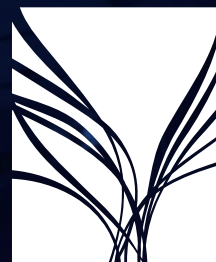


MAY 2010

2009 | 2010

AMERICANA

SPIRITUALS ARR. MOSES HOGAN
OLD AMERICAN SONGS
CLASSIC AMERICAN FOLK SONGS



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
Sun, Dec 19, 2010 at 7pm

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WELCOME!

We are pleased to welcome you to the LA Master Chorale's final concert of its remarkable 2009/10 season at Walt Disney Concert Hall. There have been so many memorable performances this year – we hope you have enjoyed this wide range of repertoire and will find this evening's collection of "Americana" the perfect closer.

This is in several ways a time of transition for our organization, and we take this opportunity to acknowledge and thank some very special people who have played important roles in our success.

The LA Master Chorale is an ensemble of international renown, unequalled in its artistic quality and accomplishments. The success it enjoys is due to the extraordinary talent of its members, who together produce the musical experiences we all enjoy so deeply. At the end of this season, several Chorale members are leaving the ensemble after distinguished and dedicated participation over a combined total of 78 years. We extend our profound thanks and best wishes to the following singers, noting the number of seasons they have sung with the Chorale: **alto Helen Birch (27); soprano Vicky Brown (19); soprano Beata Balon (8); tenor Kevin St. Clair (8); tenor Jeff Greif (7); alto Arwen Hernandez (5); soprano Joanne Lee (4), tenor Krishan Oberoi (2).**

The LA Master Chorale's Board of Directors is comprised of deeply committed and generous volunteers who make a huge difference to this organization. Recently, two members of our Board – **Scott Fitz-Randolph** and **Joe Phelps** – resigned after several years of service. Both Scott and Joe are deeply experienced marketing professionals, and their impact on our success has been very significant. We thank them for sharing their expertise and look forward to seeing them in the audience.

For four wonderful seasons, **Ariel Quintana** has served as the Chorale's Assistant Conductor, a position he leaves at the end of the current season. Ariel is a masterful musician with a very bright future – not only is he a talented conductor, but he is also a deeply sensitive composer and arranger. His impact on the Chorale has been significant, and he has been an invaluable colleague and friend for Grant. We thank Ariel for his dedication and wish him well.

Finally, with very full hearts and tremendous respect, we acknowledge the retirement of **Kathie Freeman**. Kathie joined our management staff in 2001 to lead our education programs. The following season she assumed the crucial role of production manager; she stepped back from that full-time role a year ago, and this season Kathie has been behind the scenes supervising the complex comings-and-goings backstage. Each member of the LAMC staff brings commitment and many gifts to this organization, yet it is rare to encounter one individual who has such a broad and powerful impact on so many people. Kathie is that person, and, with great affection and enormous regard, we salute and thank her.

We wish you all a wonderful summer and look forward to seeing you on September 26, when we launch Grant's 10th Anniversary Season as the LA Master Chorale's Music Director.



Grant Gershon
Music Director



Terry Knowles
Executive Director

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EXECUTIVE DIRECTOR



Los Angeles Master Chorale
Grant Gershon | Music Director

2009 | 2010

The Barbara A. and Charles I. Schneider Concert

AMERICANA

Sunday, May 23, at 7 pm

Walt Disney Concert Hall

LOS ANGELES MASTER CHORALE

Grant Gershon, Conductor

Lisa Edwards, Piano

Selections from the *Sacred Harp Anthology*

Hampton
Wayfaring Stranger
Mount Pleasant
Farewell Anthem
Sabbath Morning

Heavenly Home: Three American Songs arr. Shawn Kirchner (b. 1970)

Unclouded Day
Angel Band
Hallelujah

Classic American Folk Songs

Shenandoah
Down In the Valley
Oh, Dear! What Can the Matter Be?
Black Is the Color of My True Love's Hair
Bright Morning Stars
Shawn Kirchner, PIANO | Scott Graff, BARITONE
Cindy
Lisa Edwards, PIANO | Shawn Kirchner, PIANO

arr. James Erb
arr. George Mead
arr. Gail Kubik
arr. Norman Luboff
arr. Shawn Kirchner

arr. Mack Wilberg

... INTERMISSION ...

Hymns and Fuguing Tunes

William Billings (1746-1800)

Jordan
Dunstable
Beneficence
Retrospect

Old American Songs

Adapted by Aaron Copland (1900-1990)

Ching-A-Ring Chaw
The Little Horses
The Dodger
Abdiel Gonzalez, BARITONE
Long Time Ago
Zion's Walls

choral arr. by Irving Fine
choral arr. by R. Wilding White
transcribed for chorus by Irving Fine

transcribed for chorus by Irving Fine
choral arr. by Glenn Koponen

Selected Spirituals

Arr. by Moses Hogan (1957-2003)

I'm Gonna Sing 'Til the Spirit Moves In My Heart words and music by Moses Hogan
Tonoccus McClain, BARITONE
There Is a Balm in Gilead
Margaurite Mathis-Clark, SOPRANO
Good News, the Chariot's Comin'
Abide With Me words by Henry F. Lyte, music by William H. Monk
Elijah Rock



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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.



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

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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.

Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.

PROGRAM NOTES

By Thomas May

AMERICANA

American Beauty

The musical traditions indigenous to the United States reflect the cultural heritage of a nation of immigrants and settlers always on the move. Diverse stylistic contributions have blended over the centuries to result in hardy new hybrids. Yet this remarkable flexibility coexists with the natural tendency of vernacular music to grow deep roots nurtured by the local climate.

The Master Chorale's final program of the season brings us snapshots of the American experience as expressed through folk music—in both its sacred and its secular guises. We'll encounter the fervor of hymns by rebellious colonials and the evolution of shape note singing into the bold populism of the Sacred Harp tradition. A sampling of classic American songs underlines their adaptability, which has inspired countless new incarnations in creative arrangements, such as those included here by Aaron Copland and the Master Chorale's own Shawn Kirchner. And the concluding selection of African-American spirituals—in Moses Hogan's rich restylings—is a testament to the enduring beauty of music originally rooted in a tragic period of American history. To paraphrase Lincoln's unforgettable formulation, these are traditions that come to life as music of the people, by the people, for the people.

Early Americana

William Billings (1746-1800) represents a musical version of the self-made man in America's transition from colony to independent nation. A tanner by trade in his native Boston, he taught himself music and soon began composing his own hymns as a counterpart to the imported traditions of British church music. Billings adapted these models—hymns based on the Biblical psalms or other religious sources, often featuring episodes of “fuguing”—into a vigorous style of singing that laid the foundation for an American choral tradition. “Fuguing-tunes” do not derive from the fugue of German-style counterpoint but are simply a way of spicing up the singers' active involvement with a section of staggered entries following a unison verse at the beginning (Billings described this technique as “notes flying after the same”).

Over his career, Billings published several tune-book compilations, either recycling pre-existing texts (as in the case of “Jordan,” a psalm-tune from 1786 to words by Isaac Watts) or setting his own idiosyncratic paraphrases of scripture. The intensity of his religious faith spilled over into patriotic commitment. Though physical deformity prevented him from fighting in the Revolutionary War, Billings helped boost morale through the popularity of such anthems as “Chester” and “Retrospect.” Unfortunately, Billings also suffered a quintessentially American reversal of fortune in his final years, thanks to changing fashions in choral music. He died in poverty, and the full

scope of his achievement would remain unrecognized until the early-music movement sparked a rediscovery.

Yet Billings wasn't entirely neglected in the interim. As a singing master in New England, Billings himself had enthusiastically engaged in democratic efforts to spread the joys of ensemble singing to the musically untutored. Like-minded colleagues went on at the turn of the century to develop various shape note systems for musical notation. These provided a quick-and-easy shortcut to basic musical literacy and sight-reading by replacing standard notation with a small set of symbols (circles, squares, triangles, and diamonds to indicate different degrees of the scale).

“Diamonds in the Rough”

The shape note tradition eventually took root in the rural South, where it was codified in various competing anthologies. The most successful of these was *The Sacred Harp: A Collection of Psalm and Hymn Tunes, Odes, and Anthems*—to cite the longer title of this enormously influential publication, first issued in Georgia in 1844 and subsequently revised and expanded many times. Several of Billings' best-loved tunes made their way into the repertory because they were gathered into *The Sacred Harp*.

This is a striking example of how authentic American sources, from a particular time and place, become “raw material” for an evolving folk tradition. “Hallelujah,” one of the most celebrated of Sacred Harp songs (with music by William Walker to Charles Wesley's text), inspired Shawn Kirchner to create an arrangement that contrasts the energetic, raw harmonies of the original setting as they are heard in the chorus with a more elaborate, polyphonic treatment for the verses, adding interludes that he says are filled with “hallelujah's leaping, plunging, and circling.”

Now in his ninth season singing tenor with the Master Chorale, Kirchner explains that choral arranging resembles taking “diamonds in the rough, which, with some polishing, will (hopefully) reveal a whole lot of beauty and light that people won't have suspected was in there.” But he also attempts “to treat the arrangement as a spontaneous creation by a group of singers skilled in improvisation” so that “an organic creation results that is much more than the sum of its parts.”

Kirchner's arrangements of the other two nineteenth-century songs in his set *Heavenly Home* reveal this approach as well. “Unclouded Day,” a gospel favorite by the traveling preacher J.K. Alwood, mixes in “Dolly Parton”-inflected harmonies for the women and a “bluegrass fugue” in the third verse. Kirchner was especially drawn to the poetry of “Angel Band”—the Haiti earthquake occurred while he was working on his arrangement—and he was moved to devise an accompanying melody of his own to contrast with the original tune.

Classic Tunes

The sacred music of popular tradition itself frequently involves a new arrangement or context for tunes that were originally secular. Some of the rhythmic and melodic impulses that permeate Sacred Harp singing stem from sources shared outright by classic American folk songs, reflecting geographical patterns of immigration. For example, the Scottish-via-Appalachia origin of a song such as “Black Is the Color of My True Love’s Hair” mirrors the Scottish/Irish lineage of several Sacred Harp songs (a significant percentage of which, incidentally, are also in the minor).

The American folk tunes we hear this evening are extraordinarily malleable—and can even survive countless parodies (as in “Oh, Dear! What Can the Matter Be?”—originally an old English nursery rhyme but sometimes heard in an off-color version about “seven old ladies” who get “locked in the lava’try”). “Shenandoah” has a long, colorful history as a sea and river shanty and also carries connotations from the Civil War era. Musically, it can be a haunting solo (it’s been recorded by artists from Bing Crosby to Van Morrison and Bob Dylan) but casts an especially beautiful spell in choral arrangements. Mack Wilberg elaborates the playful “Cindy” into a delightful miniature drama featuring dazzling duo-piano interludes.

The Sacred Harp: “A Nation of Individualists”

But even when it co-opted secular tunes—from love ballads or the country fiddler—the Sacred Harp tradition absorbed these into a unique sound that has been passed on through generations of performers who gather at regular “sings.” Much of this can be described in terms of such purely musical and acoustic characteristics: for example, the tenor, not the treble, carries the main melody (as is the case in the colonial hymns of Billings); the harmonies tend to be rough-hewn and robust, featuring open fifths and fourths; the highly energized intonation—traditionally resulting from the formation of the singers into a large hollow square in which they face each other—is far removed from the seamless, smooth blend of European classical music (several commentators have compared it to the rough sound of medieval polyphony).

At the same time, Sacred Harp is just as much about social communication and a kind of religious ecstasy. The publication itself was merely an attempt to codify an oral tradition that sprang into being during the Second Great Awakening of the early decades of the nineteenth century. Through the heart of this style runs the wonderful paradox of assertive singularity that is all the more thrilling within the context of a communal endeavor. Alan Lomax—an American Bartók in his lifelong commitment to ethnomusicology—made famous field recordings of the Sacred Harp phenomenon in action. For him, it represented “a choral style ready-made for a nation of individualists.”

Copland’s American Diversity

Aaron Copland similarly adapted from secular and sacred sources for *Old American Songs*, which he published in two sets of five each, in 1950 and 1952. (His original settings were for solo and piano; Irving Fine later arranged these for chorus.) One of Copland’s easily overlooked achievements here is to convey what biographer Howard Pollack calls “a diversified portrait of America itself, held together

by the unity of Copland’s style.” His selections center around the antebellum and Civil War eras, when American identity was being tested and reforged. “Ching-a-Ring Chaw” derives from minstrel shows (Copland changed the dialect of the original texts and even rewrote the lyrics—aside from the chorus—since, as he explained, “I did not want to take any chance of it being construed as racist”).

Other aspects of American life include campaign songs such as “The Dodger”—associated with Grover Cleveland’s run against Republican opponent James Blaine in 1884—and a once-popular love ballad (“Long Time Ago”). Along with an affecting traditional Southern lullaby (“The Little Horses”), Copland draws on the tent-revival spiritual “Zion’s Walls” (a tune he soon recycled again for his opera *The Tender Land*).

Sing ‘til the Spirit Moves in My Heart: The Power of the Spiritual

As with so many other indigenous American musical traditions, the origins of the African-American spiritual are complex and multi-layered. But there’s an additional element of vagueness, because slaves who tried to maintain religious rituals brought over from Africa—including their musical expression in communal ring shouts and chants—were forced to practice them in secret. With conversion to Christianity and the revivalist fervor that also prompted the Sacred Harp movement, Southern slaves began to adopt Biblical imagery as lyrics for their spirituals. Still, this music continued to have a subversive aspect. The stories of Exodus, for example, served as allegories for the slaves’ present condition and longing for freedom (whether the spirituals were used more concretely to encode messages about the Underground Railroad remains a matter of conjecture).

Following Emancipation, spirituals entered a new phase of life as part of a concert performance tradition. They have proved to be moving vehicles of creative expression across the gamut, from solo renditions to small ensemble and full-blown choral arrangements—not to mention their use in instrumental music. Even so, the spiritual retains its power to symbolize the quest for social justice. New Orleans-born Moses Hogan (1957-2003), whose influential musical career was tragically cut short by his premature death, fashioned rapturously virtuosic arrangements of this rich material. “I’m Gonna Sing ‘til the Spirit Moves in my Heart” and “There Is a Balm in Gilead” dramatically reenact the call-and-response origins of the spiritual with their memorably imaginative interplay of solo and chorus.

Hogan knows exactly where to add a new, more poignant harmony or polyphonic texture to maximum effect—whether for the ethereal, bittersweetness of “Balm in Gilead” or the tour-de-force overlapping entries of “Elijah Rock.” Hogan’s settings pay homage to both the pain and the jubilant hope that this undying American musical form so eloquently voices.

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

Grant Gershon

MUSIC DIRECTOR

“Gershon led his polished forces with typical commitment.”

— MUSICAL AMERICA



Now in his ninth season, Grant has led more than 90 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, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen

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*

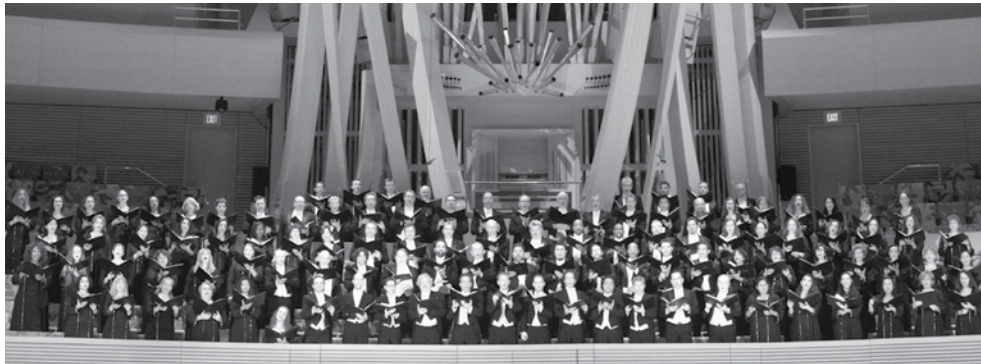


Photo: Steve Cohn

ARTIST'S IPOD:

Mark Edward Smith, Bass Debussy sonatas, Piazzolla tangos, timbaland, Steely Dan, Andy Bey, Rachmaninoff piano suites, Jill Scott, John Mayer, Karrin Allyson, Beethoven and Shostakovich string quartets, Blondie, Count Basie, LA Phil's *Hermann: The Film Scores*

Los Angeles Master Chorale

“One cannot even think of life in LA without the magnificent Master Chorale.”

— CLASSICAL VOICE

In 1964 a Founding Resident Company of the Music Center; now in its 46th season!

Music Directors:

Grant Gershon, since 2001; Paul Salamunovich, 1991–2001; John Currie, 1986–1991; Roger Wagner, 1964–1986

Accomplishments: 26 commissions; 63 premieres of new works, of which 41 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995 and 2003); Chorus America Education Outreach Award (2008) for *Voices Within*

In the community: in-school assemblies featuring the Los Angeles Master Chorale Chamber Singers involve and educate 10,000+ students annually; 10-week residency program *Voices Within* teaches songwriting and collaborative skills to more than 300 5th and 6th graders each year; annual High School Choir Festival celebrated 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
Samela Beasom
Tamara Bevard
Karen Hogle Brown
Deborah Briggs
Amy Caldwell-Mascio
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Hilary Fraser-Thomson
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Joanne Lee
Lesley Leighton
Emily Lin
Virenia Lind
Elyse Marchant
Margaurite Mathis-Clark
Deborah Mayhan
Caroline McKenzie
Susan Mills
Lika Miyake
Marnie Mosiman
Holly Shaw Price
Stephanie Sharpe Peterson
Karen W. Schnurr
Holly Sedillos
Sun Joo Yeo

ALTO

Mary Bailey
Nicole Baker
Lesili Beard
Rose Beattie
Carol Binion
Helen Birch
Leanna Brand
Aleta Braxton
Monika Bruckner
Carrie Dike
Amy Fogerson
Sharmila Guha
Michele Hemmings
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
Kimberly Switzer
Diane Thomas
Kristen Toedman
Tracy Van Fleet

TENOR

Scott Blois
Andrew Brown
Matthew Brown
James Callon
Daniel Chaney
Pablo Corá
Jack Golightly
Jody Golightly
J. Wingate Greathouse
Jeff Greif
Steven Harms
Drew Holt
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Dominic MacAller
Sal Malaki
Christian Marcoe
Sean McDermott
Michael McDonough
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
Roger Lindbeck
Tonoccus McClain
Emmanuel Miranda
Jim Raycroft
Jason Retana
Douglas Shabe
Mark Edward Smith
Paul E. Sobosky
Burman Timberlake
David Tinoco, Jr.
Kevin White

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

SUMMER CALENDAR OF EVENTS

Guest Appearances

Tue, July 6, 8 pm

A GLORIOUS CELEBRATION

Haydn: *Te Deum*

Vivaldi: *Gloria*

Poulenc: *Gloria*

Handel: *Hallelujah Chorus* with fireworks

Grant Gershon celebrates his 10th anniversary as Music Director by leading the LA Master Chorale and the LA Philharmonic in the opening classical concert of the Hollywood Bowl season!

Sun, August 1, 7:30pm

CARMEN

LA Philharmonic

Gustavo Dudamel, conductor
Hollywood Bowl

Thu, September 2, 8pm

BERNSTEIN'S CANDIDE

LA Philharmonic

Bramwell Tovey, conductor
Hollywood Bowl

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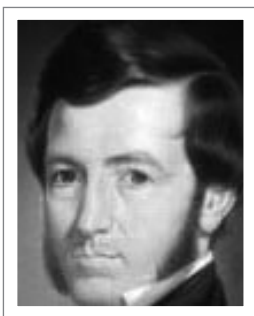
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COMPOSERS

William Billings



Born: October 7, 1746 in Boston, MA

Died: September 26, 1800 in Boston

Education: Originally a tanner by trade, Billings had no formal music education.

Sometimes called: the Father of American Music

Musical characteristics: all pieces written for a *cappella* mixed voices; he often composed the lyrics as well; he wrote specific performance instructions in long prefaces to his works; his style is very close to that of Sacred Harp or shape-note singing

Prolific: Billings wrote more than 340 pieces; most of them were published in his six “tune-books,” published from 1770-1794.

Shawn Kirchner



Seasons with Chorale: 9 seasons as a member of the tenor section

Hometown: Cedar Falls, Iowa

Education: MA in Choral Conducting (University of Iowa), BA in Peace Studies (Manchester College)

Previous LAMC commission: *Tu Voz*, a setting of a Pablo Neruda sonnet, written for LAMC’s 2007 High School Choral Festival and premiered at Disney Hall with 900 area high school singers conducted by Grant Gershon

Bluegrass/Country/Jazz: in 2006 Kirchner wrote and recorded *Meet Me on the Mountain*, a set of original songs inspired by the film *Brokeback Mountain* (available through CDBaby.com); also writes original jazz tunes performed regularly by the Shawn Kirchner Quartet and other area jazz artists

Christmas: in 2004 Kirchner was music director for *Enter the Light of Life*, a CBS Christmas Eve special which featured his choral and instrumental arrangements; a subsequent commission by Juniata College augmented this body of Christmas choral arrangements, many of which have been featured on LAMC Holiday Wonders concerts

Awards and Honors: Top Honors in University of Oregon’s “Waging Peace Through Singing” choral composition contest for *Rain Come Down*, written following the Columbine school tragedy

Aaron Copland



Born: November 14, 1900, in Brooklyn, NY

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

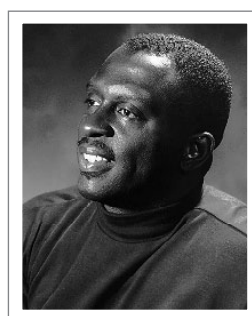
Education: He believed his studies with Nadia Boulanger in Paris were the most important training he received.

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

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

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

Moses Hogan



Born: March 13, 1957 in New Orleans, LA

Died: February 11, 2003 in New Orleans

Education: graduated from New Orleans Center for Creative Arts and Oberlin Conservatory of Music; also studied at Louisiana State University at Baton Rouge and The Juilliard School

Best known for: popular and accessible arrangements of more than 70 spirituals

Primary post: appointed artist-in-residence at Loyola University in New Orleans in 1993, where he founded the world-renowned Moses Hogan Chorale

Other accomplishments: as a concert pianist, won the 28th annual Kosciuszko Foundation Chopin Competition in New York; arranged and performed several compositions for the soundtrack of the 1995 PBS documentary *The American Promise*; recorded and conducted his arrangements with the Mormon Tabernacle Choir; editor of *The Oxford Book of Spirituals*

GUEST ARTIST

Lisa Edwards

PIANIST



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

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

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

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

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

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

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Photos: Steve Rogers

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TUESDAY, JUNE 1

8:00 AM Christine Brewer in Recital
Presented By LA Phil /
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8:00 PM *South Pacific*
CTG / Ahmanson Theatre

WEDNESDAY, JUNE 2

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

THURSDAY, JUNE 3

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

6:00 PM *Der Ring des Nibelungen: Siegfried*
LA Opera / Dorothy Chandler Pavilion

FRIDAY, JUNE 4

6:30 PM Dance Downtown – Ballroom
Active Arts at the Music Center /
Music Center Plaza

7:30 PM Merce Cunningham Dance Company
Dance at the Music Center /
Walt Disney Concert Hall

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

SATURDAY, JUNE 5

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

7:30 PM Merce Cunningham Dance Company
Dance at the Music Center /
Walt Disney Concert Hall

SUNDAY, JUNE 6

1:00 PM *South Pacific*
& 6:30 PM CTG / Ahmanson Theatre

2:00 PM Merce Cunningham Dance Company
Dance at the Music Center /
Walt Disney Concert Hall

5:00 PM *Der Ring des Nibelungen:*
Götterdämmerung
LA Opera / Dorothy Chandler Pavilion

TUESDAY, JUNE 8

7:30 PM *Der Ring des Nibelungen:*
Das Rheingold
LA Opera / Dorothy Chandler Pavilion

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

WEDNESDAY, JUNE 9

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

THURSDAY, JUNE 10

6:00 PM *Der Ring des Nibelungen: Die Walküre*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

FRIDAY, JUNE 11

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

SATURDAY, JUNE 12

2:00 PM *South Pacific*
& 8:30 PM CTG / Ahmanson Theatre

SUNDAY, JUNE 13

12:00 PM *Der Ring des Nibelungen: Siegfried*
LA Opera / Dorothy Chandler Pavilion

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

TUESDAY, JUNE 15

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

WEDNESDAY, JUNE 16

6:00 PM *Der Ring des Nibelungen:*
Götterdämmerung
LA Opera / Dorothy Chandler Pavilion

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

THURSDAY, JUNE 17

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

FRIDAY, JUNE 18

7:30 PM Dance Downtown -
Line Dancing & Texas Two-Step
Active Arts at the Music Center /
Music Center Plaza

7:30 PM *Der Ring des Nibelungen:*
Das Rheingold
LA Opera / Dorothy Chandler Pavilion

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

SATURDAY, JUNE 19

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

SUNDAY, JUNE 20

12:00 PM *Der Ring des Nibelungen: Die Walküre*
LA Opera / Dorothy Chandler Pavilion

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

TUESDAY, JUNE 22

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

WEDNESDAY, JUNE 23

6:00 PM *Der Ring des Nibelungen: Siegfried*
LA Opera / Dorothy Chandler Pavilion

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

THURSDAY, JUNE 24

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

FRIDAY, JUNE 25

6:30 PM Friday Night Sing Along - The Jacksons
& 8:00 PM Active Arts at the Music Center /
W.M. Keck Amphitheatre /
Walt Disney Concert Hall

7:30 PM Los Tigres del Norte
Global Pop at the Music Center /
Walt Disney Concert Hall

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

SATURDAY, JUNE 26

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

5:00 PM *Der Ring des Nibelungen:*
Götterdämmerung
LA Opera / Dorothy Chandler Pavilion

SUNDAY, JUNE 27

2:00 PM *South Pacific*
& 8:00 PM CTG / Ahmanson Theatre

2:00 PM SPECIAL EVENT
Cal Phil
America the Beautiful
Walt Disney Concert Hall

TUESDAY, JUNE 29

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

WEDNESDAY, JUNE 30

8:00 PM *South Pacific*
CTG / Ahmanson Theatre

8:00 PM *The Lieutenant of Inishmore*
CTG / Mark Taper Forum