

JANUARY 2010

2009 | 2010

ALMOST A CAPPELLA



LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL



performances
MAGAZINE

GRANT GERSHON'S  ANNIVERSARY SEASON

ANNOUNCING 2010 | 2011 SEASON



LOS ANGELES
**MASTER
CHORALE**
AT WALT DISNEY CONCERT HALL

RACHMANINOFF ALL-NIGHT VIGIL

Sun, Sep 26, 2010 at 7pm

Rachmaninoff | All-Night Vigil

FRENCH CONNECTIONS

Sun, Nov. 7, 2010 at 7pm

Durufié | Four Motets on Gregorian Themes
Josquin | Missa Beata Virgine
Janequin | 16th Century French Chansons
Ravel | Trois Chansons

REJOICE! MESSIAH

Sun, Dec 12, 2010, 7pm

Handel | Messiah
arr. Mozart

LONDON BRIDGES

Sun, Jan 30, 2011 at 7pm

Byrd | Four-Part Mass
Britten | Missa Brevis in D
Vaughan Williams | Five English Folk Songs
Taverner | Song for Athene
Britten | Hymn to St Cecilia

STORIES FROM KOREA

Sun, Mar 6, 2011 at 7pm

with Jennifer Koh, violin
Grey | Mugunghwa: Rose of Sharon
(world premiere)
original and arranged Korean songs

THE CREATION

Sun, Apr 10, 2011 at 7pm

Haydn | The Creation

ELLINGTON BEST OF THE SACRED CONCERTS

Sun, May 22, 2011 at 7pm

with James Newton, co-conductor
Jazz Orchestra, soloists and tap dancer
Ellington | Best of the Sacred Concerts

HOLIDAY CONCERTS

Christmas at Walt Disney Concert Hall:

HOLIDAY WONDERS

Sat, Dec 11, 2010 at 2:30pm

O Come All Ye Faithful
Silent Night
Angels We Have Heard on High
Plus, sing-alongs and seasonal favorites

MESSIAH SING-ALONG

30th annual Messiah Sing-Along
Sun, Dec 5, 2010 at 7pm
second Sing-Along date TBD

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2010 | 2011



Dear Friends,

Tonight marks our midway point in the 2009|10 season. It's been a terrific series of concerts thus far, with four of our concerts sold out this fall — thanks to you!

Spring is just around the corner, bringing with it more amazing concerts by our extraordinary Chorale as they challenge, inspire, stimulate, and share with you the traditional and evolving spectrum of choral music. Next up on March 7 is Bach's *St. Matthew Passion* – an extremely hot ticket with few seats remaining! April 11 we present a new work by Meredith Monk that we co-commissioned with the Saint Louis Symphony. Meredith will be here, and those of you who remember her sold-out performance a few seasons ago will be thrilled to hear she is returning. We close this great season on May 23 with an array of traditional works in a concert titled "Americana," focusing on rousing arrangements of spirituals by the legendary Moses Hogan.

Tonight – with enormous pleasure and great anticipation – we announce the 2010 | 2011 season – Grant Gershon's 10th Anniversary Season. It is staggering to think back over the music Grant has shared with us over these years and the remarkable journey we've shared together. This new season is emblematic of the types of extraordinary concerts we have come to relish with big works, new faces, interesting surveys of music from around the globe and, of course, a big finale – all that we have come to expect from our amazing Music Director.

I encourage you to renew or subscribe tonight to ensure that you have a seat for the 2010|11 Chorale season and make this musical experience part of your life. Master Chorale staff members are in the lobby to help you with your subscription and to answer questions.

Lastly, let me take this chance to wish you and your families a Happy New Year! We are blessed to work with wonderful singers, a great Board, marvelous staff colleagues and truly amazing friends in the audience who comprise the LA Master Chorale family. Thank you for your continued enthusiasm, your generosity, and your support of the choral art.

Terry Knowles
Executive Director

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Los Angeles Master Chorale
Grant Gershon | Music Director

2009 | 2010

ALMOST A CAPPELLA

Sunday, January 31, at 7 pm

Walt Disney Concert Hall

LOS ANGELES MASTER CHORALE

Grant Gershon, Conductor

Kimo Smith, Organ

WEST COAST
PREMIERE

Bright Mass with Canons

NICO MUHLY (B. 1981)

Kyrie
Gloria
Sanctus
Agnus Dei

Le cantique des cantiques (The Song of Songs)

JEAN-YVES DANIEL-LESUR (1908 - 2002)

Dialogue	(Dialogue)
La Voix du Bien-Aimé	(The Voice of the Beloved)
Le Songe	(The Dream)
Le Roi Salomon	(King Solomon)
Le jardin clos	(The Closed Garden)
La Sulamite	(The Shulamite)
Epithalame	(Epithalamium)

... INTERMISSION ...

U.S. PREMIERE

First Service

NICO MUHLY

Magnificat
Nunc Dimittis

Confirma hoc Deus

TARIK O'REGAN (B. 1978)

Mass for Double Choir

FRANK MARTIN (1890 - 1974)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei



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Tonight's **ListenUp!** with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6PM. *ListenUp!* can be heard online a week after the concert at www.lamc.org.

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

PROGRAM NOTES

By Thomas May

ALMOST A CAPPELLA

Showcasing the Chorale

Welcome to our first concert of the New Year! Tonight's musical selections bring the sheer sonic beauty of choral artistry into focus: they demonstrate the lush range of musical and emotional expression that this gathering of voices commands. Music Director Grant Gershon has organized a neatly structured program made entirely of music from the twentieth and twenty-first centuries. Introducing each half is new music by two bright lights from a new generation of composers, from either side of the pond. We hear the West Coast premiere of Nico Muhly's *Bright Mass with Canons*, the U.S. premiere of Muhly's *First Service*, as well as *Confirma hoc Deus* by the remarkable London-born composer Tarik O'Regan. Their music connects with liturgical traditions of meditation and praise, revitalizing them for contemporary listeners.

Two larger-scale works anchor each half of the program. Messiaen's colleague Jean-Yves Daniel-Lesur paints with a choral canvas in his treatment of selections from the biblical *Song of Songs*, sensuously crafted for twelve-part choir and spiritually uplifting. The *Mass for Double Choir* represents one of the breakthrough achievements of choral writing in the past century, though its composer, Frank Martin, regarded his art as unworthy of performance for decades after he completed the score. As Gershon observes, both of these works share "a love of sonority and of the rich variety of textures that a group of *a cappella* voices can create. This is music that is orchestral in scope and yet capable of incredible intimacy."

"Tiny, Obsessive Narratives"

Still in his 20s, New York-based Nico Muhly is becoming an increasingly ubiquitous presence in the new-music scene. The ever-fertile imagination of this composer ranges widely. His projects comfortably skip from such pieces as a cantata based on Strunk & White's *The Elements of Style* to film scoring (*The Reader* in 2008) and collaborations with indie-rock bands; this spring brings the premiere of a New York Philharmonic commission. Master Chorale audiences heard the first West Coast performance of his Whitman-inspired cantata *Expecting the Main Things from You* last February.

Muhly's childhood musical training included singing in an Episcopalian boys' choir—an experience which opened up worlds hitherto unsuspected, in stark contrast to his run-of-the-mill piano lessons. Muhly has remarked that the "choral affinities" he discovered as an active singer influenced his point of view as a composer, even if a large part of his catalogue involves instrumental music. "I am most comfortable creating tiny, obsessive narratives inside a simple structure," writes Muhly, "rather than working on top of a story."

Aspects of this aesthetic pertain to the composition of *Bright Mass with Canons*, which Muhly was commissioned to write for John Scott and the Choir of Saint Thomas Church Fifth Avenue in New York City (they gave the premiere in February 2005). This performance marks the work's West Coast debut. The entire piece refers, with a characteristic obsessiveness, to the technique of "canons" or melodic elements that repeat each other in succession, their overlapping imitations creating a form of counterpoint. The canons in question involve a variety of imitative procedures, but they permeate the score.

Muhly applies this procedure across the four compact movements of this Mass (which omits the standard Credo). The Kyrie—introduced by a "brassy," brief fanfare from the organ—and the Gloria reference the "imitative writing" in choral works of early English composers like William Byrd and Thomas Weelkes, whose music provided such revelation to the young Muhly in his boys' choir. In contrast to the Kyrie's overlay of slow, sustained harmonies, the Gloria unfolds with greater variety of rhythmic pulse, using Muhly's fullest division of the

choir into eight parts. The organ fanfare reappears toward the end, but the Gloria concludes on a serene note.

The final two movements, Muhly explains, veer toward a “more abstract and spatial” approach to canonic imitation. This is apparent especially at the start of the Sanctus, where each singer is instructed not to synchronize but “repeats a given figure in his own time, creating a flurry of sound to fill the space.” The Benedictus features flowing tutti figures. A pedal from the organ launches an introverted Agnus Dei, its individual lines slowly weaving in and out of phase and coming to rest on a sweet dissonance.

Erotic Spirituality

An exact contemporary of Olivier Messiaen, Jean-Yves Daniel-Lesur (1908-2002) joined forces with him as an emerging composer in the 1930s (along with several similarly minded musicians) to form a group known as La Jeune France (Young France). They were interested in alternatives to the attitude of café neoclassicism and charming artifice that prevailed in French music between the wars. La Jeune France’s members—more a coalition than a movement—represented a diverse stylistic spectrum, but they shared a desire to promote music, often tinged by spirituality and eroticism alike, that avoided chic irony and engaged the emotions directly.

Daniel-Lesur leaned toward traditions of the past, while Messiaen began developing the radical language that would make him an avant-garde guru after the war. Yet they remained lifelong friends, and Messiaen’s enraptured mysticism leaves a deep imprint on Daniel-Lesur’s best-known composition, *Le cantique des cantiques*. This a cappella gem, shaped with exquisite craft, celebrates the paradox of a spiritual sensuality by setting texts drawn from the biblical *Song of Songs*.

According to Nigel Simeone’s obituary of the composer in *The Musical Times*, it dates from 1953, although this may refer to the first performance (conflicting dates, even as early as 1949, have been cited elsewhere). Whatever its actual time of composition, *Le cantique des cantiques* draws on a preoccupation with the erotically transcendent that similarly appears in Messiaen’s trilogy on the Tristan myth from the early postwar years (*Harawi*, the *Turangalila Symphony*, and *Cinq Rechants*).

The piece, originally commissioned for Marcel Couraud’s vocal ensemble, consists of seven brief movements and is written for twelve-part choir (dividing each voice of the standard SATB combination into three separate lines). This partitioning allows Daniel-Lesur to paint a choral canvas richly varied in texture and harmonic nuance. A refrain is threaded through *Le cantique* (“Maidens of Jerusalem”), but the score is characterized by colorful variety, alternating between chamber-like, intimate gestures and finely modulated outbursts of collective celebration and rapture. “Dialogue” introduces the worshipful, adoring relation between lover and beloved with a melody that demurely rises and falls, echoing like a bell as it passes between male and female voices.

Daniel-Lesur brightens the harmonic palette for the spring-like “The Voice of the Beloved,” which is radiant with nature imagery.

“The Dream,” in contrast, is set at night and rustles with a restlessness touching on anxiety: a vigil seeking out the absent beloved. Here, Daniel-Lesur interpolates a Latin passage from Christian liturgy in counterpoint to the French text (from the Old Testament). This procedure, which also occurs in the fourth and final movements, draws from the Catholic theological tradition that allegorizes the erotic forthrightness of *The Song of Songs* as a longing for divinity. Resounding with communal rejoicing, “King Solomon” foreshadows the climactic wedding scene with which this *a cappella* cantata culminates. But a marked contrast follows in the piquantly siren-like, Debussyan ambiguities that betoken a mystical intimacy in “The Closed Garden,” briefly soaring to ecstatic elation.

Translucent and buoyant textures at the beginning of “The Shulamite” suggest the radiance of the beloved’s beauty. The chorus swells and then suddenly retreats, in an extraordinary moment of wordless rapture—as if the lover has been overpowered by this proximity to the object of desire. The stage is then set for the concluding “Epithalamium,” or “Wedding Song.” Against the chastely repeated liturgical plainchant of “Veni sponsa Christi,” Daniel-Lesur builds an overpowering climax—the nature imagery of the preceding movements giving way to the apocalyptic intensity of the divine flame. *Le cantique* comes to rest on a gloriously tolling, twelve-part exhalation of praise on the word with which it began, “Alleluia!”

Evening Prayer

The two canticles gathered as part of *First Service*, written for choir and organ, belong to the Evening Prayer liturgy of the Anglican tradition. Nico Muhly wrote this work in 2004 for Girton and Clare College, Cambridge. According to the composer, his setting of the familiar *Magnificat*, or canticle of praise announced by Mary, “features an anxious two-note octave in the organ, nervously twitching in anticipation.” The *Nunc Dimittis* that follows sets the Canticle of Simeon—which, like the *Magnificat*, is taken from the Gospel of Luke. Its shorter text, Muhly notes, is “one of my favorite things written in the English language.” His setting begins and ends in a gentle, subdued vein. The music gathers momentum for an elaborate treatment of the concluding Gloria Patri before tapering into a peaceful Amen.

Beginning of a Brilliant Career

Tarik O’Regan, who was born in London in 1978, has developed strong ties to the United States (he divides his residence between the UK and New York City). His new opera—based on Conrad’s *Heart of Darkness* and slated to premiere next year at Covent Garden—was evolved through years of workshops at the New York-based American Opera Projects, while Chanticleer recently commissioned and premiered his setting of a text by Samuel Beckett. Four years ago, the Master Chorale gave the U.S. premiere of O’Regan’s *Dorchester Canticles* (conceived as a companion piece to Bernstein’s *Chichester Psalms*).

continued on next page...

PROGRAM NOTES CONTINUED...

O'Regan's catalogue thus far reveals a particular gift for choral music (last year, *Threshold of Night*, a Harmonia Mundi release featuring his music for voices and strings, garnered two Grammy nominations). Indeed, *Confirma hoc Deus*, his first officially published work, was given its premiere in 1997, while he was a student at Oxford, by Edward Higginbottom and the Choir of New College. O'Regan started with a highly ambitious score, using sixteen-part chorus, organ, and timpani to set a series of versicles and responses in the Anglican liturgy. After looking it over, Higginbottom "kindly sat me down and explained that *Responses* were meant to be functional, humble and, above all, clear to the congregation," recalls O'Regan. "He suggested I rearrange the work as a Pentecostal anthem for choir and organ (without the timpani!)."

O'Regan proceeded to condense his efforts into an eloquent sequence of brief choral Responses punctuated by organ interludes (in place of the versicles usually sung as solos by a cleric). His harmonic and rhythmic contours subtly evoke a sense of expectant hesitation. The choral and instrumental textures flow back and forth to sustain a meditative mood so that, in the composer's words, the piece "gently rocks between choral polyphony and organ interjections."

Martin's Intimate Spiritual Journey

Swiss composer Frank Martin (1890-1974) proved to be well ahead of his time with the *Mass for Double Choir*. Although the piece dates from the 1920s—at the beginning of Martin's career—it anticipates the unaffected simplicity and humility of such spiritually inclined composers as Arvo Pärt or Giya Kancheli: qualities that have struck a meaningful chord with audiences of the last couple decades.

Yet the attitude here also hearkens back to the awe-filled reverence of J.S. Bach, a major inspiration ever since Martin's childhood, when an encounter with the *St. Matthew Passion* triggered the epiphany that decided him on his future as a composer. Martin grew up in a devoutly Calvinist family (his father was a minister), yet, like the Protestant Bach, he was moved to compose a Mass based on the Catholic liturgy. This creative effort—unprompted by external circumstance—proved to be a very private exploration of faith. In fact, Martin withheld the work from performance for four decades (the premiere didn't take place until 1963), explaining that he considered the score "a matter between God and myself," feeling that that "an expression of religious feelings should remain secret and removed from public opinion."

Public opinion, however, has gone on to ratify the *Mass for Double Choir* as one of the outstanding examples of sacred music from the past century. Martin would subsequently evolve his signature style from an idiosyncratic blend of early music, French impressionism, and Schoenberg, but the Mass proceeds with a sense of calm confidence—perhaps a beneficial result of pre-empting the work from public scrutiny at such a young stage in Martin's development.

Certainly he exploits the textural resources of the double choir with effortless mastery and imagination. The design of the Mass is assured as well, with each of its five movements shaped into a pleasing symmetry of similarly condensed proportions, all adding up to a profoundly intimate spiritual journey.

Each movement begins as either a simple chant-like sequence or a sustained pedal from the second chorus. Martin's writing tends toward a kind of timeless, floating melody that defies the barline's divisions—as in the opening Kyrie—but at times breaks out in gently dancelike rhythms. The Kyrie and Christe each ascend to a climactic point, pulling the choirs together in unison. Martin plays the multiplicity of voices against their unity in the opening gestures of the Gloria as well, effecting a kind of contemplative resonance. A lightly syncopated pattern suffices to suggest exuberance: Martin uses restraint and understatement where another composer would turn to more obvious accentuation. So, too, in the beautifully interlaced canons—spirals of melody—depicting the resurrection in the Credo. The composer himself regarded his setting of the "Et incarnatus est" as especially successful.

A proto-Minimalist pattern lays the foundation of the Sanctus; bell-like harmonic swaying from the sopranos adds a note of persistent longing for the divine presence. The Hosanna develops the choral analogy with tolling bells to a high-lying climax—the Mass's most exuberant outburst. All is supplication in the subdued colors intoned by the second choir at the beginning of the Agnus Dei, which Martin wrote in 1926 (four years after the rest of the Mass). He uses the doubleness of the choirs to marvelous effect, with the first choir repeating its sinuous melody in slight variations that build a sense of pathos akin to the later *Adagio for Strings* of Samuel Barber. The choirs come together in the final plea for peace, ending in a widely spaced chord of G major.

Thomas May writes frequently about the arts and is the program annotator for the Los Angeles Master Chorale.

LA MASTER CHORALE

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WELCOME LESLEY LEIGHTON

Music Director Grant Gershon and the Los Angeles Master Chorale Board of Directors are pleased to announce that Lesley Leighton has been selected Assistant Conductor, effective July 1, 2010. She succeeds Ariel Quintana, who has held this position since the 2006/07 season.



Lesley was a member of the Chorale from 1991 to 1997; subsequently she moved to New York where, in addition to a busy career as a freelance professional musician, she was Director of Development for the Office of Mayor Michael Bloomberg. She rejoined the Master Chorale in 2007. Since June 2008, Lesley has served as Artistic Director of the 85-voice Los Robles Master Chorale and its newly formed Consort Singers, in addition to conducting the USC Thornton School's Oriana Women's Chorus. Lesley studied with LAMC Music Director Emeritus Paul Salamunovich at Loyola Marymount University; she later obtained a Master of Music in vocal performance from USC, where she is currently working on a Doctor of Musical Arts in choral music.

In making this announcement, Grant Gershon said, "I very much look forward to working with Lesley in this new capacity. As a deeply experienced professional conductor, performer, educator, and musical leader, she will be a valued partner as we anticipate future Chorale seasons. Her significant accomplishments ensure that she will be a tremendous asset to the Chorale in her new post." Board Chairman Mark Foster added, "We are pleased to welcome Lesley to this important position. As artistic director of two thriving vocal ensembles, she brings to it considerable experience and a broad musical perspective."

Please join us in welcoming Lesley Leighton as the Los Angeles Master Chorale's incoming Assistant Conductor.

Grant Gershon

MUSIC DIRECTOR

“Gershon led a taught, propulsive performance.”

— PASADENA STAR NEWS



Now in his ninth season, Grant has led more than 70 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly 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* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezós (Prayers)* by Tania León.

Other appearances:

Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera and Symphony, Juilliard Opera Theatre, 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; led all 8 performances of *La Traviata* with LA Opera in 2009

Previous assignments:

Assistant Conductor for the Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

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)

Prepared choruses for: Claudio Abbado, Pierre Boulez, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen, Gustavo Dudamel

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*; accompanied Kiri Te Kanawa and Jose Carreras on *The Tonight Show*

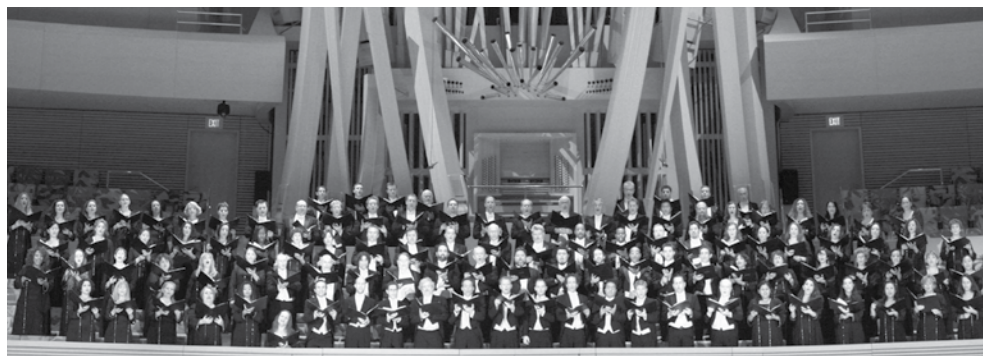


Photo: Steve Cohn

ARTIST'S IPOD:

Sharmila Guha, Alto
Betty Carter, The Black Crowes, Charles Mingus, Flogging Molly, Luciana Souza, Peter Gabriel, Dave Holland, The Brand New Heavies, Björk, The Sundays, Ethan Lipton, Gilberto Gil

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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 songwriting and collaborative skills to more than 300 5th and 6th graders each year; annual High School Choir Festival celebrates its 21st anniversary in 2010

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

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

On film: Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*. Soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*.

MASTER CHORALE PERFORMERS

SOPRANO

Tyler Azelton
Beata Balon
Samela Beasom
Tamara Bevard
Karen Hogle Brown*
Vicky Brown
Deborah Briggs
Hayden Eberhart
Claire Fedoruk*
Rachelle Fox
Hilary Fraser-Thomson
Ayana Haviv*
Marie Hodgson
Susan Judy
Risa Larson*
Joanne Lee*
Lesley Leighton*
Virenia Lind*
Elyse Marchant
Amy Elizabeth Mascio
Margaurite Mathis-Clark*
Deborah Mayhan
Susan Mills
Lika Miyake
Marnie Mosiman
Holly Shaw Price*
Stephanie Sharpe Peterson
Karen W. Schnurr
Holly Sedillos
Sun Joo Yeo

ALTO

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Lesili Beard
Carol Binion
Helen Birch
Leanna Brand*
Aleta Braxton
Monika Bruckner
Carrie Dike
Suzanne Ellis
Amy Fogerson*
Sharmila Guha
Michele Hemmings
Saundra Hall Hill
Arwen Hernandez
Kyra Humphrey
Leslie Inman*
Farah Kidwai
Adriana Manfredi
Cynthia Marty
Sara Minton
Alice Kirwan Murray*
Shinnshill Park
Drea Pressley
Helene Quintana*
Niké St. Clair*
Nancy Sulhian*
Kimberly Switzer*
Diane Thomas
Kirsten Toedtman
Tracy Van Fleet*

TENOR

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Andy Brown*
Matthew Brown*
Daniel Chaney*
Pablo Corá*
Jack Golightly
Jody Golightly*
J. Wingate Greathouse
Jeff Greif
Steven Harms
Drew Holt
Shawn Kirchner*
Charles Lane*
Michael Lichtenauer*
Dominic MacAller
Sal Malaki
Christian Marcoe
Sean McDermott
Michael McDonough
Eduardo Nepomuceno
Adam Noel
Krishan Oberoi*
George Sterne
Matthew Thomas

BASS

Melvir Ausente*
Joseph Bazyouros*
Mark Beasom
Reid Bruton*
Steven Chemtob
Kevin Dalbey
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger*
Dylan Gentile*
Abdiel Gonzalez*
Scott Graff*
Stephen Grimm
Paul Hinshaw
Jay Kenton
Scott Lehmkuhl
Bob Lewis
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Emmanuel Miranda
Steve Pence*
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The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Leanna Brand, AGMA Delegate.

GUEST ARTIST



Kimo Smith

ORGAN

Hometown: Honolulu, Hawaii**Education:** studies at University of Hawaii, La Sierra University; Bachelor and Master Degrees in organ performance from University of Southern California; DMA in organ performance from UCLA**Academic posting:** Associate Professor of Music at La Sierra University, where he is chair of the Department of Music**Church music:** organist at the First Presbyterian Church of Hollywood and the University Church of Seventh-Day Adventists in Loma Linda**As a performer:** an active recitalist locally, nationally, and abroad; featured soloist with the Riverside County Philharmonic, Redlands Symphony Orchestra, Glendale Symphony, American Youth Symphony, Inland Lyric Symphony; toured with First Presbyterian Church of Hollywood Cathedral Choir, La Sierra University Chamber Singers, String Orchestra, and Piano Trio**Awards:** USC's Organ Department Outstanding Achievement Award (twice); winner of several competitions sponsored by the American Guild of Organists and Music Teachers National Association

CALENDAR OF EVENTS

Sun, Mar 7, 7 pm
BACH: ST. MATTHEW PASSION

Sun, Apr 11, 7 pm
SOUNDSCAPE: MONK AND PÄRT

Fri, Apr 16, 1 pm
HIGH SCHOOL CHOIR FESTIVAL
Maria Guinand,
Honor Choir Conductor

Sun, May 23, 7 pm
AMERICANA

Guest Appearances

Feb 13, 14
LA Philharmonic
Debussy: *Nocturnes*

April 29, 30 | May 1, 2
LA Philharmonic
Estévez: *Cantata Criolla*

UP NEXT!

BACH:
ST. MATTHEW
PASSION

ORDER TICKETS
TODAY!

*small ensemble in
Le cantique des cantiques

COMPOSERS

Nico Muhly

B. 1981 in Vermont



Photo: Peter Ross

Education: BA in English Literature from Columbia University; MM, Juilliard School, where he studied composition under Christopher Rouse and John Corigliano

Compositions premiered by: American Symphony Orchestra, the Juilliard Orchestra, the Boston University Tanglewood Institute Orchestra, the Boston Pops, the Chicago Symphony, New York's St. Thomas Church

Film scores: *Choking Man* (2006), *Joshua* (2007) and *The Reader* (2008); he has worked extensively with Philip Glass as editor, keyboardist, and conductor for numerous film and stage projects.

Collaborations: as a performer, arranger, and conductor with musicians such as Björk, Grizzly Bear, Teitur and the Holland Baroque Society, Antony of Antony and the Johnsons, Icelandic musician Valgeir Sigurðsson.

Raves: His cantata (created with designer/illustrator Maira Kalman) on Strunk and White's *The Elements of Style* that premiered in the New York Public Library was called "finely wrought" by the *New York Times* and landed him on 2005 years-best list of *New York* magazine.

Jean-Yves Daniel-Lesur

B. November 19, 1908, in Paris

D. July 2, 2002, in Paris



Studied composition with: the organist-mystic Charles Tournemire

Co-founded: the group *La Jeune France* in 1936 with fellow composers Olivier Messiaen, André Jolivet, and Yves Beaudrier, who were attempting to re-establish a more human and less abstract form of composition

Other accomplishments: professor of counterpoint at the Schola Cantorum; director of the Opéra National de Paris from 1971-1973; administrator for Radio France, the Orchestre de Paris, the Paris Conservatoire; in 1973 appointed Inspector General for Music at the Ministry of Cultural Affairs

Tonight's piece: his best-known work

Tarik O'Regan

B. 1978 in London, UK



Education: undergraduate degree from Oxford University; postgraduate degrees from Cambridge University

Current posting: Director's Visitor: Institute for Advanced Study, Princeton

Honors: his recording *Threshold of Night* (Harmonia Mundi) received two 2008 Grammy Award® nominations (including Best Classical Album); two-time British Composer Award winner; Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University; Radcliffe Institute Fellowship at Harvard; Visiting Faculty at Yale; Fellowship in the Creative Arts at Trinity College, University of Cambridge.

His compositions have been performed by: BBC Symphony Orchestra, Royal Philharmonic Orchestra, London Sinfonietta, Estonian Philharmonic Chamber Choir, BBC Singers.

Frank Martin

B. September 15, 1890, in Geneva, Switzerland

D. November 21, 1974, in Naarden, The Netherlands



Education: studied mathematics and physics at the University of Geneva for two years while studying composition and piano "on the side" with Joseph Lauber

As a teacher: theory and improvisation at the Jaques-Dalcroze Institute; chamber music at the Conservatoire de musique de Genève; composition at the Hochschule für Musik Köln

Influences: the Passions of J.S. Bach to the twelve tone technique of Schoenberg

Later life: moved to the Netherlands in 1946 to focus on composing; made some studio recordings as a pianist in his old age

Tonight's piece: is his most well-known choral work

THANK YOU!

Walt Disney Concert Hall has had a tremendous impact on the Los Angeles Master Chorale, playing a significant role in our recent success. This building – which is a magnificent work of art in its own right – will always be an integral part of our organization’s artistic vision. The Chorale’s residency has attracted the best singers, encouraged Music Director Grant Gershon to program concerts that take advantage of both the exceptional acoustic and creative architectural aspects of the concert hall, and has heightened the Chorale’s national and international profile in ways that would not have otherwise been accomplished. Everyone affiliated with our organization feels an immense gratitude and a powerful attachment to this extraordinary concert home.

Responding to these experiences, the Chorale’s Board of Directors authorized a \$1 million institutional pledge in support of the Walt Disney Concert Hall construction campaign. This important and unprecedented gesture was made both as recognition of the Chorale’s historic accomplishments and as an investment in its very bright future.

The people listed to the right have made gifts and pledges in support of our capital pledge, in addition to their annual fund contributions. Their leadership and generosity tangibly demonstrate their recognition of the concert hall’s impact and their belief in the Chorale’s future.

We invite you to join them in this very special show of support for the Los Angeles Master Chorale in its home – Walt Disney Concert Hall. Once our \$1 million goal is reached, donors of \$10,000 or more will enjoy architectural recognition in Choral Hall or in the Garden – a permanent acknowledgment of their generosity, commitment and foresight. To further explore the ways in which you can join these individuals in their leadership as patrons of the Los Angeles Master Chorale, please contact Ilean Rogers, Director of Development, at 213.972.3138 or irogers@lamc.org.

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Our Circle of Friends provides the resources to sustain this world-class choral ensemble and a host of outstanding education programs. Your tax-deductible contributions are crucial to maintain the artistic growth and excellence that we all have come to expect of the Los Angeles Master Chorale.

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

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This listing reflects gifts made January 1, 2009 to December 31, 2009. To report an error, omission or change in your listing, please contact us.



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

photo: Lee Salem

“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

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 inspired them to make endowment or irrevocable planned gifts to assure the future of the Los Angeles Master Chorale.

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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February at the Music Center

TUESDAY, FEBRUARY 2

- 8:00 PM Green Umbrella
Maxwell Davies and Schoenberg
LA Phil New Music Group /
Walt Disney Concert Hall
- 8:00 PM *Mary Poppins*
CTG / Ahmanson Theatre

WEDNESDAY, FEBRUARY 3

- 2:00 PM *Mary Poppins*
& 8:00 PM CTG / Ahmanson Theatre
- 8:00 PM Tafelmusik Baroque Orchestra
Presented by LA Phil /
Walt Disney Concert Hall

THURSDAY, FEBRUARY 4

- 8:00 PM *Mary Poppins*
CTG / Ahmanson Theatre

FRIDAY, FEBRUARY 5

- 8:00 PM Blomstedt Conducts Beethoven
(Casual Fridays)
LA Phil / Walt Disney Concert Hall
- 8:00 PM *Mary Poppins*
CTG / Ahmanson Theatre
- 8:00 PM Shen Yun — SPECIAL EVENT
Dorothy Chandler Pavilion

SATURDAY, FEBRUARY 6

- 2:00 PM *Mary Poppins*
& 8:00 PM CTG / Ahmanson Theatre
- 3:00 PM Shen Yun — SPECIAL EVENT
Dorothy Chandler Pavilion
- 8:00 PM Blomstedt Conducts Beethoven
LA Phil / Walt Disney Concert Hall

SUNDAY, FEBRUARY 7

- 1:00 PM *Mary Poppins*
CTG / Ahmanson Theatre
- 2:00 PM Blomstedt Conducts Beethoven
LA Phil / Walt Disney Concert Hall
- 2:00 PM Shen Yun — SPECIAL EVENT
& 7:30 PM Dorothy Chandler Pavilion

WEDNESDAY, FEBRUARY 10

- 8:00 PM Masters of Persian Music
Presented by LA Phil /
Walt Disney Concert Hall
- 8:00 PM Shen Yun — SPECIAL EVENT
Dorothy Chandler Pavilion
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

THURSDAY, FEBRUARY 11

- 8:00 PM Shen Yun — SPECIAL EVENT
Dorothy Chandler Pavilion
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

FRIDAY, FEBRUARY 12

- 7:30 PM *The Butterfly Lovers* — SPECIAL EVENT
China's *Romeo and Juliet*
Ahmanson Theatre
- 8:00 PM Schumann — Ravel (Casual Fridays)
LA Phil / Walt Disney Concert Hall
- 8:00 PM Shen Yun — SPECIAL EVENT
Dorothy Chandler Pavilion
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

SATURDAY, FEBRUARY 13

- 2:00 PM Shen Yun — SPECIAL EVENT
& 7:30 PM Dorothy Chandler Pavilion
- 7:30 PM *The Butterfly Lovers* — SPECIAL EVENT
China's *Romeo and Juliet*
Ahmanson Theatre
- 8:00 PM Schumann — Ravel
LA Phil / Walt Disney Concert Hall
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

SUNDAY, FEBRUARY 14

- 1:00 PM *The Subject Was Roses*
& 6:30 PM CTG / Mark Taper Forum
- 2:00 PM Schumann — Ravel
LA Phil / Walt Disney Concert Hall
- 2:00 PM Shen Yun — SPECIAL EVENT
Dorothy Chandler Pavilion
- 2:00 PM *The Butterfly Lovers* — SPECIAL EVENT
China's *Romeo and Juliet*
Ahmanson Theatre

TUESDAY, FEBRUARY 16

- 7:30 PM *Kings of the Dance*
Dance at the Music Center /
Ahmanson Theatre
- 8:00 PM Chamber Music
Presented by LA Phil /
Walt Disney Concert Hall

WEDNESDAY, FEBRUARY 17

- 7:30 PM *Kings of the Dance*
Dance at the Music Center
Ahmanson Theatre
- 8:00 PM Leipzig Gewandhaus Orchestra
LA Phil / Walt Disney Concert Hall
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

THURSDAY, FEBRUARY 18

- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

FRIDAY, FEBRUARY 19

- 8:00 PM Dutoit Conducts Ravel and Stravinsky
LA Phil / Walt Disney Concert Hall
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

SATURDAY, FEBRUARY 20

- 11:00 AM World City at the Music Center
& 12:30 PM Futa Toro & Got Rhythm
Walt Disney Concert Hall
W.M. Keck Amphitheatre
- 2:30 PM *The Subject Was Roses*
& 8:00 PM CTG / Mark Taper Forum
- 8:00 PM Dutoit Conducts Ravel and Stravinsky
LA Phil / Walt Disney Concert Hall

SUNDAY, FEBRUARY 21

- 2:00 PM Dutoit Conducts Ravel and Stravinsky
LA Phil / Walt Disney Concert Hall
- 7:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

TUESDAY, FEBRUARY 23

- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

WEDNESDAY, FEBRUARY 24

- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

THURSDAY, FEBRUARY 25

- 2:00 PM *Dreamgirls*
& 8:00 PM CTG / Ahmanson Theatre
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

FRIDAY, FEBRUARY 26

- 8:00 PM *Dreamgirls*
CTG / Ahmanson Theatre
- 8:00 PM Joshua Bell and Jeremy Denk in Recital
LA Phil / Walt Disney Concert Hall
- 8:00 PM *The Subject Was Roses*
CTG / Mark Taper Forum

SATURDAY, FEBRUARY 27

- 11:00 AM TSFY *Beethoven's in the House*
LA Phil / Walt Disney Concert Hall
- 2:00 PM *Dreamgirls*
& 8:00 PM CTG / Ahmanson Theatre
- 2:30 PM *The Subject Was Roses*
& 8:00 PM CTG / Mark Taper Forum
- 7:00 PM Dirty Projectors
Presented by LA Phil /
Walt Disney Concert Hall

SUNDAY, FEBRUARY 28

- 1:00 PM *Dreamgirls*
& 6:30 PM CTG / Ahmanson Theatre
- 1:00 PM *The Subject Was Roses*
& 6:30 PM CTG / Mark Taper Forum
- 7:30 PM Angélique Kidjo
Presented by LA Phil /
Walt Disney Concert Hall

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