *The Punisher*, *James Bond: Quantum of Solace*, *Fight Night*, *When Nietzsche Wept*, *Richard III*, *West Bank Story*, *Alpha Dog*, *Desire: Table for Three*, *Fashion House*, *My Super Sweet 16*

**Before her music career:** Ayana was studying for her doctorate in cultural anthropology at UCLA



## Tracy Van Fleet

MEZZO SOPRANO

**Seasons with Chorale:** 9

**Hometown:** San Marino, CA

**Previous Chorale solos:** Mozart's *Requiem* and *Coronation Mass*; Duruflé's *Requiem*, Händel's *Messiah*

**Education:** B Mus and M Mus in vocal performance, University of Southern California

**Opera performances:** Carmen in Bizet's *Carmen*; Flora in Verdi's *La Traviata*; Tisbe in Rossini's *La Cenerentola*; Lola in Mascagni's *Cavalleria Rusticana*; Witch & Mother in Humperdink's *Hänsel und Gretel*; Katisha in Gilbert & Sullivan's *Mikado*; Ruth in *Pirates of Penzance*; Buttercup in *HMS Pinafore*; Duchess in *The Gondoliers*

**Has appeared as a guest artist with:** Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl Orchestra, San Diego Opera, Opera Pacific, Pacific Symphony, Opera Colorado, San Diego Symphony, Lyric Opera San Diego, Colorado Gilbert & Sullivan Festival, Opera A La Carte

**As a soloist:** Naples Philharmonic, Los Angeles Bach Festival, San Diego Chamber Orchestra, Pasadena Symphony, Pasadena Pops Orchestra, USC Symphony & Chorus, USC Contemporary Music Ensemble, Santa Monica Symphony, Santa Barbara Choral Society, Arapahoe Philharmonic (Colorado)

**Recordings:** Steve Reich's *You Are (Variations)* on Nonesuch; *Vignettes: Ellis Island*

**Film/Television credits include:** *Lady in the Water*, *Click*

## GUEST ARTISTS &amp; SOLOISTS



## Drea Pressley

MEZZO-SOPRANO

**Seasons with Chorale:** 2

**Previous Chorale solos:** Woman 2 in Choral Suite from *The Grapes of Wrath*, Maestro Dinner

**Education:** BM in Vocal Performance from Loyola University New Orleans, magna cum laude

**Opera Performances:** Cherubino in *Le nozze di Figaro*, Prince Orlofsky in *The Barber of Seville*, Lenfant in *Lenfant et les Sortilèges*, Berta in *The Barber of Seville*, Handmaiden in *Turandot*

**Has performed as a guest artist with:** Santa Fe Desert Chorale, Operafestival di Roma, All Saints' Choir Beverly Hills, New Mexico Symphony Orchestra, Louisiana Philharmonic Orchestra

**As a soloist:** John Tavener's *Lamentations and Praises*, Saint-Saens' *Christmas Oratorio*, Mozart's *Requiem*, Durufle's *Requiem*, Barber *Prayers of Kierkegaard*, Arvo Part's *Passio*, Mozart's *Coronation Mass* and *Vesperae Solennes*, Vivaldi's *Dixit Dominus* and *Gloria*, Britten's *Ceremony of Carols*, Charpentier's *Messe de Nuit*

**Musical Theatre Credits:** Anne Frank in *Yours, Anne*

**Film credits include:** *Earth, Race to Witch Mountain, X-Men Origins: Wolverine*



## Pablo Corá

TENOR

**Seasons with Chorale:** 8

**Hometown:** Buenos Aires, Argentina

**Previous Chorale solos:** Händel's *Messiah*; J.S. Bach's *Christmas Oratorio* and *Magnificat*; Rachmaninoff's *Liturgy of St. John Chrysostom*; Ariel Ramírez's *Misa Criolla*

**Education:** B.M. Ithaca College; M.M. Indiana University

**Opera performances:** *The Faerie Queen* and *Dido and Aeneas*, with Musica Angelica and The Concord Ensemble; Orphée in *La Descente d'Orphée* with Catacoustic Consort

**Has appeared as a guest artist and soloist with:** Piffaro, the renaissance wind band; Catacoustic Consort; Cappella Romana; The Concord Ensemble; Musica Angelica Baroque Orchestra; Aguavá New Music; Theatre of Voices; The Pro Arte Singers

**Recordings:** Cappella, *Padilla: Sun of Justice*; *gravitación, elements*; Los Angeles Master Chorale, *Steve Reich: You Are Variations*; The Concord Ensemble and Piffaro, *Il Trionfo d'amore e della morte*; Los Angeles Master Chorale, *Glass-Salonen*; Pro Arte Singers, *William Byrd: The Three Masses*; Aguavá New Music. *Itineraries of the Night*; Theatre of Voices. *I am the True Vine, Carols of the Old and the New World*, vol. 2, and *Monastic Song*; The Concord Ensemble. *The Victory of Santiago*

**Film/Television credits:** *License to Wed, Lady in the Water*



## Reid Bruton

BASS-BARITONE

**Seasons with Chorale:** 4

**Hometown:** a small farming community near Memphis, TN

**Previous Chorale solos:** Mexican Baroque; Maestro Dinner; Poulenc's *Chansons Françaises*

**Education:** Voice and piano at Oberlin Conservatory, Juilliard School of Music

**Opera performances:** More than 60 productions with Los Angeles Opera chorus, covering principles and performing comprimarios

**Has appeared as a guest artist with:** Aspen Music Festival, Claremont College, Concordia Chorale, The Desert Symphony, The Gay Men's Chorus of Los Angeles, in concert with Seth McFarlane and the Ron Jones orchestra

**TV appearances include:** *Dharma and Greg; The Wedding Bells; Family Guy*

**Film soundtrack credits include:** *The Matrix; Spiderman, I Am Legend, King Kong, The Simpsons Movie, Charlie Wilson's War, Horton Hears a Who, War of the Worlds, Watchmen, Wolverine*

**Awards and Honors:** LA Opera Buffs and Pasadena Opera Guild



## Stephen Grimm

BARITONE

**Seasons with Chorale:** 18

**Previous Chorale solos:** Vaughan Williams' *Mass in g minor*, Pergolesi's *Magnificat*, Händel's *Messiah*, Bach's *St. Matthew Passion* and *Christmas Oratorio*, Haydn's *Mass in Time of War*

**Opera performances:** more than 15 baritone roles with Los Angeles Opera, Euterpe Opera, Long Beach Opera and Guild Opera.

**As a soloist:** High Priest in Bach's *St. Matthew Passion* with the LA Philharmonic; *Les Mamelles de Tirésias* at the Ojai Festival with the LA Philharmonic; Los Angeles Mozart Orchestra

**Recordings:** baritone soloist on Maria Newman's *Requiem for the Innocents*

**Film/television credits include:** *Simpsons Movie*; singing a duet with Adam Sandler in *Deeds!*

**As a conductor:** Director of Music at Neighborhood Church in Pasadena; conductor of Pasadena Pro Musica Chorus and Orchestra

**Awards:** Finalist in the 1982 and 1994 Opera Guild competitions

# MESSIAEN & HAYDN

Olivier Messiaen: *Trois petites liturgies de la Présence Divine*

Joseph Haydn: *Heilig Mass in B-flat*

## Trois petites liturgies de la Présence Divine

Although the premiere of *Trois petites liturgies de la Présence Divine* (*Three small liturgies of the Divine Presence*) in April 1945 occasioned a famous scandal, it's interesting to note that the situation was the reverse of what you might expect. The work was a success with the public—it remains one of Messiaen's most popular compositions—but drew fierce attacks from the critical establishment. The composer pressed a lot of buttons: the avant-garde found his use of tonality "vulgar" and were uncomfortable with the piece's unapologetically theological message, while religious conservatives objected to its strange sonorities and introduction of mystical ideas to the concert hall.

By Thomas May

In short, Messiaen generated discomfort among the intelligentsia precisely because he cannot easily fit into the prevailing paradigms of "modern music" but is a genuine original. He forged an innovative language of arresting harmonic and timbral colors, translated bird song, and complex rhythms—all in the service of hinting at the inexpressible beauty of the creation and divine love. Messiaen's powerful dissonances convey none of the clichés of modernist angst but shimmer and dazzle with the sense of mysteries being revealed—to the composer as well as his listeners.

After he was released from the German prisoner-of-war camp (in which he had written his landmark *Quartet for the End of Time*), Messiaen returned to Paris and composed the *Liturgies* in the winter of 1943-44. He fashioned his own texts, drawing inspiration from biblical references (such as the Song of Songs, Psalms, Gospels, and Revelation). As for his musical language, Messiaen the devout Catholic is at one with the catholic Messiaen, discovering an ecumenical, omnivorous array of inspiring sources in classical Greek meter and Hindu rhythms, plainsong chant, Balinese gamelan, and ornithology. His unusual scoring for the *Liturgies* calls for women's chorus, string orchestra, piano solo, celesta, percussion, and the signature eerie/ethereal sound of the ondes Martenot (an electronic-keyboard instrument from the pioneering 1920s, named for its inventor). The absence of winds and brass adds to the score's overall brightness.

"Color" is a frequent metaphor for describing secondary or "surface" aspects of a piece of music, but for Messiaen—both in general and in the *Liturgies* in particular—color isn't merely decorative but is the soul of the piece. The composer himself characterizes it as "the music of color"—colors which move and dazzle to suggest the mystical truths being sung. Messiaen was famously prone to an Oliver Sacks-worthy tendency to perceive particular sounds as actual colors: not simple, primary colors, but complex, orchid-like combinations from the layering of harmonies. The piano solo's role (as prominent as in a concerto) he likens to "studding the texture with diamonds," and indeed the resulting aura of all these colors is brilliant and jeweled.

Messiaen divides his meditation on the presence of God into three movements. The first ("Anthem of the interior Conversation") corresponds to "God who is present within us." The contrasting middle section of its simple ABA form features a hypnotically recurring chant-like phrase and magical accompanying figurations from the ensemble. In the outer sections, Messiaen introduces the translations of numerous birdcalls (the nightingale and skylark among them) which are an integral part of the score. Nature's music is for him a glorious reflection of the divine, and he revels in the natural world's free, asymmetrical patterns.

The second movement ("Sequence of the Word, Divine Canticle"), the briefest, refers to the presence of "God in Himself" through Jesus. This is a prime example of Messiaen's ability to convey ecstatic joy—paradoxically, through a palpably physical array of shifting meters that burst with the energy of dance, underlined by cheerful swooping from the ondes Martenot.

"Psalmody of the Ubiquity of love" is the final and longest movement. It depicts the idea of "God present in all things" and, fittingly, follows a variation pattern (which is also folded into an overall ABA form). The first section employs a vehement rhythmic chant, followed each time by a lush refrain. As the chorus

praises God's presence, spanning the universe like a rainbow, it reaches an ecstatic affirmation on D Major.

What follows, after a resounding silence, is the still, calm, time-defying center of the *Liturgies*, with its message of "You who keep silent in us, And maintain your silence in your Love." The rushing momentum of the first part returns before a coda concludes the work with the serenity of that glimpse of eternity. Although we are caught "halfway between the microcosm and the macrocosm," Messiaen's music conjures a realm beyond our limited, ordinary perception of reality.

### Heilig Mass

As with Messiaen, Haydn's lifelong faith was an integral component of his personality. Musical inspiration validated his fundamental optimism and sense of order in the universe. In turn, Haydn used his music to express his love of a created world. There was, for Haydn, a seamless continuity between the sacred and the secular in his compositions. Consider the habit he developed of inscribing his scores—no matter the genre—with the mottos "In nomine Domini" ("In the name of the Lord") at the top and, upon completion, "Laus Deo" ("Praise to God").

Certainly, Haydn was eager to take advantage of all the techniques he had mastered through his instrumental writing when, in the twilight phase of his career, he once again turned his attention to sacred music. The fact that he had focused so much creative energy in previous decades on symphonic and chamber composition owed at least something to the tastes of Prince Nikolaus, the second of the four Esterházy patrons Haydn served and a particular aficionado of instrumental music. Nikolaus's musically disinclined son Anton disbanded the court orchestra but gave Haydn a pension out of respect for his long service, which freed the composer up for his two epoch-making tours to London in the early 1790s.

After Anton's short reign, Prince Nikolaus II revived something of his grandfather's musical passion. This time, however, it was directed toward sacred music. Nikolaus II was especially devoted to his wife, Princess Marie. Each year he observed her name day (September 8, the feast of the Virgin Mary's birth) by commissioning a musical setting of the Mass as the centerpiece to celebrate the occasion, which included more worldly festivities as well, such as theatrical performances and fireworks. Thus the young Nikolaus was the patron who instigated the great series of six Masses that marked Haydn's final decade of activity (we also have the Prince to thank for the first of Beethoven's two Masses).

In the meantime, the composer who had once held the status of a liveried servant on the Esterházy estate was now an international star, comfortably set up as an independent artist in Vienna. In the summer of 1796, having returned from London, he undertook the first of these commissions in honor of Princess Maria, the "Heilig" Mass. (For a long time, the "Mass in Time of War"—also written in this year—was thought to have inaugurated the series, but many scholars now believe it was the "Heilig" Mass which served that purpose in 1796.)

Officially, this Mass is known as the *Missa Sancti Bernardi von Offida* on account of its dedication to a recently beatified Capuchin monk, Bernardo of Offida. The nickname "Heilig" (German for "holy") came a little later and refers to a notation Haydn made in the margin of

the score. This occurs in the Sanctus, next to the alto and tenor lines, where he incorporates a German vernacular hymn tune by that name—one that perhaps had special personal significance—for these inner voices.

A period of fourteen years had elapsed since Haydn's previous setting of the Mass. Now in his sixties, he must have found the return to the genre a rejuvenating opportunity to take stock of his career—especially in 1796, in light of the recent affirmation of his genius the London triumphs had conferred. And Haydn had also been inspired by his experience of grandiose Handel performances abroad (particularly *Israel in Egypt*). Shortly after the "Heilig" Mass he would begin work on *The Creation*. It should therefore not be surprising that one of the most immediately notable characteristics of this Mass is the prominence of choral textures. Passages given to the soloists are relatively rare, and Haydn at times even doubles some of the solo voices.

He also establishes a new paradigm with the ambitiously symphonic scope laid out here—one that will prove highly influential for later 19th-century settings of the Mass, from Beethoven onward. Haydn uses all his compositional ingenuity to develop a modest, economical set of ideas into a substantial structure that resonates with energy and color. The Kyrie, for example, is akin to the first movement of a symphony, complete with a slow introduction and coda. Yet, even at its most resplendent, Haydn's polyphonic interweaving of the voices remains rooted in a graceful melodiousness—another remarkable trait of this work, which foreshadows the sacred music of Schubert.

Much of the appeal here is that Haydn never relies on rote solutions to the challenges posed by setting what were to him hyperfamiliar texts. (You might see a parallel in his approach to the minuet form in his symphonies and quartets, where the fecundity of Haydn's invention in developing new turns on this simple pattern is astonishing.) Notice how the contrasts (and telling pauses) after the triumphant phrases of the Gloria open up a sense of space to avoid the problem of anticlimax after the necessarily exuberant opening of this section.

The Credo—almost a miniature Passion in its emotive range—is particularly rich in innovations that amplify the dramatic and spiritual significance of the words. After the community of the opening, Haydn presents an extraordinary sequence of orchestrations, from the pastoral serenity of "Et incarnatus" (with pizzicato strings and clarinets) to the sudden shift to low voices and the minor for the "Crucifixus." Interestingly, Haydn also sets the "Resurrexit" in the minor, as he does in two more of the last six Masses. Pauses are again used to great effect for the mystery of the Sanctus, followed by a flowing tempo for the "Pleni sunt coeli."

Haydn unfolds the serene melody of the Benedictus at leisure, while the Agnus Dei sets its address to the divinity as a minor-key lament. The upbeat return to the Mass's home key of B-flat for the onrush of "Dona nobis pacem" is dramatic in itself, but Haydn encloses another dramatic contrast with a few deft pizzicati to temper the unbridled demand for peace. Only toward the end does a brief harmonic shadow suggest the contemporary threat to peace that Haydn would directly confront in his later Mass settings.

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



# MAESTRO & FRIENDS CABARET DINNER

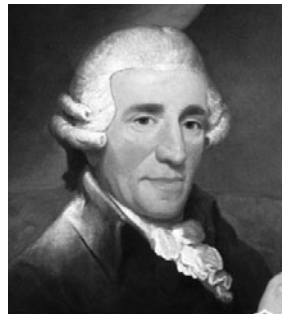
The Los Angeles Master Chorale's most enchanting event of the season is approaching!

The unforgettable experience of an intimate dinner with Maestro Grant Gershon and Friends of the Master Chorale takes place onstage at Walt Disney Concert Hall on Tuesday, June 16, 2009 at 6:30 p.m. We begin with cocktails and hors d'oeuvres in the Founders Room then move onto the stage for an elegant dinner.

The Master of Ceremonies is our Music Director himself, who will entertain you from the piano bench with three of our very talented singers: Deborah Mayhan, James Callon, and Abdiel Gonzalez. An evening not to be missed!

This special event is offered to donors of \$5,000 and above. For more information, please contact Ilean Rogers at 213.972.3138.

*Co-sponsored by The Bank of New York Mellon*



## JOSEPH HAYDN

COMPOSER

**Born:** March 31, 1732 in Rohrau, Austria

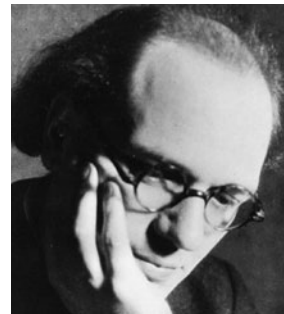
**Died:** May 31, 1809 in Vienna

**Began his musical career:** as an 8-year-old choir boy in Vienna's St. Stephen's Cathedral; after his voice changed he worked as a music teacher, a street serenader, and a valet-accompanist for the composer Nicola Porpora.

**Assignments:** Kapellmeister to Count Morzin (1757-1761), Kapellmeister to the Esterházy (1761-1790)

**Known as:** a devout Catholic, an avid practical joker, an "honnête homme" (honest man), the Father of the symphony and the string quartet, a good friend of Mozart's (in fact Mozart's *Requiem* was performed at Haydn's funeral)

**Prolific:** more than 30 concerti, 14 masses, 15 operas, 45 piano trios, more than 70 piano sonatas and solo pieces, 68 string quartets, 108 symphonies, and two oratorios



## OLIVIER MESSIAEN

COMPOSER

**Born:** December 10, 1908 in Angoulême, France

**Died:** April 27, 1992 in Paris

**Academic Life:** He entered the Paris Conservatoire at age 11 and studied with Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré. In 1941 he was appointed a professor of harmony at the Conservatoire, and in 1966 he became a professor of composition there. Boulez, Stockhausen and Xenakis were some of his students.

**Performer:** appointed organist at the church of La Trinité in Paris in 1931 and held that post until his death

**Prisoner:** After the fall of France in 1940, Messiaen was made a prisoner of war; while incarcerated, he composed the famous *Quatuor pour la fin du temps* for piano, violin, cello and clarinet (the instruments available to the prisoners).

**Compositional influences:** Catholicism, ornithology (he often transcribed birdsong and used it in his compositions), synaesthesia (his perception of colors when he heard certain harmonies), ancient Greek, Hindu, and Japanese music, his wide travels



## *Heilig Mass*

by Joseph Haydn

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

### Gloria

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.

Glory to God in the highest.  
And on earth peace  
to all those of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee  
according to thy great glory.  
Lord God, Heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the only begotten  
Son.

Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,

Lord God, Lamb of God,  
Son of the Father.  
Thou who takest away the sins of  
the world,

miserere nobis.  
Qui tollis peccata mundi,

have mercy upon us.  
Thou who takest away the sins of  
the world,

suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,

receive our prayer.  
Thou who sittest at the right hand  
of the Father,

miserere nobis.  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.

have mercy upon us.  
For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high,  
Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father.  
Amen.

Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

### Credo

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium, et invisibilium.  
Et in unum Dominum Jesum Christum,

I believe in one God,  
The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And I believe in one Lord,  
Jesus Christ,

Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.  
Et incarnatus est de Spiritu Sancto

the only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
True God from true God.  
Begotten, not made,  
of one substance with the Father  
by whom all things were made.

ex Maria Virgine. Et homo factus est.

Who for us  
and for our salvation  
came down from heaven.  
And was incarnate by the  
Holy Spirit  
of the Virgin Mary. And was  
made man.

Crucifixus etiam pro nobis  
sub Pontio Pilato:  
passus, et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.

Crucified also for us  
under Pontius Pilate,  
he suffered, and was buried.  
And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven and  
he sits at the right hand of  
the Father.

Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.

He shall come again with glory  
to judge the living and the dead;  
and of his kingdom there will be  
no end.

Et in Spiritum Sanctum  
Dominum, et vivificantem,  
qui cum Patre, et Filio

And I believe in the Holy Spirit,  
the Lord and Giver of life,  
who together with the Father and  
the Son

simul adoratur et conglorificatur:  
qui locutus est per Prophetas.

is adored and glorified,  
who spoke to us through the  
Prophets.

Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.

And I believe in one, holy, catholic  
and Apostolic Church.  
I confess one baptism  
for the remission of sins.  
I await the resurrection of the dead,  
and the life of the world to come.  
Amen.

### Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.

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

Osanna in excelsis.

### Benedictus

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

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

### Agnus Dei

Agnus Dei,  
qui tollis peccata mundi:

Lamb of God,  
who takest away the sins of  
the world,

miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:

have mercy upon us.  
Lamb of God,  
who takest away the sins of  
the world,

miserere nobis.  
Agnus Dei,  
qui tollis peccata mundi:

have mercy upon us.  
Lamb of God,  
who takest away the sins of  
the world,

dona nobis pacem.

grant us peace.



Nakamichi Foundation

We wish to thank the E. Nakamichi Foundation for its generous support of the Los Angeles Master Chorale's *Homage to Haydn* series.

The E. Nakamichi Foundation was established to encourage the propagation and appreciation of well known baroque and other fine forms of classical music.

# TEXTS & TRANSLATIONS

## *Trois petites liturgies de la Présence Divine*

by Olivier Messiaen

### 1. Antienne de la Conversation intérieure (Dieu présent en nous...)

Mon Jésus, mon silence,  
restez en moi.  
Mon Jésus, mon royaume de silence,  
parlez en moi.  
Mon Jésus, nuit d'arc-en-ciel  
et de silence,  
priez en moi.

Soleil de sang, d'oiseaux,  
mon arc-en-ciel d'amour,  
désert d'amour,  
chantez, lancez l'aureole d'amour,  
mon Amour, mon Dieu.

Ce oui qui chante comme un  
écho de lumière,  
mélodie rouge et mauve en  
louange du Père,  
d'un baiser votre main dépasse  
le tableau,  
paysage divin, renverse-toi dans l'eau.

Louange de la Gloire à mes  
ailes de terre,  
mon Dimanche, ma Paix,  
mon Toujours de lumière,  
que le ciel parle en moi,  
rire, ange nouveau,  
ne me réveillez pas:  
c'est le temps de l'oiseau!  
(repeat)

Mon Jésus, mon silence,  
restez en moi.  
Mon Jésus, mon royaume de silence,  
parlez en moi.  
Mon Jésus, nuit d'arc-en-ciel  
et de silence,  
priez en moi.

Soleil de sang, d'oiseaux,  
mon arc-en-ciel d'amour,  
désert d'amour,  
chantez, lancez l'aureole d'amour,  
mon Amour, mon Dieu.

### 1. Anthem of the interior Conversation (God's presence in us...)

My Jesus, my silence,  
remain in me.  
My Jesus, my kingdom of silence,  
speak in me.  
My Jesus, night of rainbow  
and silence,  
pray in me.

Sun of blood, of birds,  
my rainbow of love,  
desert of love,  
sing, cast love's aureole,  
my Love, my God.

This "yes" that sings like  
an echo of light,  
a red and mauve melody in  
praise of the Father,  
by a kiss' breadth your hand  
overreaches the painting.  
Divine landscape, spill your  
reflection into the water.  
Praise of Glory to my  
wings of earth,  
my Sunday, my Peace,  
my Always of Light.  
May heaven speak within me,  
laughter, new angel,  
Do not wake me:  
it's the time of the bird!

My Jesus, my silence,  
remain in me.  
My Jesus, my kingdom of silence,  
speak in me.  
My Jesus, night of rainbow  
and silence,  
pray in me.

Sun of blood, of birds,  
my rainbow of love,  
desert of love,  
sing, cast love's aureole,  
my Love, my God.

### 2. Séquence du Verbe, Cantique Divin canticle (Dieu présent en lui-même...)

Refrain:  
Il est parti le Bien-Aimé,  
c'est pour nous!  
Il est monté le Bien-Aimé,  
c'est pour nous!  
Il a prié le Bien-Aimé,  
c'est pour nous!

Il a parlé, il a chanté,  
le Verbe était en Dieu!  
Il a parlé, il a chanté,  
et le Verbe était Dieu!  
Louange du Père, substance du Père,

empreinte et rejaillissement toujours,  
dans l'Amour, Verbe d'Amour!

Par lui le Père dit: c'est moi,  
parole de mon sein!  
Par lui le Père dit: c'est moi,  
le Verbe est dans mon sein!  
Le Verbe est la louange,  
modèle en bleu pour anges,  
trompette bleue qui prolonge le jour,

par Amour,  
chant de l'Amour!

Il était riche et bienheureux,  
il a donné son ciel!  
Il était riche et bienheureux,  
pour compléter son ciel!  
Le Fils, c'est la Présence,  
l'Esprit, c'est la Présence!  
Les adoptés dans la grâce toujours,

pour l'Amour,  
enfants d'Amour!

Il est vivant, il est présent,  
et Lui se dit en Lui!

Il est vivant, il est présent,  
Et Lui se voit en Lui!  
Présent au sang d l'âme,  
étoile aspirant l'âme,  
présent partout, miroir ailé des jours,

par Amour,  
le Dieu d'Amour!

### 2. Sequence of the Word, divine (God's presence within himself...)

Refrain:  
The Beloved has gone,  
it is for us!  
The Beloved has ascended,  
it is for us!  
The Beloved has prayed,  
it is for us!

He has spoken, he has sung,  
the Word was in God!  
He has spoken, he has sung,  
and the Word was God!  
Praise of the Father, substance of  
the Father,  
imprint and always gushing forth,  
in Love, Word of Love!

Through Him the Father says: it is I,  
word of my breast!  
Through Him the Father says: it is I,  
the Word is in my breast!  
The Word is praise,  
a blueprint for angels,  
a blue trumpet that prolongs  
the day,  
through Love,  
song of Love!

He was rich and happy,  
he gave away his heaven!  
He was rich and happy,  
to complete his heaven!  
The Son is the Presence,  
the Spirit is the Presence!  
Those who have received  
grace always,  
for Love,  
children of Love!

He lives, he is present,  
and He speaks to Himself in  
Himself!

He lives, he is present,  
and he sees Himself in Himself!  
Present in the blood of the soul,  
soul-breathing star,  
everywhere present, winged  
mirror of days,  
through Love,  
the God of Love!

**3. Psalmodie de l'Ubiquité par amour  
(Dieu présent en toutes choses...)**

Tout entier en tous lieux,  
tout entier en chaque lieu,  
donnant l'être à chaque lieu,  
à tout ce qui occupe un lieu,  
le successif vous est simultané,  
  
dans ces espaces et ces temps que  
vous avez créés,  
satellites de votre Douceur.  
Posez-vous comme un sceau sur  
mon cœur.  
  
Temps de l'homme et de la planète,  
temps de la montagne et de l'insecte,  
  
bouquet de rire pour le merle  
et l'alouette,  
eventail de lune au fuschia,  
à la balsamine, au bégonia;  
de la profondeur une ride surgit,  
la montagne saute comme une brebis  
et devient un gran océan.  
Présent, Vous êtes présent.  
Imprimez votre nom dans mon sang.  
  
Dans le mouvement d'Arcturus,  
présent,  
dans l'arc-en-ciel d'une aile  
après l'autre,  
(Écharpe aveugle autour de Saturne),  
dans la race cachée de mes cellules,  
présent,  
dans le sang qui répare ses rives,  
dans vos Saints par la grâce, présent,  
  
(interprétations de votre Verbe,  
pierres précieuses au mur de la  
Fraîcheur.)  
Posez-vous comme un sceau sur  
mon cœur.  
  
Un cœur pur est votre repos,  
lis en arc-en-ciel du troupeau,  
vous vous cachez sous votre Hostie,  
frère silencieux dans la  
Fleur-Eucharistie,  
pour que je demeure en vous  
comme une aile dans le soleil,  
vers la résurrection du dernier jour.  
  
Il est plus fort que la mort,  
votre Amour.  
Mettez votre caresse tout autour.

**3. Psalmody of the Ubiquity of love  
(God's presence in all things...)**

All encompassing in all places,  
all encompassing in each place,  
bestowing being upon each place,  
on all that occupies a place,  
the successive for You is  
simultaneous,  
  
in these spaces and times that  
you created,  
satellites of your Gentleness.  
Place yourself, like a seal,  
on my heart.  
  
Time of man and of the planet,  
time of the mountain and of  
the insect,  
garland of laughter for the  
blackbird and lark,  
wedge of moon to the fuschia,  
to the balsam and begonia;  
from the depths a ripple rises,  
the mountain leaps like a ewe  
and becomes a great ocean.  
Present, you are present.  
Imprint your name in my blood.  
  
Present in the movement of  
Arcturus,  
in the rainbow, with one wing  
after the other,  
(Blind sash around Saturn),  
present in the hidden race of  
my cells,  
in the blood that repairs its banks,  
present, through Grace, in your  
Saints,  
  
(interpretations of your Word,  
precious stones in the wall of  
Freshness.)  
Place yourself, like a seal, on my  
heart.  
  
A pure heart is your repose,  
rainbow-colored lily of the flock,  
you hide beneath your Host,  
silent brother in the  
Eucharist-flower,  
so I may dwell within you  
like a wing within the sun,  
awaiting the resurrection of the  
final day.  
Your Love is stronger than death.  
Enfold us all within your embrace.

Violet-jaune, vision,  
voile blanc, subtilité,  
orangé-bleu, force et joie,  
flèche azur, agilité,  
donnez-moi le rouge et le vert de  
votre amour,  
feuille-flamme-or, clarté,  
plus de langage, plus de mots,  
plus de prophètes ni de science  
(C'est l'Amen de l'espérance,  
Silence mélodieux de l'Éternité.)  
mais la robe lavée dans le sang de  
l'Agneau,  
mais la pierre de neige avec  
un nom nouveau,  
les éventails, la cloche et l'ordre  
des clartés,  
et l'échelle en arc-en-ciel de la Vérité,  
mais la porte qui parle et le soleil  
qui s'ouvre,  
l'aurole tête de rechange qui délivre,  
  
et l'encre d'or ineffaçable sur le livre;  
  
mais le face à face et l'Amour.

Vous qui parlez en nous,  
vous qui vous taisez en nous,  
et gardez le silence dans votre Amour.

Vous êtes près,  
vous êtes loin,  
vous êtes la lumière et les ténèbres,  
vous êtes si compliqué et si simple,  
vous êtes infiniment simple.  
L'arc-en-ciel de l'Amour, c'est vous,  
l'unique oiseau de l'Éternité,  
c'est vous!  
Elles s'alignent lentement,  
les cloches de la profondeur.  
Posez-vous comme un sceau sur  
mon cœur.

[Tout entier en tous lieux,  
tout entier en chaque lieu...]

Vous qui parlez en nous,  
Vous qui vous taisez en nous,  
et gardez le silence dans votre Amour,

enfoncez votre image dans la durée  
de mes jours.

Violet-yellow, vision,  
white-veil, subtlety,  
orange-blue, strength and joy,  
azure spire, agility,  
give me the red and green of  
your love,  
leaf-flame-gold, clarity,  
no more language, no more words,  
no more prophets or science,  
(It is hope's Amen, Silence the  
melodious silence of Eternity.)  
but the raiment washed in the  
blood of the Lamb,  
but the stone of snow with  
another name,  
the fans, the clock and the  
order of clarity,  
and the rainbow ladder of Truth,  
but the gate that speaks and the  
sun that opens,  
the halo and change of head that  
redeems us,  
and the indelible golden ink  
on the book;  
but to see you face-to-face,  
and Love.

You speak in us,  
you who keep silent in us,  
and maintain your silence in  
your Love.

You are close,  
you are distant,  
you are the light and the darkness,  
you are so complex and so simple,  
you are infinitely simple.  
The rainbow of Love, that is you,  
the only bird of Eternity, that  
is you!  
Slowly they fall into line, the  
bells of profundity.  
Place yourself, like a seal,  
on my heart.

[Whole in all places,  
whole in each place...]

You who speak in us,  
you who say nothing in us,  
and maintain your silence in  
your Love,  
implant your image in the duration  
of my days.





# Bridging the LAMC Education Programs

1. LAMC Chamber Singers, early 1990s

Front row (l to r):  
Lesley Leighton, George Sterne,  
Nancy Sulahian (Director),  
James Drollinger

Back row (l to r): Virenia Lind, Michael  
Horton, Eileen Holt, Stephen Grimm

2. The Chamber Singers entertain the  
student participants in the High School  
Choir Festival at Walt Disney Concert  
Hall.

3. The 2008-09 LAMC Chamber Singers

Front row (l to r): Tracy Van Fleet,  
Emily Lin, Tonoccus McClain, Karen  
Hogle Brown

Middle row (l to r): Michael  
Lichtenauer, Pablo Corá, Rachelle Fox,  
Daniel Chaney

Back row (l to r): Marie Hodgson,  
Leanna Brand, Jim Raycroft, Alice  
Kirwan Murray, George Sterne, Mark  
Beasom, Amy Fogerson, Scott Graff

4. LA Master Chorale Chamber Singers  
perform songs written by the students  
at Delevan Drive and Mt. Washington  
Elementary Schools during a Voices  
Within culmination as Teaching Artist  
Marnie Mosiman conducts.

**“The performance inspired me to be confident about my singing voice. It also taught me some different ways of singing.”**

This is a response from an eighth grade student at Berendo Middle School after attending an in-school performance by the LA Master Chorale Chamber Singers. Initially launched under the direction of Roger Wagner, this ensemble has evolved in many ways since its inception nearly 25 years ago.

The LA Master Chorale Chamber Singers, under the guidance of Assistant Conductor Ariel Quintana, is the bridge among the three Los Angeles Master Chorale education programs. In addition to presenting in-school concerts designed for elementary, middle or high school audiences, the ensemble performs with the participating students at each *Voices Within* culmination performance, and also performs at the High School Choir Festival, where they are greeted like “rock stars”.

### In-School Concerts

The Chamber Singers performs in-school a cappella concerts to nearly 8,000 Los Angeles area students each year and has performed for over 150,000 Los Angeles area students since 1994. During the performance, the ensemble guides audiences through a musical journey of song. Schools can choose from “Americana Music,” an engaging introduction to our country’s rich heritage of folk music in different genres, from popular folk songs such as “Shenandoah” to spirituals, jazz and marches; “Our World of Music,” with songs from such diverse locations

as Argentina, Malaysia, Kenya and Brazil – with many of the songs sung in their native language; or “The Musical Journey,” a combination of these two shows. Along the way, students learn the history of these songs and interact with the ensemble as they are asked to identify specific elements and themes from the songs. Students even become part of the performance when the ensemble leads them in a sing-along.

**“It inspired me to sing along, and one day I want to sing like them!”**  
student from Berenedo Middle School.

### Masterclasses

The ensemble also works directly with students through masterclasses. Choral masterclasses facilitated by the Assistant Conductor and the Chamber Singers assist elementary and middle school student singers in vocal development, interpretation, and performance techniques. Designed in collaboration with music teachers, these customized workshops provide young singers an opportunity to meet and work with professional singers. In addition, new perspectives are brought to both the choirs and choir directors.

**“The Chamber Singers coming to our school was very exciting for my students. 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



Photo: Craig Schwartz

This was an enthusiastic response from a high school choir director after LAMC implemented masterclasses in 2008 for the participating choirs in the High School Choir Festival. A quartet of Chamber Singers worked with each choir on the Festival repertoire and vocal technique. Each Chamber Singer worked with his or her respective vocal section, and each masterclass was geared toward the choir's specific needs.

**"The Master Class was very helpful. The Chamber Singers representatives took our students to new levels of understanding the literature. Thank you for this opportunity!"**  
 Scott Hedgecock, Fullerton High School

**Voices Within**

Nearly 400 fifth grade students each year have the rare opportunity of performing with the Chamber Singers during the *Voices Within* Culminations. This is one of the final collaborations the students experience during their 10-week songwriting journey where three teaching artists guide them through a collaborative process of finding their own voice and composing their own songs.

**"When I was singing next to the Master Chorale singers I thought I was IN the Master Chorale!"** Fifth grade student from Madison Elementary School

For more information about the Master Chorale Chamber Singers, contact Education Programs Manager Kevin Koelbl at [kkoelbl@lamc.org](mailto:kkoelbl@lamc.org) or 213-972-3113.



Photo: Steve Cohn



# The Master Chorale Travels to Madison, Wisconsin

Through the generosity of Pleasant Rowland and her husband, Jerry Frautschi, 60 members of the LA Master Chorale traveled with Music Director Grant Gershon and composer Morten Lauridsen to Madison, Wisconsin, for a March 9 concert at Overture Center. Ms. Rowland has for years listened to the Chorale's recording of Lauridsen's *Lux Aeterna* and followed the progress of this remarkable ensemble. Overture Center was her husband's gift to Madison just a few years ago, and more recently Ms. Rowland underwrote the purchase and installation of a 72-rank Orgelbau Klais pipe organ. The March 9 concert was the realization of her long-held dream to bring the Chorale and composer Lauridsen together in the venue that means so much to so many. The program featured Lauridsen's *Lux Aeterna* and *Nocturnes*, as well as music of Bruckner, Parry, Finzi, and sets of folk songs and spirituals. The Chorale's unforgettable performance is still being talked about by the singers as "Madison magic" – a brief trip but a tremendous musical triumph!

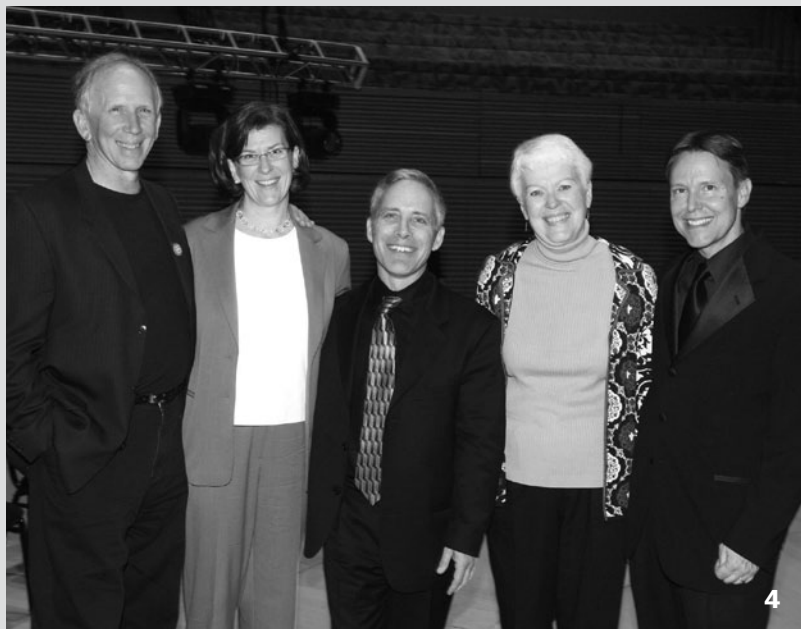
1. Following the Chorale's performance in Madison, Wisconsin, Chorale member Leanna Brand (r) was pictured at the post-concert reception thanking Pleasant Rowland and Jerry Frautschi for underwriting the Chorale's appearance.



2. Grant Gershon (l) and Executive Director Terry Knowles (r) introduced Morten Lauridsen to Pleasant Rowland and Jerry Frautschi. Mr. Lauridsen traveled with the Chorale to Madison to accompany the Chorale on *Nocturnes*.



# FEBRUARY 2009 CONCERT PRESENTED A NIGHT OF "FIRSTS"



Event Photos Courtesy: Lee Salem

3. Following the February 22, 2009 concert, Terry Knowles and Grant Gershon are pictured onstage with composers (l to r) Steven Sametz, Andrea Clearfield and Nico Muhly whose works were premiered that evening.

4. Kathie and Alan Freeman (Kathie is the Chorale's Production Manager) commissioned a work from Steven Sametz (center) who discovered the Freeman's daughter, Megan, wrote the perfect text for Music's Music. They are all pictured with Grant Gershon (r) following the triumphant performance.



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## SIERRA: MISSA LATINA



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

**Sunday, May 31, 2009 at 7 pm**

**WALT DISNEY CONCERT HALL**

**Los Angeles Master Chorale**

Grant Gershon, conductor  
 Heidi Grant Murphy, soprano  
 Nathaniel Webster, baritone

***Missa Latina* (Latin Mass)**

**Roberto Sierra (b.1953)**

Introitus  
 Kyrie  
 Gloria  
 Credo  
 Offertorium  
 Sanctus  
 Agnus Dei

*Performed without intermission*

**KUSC**  
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*Tonight's ListenUp! pre-concert discussion with Music Director Grant Gershon, composer Roberto Sierra, and KUSC's Alan Chapman in BP Hall at 6 PM*

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

The performance of Sierra's *Missa Latina* is made possible, in part, by a grant from The National Endowment for the Arts.

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 and artists subject to change.

## LOS ANGELES MASTER CHORALE

### SOPRANO

Tyler Azelton  
Beata Balon  
Tania Batson  
Samela Beasom  
Tamara Bevard  
Karen Hogle Brown  
Vicky Brown  
Deborah Briggs  
Renee Burkett-Shulgold  
Claire Fedoruk  
Rachelle Fox  
Ayana Haviv  
Marie Hodgson  
Susan Judy  
Risa Larson  
Emily Lin  
Lesley Leighton  
Virenia Lind  
Margaurite Mathis-Clark  
Deborah Mayhan  
Caroline McKenzie  
Susan Mills  
Lika Miyake  
Marnie Mosiman  
Holly Shaw Price  
Karen W. Schnurr  
Sun Joo Yeo

### ALTO

Mary Bailey  
Nicole Baker  
Lesili Beard  
Rose Beattie  
Carol Binion  
Helen Birch  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Carrie Dike  
Amy Fogerson  
Sharmila Guha  
Michele Hemmings  
Arwen Hernandez  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Farah Kidwai  
Adriana Manfredi  
Cynthia Marty  
Sara Minton  
Alice Kirwan Murray  
Shinnhill Park  
Drea Pressley  
Helene Quintana  
Niké Simor St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Diane Thomas  
Kristen Toedtman  
Tracy Van Fleet

### TENOR

Scott Blois  
James Callon  
Daniel Chaney  
Pablo Corá  
Jack Golightly  
Jody Golightly  
J. Wingate Greathouse  
Jeff Greif  
Steven Harms  
Jon Lee Keenan  
Shawn Kirchner  
Charles Lane  
Kwan Lee  
Michael Lichtenauer  
Dominic Macaller  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Michael McDonough  
Adam Noel  
Krishan Oberoi  
Kevin St. Clair  
George Sterne

### BASS

Joseph Bazyouros  
Mark Beasom  
Reid Bruton  
Paul Cummings  
Kevin Dalbey  
Greg Davies  
Steven Fraider  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Abdiel Gonzalez  
Scott Graff  
Stephen Grimm  
Paul Hinshaw  
Jay Kenton  
Lew Landau  
Bob Lewis  
Roger Lindbeck  
Tonoccus McClain  
Steve Pence  
Jim Raycroft  
Jason Retana  
Douglas Shabe  
Mark Edward Smith  
Paul E. Sobosky  
Burman Timberlake  
David Tinoco, Jr.  
Kevin White  
David Wilson

## MISSA LATINA ORCHESTRA

### VIOLIN 1

Ralph Morrison  
Concertmaster  
Jayme Miller  
Assistant Concertmaster  
Margaret Wooten  
Florence Titmus  
Elizabeth Hedman  
Leslie Katz  
Amy Wickman  
Armen Anassian  
James Stark  
Ernest Salem  
Nicole Bush  
Anna Kostyuchek

### VIOLIN 2

Steve Scharf  
Principal  
Cynthia Moussas  
Assistant Principal  
Julie Ann French  
Jeff Gauthier  
Linda Stone  
Jean Sudbury  
Liliana Filipovic  
Christopher Reutinger  
Sharon Harman  
Marvin Palatt

### VIOLA

Kazi Pitelka  
Principal  
Andrew Picken  
Assistant Principal  
Dmitri Bovaird  
Alma Fernandez  
Brett Banducci  
Renita Koven  
Kathryn Reddish  
Andrea Whitt

### CELLO

John Walz  
Principal  
Delores Bing  
Assistant Principal  
Nadine Hall  
Maurice Grants  
Dane Little  
Todd French

### BASS

Donald Ferrone  
Principal  
Ann Atkinson  
Assistant Principal  
Peter Doubrovsky  
Tim Eckert  
Francis Liu Wu

### FLUTE

Sara Weisz  
Principal  
Angela Wiegand  
Lisa Edelstein

### OBOE

Stuart Horn  
Principal  
Valerie DiCarlo  
Michele Forrest

### CLARINET

Michael Grego  
Principal  
Mary Gale  
Ralph Williams

### BASSOON

John Steinmetz  
Principal  
William Wood  
Theresa Treunfels

### HORN

Steve Becknell  
Principal  
Kristy Morrell  
Jon Titmus  
Daniel Kelley

### TRUMPET

Marissa Benedict  
Principal  
William Bing  
Tim Divers

### TROMBONE

William Booth  
Principal  
Alvin Veeh  
Terry Cravens

### TUBA

Chuck Koontz  
Principal

### TYMPANI

Theresa Dimond  
Principal

### PERCUSSION

Michael Englander  
Principal  
Timm Boatman  
Mark Zimoski  
John Wakefield

### HARP

JoAnn Turovsky

### PIANO

Lisa Edwards

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



## ROBERTO SIERRA

COMPOSER

**Born:** Vega Baja, Puerto Rico

**Education:** studied composition in both Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany

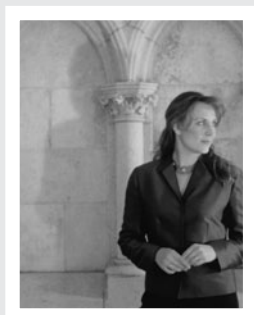
**His works have been performed by:** New York Philharmonic; Los Angeles Philharmonic; National Symphony Orchestra; Royal Scottish National Orchestra; Tonhalle Orchestra of Zurich; Spanish orchestras of Madrid, Galicia, Castilla y León and Barcelona; orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio, and Phoenix

**Commissioned works include:**

*Concerto for Orchestra* for the centennial celebrations of the Philadelphia Orchestra; *Concerto for Saxophones and Orchestra* by the Detroit Symphony for James Carter; *Fandangos* and *Missa Latina* by the National Symphony Orchestra of Washington, DC; *Sinfonía No. 3 "La Salsa"* by the Milwaukee Symphony Orchestra; *Danzas Concertantes* for guitar and orchestra by the Orquesta de Castilla y León

**Awards:** American Academy of Arts and Letters Award in Music (2003); Kenneth Davenport Competition for Orchestra Works (2004) for *Sinfonía No. 1* (commissioned by the St. Paul Chamber Orchestra)

**Raves:** "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms..." — American Academy of Arts and Letters



## Heidi Grant Murphy

SOPRANO

**Has appeared with:** Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, Théâtre Royal de la Monnaie, Opera National de Paris, Vienna Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Pittsburgh Symphony, San Francisco Symphony, Atlanta Symphony, St. Louis Symphony, Houston Symphony, National Symphony, Dallas Symphony

**Has worked with:** Herbert Blomstedt, Christoph Eschenbach, James Levine, Reinbert de Leeuw, Lorin Maazel, Kurt Masur,

## Nathaniel Webster

BARITONE

**Has appeared with:** Paris Opera, New York City Opera, Frankfurt Opera, Théâtre Royal de la Monnaie (Brussels), Nationale Reisopera (Amsterdam), Dallas Symphony, Atlanta Symphony, Bavarian Radio Symphony, National Symphony, Brooklyn Philharmonic, Casals Festival, Ravinia Festival

**Appearances at Frankfurt Opera:** title role in *The Barber of Seville*; Mercutio in *Romeo and Juliet*; Apollo in *L'Orfeo*; Donald in *Billy Budd*; Tarquinius in *The Rape of Lucretia*; Alvaro in *Viaggio a Reims*; Masetto in *Don Giovanni*; the Count in *Le Nozze di Figaro*; Guglielmo in *Così fan Tutte*; Melot in *Tristan und Isolde*; the Poet, Oblacny and Vacek in Janáček's *The Excursions of Mr. Brouček*; Dandini in *La Cenerentola*; Albert in *Werther*; Silvano in *Un ballo in maschera*; the Traveller in *Death in Venice*

**Recent performances include:** Mozart's *Requiem* with the Nashville Symphony; world premiere of Sierra's *Missa Latina* with the National Symphony Orchestra; Bach's *B Minor Mass* and Händel's *Messiah* with the Dallas

## GUEST ARTISTS

"Heidi Grant Murphy has one of those immaculate silvery, youthful voices that make the listener start with pleasure and scan the program to find her name."

— *New York Newsday*

Kent Nagano, Seiji Ozawa, Sir Simon Rattle, Leonard Slatkin, Robert Spano, Michael Tilson Thomas, Edo de Waart, Christoph von Dohnányi, David Zinman, Pinchas Zukerman, Robert Shaw

**Recent performances include:** world premiere of Sierra's *Missa Latina* with the National Symphony Orchestra; Mahler's *Symphony #2* with the Boston Symphony Orchestra; Zerlina in *Don Giovanni* at the Ravinia Festival; Angel in Messiaen's *St. François d'Assise* with De Nederlandse Opera at the BBC Proms and with Orchestra Philharmonique de Radio France; Amor in Gluck's *Orfeo ed Euridice* at the Metropolitan Opera under James Levine

**Recordings include:** *Lullabies and Nightsongs*, Koch; Augusta Read Thomas' *Gathering Paradise* with Lorin Maazel and the New York Philharmonic on New World; Johanna in *Sweeney Todd* for the New York Philharmonic's private label.



"Mr. Webster already has a rich, free, strong baritone that he uses with a vernacular ease."

— *The New York Times*

Symphony Orchestra; Prospero in Thomas Adès' *The Tempest* at the Concertgebouw; Pelléas in *Pelléas et Mélisande* with Nationale Reisopera; recitals in Weill and Zankel halls at Carnegie Hall; chamber music at the 92nd Street Y and Kosciuszko Foundation



# MISSA LATINA

**Roberto Sierra: *Missa Latina***

Roberto Sierra has become known for infusing classical forms and genres with Latin American idioms. The vibrant result of these stylistic amalgams—a process the composer refers to as “tropicalization”—is proving to be intensely involving for those who encounter his music. It thrives on live performance, on the synergistic feedback between performers and audiences. And it is music that appeals to head and heart alike.

By Thomas May

But the journeys that Sierra undertakes are not only geographical. His compositions also travel far and freely across time, drawing on a wide spectrum of Western music—from the traditions of the classical past to modernist experimentation with alternate tonalities, metrical complexity, and striking textures. For example, his Guitar Concerto (*Concierto barroco*), which was inspired by Alejo Carpentier’s historical novel, treks back in time to conjure the novelist’s imagined meeting of Handel and Vivaldi with a slave from the New World who arrives in Venice.

Personal memories, too, provide a nourishing source for Sierra’s musical imagination. One of his earliest pieces (written for Kronos) is a string quartet that is in fact titled *Memorias Tropicales*. Its second movement, the composer notes, “reflects the image of the endless horizon as I remember it, especially during those beautiful summer afternoons where one’s gaze gets lost while looking at the vast ocean.” Moreover, aspects of a spiritual odyssey inform several of Sierra’s works. His oratorio from 1992, *Bayoán*, is based on Eugenio María de Hostos’s novel about a quest for identity, with its protagonist reversing Columbus’s journey from the Caribbean to Europe.

This sense of a spiritual journey is at the center of the *Missa Latina*, the largest achievement in a prolific list of works that Sierra has composed to date. Here, the composer’s personal memories of a Catholic boyhood merge with cultural memories of liturgical music that stretch back for centuries. “I still recall vividly hearing the Mass in Latin in my own town in Puerto Rico when I was a child,” Sierra told an interviewer right before the work’s world premiere in February 2006. He refers to the “sense of mystery” evoked by hearing this “dead language” in the context of ritual and Gregorian chant—a mystery “combined with both power and compassion.”

Sierra, 55, has lived in the United States since 1989 (he now holds the position on the music faculty at Cornell that Czech composer Karel Husa vacated in 1992). But he remains intimately connected to his Puerto Rican heritage and the vernacular music that was a part of daily life growing up in Vega Baja, on the northern coast of the Enchanted Isle. “Because I am Puerto Rican,” Sierra declares, “my music is Puerto Rican. Always. The wealth of images I have in mind refers to that place where I grew up, to the sounds, the colors, the sunshine, the Puerto Rican sky. Even the more abstract music has an accent that points to where I was born. Then again, Puerto Rico is part of the world and, like the rest of the world, it eventually merges into something larger.”

In some ways, Sierra’s sense of musical identity involved a process of rediscovery during the composer’s first extended sojourn abroad. He taught himself piano till the age of fifteen, and then, at the Puerto Rico Conservatory, turned his focus toward a career as composer. Sierra went on to live in Europe for several years (from 1976 to 1982), furthering his studies in London and Holland. Eventually, György Ligeti invited him to his studio in Hamburg for private study. Here—at one of the epicenters of European modernism—Ligeti encouraged Sierra to stay true to his roots.

"I realized I didn't want to be a little Ligeti," Sierra jokes. In fact, the budding young composer left his own stamp on the famous master, introducing him to Caribbean and other world music. Ligeti would later acknowledge his student's influence in turning him on to the "marvelous polyphonic, polyrhythmic music" of Central Africa, which became a fascination in his later compositions. But the priceless lesson Sierra took from Ligeti was an essential guiding principle: "I learned to find my own way. I believe that the music I have to write and say is my own." For Sierra, being committed to expressing his Puerto Rican identity means resisting homogenization. "I'm trying to express myself with my own peculiar accent," Sierra points out. "Even when I look at the Western tradition, it will be filtered through my own tradition and experience."

This personal accent permeates the *Missa Latina*. Decades before, Sierra had expressed interest in turning to a musical setting of the Mass, and the opportunity finally arrived thanks to a commission from Leonard Slatkin (like the conductor Zdeněk Mácal, an ardent champion of his work) and the National Symphony. Previously, they had commissioned the orchestral piece *Fandangos* to great success, but the *Missa Latina* was a far more ambitious undertaking. Sierra spent two years (2003-2005) composing the concert-length work. "I was attracted to the idea of a Mass," says Sierra, "because it's a grand tradition as a concept that was very alluring to me for its secular possibilities as well."

Indeed, Sierra also brings his personal voice to the selection of texts in a way that connects the ritual to the present-day world. The five main sections of the *Missa* are the familiar, unchanging parts (what is known as "the Ordinary"). But to these Sierra decided to add prayers drawn from sections that change according to the liturgical calendar ("the Propers"). These include the opening section (the Introitus, which occurs during the ceremonial procession to the altar) and the Offertorium, which is placed between the Credo and the Sanctus and is the prayer of presentation before consecration.

Sierra's selections are prayers for peace, which is a guiding theme of the *Missa Latina*. "We have been living in turbulent times. When I began composing, we were just starting the Iraq War," Sierra says. "And I thought of how the 20th century, and now the 21st century so far, has been so much about war. So I wanted to write this as a plea for peace, and these struck me as such beautiful texts."

In this sense, Sierra hearkens back to a gesture that is movingly evident in Haydn's late Masses and Beethoven's *Missa Solemnis*. Sierra's intensity of purpose and rich development of musical ideas also show the influence of the *Missa Solemnis*. Sierra points to inspiration from the *Deutsches Requiem* of Brahms as well for his choice of soprano and baritone soloists—"It's a combination that works so beautifully." Sierra's mastery—one that's all too easy to take for granted—extends to his balancing of large forces that have a great deal to say independently. Although his vocal writing is quite demanding, it is highly singer oriented and remains transparent against a sweeping orchestral canvas, which includes a colorfully expanded percussion section.

Sierra deploys these gigantic forces to effect stunning contrasts, from moments of intimate introspection to overwhelming climaxes. The first two movements introduce a polarity that is at the heart of the

*Missa*. The Introitus (for soprano solo and women's chorus) suggests a connection with the distant past in its chantlike aspects, intoning a plea that is both gentle and full of longing. But the Kyrie shocks with its jarring, vehement sense of fatalism, so apparent in the slowly falling line of the opening section.

Throughout the entire work, Sierra oscillates between emotional extremes. The composer expresses a fascination for the "dramatic line" in these texts. "You hear some Masses," he notes, "and don't even know whether you're in the Kyrie or the Gloria. But there are joyful moments, confessional moments of absolute dejection, the Passion of Christ, and so on. How can you *not* set these texts in a way that differentiates them?"

We get a taste of Sierra's dancingly joy-filled music in the Gloria, where he rejuvenates the expected sense of triumphant proclamation with a rhythmic motto (or *clave*) that is seeded throughout the *Missa*: the 3+3+2 pattern that Sierra points out is a permeating feature of Latin music. In fact, he introduces this pattern unobtrusively toward the end of the Introitus, deep in the bass. Cuban cha-cha rhythms enter in the Laudamus te, while in the Gloria's conclusion Sierra marries fugal textures with driving Latin meters and colorful treble descanting.

The twenty-minute Credo makes an especially powerful impact, in part because of how Sierra defies expectations. Instead of a confident communal assent, a feeling of anxious doubt pervades the opening, underlined by fog-like, unresolved harmonies and pained accentuations. Sierra looks back to the baroque in the vividness of his word-painting—particularly for the sections on the life of Jesus—but turns to the present age in dealing with the idea of organized religion. At the phrase "one church," the textures become multilayered and dense—"Where the chorus is in effect saying that there are a multitude of churches," Sierra explains, as well as personal faith, all striving for the same revelation.

After a violent orchestral prelude for the Offertorium, the baritone solo sings another plea for peace, with melancholy-tinged countermelodies from the orchestra, while the concluding choral Alleluia foreshadows the conclusion of the *Missa*. Sierra's music becomes outright joyful in the infectious Sanctus but also conveys a sense of awe, and the Benedictus is melody at its liltily most beautiful. This shortest movement also encapsulates the unique hybrids that are Sierra's signature.

Peace is at the core of the Agnus Dei. It features an *a cappella* passage for soprano and chorus—masterful in its use of sotto voce and long-limbed melody—that sets an additional prayer promising peace. Sierra concludes the work with an ebullient, meringue-splashed "Alleluia" whose local color is universal in its affirmation.

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

# TEXTS AND TRANSLATIONS

## *Missa Latina*

by Roberto Sierra

### **Introitus (Sirach 36:16-17, Psalm 122: 1, Gloria Patri)**

Da pacem, Domine, sustentibus te,  
ut prophetae tui fideles inveniantur:  
Exaudi preces servi tui, et plebis  
tuae Israel.

Give peace, O Lord, to them that  
patiently wait for thee,  
that thy prophets may be  
found faithful:  
Hear the prayer of thy servants,  
and thy people Israel.

Laetatus sum in his, quae dicta  
sunt mihi:  
In domum Domini ibimus.

I rejoiced at the things that  
were said to me:  
We shall go into the house  
of the Lord.

Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum. Amen.

Glory to the Father, and to  
the Son,  
and to the Holy Spirit.  
As it was in the beginning  
and now, and always,  
and in ages-of-ages. Amen.

**Kyrie**  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

**Gloria**  
Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.

Glory to God in the highest.  
and on earth peace  
to all those of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks to thee  
according to thy great glory.  
Lord God, Heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the  
only begotten Son.

Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,

Lord God, Lamb of God,  
Son of the Father.

miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,

Thou who takest away the sins  
of the world,  
have mercy upon us.  
Thou who takest away the sins  
of the world,  
receive our prayer.  
Thou who sittest at the right  
hand of the Father,

miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.

have mercy upon us.  
For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high,  
Jesus Christ.

Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

With the Holy Spirit  
in the glory of God the Father.  
Amen.

### **Credo**

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
and of all things visible  
and invisible.

Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine. Et homo factus est.

I believe in one Lord, Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
true God from true God.  
Begotten, not made,  
of one substance with the Father  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.  
And was incarnate by the Holy Spirit  
of the Virgin Mary. And was  
made man.

Crucifixus etiam pro nobis sub  
Pontio Pilato;  
passus et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos:  
cujus regni non erit finis.  
Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque procedit.

Crucified also for us under  
Pontius Pilate,  
he suffered, and was buried.  
On the third day he rose again,  
according to the Scriptures.  
He ascended into heaven and  
sits at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead;  
and his kingdom will have no end.  
And I believe in the Holy Spirit,  
the Lord and Giver of life,  
who proceeds from the Father  
and the Son.

Qui cum Patre, et Filio

Who together with the Father  
and the Son

simul adoratur et conglorificatur:  
qui locutus est per Prophetas.

is adored and glorified,  
who spoke to us through  
the prophets.

Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem  
mortuorum,  
et vitam venturi saeculi. Amen.

And I believe in one, holy, catholic  
and Apostolic Church.  
I confess one baptism  
for the remission of sins.  
And I await the resurrection of  
the dead,  
and the life of the world to come.  
Amen.

**Offertorium** (Psalm 122: 6-7, Psalm 147: 12, Psalm 135: 3,6)

Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te.

Pray ye for the peace of Jerusalem: and abundance for them that love thee.

Fiat pax in virtute tua: et abundantia in turribus tuis.

Let peace be in thy strength: and abundance in thy towers.

Lauda, Jerusalem Dominum: lauda Deum tuum, Sion.

Praise the Lord, O Jerusalem: praise thy God, O Sion.

Laudate Dominum, qui a benignus est: psallite nomini ejus, quoniam suavis est: omnia quaecumque voluit, fecit in caelo et in terra. Alleluia.

Praise ye the Lord, for he is good: sing ye to his name, for he is sweet: whatsoever he pleased he has done in heaven and in earth. Alleluia.

**Sanctus**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.

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

Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

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

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi:

Lamb of God, who takest away the sins of the world, have mercy upon us.

miserere nobis.

Agnus Dei, qui tollis peccata mundi:

Lamb of God, who takest away the sins of the world, have mercy upon us.

miserere nobis.

Agnus Dei, qui tollis peccata mundi:

Lamb of God, who takest away the sins of the world, grant us peace.

dona nobis pacem.

**Antiphon:**

Pacem relinquo vobis: pacem meam do vobis, dicit Dominus. Alleluia.

My peace I leave you: my peace I give you, saith the Lord. Alleluia.

**DID YOU KNOW...**

*61% of current Chorale members make their living as musicians/conductors/music teachers and the rest have non-music "day jobs."*

**Among our ranks we have:**

- 1 puppeteer/puppet builder
- 1 CEO
- 1 Realtor
- 2 attorneys



## 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)

### 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*

*"Under Gershon, the Master Chorale seems to be able to master anything."*

— LOS ANGELES TIMES

### GRANT'S IPOD:

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

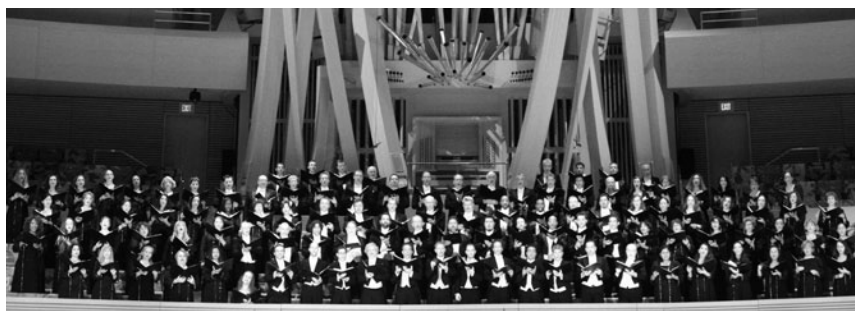


Photo: Steve Cohn

## 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*.

*"The Master Chorale sang with full-throated magnificence in all sections, in all dynamic aspects, with admirable clarity of diction."*

— CLASSICAL VOICE



# *Farewell*

Each season we say farewell to distinguished members of the Chorale who have enriched the ensemble with their artistry and commitment. We thank these wonderful musicians and wish them great success.

Tania Batson  
*8 years*

Paul Bent  
*8 years*

Lenard Berglund  
*26 years*

Renee Burkett-Shulgold  
*17 years*

Randall Garrou  
*12 years*

Paul Gibson  
*21 years*

Craig Alan Slaughter  
*2 years*

# 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](mailto:irogers@lamc.org)

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Photo: Doug Kim

# 45th

## ANNIVERSARY CELEBRATION



1. (l to r) Music Director Emeritus Paul Salamunovich, Founding Board Members Don Nores and Marshall Rutter and Music Director Grant Gershon toast the occasion before a crowd of over 300 guests.

2. (l to r) Concert guest Jessica Rivera with bass-baritone Eric Owens (Elijah) and LAMC Executive Director Terry Knowles.

3. (l to r) Celebrating 45 years of the Los Angeles Master Chorale with cake and champagne, Founding Director Don Nores, Grant Gershon and Director Emeritus Marshall Rutter.

On January 25, 2009, the Los Angeles Master Chorale celebrated its 45th Anniversary with a post-concert party following the performance of Mendelssohn's *Elijah*. A crowd of over 300 donors, Board members, and Chorale singers gathered in BP Hall to mark the milestone. The Chorale's first performance was on January 27, 1965, at the Dorothy Chandler Pavilion.



# 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.

Become a patron of great art and enjoy exclusive benefits. Contact Ilean Rogers at 213-972-3138 or [irogers@lamc.org](mailto:irogers@lamc.org)

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This listing reflects annual gifts through April 1, 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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*\*Indicates multi-year commitments*

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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# ENDOWMENT & PLANNED GIVING – ROGER WAGNER SOCIETY

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.

“There are such joys for me in making a planned gift to the LAMC endowment fund ... and joys at so many levels.

“They range from the global: contributing to the future of choral music—the repertoire, knowledge and familiarity of this most intimate of musical expressions; to the more immediate: the thrilling experiences of enjoying, sharing and supporting this truly peerless group of singers and music director in our extraordinary concert hall; to the very personal: sharing with my children and grandchildren the importance of family support for the arts that bring us so much pleasure, and expanding their educations about both classical and contemporary music, and sharing the beautiful experiences of being there together—all of us sharing the music, the singers, Grant, and Walt Disney Concert Hall, even being downtown together for very special evenings in this great city.

“We feel privileged to be a small part of the LAMC. And we enjoy it all tremendously. We thank the musicians who are the LAMC, and Grant, and our amazing staff, and all the supporters of LAMC who make all this possible ... and bring us such joys. Encore! Encore!”

— Ann Graham Ehringer



(l to r) Board member Ann Graham Ehringer with daughter Lakin Crane, daughter-in-law Mitie Tucker and son Wade Graham.

photo: Lee Salem



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](mailto:irogers@lamc.org).



## ROGER WAGNER SOCIETY

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## ADMINISTRATION

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*Single Tickets for the 2009|10 Season Go On Sale September 3rd*



# May at the Music Center

**FRIDAY, MAY 1**

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

**SATURDAY, MAY 2**

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

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

8:00 PM Music Center Spotlight Awards  
Dorothy Chandler Pavilion

**SUNDAY, MAY 3**

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 Graf and Gerstein  
Los Angeles Philharmonic / WDCH

7:00 PM Haydn and Messiaen  
Los Angeles Master Chorale / WDCH

**TUESDAY, MAY 5**

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

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

**WEDNESDAY, MAY 6**

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

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

**THURSDAY, MAY 7**

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

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

**FRIDAY, MAY 8**

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

8:00 PM Bronfman Plays Prokofiev (Casual Friday)  
Los Angeles Philharmonic / WDCH

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

**SATURDAY, MAY 9**

10:00 AM Drum Downtown  
Active Arts/Music Center Plaza

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

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

8:00 PM Bronfman Plays Prokofiev  
Los Angeles Philharmonic / WDCH

**SUNDAY, MAY 10**

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 Bronfman Plays Prokofiev  
Los Angeles Philharmonic / WDCH

**TUESDAY, MAY 12**

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

8:00 PM Green Umbrella:  
Composer's Choice: Adams  
LA Phil New Music Group / WDCH

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

**WEDNESDAY, MAY 13**

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

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

**THURSDAY, MAY 14**

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

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

**FRIDAY, MAY 15**

6:30 PM Dance Downtown  
featuring Mexican Cumbia  
Active Arts/Music Center Plaza

8:00 PM Adams Conducts Adams:  
*A Flowering Tree*  
Los Angeles Philharmonic / WDCH

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

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

**SATURDAY, MAY 16**

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

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

**SUNDAY, MAY 17**

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 Adams Conducts Adams:  
*A Flowering Tree*  
Los Angeles Philharmonic / WDCH

**TUESDAY, MAY 19**

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

**WEDNESDAY, MAY 20**

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

8:00 PM Dianne Reeves  
LA Phil Presents / WDCH

**THURSDAY, MAY 21**

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

7:30 PM *La Traviata*  
LA Opera / Dorothy Chandler Pavilion

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

**FRIDAY, MAY 22**

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

8:00 PM Eschenbach Conducts  
Prokofiev and Shostakovich  
Los Angeles Philharmonic / WDCH

**SATURDAY, MAY 23**

11:00 AM World City featuring Sidi Goma  
& 12:30 PM W.M. Keck Amphitheatre/WDCH

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

8:00 PM Eschenbach Conducts  
Prokofiev and Shostakovich  
Los Angeles Philharmonic / WDCH

**SUNDAY, MAY 24**

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

2:00 PM Eschenbach Conducts  
Prokofiev and Shostakovich  
Los Angeles Philharmonic / WDCH

7:30 PM Organ Recital: Naji Hakim  
LA Phil Presents / WDCH

**TUESDAY, MAY 26**

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

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

**WEDNESDAY, MAY 27**

7:30 PM *La Traviata*  
LA Opera / Dorothy Chandler Pavilion

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

**THURSDAY, MAY 28**

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

8:00 PM Eschenbach Conducts  
Mozart and Bruckner  
Los Angeles Philharmonic / WDCH

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

**FRIDAY, MAY 29**

6:30 PM Dance Downtown featuring  
Texas Two-Step & Line Dancing  
Active Arts/Music Center Plaza

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

8:00 PM Eschenbach Conducts  
Mozart and Bruckner  
Los Angeles Philharmonic / WDCH

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

**SATURDAY, MAY 30**

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

2:00 PM Eschenbach Conducts  
Mozart and Bruckner  
Los Angeles Philharmonic / WDCH

7:30 PM *La Traviata*  
LA Opera / Dorothy Chandler Pavilion

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

**SUNDAY, MAY 31**

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

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

2:00 PM Eschenbach Conducts  
Mozart and Bruckner  
Los Angeles Philharmonic / WDCH

7:00 PM Sierra: Missa Latina  
Los Angeles Master Chorale / WDCH

For more information,  
call (213) 972-7211  
or visit [musiccenter.org](http://musiccenter.org).