

NOVEMBER 2010

2010 | 2011



# FRENCH CONNECTIONS



GRANT GERSHON'S  ANNIVERSARY SEASON





LOS ANGELES MASTER CHORALE

# CHRISTMAS

at Walt Disney  
Concert Hall

## MESSIAH SING-ALONG

Sunday, December 5, 2010 at 7pm  
Sunday, December 19, 2010 at 7pm

## HOLIDAY WONDERS

Saturday, December 11, 2010 at 2:30pm

## REJOICE! MESSIAH

Sunday, December 12, 2010 at 7pm



PHOTO: King Design Office

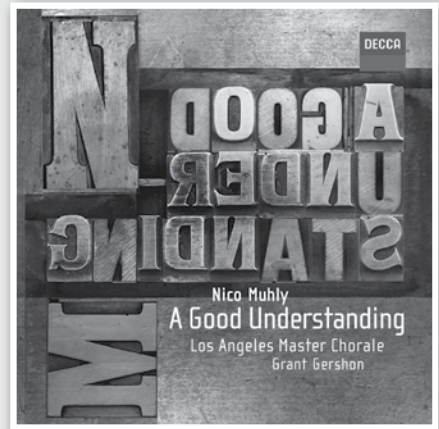
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# TONIGHT!



**GRANT GERSHON**  
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*Get yours signed tonight!*

And, be sure to wish  
**GRANT A HAPPY BIRTHDAY!**



10th Anniversary Season Event

# HIGH NOTES

from Executive Director Terry Knowles



Photo: Steve Rogers

Welcome to the second concert of Grant's 10th Anniversary Season! To our Discovery Series Subscribers, we extend an extra special welcome since tonight is the first concert in your series. Enjoy this rare opportunity to hear exquisite French music!

We look forward to a year-long season of celebration and reflection. If you are following us on Facebook, you are enjoying our series "On This Day..." and being reminded of the milestones of Grant's first nine years and his incredible impact on the choral art. It's not too late to join in!

Tonight we extend the 10th Anniversary Season celebration with a post-concert CD-signing event in the lobby with the Music Director! We just released our first CD for Decca — *A Good Understanding* featuring the music of Nico Muhly — and right after the concert, Grant will join us in the lobby to sign your CD. CDs are available for purchase tonight in the LA Phil Store.

Looking forward to December, our annual classic holiday concert **Rejoice!** will feature the full-length *Messiah* with Mozart's magical re-orchestration. **Holiday Wonders** — Christmas at Walt Disney Concert Hall — is our matinee concert for the family.

If you want to hear the best arrangements of holiday music sung magnificently as only the LA Master Chorale can, this is for you! And, for those preferring to sing along, please join us in two performances of the annual **Messiah Sing-Along** where you are the chorus, accompanied by orchestra and soloists. It's the 30th Anniversary of this great LA tradition!

Good news! Beginning in December, you will be able to hear us on KUSC-FM 91.5. With thanks to the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, we launch a weekly broadcast starting Sunday, Dec. 19 at 4 pm. Our first performance will feature last year's **Rejoice!** concert. Tune in and enjoy.

As we approach this season of thanksgiving, we want you to know how thankful we are for you – our wonderful audience – and for your trust in Grant and enthusiastic support of our extraordinary singers. Your love of the LA Master Chorale, your passion for choral art and your support in so many ways makes all of this music possible. Thank you!

A handwritten signature in black ink that reads "Terry". The signature is written in a cursive, flowing style.

## BOARD OF DIRECTORS

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Terry Knowles  
EXECUTIVE DIRECTOR

# FRENCH CONNECTIONS

**Sunday, November 7, at 7pm**  
Walt Disney Concert Hall

**Los Angeles Master Chorale**  
Grant Gershon, conductor



## **Missa de Beata Virgine**

Josquin des Prez (1450-1521)  
*Motets are interleaved between movements of the mass.*

## **Quatre Motets sur des Thèmes Grégoriens**

Maurice Duruflé (1902-1986)

*Ubi caritas*

Kyrie

Gloria

*Tantum ergo*

Credo

*Tota pulchra es*

Sanctus

Agnus Dei

*Tu es Petrus*

— INTERMISSION —

## **Selected Chansons of the 16th Century**

<i>Et la la la</i>	Ninot le Petit (1500-1520)
<i>Bonjour mon coeur</i>	Orlande de Lassus (1532-1594)
<i>Las, je me plains</i>	François Regnard (1540-1590)
<i>Jaquin Jaquet</i>	Jacob Clemens non Papa (1515-1556)
<i>Avecque vous</i>	Séverin Cornet (1520-1582)
<i>Il est bel et bon</i>	Pierre Passereau (1509-1547)
<i>Holá, Caron</i>	Antoine de Bertrand (1530/1540-1581)
<i>Pleurez mes yeux</i>	Dominique Phinot (1510-1556)
<i>Martin menait son pourceau</i>	Claudin de Sermisy (1490-1562)
<i>Le Chant des Oiseaux</i>	Clément Janequin (1485-1558)

## **Trois Chansons**

Maurice Ravel (1875-1937)

*I. Nicolette*

*II. Trois beaux oiseaux du Paradis*

Harriet Fraser, SOPRANO, Drea Pressley, MEZZO-SOPRANO,  
Michael Lichtenauer, TENOR, Melvir Ausente, BARITONE

*III. Ronde*



**KUSC** is our Proud Media Partner

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 after the concert at [www.lamc.org](http://www.lamc.org)

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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

## FRENCH CONNECTIONS

**The Echoing Past**

One of the concepts that organize this season's programming involves the evolution of national styles and traditions in music and how these reverberate in the work of modern-day composers. During the 15th and 16th centuries, parts of northern France as well as the bordering regions of what are now the Low Countries produced several generations of composers — the so-called Franco-Flemish School — whose stylistic innovations laid the groundwork for the High Renaissance in music. Along with the obvious connections between this "early music" and French composers of more recent times who have taken inspiration from the former, our program explores the varied expressions of the French sensibility in sacred and secular contexts. The striking contrast of attitude between these idioms, as Grant Gershon observes, is characteristically French, "to the point that, even if you don't know the words, you can immediately tell what is sacred versus what is secular." The contrast can be heard just as clearly in the examples from Duruflé and Ravel as it can in the differences between Josquin's Mass and the 16th-century French chanson.

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...EVEN IF YOU DON'T KNOW THE WORDS, YOU CAN IMMEDIATELY TELL WHAT IS SACRED VERSUS WHAT IS SECULAR." THE CONTRAST CAN BE HEARD JUST AS CLEARLY IN THE EXAMPLES FROM DURUFLÉ AND RAVEL AS IT CAN IN THE DIFFERENCES BETWEEN JOSQUIN'S MASS AND THE 16TH-CENTURY FRENCH CHANSON.

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**Missa de Beata Virgine**

The fact that Josquin des Prez's reputation and influence alike remained so actively widespread throughout Europe for generations after his death has, ironically, made it all the more difficult for scholars to ascertain even the most basic facts of his life and career. An imposing cult around Josquin soon emerged and had the side effect of encouraging a stream of false attributions to his valuable name. Josquin, after all, benefited from

the recent invention of movable type printing, which helped promulgate his remarkably wide ranging output across later sectarian lines. Thus Martin Luther famously singled out the Catholic Josquin as "the master of the notes, which must do as he wants, while other composers must do what the notes want." The cranky Josquin, anticipating a much later image of Beethoven, became the prototype for the composer as born genius: a true artist rather than anonymous craftsman.

The *Missa de Beata Virgine* gives us a radiant example of the qualities that made Josquin into a brand name. These center around guiding principles of clarity and order which ensure an organic correlation between musical shape and expression and the rhythms and semantic sense of the text. Music and meaning reinforce each other as intimately as Josquin's imitative polyphonic lines dovetail gracefully around one another — notice, for example, the pronounced shift in mood in the special verses honoring Mary in the Gloria. Yet along with Josquin's sense of logic comes a pleasure in the art of constructing and varying his vocal textures.

The last three movements, in fact, employ five parts, while the first two resort to four-part vocal lines. Scholars cite this as evidence that this particular Mass represents a composite assembled from separate movements written at different times. The title refers to the use of plainchant sources for the Mass Ordinary intended for Marian devotion. Typically, Josquin develops this material through multiple techniques involving imitation and canon so as to spin seamless textures across all the vocal registers — what is known, in general, as "paraphrase" style.

**Duruflé's Backward Glance in the Motets**

Despite his long career, the ever self-critical Maurice Duruflé published only 14 separate works. Thus more than a decade passed between the first version of his beloved Requiem and his next composition, the Four Motets of 1960. Like Josquin, Duruflé bases these a cappella pieces on tunes from the treasury of Gregorian chant. The juxtaposition of his concise, eloquent motets with Josquin's Mass sheds fascinating light on the issue of musical values that transcend fundamental stylistic shifts. Duruflé seems to tap into the purity and clarity that came to characterize Josquin, though his much simpler textures are suffused in a lush harmonic guise.

Best loved of the Motets (originally published in a different order) is "Ubi caritas," which is associated with the liturgy of Holy Thursday. Its lucid arch form reserves the sopranos for the middle section before



tapering to a reprise of the opening, with its five-part texture of altos and divided tenors and basses. “Tantum ergo,” drawn from St. Thomas Aquinas’s hymn “Pange Lingua” to celebrate the Eucharist, echoes the flowing serenity that pervades “Ubi caritas.” For the Marian “Tota pulchra es,” Duruflé confines himself to the women’s choir, while “Tu es Petrus” resounds with joyfully animated rhythms.

### Chansons of the 16th Century

Much as Josquin’s influence was amplified by the advent of the printing press, this technology likewise enhanced the popularity of the polyphonic-style secular song as it evolved in France throughout the 16th century — thanks especially to the success of Parisian music publisher Pierre Attaignant. **Clément Janequin**, by far the most famous writer of such chansons, featured prominently in Attaignant’s publications, but the roster of fellow practitioners over the next few generations is as wildly diverse as the selections representing the genre which we hear this evening. Some, like Janequin, focused their attention on the chanson, while for others — including Josquin himself — it was simply one genre among many, balanced by a large output of sacred music.

The chanson, for all its distinct character, could even supply material for the kind of “paraphrases” which Josquin perfected in the realm of sacred music. Along with the latter, the chanson shares the Renaissance preoccupation with a congruence between music and text, between sound and sense. In *Et la la la* — the identity of the composer who went by the nickname **Ninot le Petit** remains disputed — we find a graceful interplay between polyphonic imitation and homophonic, chordal harmony which becomes a model for chanson style of the 16th century. The remarkably versatile **Orlande de Lassus** — an international, well-traveled master of the High Renaissance — illustrates the emphasis given to lucidity of texture, as well as the importance of the choice of texts: in this case, a lyric by “the prince of poets,” Pierre de Ronsard. A wistful text by the same poet serves here as inspiration for **François Regnard**, brother of an even more famous composer.

**Jacob Clemens non Papa** (from the generation immediately before Lassus) brings out the naughty wordplay of *Jaquin Jacquet*, suggesting the vernacular sources of the chanson. A number of chanson composers, like the priest **Séverin Cornet**, had formative experiences in Italy, and a mutual influence from the Italian madrigal is often noticeable. The chanson also provided occasion to indulge in a kind of virtuosic wit, as we find in the patter rhythms of **Pierre Passereau’s** *Il est bel et bon*. **Antoine de Bertrand**, who became a victim of the violent religious strife later in the century, strikes a different tone in his response to the daring poetic challenge of Olivier de Magny’s dialogue sonnet set in the underworld. Active in Italy for part of his career, **Dominique Phinot** anticipates the full flowering of the renaissance in Lassus and Palestrina with his darkly textured, sensitive music for *Pleurez mes yeux*.

Our sampling of chansons concludes with pieces by two of its best known exemplars. The prolific **Claudin de Sermisy** composed a good deal of sacred music, but that hardly held back his fancy in setting the delightfully

bawdy text *Martin menait son pourceau* by Clément Marot, one of the era’s most popular poets. Janequin’s *Le Chant des Oiseaux*, meanwhile, takes the notion of sound-sense correspondence to a programmatic extreme with its *double entendre* of imitation—including the imitation of nature’s creatures.

### Ravel’s Ironic Nostalgia in Trois Chansons

Like *Le Tombeau de Couperin*, which **Maurice Ravel** also produced during the First World War, *Trois Chansons*, composed in the winter of 1914-15, turns to the French musical past, adopting it as a mask to filter the intense emotions of these traumatic years. Ravel reaches even further back than the baroque (the source for *Le Tombeau*) to trigger his imagination in this only example of a cappella work from his published catalogue.

Ravel clearly aligns himself with the chanson tradition as practiced by Janequin — even to the extent of writing his own lyrics to further link music and text. This set of three songs traces a simple but elegant arch form: the outer ones dramatize an ironic sense of childlike wonder and fairy tales, while the second chanson, more ruminative and purely lyrical in character, suggests a tragic allegory of the ongoing war (in which Ravel himself was soon to enlist). “Nicolette” alludes to the word-painting ingenuity of Ravel’s forbears with episodic vignettes that add spice to the song’s sequence of encounters. “Trois beaux oiseaux du Paradis” uses solo voices in tandem with wordless choir, enhancing its lyrical purity with touching harmonic nuances, while the concluding “Ronde” gives a nod to the folk-like impulses of the chanson with its rhythmic verve. Through the syllabic exuberance of the choral writing, Ravel revels in his inventive catalogue of haunting wood spirits.

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

Generally, Josquin is credited with developing an aesthetic which, in hindsight, is understood to align with the sort of Renaissance humanism being advanced around this time in literature, philosophy, and the visual arts — though aspects of the older style of his predecessors coexist alongside his innovations.

Duruflé uses the term “motet” with more or less the same connotation that it had in Josquin’s time (as opposed to its medieval usage): i.e., the setting of a hymn or prayer text in Latin intended for liturgical purposes but not part of the Ordinary of the Mass. The chanson, by contrast — another genre in which Josquin composed — belongs to the realm of secular music and is comparable to the Italian madrigal of the high Renaissance, with its emphasis on colorful word painting.

## Grant Gershon MUSIC DIRECTOR



“Gershon has built an audience that trusts him.”

— LOS ANGELES TIMES

Now in his tenth 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; *Rezos (Prayers)* by Tania León; *WEAVE* by Meredith Monk (West Coast Premiere).

**Other appearances:**

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera, 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 assignments:**

Associate Conductor/Chorus Master at LA Opera; led the world premiere performances of Daniel Catán’s *Il Postino* starring Plácido Domingo with LA Opera

in September 2010; led all

8 performances of *La Traviata* with LA Opera in 2009; will make his Santa Fe Opera debut conducting Peter Sellars’ new production of Vivaldi’s *Griselda* in 2011

**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, Chorus America Board of Directors

**On disc:** Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical);



*A Good Understanding* (Decca), *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

## Los Angeles Master Chorale

“You’ll just have to hear it to believe it.”

— DOWNTOWN NEWS

In 1964 a Founding Resident Company of the Music Center; now in its 47th season!

**Music Directors:**

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

**Accomplishments:** 26 commissions; 66 premieres of new works, of which 42 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2008) for *Voices Within*

**In the community:** a 12-week residency program *Voices Within* that teaches songwriting and collaborative skills to more than 300 5th graders each year; an annual High School Choir Festival celebrating its 22nd year in 2011; the LA Master Chorale Chamber Singers, an ensemble of singers from the Chorale that performs at culmination performances and the High School Choir Festival; masterclasses; invited dress rehearsals

**On disc:** with Music Director Grant Gershon includes Nico Muhly’s *A Good Understanding* (Decca); Philip Glass’ *Itaipú* and Esa-Pekka Salonen’s *Two Songs to Poems of Ann*

*Jaderlünd* (*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 *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*

# Bravo, Grant!

*The following distinguished artists are friends and colleagues of Grant Gershon who salute him as he launches his 10th Anniversary Season as Music Director of the Los Angeles Master Chorale:*

John Adams	Meredith Monk
Louis Andriessen	Nico Muhly
Jason Robert Brown	Steve Reich
Billy Childs	Michael Ritchie
James Conlon	Christopher Rouse
Plácido Domingo	Paul Salamunovich
Gustavo Dudamel	Esa-Pekka Salonen
Jeffrey Kahane	Peter Sellars
Philip Glass	Steven Stucky
Ricky Ian Gordon	Anne Tomlinson
Mark Grey	Chinary Ung
Morten Lauridsen	Dawn Upshaw



Grant, you have been a leading figure in our city's recent emergence as a vital cultural center, and I congratulate you on reaching your tenth anniversary with the Master Chorale. I am so proud that you have also been part of the Los Angeles Opera family since 1988, during some of the company's earliest seasons. Your LA Opera conducting debut, leading my wife Marta's staging of *La Traviata*, was an extraordinary display of your musicianship and, this season, it has been a great pleasure for me to collaborate with you on our world premiere of *Il Postino*. I wish you every continued success and much happiness.

- Plácido Domingo

## CALENDAR OF EVENTS

2010 | 2011

### MESSIAH SING-ALONG

Sun, Dec 5, 2010 at 7pm  
Sun, Dec 19, 2010 at 7pm

### HOLIDAY WONDERS

CHRISTMAS AT WALT DISNEY  
CONCERT HALL  
Sat, Dec 11, 2010 at 2:30pm

### REJOICE! MESSIAH

HANDEL | MESSIAH ARR. MOZART  
Sun, Dec 12, 2010 at 7pm

### LONDON BRIDGES

Sun, Jan 30, 2011 at 7pm

### STORIES FROM KOREA

Sun, Mar 6, 2011 at 7pm

### THE CREATION

Sun, Apr 10, 2011 at 7pm

### HIGH SCHOOL CHOIR FESTIVAL

Fri, Apr 15, 2011 at 1pm

### ELLINGTON: BEST OF THE SACRED CONCERTS

Sun, May 22, 2011 at 7pm

### Guest Appearances

#### LINDBERG GRAFFITI

Nov 19, 20 & 21, 2010  
LA Philharmonic  
Esa-Pekka Salonen, conducting

#### BRAHMS REQUIEM

May 12, 13, 14 & 15, 2011  
LA Philharmonic  
Gustavo Dudamel, conducting

*All of the above performances are at Walt Disney Concert Hall.*



# LOS ANGELES MASTER CHORALE

## SOPRANO

Samela Beasom  
Tamara Bevard  
Karen Hogle Brown  
Claire Fedoruk  
Rachelle Fox  
Harriet Fraser  
Marie Hodgson  
Susan Judy  
Risa Larson  
Caroline McKenzie

## TENOR

Andrew Brown  
Matthew Brown  
Daniel Chaney  
Jody Golightly  
Jon Lee Keenan  
Shawn Kirchner  
Michael Lichtenauer  
Christian Marcoe  
Sean McDermott

## ALTO

Monika Bruckner  
Michele Hemmings  
Adriana Manfredi  
Alice Kirwan Murray  
Drea Pressley  
Helene Quintana  
Niké Simor St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Tracy Van Fleet

## BASS

Melvir Ausente  
Joseph Bazyouros  
Kevin Dalbey  
Dylan Gentile  
Abdiel Gonzalez  
Scott Graff  
Stephen Grimm  
Edward Levy  
Jim Raycroft  
Vincent Robles

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

# COMPOSERS



## Maurice Duruflé

**B.** January 11, 1902 in Louviers, France  
**D.** June 16, 1986 in Paris

**Education:** joined the choir school at Rouen Cathedral at age 10 and studied organ, piano and music theory; studied with Tournemire and Vierne until entering the Paris Conservatoire

**Awards:** 1922, 1924, 1926 and 1928, awarded the *Premier Prix* in the fields of organ, harmony, counterpoint/fugue, accompaniment and composition at the Paris Conservatoire; 1929 and 1930, honored by Les Amis de l'Orgue for performance and composition, respectively; 1961, made Knight Commander in the Order of St. Gregory by Pope John XXIII

**Best known for:** compositions highly influenced by the Gregorian chant he sang as a boy; also widely esteemed as an organist, though his performing career was tragically cut short by an auto accident which left him gravely disabled until his death

**Notable compositions:** for organ: *Scherzo, Prélude, adagio et choral varié sur le thème du 'Veni Creator', Suite*; for piano: *Three Dances, Triptyque*; for chorus: *Requiem, Messe "cum jubilo"*

**Interesting fact:** was such a perfectionist as a composer that he wrote and rewrote his pieces, leaving only a small catalogue of works

**LAMC recording:** *Messe "Cum Jubilo"* with Music Director Emeritus Paul Salamunovich

## LAMC Sighting / APPLE STORE CD LAUNCH EVENT



Photo: Steve Rogers

Nico Muhly and Grant after a special performance at the launch of *A Good Understanding* at the Apple Store in Santa Monica in September.



## Josquin des Prez

**B.** c.1450 near Saint Quentin, France  
**D.** August 27, 1521 in Condé-sur-l'Escaut, France

**Widely regarded:** as one of the finest and most influential composers in the history of Western music, whose works are always marked by a subtlety and serenity characteristic of the Franco-Flemish school

**Notable compositions include:** motets: *Miserere mei, Deus, Stabat Mater dolorosa*, and *Praeter rerum serium*; masses: *Missa L'homme armé, Missa Pange lingua*; chansons: *Mille Regretz, Nymphes des bois, Adieu mes amours*; frottolas: *El grillo* and *In te Domine speravi*

**Interesting fact:** was so famous during his lifetime that many anonymous compositions were attributed to him rather than the original composers, probably to boost sales for the copyists



## Maurice Ravel

- B.** March 7, 1875 in Ciboure, France  
**D.** December 28, 1937 in Paris

**Education:** studied at the Conservatoire de Paris, first as a pianist and then as a composer; his teacher and mentor was Gabriel Fauré

**Influenced by:** Richard Wagner, Rimsky-Korsakov, Fauré, and his contemporaries Erik Satie and Claude Debussy; also greatly admired and was influenced by American jazz in his later life

**Stylistic characteristics:** "impressionism," melody, interesting orchestral and instrumental textures and effects

**Notable compositions include:** orchestral works: *Rapsodie espagnole*, *Shéhérazade*, *Le Tombeau de Couperin*, *La valse*; for piano: *Miroirs*, *Gaspard de la nuit*, Concerto for the Left Hand, Piano Concerto in G; ballets: *Daphnis et Chloé*, and *Boléro*; opera: *L'enfant et les sortilèges*

**Interesting fact:** also became a very accomplished orchestrator and transcriber, orchestrating not only his own piano works but the works of composers such as Mussorgsky, Debussy and Schumann

## Ninot le Petit

- B.** c.1500 in France  
**D.** c.1520

**Interesting fact:** His identity is still under dispute, as "Ninot" is a diminutive of Jean/Giovanni, and it is unlikely that "le Petit" was an actual family name

## Orlande de Lassus

- B.** c.1532 in Mons, Hainaut (modern day Belgium)  
**D.** June 14, 1594 in Munich

**Interesting fact:** One of the most prolific, versatile, and universal composers of the late Renaissance, Lassus wrote over 2,000 works in all Latin, French, Italian and German vocal genres known in his time

## François Regnard

- B.** c.1540 in Douai, France  
**D.** c.1590

**Interesting fact:** was deputy choirmaster for Archduke Matthias of Austria

## Jacob Clemens non Papa

- B.:** c.1515 in Flanders (modern day Belgium or Netherlands)  
**D.** c.1556 supposedly near Ypres (modern day Belgium)

**Interesting fact:** one of the most prolific composers of the 16th century, best known for his polyphonic settings of the psalms in Dutch

## Séverin Cornet

- B.** c.1520 in Valenciennes (modern day northern France)  
**D.** April 1582 in Antwerp

**Interesting fact:** spent the majority of his adult life in Antwerp, and was active in literary and humanist circles surrounding a publishing house there

## Pierre Passereau

- B.** 1509 in France  
**D.** 1547

**Interesting fact:** work consists almost entirely of chansons, most of which are "rustic" in nature: using unsophisticated texts consisting of onomatopoeia, *double entendres*, and frequent obscenity

## Antoine de Bertrand

- B.** c.1530-1540 in Fontanges, Auvergne, France  
**D.** c.1581 in Toulouse

**Interesting fact:** started writing more ecclesiastical hymns later in life due to the influence of the Jesuits; believed to be assassinated by Protestants who protested his Catholic-influenced works

## Dominique Phinot

- B.** c.1510  
**D.** c.1556

**Interesting fact:** Franco-Flemish composer whose eight-voice double choir sacred pieces are the first mature examples of polychoral writing; apparently was executed for homosexual practices

## Claudin de Sermisy

- B.** c.1490  
**D.** October 15, 1562 in Paris

**Interesting fact:** music director of the Royal Chapel under Francis I; along with Janequin is considered one of the most renowned composers of the early 16th century

## Clément Janequin

- B.** c.1485 in Châtellerauld, Vienne  
**D.** c.1558 in Paris

**Interesting fact:** one of the most prolific composers of popular chansons of the entire Renaissance and one of the few Renaissance-era composers to enjoy fame and popularity during his lifetime



# 2010 GALA!

THANK YOU to our generous donors and guests whose support of the Opening Night Gala on September 26, 2010 honored Music Director Grant Gershon on his 10th Anniversary Season. The LA Master Chorale is profoundly grateful to those individuals listed to the right who supported this benefit — our only fundraiser this year — which generated more than a quarter million dollars of vital operating support for our artistic and educational programs.

Pre-concert, Gala guests gathered in the Blue Ribbon Garden for a private reception featuring the “Grantini” and hors d’oeuvres. The sublime *All-Night Vigil* of Rachmaninoff was enthusiastically received by an audience that clearly expressed their appreciation for Grant as he launched this 10th Anniversary Season. The post-concert Gala festivities in the multi-color decorated BP Hall featured musical performances by a USC String Quartet, the Los Angeles Children’s Chorus, and the signature Surround-Sing of the entire Los Angeles Master Chorale. After an exquisite meal prepared by Joachim Splichal and Patina Catering, the evening closed with a special performance of the songs of Ricky Ian Gordon with the composer himself at the piano and singers Suzanna Guzmán and Elissa Johnston delighting the audience.

We gratefully acknowledge Gala Benefactor BNY Mellon for its extraordinary support over 18 years of sponsorship and commitment to the Los Angeles Master Chorale.



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Captions:

1. Gala Honorary Chairs Joyce and Kent Kresa with Grant Gershon and Board Chairman Mark Foster
2. The Gala highlight - The Surround-Sing of the Los Angeles Master Chorale
3. LAMC Board member Laney Techentin with husband, Tom
4. Gala Committee members Michele and Russ Spoto with Gala guest Shirley Fredricks
5. Gala Patron Chairs David Gindler, Nancy McAniff Annick and Greg Annick
6. Renate Ortega of the Dan Murphy Foundation, Opening Night Concert sponsor, with Claudia and Mark Foster
7. Special Gala entertainment by mezzo-soprano Suzanna Guzmán, composer Ricky Ian Gordon and soprano Elissa Johnston
8. Gala Benefactor BNY Mellon representatives Spencer Gould, Lisa Brown, Heidi Simpson and Bill Ott



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Our wonderful circle of friends provide the resources necessary to sustain this world-class, professional choral ensemble and outstanding education programs that reach out to the next generation of music aficionados. These gifts are critical to the artistic excellence that we all have come to expect from the Los Angeles Master Chorale.

Thank you to our many friends – individuals, foundations, corporations and government agencies – who support us through generous gifts to the annual fund. Please consider making your gift to join these visionary and generous patrons of great music.

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*The previous benefits, plus:*  
An invitation to our closing-night celebration of Grant Gershon's 10th Anniversary Season, Sunday, May 22, 2011. Join singers, Board of Directors and special guests to toast Grant as we end another wonderful season.

**\$1000 SILVER BATON CIRCLE**

*The previous benefits, plus:*  
Invitation for two to an exclusive behind-the-scenes Disney Hall Organ Crawl.

**\$2500 GOLDEN BATON CIRCLE**

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*The previous benefits, plus:*  
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There are so many ways in which **Walt Disney Concert Hall** has played a transformative role for the LA Master Chorale! This magnificent work of art will always play an integral part of our institutional artistic vision – it would be virtually impossible to enumerate the ways in which the building has affected our organization. Certainly our main-stage concerts are the core of what we do in this extraordinary venue. And when one experiences the annual High School Choir Festival – 900 young choristers in the orchestra sections while the audience listens from behind the stage – it’s an unforgettable experience for everyone in the room.

With the release of the Chorale’s latest CD – *A Good Understanding* (music of Nico Muhly) – we see and hear that Walt Disney Concert Hall is also a state-of-the-art recording studio. Grant Gershon and the singers know and utilize the space so very well – how wonderful that we can own this and future recordings, effectively taking into our homes the unparalleled experience of the LA Master Chorale in Disney Hall.

There are many behind-the-scenes spaces in Walt Disney Concert Hall that are crucial to our organization’s operations: Choral Hall; dressing rooms; rehearsal spaces; the sound booth; the artists’ lounge; even the Founders Room. You may never have seen them, but these locations play an important role in helping us bring to you the concerts that you love.

The generous people listed on this page have made contributions and pledges in support of our institutional pledge to support the construction of Walt Disney Concert Hall. They have made tangible investments in the Chorale’s future in its home venue. Those who have given at least \$10,000 will receive architectural recognition and a lasting acknowledgement of their leadership. We salute them for their vision and dedication, and we thank them for their belief in the Los Angeles Master Chorale’s bright future.

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The Roger Wagner Society is comprised of visionary individuals whose love for choral music inspired them to make endowment or irrevocable planned gifts to ensure the future of the Los Angeles Master Chorale. Please consider making such a legacy gift. For further information or to inform the Master Chorale of your plans, please contact Ilean Rogers, Director of Development, at 213.972.3138 or [irogers@lamc.org](mailto:irogers@lamc.org).



Board member Ann Graham Ehringer with 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 WDCH, 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

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## ADMINISTRATION

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### Cover Photography: Steve Cohn

The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



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## November at the Music Center

## FRIDAY, NOVEMBER 5

11:00 AM Heras-Casado Conducts Stravinsky  
LA Phil / Walt Disney Concert Hall

7:30 PM Corella Ballet Castilla y León  
Dance at the Music Center /  
Ahmanson Theatre

8:00 PM The Seasons Project with  
Venice Baroque Orchestra  
Presented by LA Phil /  
Walt Disney Concert Hall

## SATURDAY, NOVEMBER 6

11:00 AM TSFY: *Symphonie Fantastique*  
LA Phil / Walt Disney Concert Hall

7:30 PM Corella Ballet Castilla y León  
Dance at the Music Center /  
Ahmanson Theatre

8:00 PM Heras-Casado Conducts Stravinsky  
LA Phil / Walt Disney Concert Hall

## SUNDAY, NOVEMBER 7

2:00 PM Corella Ballet Castilla y León  
Dance at the Music Center /  
Ahmanson Theatre

2:00 PM Heras-Casado Conducts Stravinsky  
LA Phil / Walt Disney Concert Hall

7:00 PM *French Connections*  
LA Master Chorale /  
Walt Disney Concert Hall

## TUESDAY, NOVEMBER 9

8:00 PM Chamber Music Society  
Members of the LA Phil /  
Walt Disney Concert Hall

WEDNESDAY, NOVEMBER 10  
8:00 PM Buika • Lila Downs  
Presented by LA Phil /  
Walt Disney Concert Hall

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## THURSDAY, NOVEMBER 11

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## FRIDAY, NOVEMBER 12

8:00 PM Casual Fridays: Mälkki Conducts  
Mozart and Strauss  
LA Phil / Walt Disney Concert Hall

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## SATURDAY, NOVEMBER 13

11:00 AM TSFY: *Symphonie Fantastique*  
LA Phil / Walt Disney Concert Hall

2:00 PM Mälkki Conducts Mozart and Strauss  
LA Phil / Walt Disney Concert Hall

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## SUNDAY, NOVEMBER 14

1:00 PM *Randy Newman's Harps & Angels*  
& 6:30 PM CTG / Mark Taper Forum

2:00 PM Mälkki Conducts Mozart and Strauss  
LA Phil / Walt Disney Concert Hall

7:30 PM Organist Martin Neary and  
the Millennium Consort Singers  
Presented by LA Phil /  
Walt Disney Concert Hall

## TUESDAY, NOVEMBER 16

8:00 PM Green Umbrella: Focus on George Crumb  
LA Phil New Music Group /  
Walt Disney Concert Hall

## WEDNESDAY, NOVEMBER 17

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## THURSDAY, NOVEMBER 18

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## FRIDAY, NOVEMBER 19

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

8:00 PM Salonen Conducts Lindberg and Bartók  
LA Phil / Walt Disney Concert Hall

## SATURDAY, NOVEMBER 20

11:00 AM World City: Red Thunder  
& 12:30 PM W.M. Keck Amphitheatre  
Walt Disney Concert Hall

2:30 PM *Randy Newman's Harps & Angels*  
& 8:00 PM CTG / Mark Taper Forum

6:30 PM *Lohengrin*  
LA Opera / Dorothy Chandler Pavilion

8:00 PM Salonen Conducts Lindberg and Bartók  
LA Phil / Walt Disney Concert Hall

## SUNDAY, NOVEMBER 21

2:00 PM Salonen Conducts Lindberg and Bartók  
LA Phil / Walt Disney Concert Hall

7:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

7:30 PM Midori in Recital  
Presented by LA Phil /  
Walt Disney Concert Hall

## MONDAY, NOVEMBER 22

8:00 PM Bryn Terfel in Recital  
Presented by LA Phil /  
Walt Disney Concert Hall

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## TUESDAY, NOVEMBER 23

8:00 PM *Next to Normal*  
CTG / Ahmanson Theatre

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## WEDNESDAY, NOVEMBER 24

8:00 PM *Next to Normal*  
CTG / Ahmanson Theatre

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

## FRIDAY, NOVEMBER 26

8:00 PM *Next to Normal*  
CTG / Ahmanson Theatre

8:00 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

8:00 PM Salonen Conducts Hindemith and Wagner  
LA Phil / Walt Disney Concert Hall

## SATURDAY, NOVEMBER 27

2:00 PM *Next to Normal*  
& 8:00 PM CTG / Ahmanson Theatre

2:30 PM *Randy Newman's Harps & Angels*  
& 8:00 PM CTG / Mark Taper Forum

7:30 PM *Rigoletto*  
LA Opera / Dorothy Chandler Pavilion

8:00 PM Salonen Conducts Hindemith and Wagner  
LA Phil / Walt Disney Concert Hall

## SUNDAY, NOVEMBER 28

1:00 PM *Randy Newman's Harps & Angels*  
& 6:30 PM CTG / Mark Taper Forum

2:00 PM *Lohengrin*  
LA Opera / Dorothy Chandler Pavilion

2:00 PM Salonen Conducts Hindemith and Wagner  
LA Phil / Walt Disney Concert Hall

6:30 PM *Next to Normal*  
CTG / Ahmanson Theatre

## TUESDAY, NOVEMBER 30

7:30 PM *Randy Newman's Harps & Angels*  
CTG / Mark Taper Forum

8:00 PM Chamber Music Society  
Members of the LA Phil /  
Walt Disney Concert Hall

8:00 PM *Next to Normal*  
CTG / Ahmanson Theatre