

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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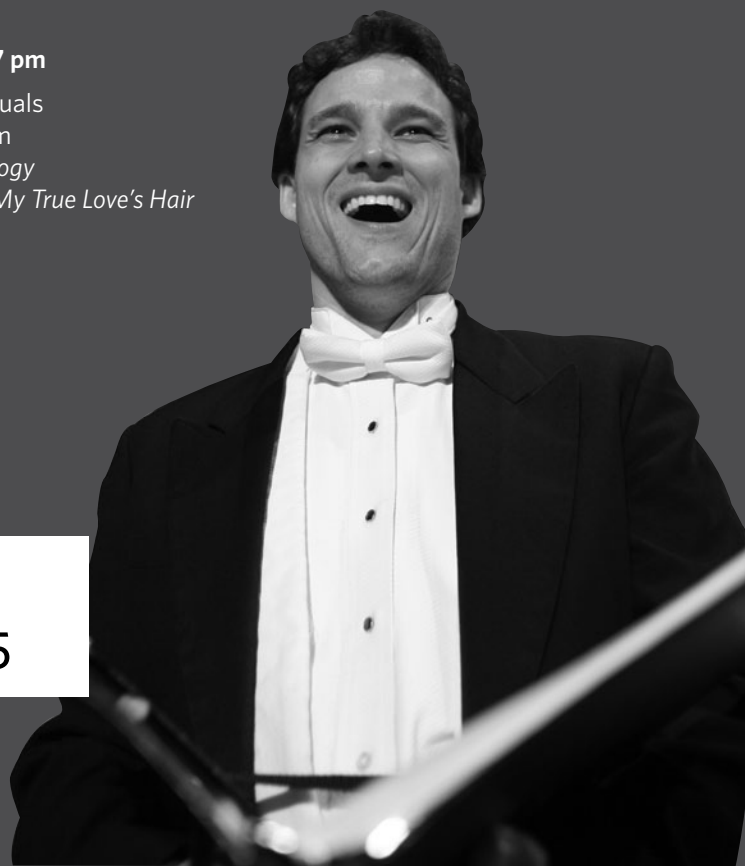
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LAMC tenor Steven Harms (10 years)

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

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 Bazyourous
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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2008 | 2009

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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TODAY!**

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 & 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*, L'enfant in *L'enfant 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*

By Thomas May

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.

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 "Donna 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

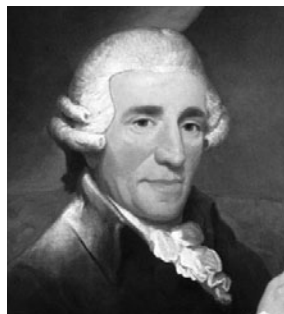
The Los Angeles Master Chorale's most enchanting event of the season is approaching!

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

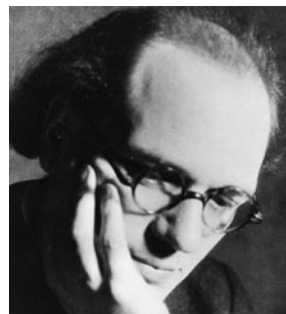
Died: May 31, 1809 in Vienna

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 Avignon, 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.

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

miserere nobis.
Qui tollis peccata mundi,

suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

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

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Credo

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

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

ex Maria Virgine. Et homo factus est.

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

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.

Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of
the world,
have mercy upon us.

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

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

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

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

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

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

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

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

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

simul adoratur et conglorificatur:
qui locutus est per Prophetas.

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

Sanctus

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

Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:

miserere nobis.
Agnus Dei,
qui tollis peccata mundi:

miserere nobis.
Agnus Dei,
qui tollis peccata mundi:

dona nobis pacem.

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

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

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

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

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

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

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

LA MASTER CHORALE

LIVE FROM WALT DISNEY CONCERT HALL



This unique limited-edition CD recording, LA Master Chorale: Live from Walt Disney Concert Hall, is offered to you as a gift by the talented and visionary singers of the Chorale. They have donated their time and talent to produce this live CD of beautiful music, chosen by Grant Gershon, from recent Chorale concerts. You will relive some of your favorite moments from recent performances at Walt Disney Concert Hall, including music of Lauridsen, Rachmaninoff, Bruckner, Stucky, and Mendelssohn.

*The singers want to encourage your generosity by sending you this thank you gift CD when you make a **new or increased donation** of \$125. And, if you make a new or increased gift of \$500, Grant Gershon will personalize the CD for you!*

This CD is not available for purchase anywhere; don't miss your chance to own a copy for your music library! Call LAMC today (213.972.3138) or visit our website (www.lamc.org) to make your donation and become one of our special friends who will own this remarkable recording.

Thank you!

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 is our Proud Media Partner

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

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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
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Niké Simor St. Clair
Nancy Sulahian
Kimberly Switzer
Diane Thomas
Kristen Toedtman
Tracy Van Fleet

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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

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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
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Jason Retana
Douglas Shabe
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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

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Maurice Grants
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Sara Weisz
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Lisa Edelstein

OBOE

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Michele Forrest

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Mary Gale
Ralph Williams

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William Wood
Theresa Treunfels

HORN

Steve Becknell
Principal
Kristy Morrell
Jon Titmus
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Marissa Benedict
Principal
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Tim Divers

TROMBONE

William Booth
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Alvin Veeh
Terry Cravens

TUBA

Chuck Koontz
Principal

TYMPANI

Theresa Dimond
Principal

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Principal
Timm Boatman
Mark Zimoski
John Wakefield

HARP

JoAnn Turovsky

PIANO

Lisa Edwards

CONTRACTOR

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Robert Dolan

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

GUEST ARTISTS



ROBERTO SIERRA

COMPOSER

Born: Vega Baja, Puerto Rico

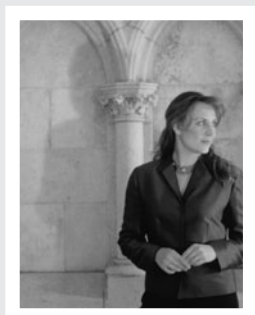
Education: studied composition in both Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany

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

"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 liltingly 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, sustinentibus 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.
Thou who takest away the sins
of the world,

miserere nobis.

have mercy upon us.

Qui tollis peccata mundi,

Thou who takest away the sins
of the world,

suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris,

Thou who sittest at the right
hand of the Father,

miserere nobis.

have mercy upon us.

Quoniam tu solus Sanctus.

For Thou alone art holy.

Tu solus Dominus.

Thou alone art the Lord.

Tu solus Altissimus, Jesu Christe.

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,
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 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: Pray ye for the peace of Jerusalem:
et abundantia diligentibus te. 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: Praise ye the Lord, for he is good:
psallite nomini ejus, quoniam suavis est: sing ye to his name, for he is sweet:
omnia quaecumque voluit, whatsoever he pleased
fecit in caelo et in terra. Alleluia. 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 Chinariy 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; *Rezons (Prayers)* by Tania León; *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (US premiere)

"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

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*

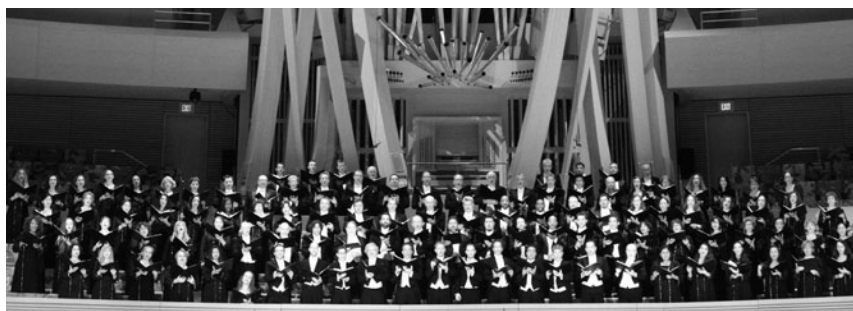


Photo: Steve Cohn

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;
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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

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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.

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.



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.



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@lmc.org

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Support the music you love by calling the number listed above, on-line at LAMC.org or by mail to L.A. Master Chorale, 135 N. Grand Avenue, L.A., CA 90012.

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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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.



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FOR 2009|10 SUBSCRIPTIONS

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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'*
CTG / Ahmanson Theatre
- 8:00 PM *Lydia*
CTG / Mark Taper Forum
- 8:00 PM Music Center Spotlight Awards
Dorothy Chandler Pavilion

SUNDAY, MAY 3

- 1:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre
- 8:00 PM *Lydia*
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'*
CTG / Ahmanson Theatre
- 2:30 PM *Lydia*
CTG / Mark Taper Forum
- 8:00 PM Bronfman Plays Prokofiev
Los Angeles Philharmonic / WDCH

SUNDAY, MAY 10

- 1:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre
- 8:00 PM *Lydia*
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'*
CTG / Ahmanson Theatre
- 8:00 PM *Lydia*
CTG / Mark Taper Forum

SUNDAY, MAY 17

- 1:00 PM *Ain't Misbehavin'*
CTG / Ahmanson Theatre
- 8:00 PM *Lydia*
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'*
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'*
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'*
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*
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,
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