

2010 | 2011



LONDON BRIDGES



LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL



GRANT GERSHON'S  ANNIVERSARY SEASON





KOREAN CULTURAL CENTER PARTY

Celebrating our next concert, *Stories from Korea*



1. Korean Consul General Jae-Soo Kim and LA Master Chorale Chairman Mark Foster share the ceremonial tossing of the bibimbap, a traditional dish of rice with vegetables, beef and Korean hot sauce. Delicious!

2. LAMC Executive Director Terry Knowles and Mark Grey, composer of *Mugunghwa: Rose of Sharon*, talk about the new work and upcoming concert.

3. LAMC Chamber Singers led by LAMC Assistant Conductor Lesley Leighton perform for Korean Cultural Center guests.

DON'T MISS!

Stories from Korea

Sun, Mar 6, 2011 at 7pm

Grey | *Mugunghwa: Rose Of Sharon*

World Premiere

With Jennifer Koh, Violin

Me-Na-Ri

Dona Nobis Pacem

Hangangsu Taryeong

Dal A Dal A Bal Geun Dal A

Arirang Fantasie

Hyowon Woo

Hyunchul Lee

arr. Jisoo Kim

Jungsun Park

Hojun Lee

Sponsored by: Korea Times/Hankook Ilbo, Radio Seoul, The James Irvine Foundation, and the National Endowment for the Arts



A note from Grant Gershon about this next concert:

Mark Grey's piece *Mugunghwa* is a major new choral work — poetic, intense, and sonorous. It sparkles with fantastically colorful harmonies that respond beautifully to the poetry and the personal letters Mark has chosen to set to music. Our audience will love Mark Grey's storytelling, his fascinating and accessible music, as well as the interplay of virtuosic chorus and violin solo. As one might expect, the violin part is a kaleidoscopic tour de force for the brilliant Jennifer Koh! This is an extraordinary new work that I am exceedingly proud to premiere with the Master Chorale. The concert will begin with a stunning combination of original works and familiar folk songs by some of Korea's most gifted composers. This concert is a brilliant showcase for the Chorale and exemplifies what we mean when we say: LA is the World.

HIGH NOTES

from Executive Director Terry Knowles



Photo: Steve Rogers

Happy New Year!

We're at the halfway mark of Grant Gershon's 10th Anniversary Season, and what a celebration it's been. I hope you have been regularly visiting our website or following us on Facebook or Twitter to reminisce about Grant's remarkable leadership by enjoying the milestones of his first ten years as Music Director. And, of course, we are all thrilled that he will continue through the 2014|15 concert season. Bravo, Grant!

Just this afternoon, the final broadcast in our inaugural 7-week series on KUSC-FM aired, concluding the first season of our new partnership. In case you missed it, there is still time! Visit KUSC.ORG any time in the coming week to hear this program which featured John Adams' *Choruses from the Death of Klinghoffer* and the Mozart *Requiem*. These broadcasts were generously underwritten in part by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission. The broadcast series will resume next December. We'll remind you as it gets closer.

If you are a subscriber with the LA Master Chorale, you received your renewal package in your mailbox this week. I know you will agree that next season — Grant's 11th and the Chorale's 47th — features a stellar lineup of great choral repertoire that will be performed as only the LA Master Chorale can — you'll hear Bach and Brahms as well as music from the most exciting composers writing today — National Medal of Arts winner Morten Lauridsen, Pulitzer Prize winner David Lang, and ASCAP/Richard Rogers Award winner Eric Whitacre. And in the late spring we will premiere a new work by the remarkable Gabriela Lena Frank, written for the Chorale and folk ensemble Huayucaltia. Perhaps the biggest news is that the final concert of the season, a tribute to the late Henryk Górecki, will be recorded for Decca the week following the performance and will be released in the fall. Do get your renewals in early so you don't miss a single minute of this great music! New subscriptions will be available starting March 6.

Our next concert is going to be amazing. Mark Grey has written a new work for chorus and solo violin featuring the extraordinary Jennifer Koh that I promise you will want to hear. The text tells a universal story of love, loss and reunification and echoes the stories of many of us. You will relate to the story and especially to the music.

Thank you for your enthusiastic support of the LA Master Chorale!

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

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LONDON BRIDGES

Sunday, January 30, at 7pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Paul Meier, organ



Four-Part Mass

William Byrd (1540-1623)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Two Human Hymns

Judith Weir (b. 1954)

Love Bade Me Welcome
Like to the Falling of a Star

Hymn to St. Cecilia, Op. 27 Benjamin Britten (1913-1976)

Lesley Leighton, CONDUCTOR
Tamara Bevard, SOPRANO | Claire Fedoruk, SOPRANO
Niké St. Clair, MEZZO-SOPRANO | Daniel Chaney, TENOR | Reid Bruton, BASS

— INTERMISSION —

Missa Brevis in D, Op. 63

Benjamin Britten

Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei

Risa Larson, SOPRANO | Drea Pressley, MEZZO-SOPRANO
Kimberly Switzer, MEZZO-SOPRANO

Song for Athene

John Tavener (b. 1944)

Assorted Madrigals

<i>Music Divine</i>	Thomas Tomkins (1572-1656)
<i>All Creatures Now</i>	John Bennet (c.1575-1614)
<i>April Is in My Mistress' Face</i>	Thomas Morley (c.1557-1602)
<i>See, See the Shepherd's Queen</i>	Thomas Tomkins (1572-1656)
<i>Poor Is the Life</i>	Michael East (c.1580-1648)
<i>Come Away Sweet Love</i>	Thomas Greaves (fl. 1604)
<i>The Silver Swan</i>	Orlando Gibbons (c.1583-1625)
<i>Sing We at Pleasure</i>	Thomas Weelkes (c.1576-1623)



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

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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

LONDON BRIDGES

Spanning the Centuries: England's Choral Music Tradition

It was in London that the concept of orchestral concerts for a general public first sprang to life. Yet England's essential musical identity remains deeply influenced by the choral legacy that began to bloom centuries ago, at the height of the Tudor era. "More than in almost any other country," observes Music Director Grant Gershon, "in England — you could say in all the British Isles — the tradition is vocal rather than instrumental." Key aspects of that tradition, for Gershon, involve "a directness and simplicity of melodic content, long lines that are naturally vocal, and a flair for rich, triadic harmonies."

These qualities permeate the music of William Byrd, one of the great architects of the English choral style. Byrd represents an intriguing example of the interplay between historical, biographical, and aesthetic factors. A Catholic in Reformation England, Byrd was a recusant (i.e., conspicuously absent from mandated Anglican worship), yet he nevertheless won the favor of Queen Elizabeth and served as a member of the Chapel Royal in her court. The Queen even granted Byrd, together with his mentor Thomas Tallis, the exclusive right to publish music. Paradoxically, while Byrd penned significant contributions to the Anglican service, as well as patriotic pieces celebrating Elizabeth and her victory over the Armada, he risked being denounced for treason by writing music for the Catholic liturgy.

The **Four-Part Mass** dates from the early 1590s, by which time Byrd had retired from the potential pitfalls of the court in London. This is the first of a series of three Masses — the other two were composed for three and five vocal parts, respectively — which were intended for use in underground celebrations of the Catholic liturgy conducted in secretive chapels. Byrd even went so far as to publish these scores for wider distribution among the recusant community, omitting a title page though proudly printing his name.

Composed at the height of his powers, the Mass evokes not a grandly ornamented and sumptuous cathedral, but the inner life of the worshipper. Byrd's neatly tailored, economic and practical structure resounds with an emotional intensity. He establishes a dark tone from the beginning with the descending, minor-key head motif of the Kyrie, which is woven throughout the Mass.

Stylistically, Byrd also seems to express a yearning for an older, vanished England through his elegantly imitative counterpoint. Microclimatic shifts of mood — in tempo and textural density — yield maximal effects. Even in the Gloria, the praise of creation becomes shadowed by the penitential humility of *miserere nobis*. A flash of hope briefly surges through *et resurrexit*, while Byrd's concise writing makes the repetition of *catholicam* stand out with obvious significance in the Credo. The ambiguity of Byrd's own standing has a familiarly contemporary ring to it, particularly in the despair of the Agnus Dei. In this music we hear a world fallen into ruin, the pleas of its sinners for peace more urgent than ever.

“MORE THAN IN ALMOST ANY OTHER COUNTRY, IN ENGLAND — YOU COULD SAY IN ALL THE BRITISH ISLES — THE TRADITION IS VOCAL RATHER THAN INSTRUMENTAL.” KEY ASPECTS OF THAT TRADITION, FOR GERSHON, INVOLVE “A DIRECTNESS AND SIMPLICITY OF MELODIC CONTENT, LONG LINES THAT ARE NATURALLY VOCAL, AND A FLAIR FOR RICH, TRIADIC HARMONIES.”

Judith Weir also evokes imagery of humility and dissolution in *Two Human Hymns*, which she composed in 1994 for the 500th anniversary of the University of Aberdeen. Yet despite the specifically Christian context of the 17th-century metaphysical poets she chose to set, their words “could be more widely applicable to all human experience,” says Weir — hence her title. The idiosyncratic spice of her score, which inventively blends organ and six-part choir, further underlines the sense of contemporary allegory.

Love Bade Me Welcome supplements the poet George Herbert's spiritual message with a scenario that suggests “a gently hypnotic love song,” as Weir terms it. The organ, which serves as connective tissue for the choral dialogue, is alternately seductive and anxious, as if voicing the doubts of the beloved. In *Like to the Falling of a Star*, Weir renders Henry King's litany of metaphors to conjure decay via two complementary musical metaphors. “In the first half of the piece,” writes the composer, “the music

bubbles upwards, fresh and optimistic; in the second half, like all those doomed sinners, it is going down, down, down.”

When Benjamin Britten decided to end his temporary exile in the United States and return to England in 1942, the authorities seized his music manuscripts — including the opening of his *Hymn to St. Cecilia* — before he could set sail. Their concern was that military secrets might somehow be encoded therein, but the personal references to Britten embedded in Auden’s poem would defy any cryptographer. Typically, Auden weaves pointed advice into his portrait of the young composer (whose birthday was in fact on St. Cecilia’s Day), while updating the traditional invocation to this muse-like Christian figure. On one level, Britten’s departure signaled his determination to break free from the poet’s overbearing influence. His setting of *Hymn*, which he completed during the sea journey, served as both an exorcism and a farewell.

Britten finds striking musical terms to mirror Auden’s imagism. A pungent harmonic ambiguity underlies the refrain, which binds the three sections together and colors the opening section as well. The middle section, a virtuosic flicker of lightly punctuated counterpoint against an antique sounding cantus firmus, gives way to the heart of the hymn in the final section, featuring a celestial soprano and a series of solo voices to enact the metaphorical properties of music — and fill out the composer’s portrait.

With *Peter Grimes*, Britten charted a new course for English opera, yet his choral music remained deeply rooted in England’s rich choral tradition — a tradition he invokes directly in *Missa Brevis*, which he composed in 1959 for the boy choristers of Westminster Cathedral and their director, George Malcolm. Britten’s setting for three-part treble voices and organ, which omits the Credo entirely, animates the clarity of English choral textures with its piquantly bitonal harmonic idiom and tricky rhythms (note especially the Gloria for the latter).

John Tavener, who was one of Judith Weir’s teachers, blends English clarity with the longstanding traditions of Orthodox music in his *Song for Athene* for four-part choir. This brief work brought the composer into the international spotlight when it was sung at Princess Diana’s funeral in 1997, and it beautifully distills his combination of aesthetic and spiritual ideas into a music stripped to its minimal essence.

Tavener in fact wrote *Song for Athene* several years earlier, in memory of a gifted young Greek actress who, as it happens, had also been killed in an accident. The text interpolates two brief references to *Hamlet* alongside words from the traditional Orthodox funeral liturgy. An austere drone low in the basses sets passing dissonances into relief, while the Alleluia melody is repeated eight times. Its seventh iteration leads to a climax; a coda follows, tapering into peaceful resignation.

Our celebration of the English choral legacy concludes with a return to the heyday of Byrd — but now with a focus on secular music making. Like the sonnet, the madrigal first blossomed in Italy before it was imported to England, where it acquired local characteristics. Indeed, the evolution

of these two art forms — sonnet and madrigal — was intertwined, and the flourishing of native English poetry spurred composers to take up the madrigal as a form of song. The chief characteristic of madrigal writing, after all, is its inventive mixture of counterpoint with musical word painting to enhance the expressive effect of the poetry.

Here are a few representative examples of such madrigalism as you savor this selection from its flowering in the English Renaissance. Naturally, music’s power itself can provide an apt topic (*Music Divine* by Thomas Tomkins), while the image of Queen Elizabeth conjures a cheery allegorical paradise, as in John Bennet’s pastoral *All Creatures Now*. And the changeable moods of love are captured not only by clever poetic conceits but by comparable musical puns, from Thomas Morley’s suggestion of his harmonically frigid mistress to Michael East’s mock lament for an imagined virginity or the overlapping voices of Thomas Greaves’s *Come Away Sweet Love*. Thomas Weelkes paints a different, almost proto-minimalist frolic with his ringing, ever singing shepherds.

And, as we hear in perhaps the most famous of all English madrigals — *The Silver Swan* — the form is conducive as well to the elegiac. Orlando Gibbons uses a simple but unexpected harmonic turn to unlock the poem’s haunting melancholy. The swan becomes a metaphor for the passing of an era — and a poignantly resonant one, given the short lifespan of the English madrigal.

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

Byrd himself dallied with madrigal-like pieces (“consort songs”) and taught some of the leading madrigalists (for example, Thomas Morley). But he soon lost interest in this musical format, which flourished among English composers for less than a half century.

Of the composers represented in this evening’s assortment, Morley is the only one to have written a Shakespeare setting that has survived (a song from *As You Like It*).

And with Orlando Gibbons, who died a mere decade after the Bard, the English madrigal reached its peak. Italian composers, however, reinvented the madrigal for instrumentalists and absorbed some of its devices into the new medium of opera.

Grant Gershon MUSIC DIRECTOR



“...wide-ranging musical sensibilities...”

— LOS ANGELES TIMES

Now celebrating his 10th Anniversary 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

“The sonic production of the Master Chorale is, simply, awesome.”

— CLASSICAL VOICE

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; 68 premieres of new works, of which 43 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 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 from the Chorale that sings at culmination performances and the High School Choir Festival; masterclasses; invited dress rehearsals

On disc: with Music Director Grant Gershon include 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 include 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*

FEATURED ARTISTS



Lesley Leighton

CONDUCTOR

Official Position: Assistant Conductor of the Los Angeles Master Chorale

Hometown: Los Angeles, CA

Education: BA in choral conducting from Loyola Marymount University; MM in vocal performance from the University of Southern California; DMA all-but-dissertation in choral conducting from the University of Southern California with her mentor and nationally recognized choral conductor, Jo-Michael Scheibe

As a professional singer: has performed with many of the world's most eminent conductors, including Pierre Boulez, Zubin Mehta, Lorin Maazel, Simon Rattle, Esa-Pekka Salonen, Roger Norrington, Gustavo Dudamel, and Grant Gershon; opera credits include principal appearances with New York City Opera, Los Angeles Opera, Glimmerglass Opera, Köln Opera, and Glyndebourne

As a conductor: has guest conducted the Fauré *Requiem* with Santa Monica Annual Summer Sing-along series, and will conduct the Mozart *Requiem* for El Dorado Opera Company in March 2011; has prepared the LA Master Chorale for Bramwell Tovey and the LA Philharmonic's performance of *Candide* at the Hollywood Bowl

As an educator: inaugurated the Los Robles Master Chorale's annual High School Choral Festival in March 2010; launched a new choral leadership workshop for high school students in the fall of 2010

Other positions: Artistic Director of the Los Robles Master Chorale, USC's Oriana Women's Choir, and New West Symphony Chorus; next season will take over as artistic director for the Los Robles Children's Chorus, which will become a part of the Los Robles Master Chorale organization



Paul Meier

ORGANIST

Official Position: Associate Organist of St. James Episcopal Church in Los Angeles

Education: has studied mainly with Patricia Churchley, Clyde Holloway and Cherry Rhodes; studied with Harald Vogel at the Norddeutschen Orgelakademie; holds degrees from Rice University and the University of Southern California, and is currently a doctoral candidate at USC

As a featured organist: with Pacific Symphony; also played services at the cathedrals of Canterbury, Wells, St. George's Chapel in Windsor and Westminster Abbey

Awards: received the award for outstanding Master's Degree graduate in organ performance from USC

Previous positions: organist of Bel Air Presbyterian Church in Los Angeles as well as Christ the King Lutheran Church and the Bach Society in Houston

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Karen Hogle Brown
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Emily Lin
Virenia Lind
Caroline McKenzie

ALTO

Nicole Baker
Leanna Brand
Amy Fogerson
Leslie Inman
Farah Kidwai
Alice Kirwan Murray
Drea Pressley
Helene Quintana
Niké Simor St. Clair
Nancy Sulahian
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Andrew Brown
Matthew Brown
Daniel Chaney
Pablo Corá
Jody Golightly
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Christian Marcoe
George Sterne

BASS

Melvir Ausente
Mark Beasom
Reid Bruton
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Stephen Grimm
Edward Levy
Steve Pence
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

**William Byrd****B.** c.1540 in London**D.** 1623 in Stondon Massey, Essex

Education: believed to have been brought up in the Chapel Royal where he was a pupil of the organist and composer Thomas Tallis; he likely stayed on as assistant to Tallis after his voice broke

Appointments: Organist and Master of Choristers at Lincoln Cathedral; Gentleman of the Chapel Royal

Notable compositions include: *Cantiones Sacrae* motets; three *Latin Masses*; *Gradualia*; *Psalmes, Sonets & Songs*; *Songs of Sundrie Natures*; various Pavans and Galliards for the keyboard; consort music

Defining characteristics: through his contemporary Ferrabosco, he was the first Englishman to understand imitative polyphony

**Judith Weir****B.** 1954 in Cambridge

Education: studied composition with John Tavener as a young woman; attended Cambridge University and studied with Robin Holloway

Notable compositions: operas include *A Night at the Chinese Opera*, *The Vanishing Bridegroom* and *Blond Eckbert*; for orchestra: *The welcome arrival of rain*; for chamber ensemble: *Tiger Under the Table*; *Piano Trio Two*

Commissions: collaboration with Margaret Williams on a one-hour television opera *Armida* commissioned by BBC's Channel 4; *woman.life.song*, a song cycle commissioned for Jessye Norman; *We are Shadows*, written for Sir Simon Rattle and the City of Birmingham Symphony Orchestra and three choruses

As a professor: taught composition at Glasgow's University and the Royal Scottish Academy of Music and Drama; Fromm Foundation Visiting Professor at Harvard University in 2004; Research Professor at Cardiff University; has also had visiting professorships at Oxford University and Princeton University

Awards and posts: from 1995 to 2000, Artistic Director of the Spitalfields Festival in London; from 1995 to 1998, Composer in Association for the City of Birmingham Symphony Orchestra; in 2007 she was presented with the Queen's Medal for Music by Her Majesty the Queen and Sir Peter Maxwell Davies; in 2008 the BBC Symphony Orchestra hosted a three-day retrospective of her music at the Barbican Center in London

**Benjamin Britten****B.** 1913, in Lowestoft, Suffolk**D.** 1976, in Aldeburgh

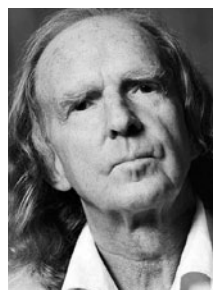
Education: as a child and teenager, took piano and viola lessons while studying composition with Frank Bridge; attended the Royal College of Music in London where he studied piano with Arthur Benjamin and composition with John Ireland

Compositions include: operas: *Paul Bunyan*, *Peter Grimes*, *The Rape of Lucretia*, *Albert Herring*, *Billy Budd*, *Gloriana*, *The Turn of the Screw*, *Noye's Fludde*, *A Midsummer Night's Dream*, *Owen Wingrave* and *Death in Venice*; choral works: *War Requiem*, *A Ceremony of Carols*, *Ballad of Heroës*; instrumental music: *Sinfonietta*, *Phantasy Quartet*, *Sinfonia da Requiem*, *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell*

Collaborated with: tenor Peter Pears, with whom he entered into the lifelong personal and creative partnership that was to become a major inspiration for his music

Founded: with Pears, the English Opera Group in 1946 and the Aldeburgh Festival

Notable accomplishments: not only revived English opera with the success of *Peter Grimes* in 1945, but also created institutions to ensure the continuing endurance of the genre in the years to come

**John Tavener****B.** 1944 in London

Education: Highgate School where he studied piano, organ and composition; the Royal Academy of Music where he studied piano with Solomon and composition with Lennox Berkeley and Lumsdaine

Breakthrough work: *The Whale* (1968), a cantata based on the book of Jonah

Influences: traditional music of the Orthodox Church (he joined in 1977), Igor Stravinsky, writings of William Blake

Best-loved works: *The Whale*, *The Lamb* (a setting of the poem by William Blake), *The Protecting Veil*, *Village Wedding*

Awards and Honors: received a knighthood in the Millenium Honors List (2000); Ivor Novello Award; honorary degree from University of Winchester

Thomas Tomkins

B. 1572 in St. Davids, Pembrokeshire

D. 1656 in Martin Hussingtree, Worcester

Interesting fact: was the organist at Worcester Cathedral as well as the Chapel Royal, where he was an organist under Orlando Gibbons

John Bennet

B. c.1575

D. c.1614

Interesting fact: was influenced by many of his contemporaries, including Weelkes and Wilbye, but was clearly most influenced by Morley

Thomas Morley

B. c.1557 in Norwich

D. 1602 in London

Interesting fact: wrote *A Plaine and Easie Introduction to Practicall Musicke*, which is one of the most famous musical treatises in the English language; this, along with his compositions, initiated a flowering of the English madrigal in the late 16th and early 17th centuries

Michael East

B. c.1580

D. c.1648 in Lichfield

Interesting fact: had a large amount of his works published, which have become a valuable guide to the changing musical tastes of the time

Thomas Greaves

Flourished: 1604

Interesting fact: was lutenist to Sir Henry Pierrepont, and all that is known about him is what is found in his single publication of viol-accompanied songs, madrigals, and lute-songs published in 1604

Orlando Gibbons

B. c.1583 in Oxford

D. 1625 in Canterbury

Interesting fact: was a leading composer of vocal, keyboard and ensemble music in the early 17th century, and by the time of his death he was a Gentleman and senior organist at the Chapel Royal, keyboard player in the privy chamber of Prince Charles, and organist at Westminster Abbey

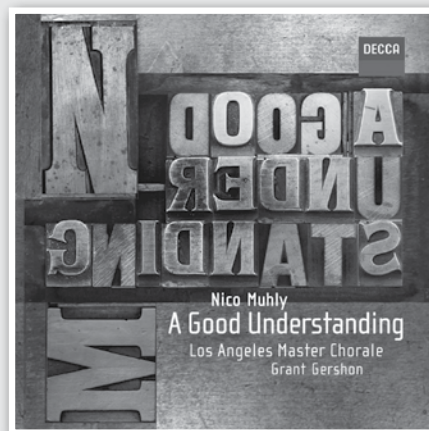
Thomas Weelkes

B. c.1576 in Elsted, Sussex

D. 1623 in London

Interesting fact: is considered to be one of the most gifted of the English madrigalists, as well as a major composer of church music

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Bravo, Grant!

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

- | | |
|--------------------|-------------------|
| John Adams | Meredith Monk |
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| Ricky Ian Gordon | Anne Tomlinson |
| Mark Grey | Chinary Ung |
| Morten Lauridsen | Dawn Upshaw |



Sometimes when I walk through the city of Amsterdam, I think of all those amazing emigrants who left Europe from the 18th to the 20th centuries to move to the United States full of great plans and artistic ambitions. That is what I also thought driving with Terry Knowles to Grant Gershon's private home and meeting this man with his open and charming large smile, walking down from his drive. And then, surprisingly, he appears during rehearsals as an amazingly gifted musician and conductor. Being back in Amsterdam, again thinking of my dreams of the New World, I remember Grant Gershon's sublime performance of my piece about Amsterdam and Hell for choir and large ensemble, *The City of Dis*. Thank you, Grant! I will not forget you.

- Louis Andriessen, composer

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2010 | 2011

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STORIES FROM KOREA

Sun, March 6, 2011 at 7pm

Grey | *Mugunghwa: Rose Of Sharon*
World Premiere

With Jennifer Koh, Violin

A selection of traditional and arranged Korean songs including *Me-Na-Ri* by Hyowon Woo and *Arirang*

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THE CREATION

Sun, Apr 10, 2011 at 7pm

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Fri, Apr 15, 2011 at 1pm

ELLINGTON: BEST OF THE SACRED CONCERTS

Sun, May 22, 2011 at 7pm

Guest Appearances

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LA Philharmonic

Gustavo Dudamel, conducting

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

THANK YOU!

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 — 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.

We are just \$50,000 away from reaching our goal.
Please join this group and help put us over the top!
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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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This listing reflects gifts made from January 1, 2010 to January 11, 2011. To report an error, omission or change in your listing, please contact us.

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Don and Joyce Nores
photo: Lee Salem



"Since our involvement in the Chorale's founding 45 years ago, Joyce and I have marveled at the unmatched level of music making and the many memorable concerts. We want to help ensure that the artistic development of this extraordinary ensemble continues well into the future, which is why we have made a planned gift to the Chorale's endowment fund. We are pleased and proud to be associated with such great artists as Grant and all of the singers in the Los Angeles Master Chorale."

— Don Nores

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Kodo, photo by Taro Nishita



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CTG / Ahmanson Theatre8:00 PM *Stories by Heart*
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CTG / Mark Taper Forum**SATURDAY, FEBRUARY 5**2:00 PM *33 Variations*
& 8:00 PM CTG / Ahmanson Theatre2:30 PM *Stories by Heart*
& 8:00 PM CTG / Mark Taper Forum8:00 PM Michael Feinstein
Presented by LA Phil
Walt Disney Concert Hall**SUNDAY, FEBRUARY 6**1:00 PM *33 Variations*
& 6:30 PM CTG / Ahmanson Theatre1:00 PM *Stories by Heart*
& 6:30 PM CTG / Mark Taper Forum**TUESDAY, FEBRUARY 8**8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM *Stories by Heart*
CTG / Mark Taper Forum**WEDNESDAY, FEBRUARY 9**8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM *Stories by Heart*
CTG / Mark Taper Forum**THURSDAY, FEBRUARY 10**7:30 PM Dmitri Hvorostovsky Recital
LA Opera
Dorothy Chandler Pavilion8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM Kodo
Presented by LA Phil
Walt Disney Concert Hall8:00 PM *Stories by Heart*
CTG / Mark Taper Forum**FRIDAY, FEBRUARY 11**8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM *Stories by Heart*
CTG / Mark Taper Forum**SATURDAY, FEBRUARY 12**11:00 AM World City—Hot 8 Brass Band
& 12:30 PM Family Programming
Walt Disney Concert Hall—
W.M. Keck Foundation
Children's Amphitheatre2:00 PM *33 Variations*
& 8:00 PM CTG / Ahmanson Theatre2:30 PM *Stories by Heart*
& 8:00 PM CTG / Mark Taper Forum8:00 PM Slatkin Conducts
Gershwin and Marsalis
LA Phil / Walt Disney Concert Hall**SUNDAY, FEBRUARY 13**1:00 PM *33 Variations*
& 6:30 PM CTG / Ahmanson Theatre1:00 PM *Stories by Heart*
& 6:30 PM CTG / Mark Taper Forum2:00 PM Slatkin Conducts
Gershwin and Marsalis
LA Phil / Walt Disney Concert Hall**TUESDAY, FEBRUARY 15**8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM Jazz at Lincoln Center Orchestra
with Wynton Marsalis
Presented by LA Phil
Walt Disney Concert Hall**WEDNESDAY, FEBRUARY 16**8:00 PM *33 Variations*
CTG / Ahmanson Theatre**THURSDAY, FEBRUARY 17**8:00 PM *33 Variations*
CTG / Ahmanson Theatre**FRIDAY, FEBRUARY 18**8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM Schumann and Dvorák
LA Phil / Walt Disney Concert Hall**SATURDAY, FEBRUARY 19**11:00 AM Toyota Symphonies for Youth:
Jazz and the Orchestra
LA Phil / Walt Disney Concert Hall2:00 PM *33 Variations*
& 8:00 PM CTG / Ahmanson Theatre7:30 PM *The Turk in Italy*
LA Opera / Dorothy Chandler Pavilion8:00 PM Schumann and Dvorák
LA Phil / Walt Disney Concert Hall**SUNDAY, FEBRUARY 20**1:00 PM *33 Variations*
& 6:30 PM CTG / Ahmanson Theatre2:00 PM Schumann and Dvorák
LA Phil / Walt Disney Concert Hall**TUESDAY, FEBRUARY 22**8:00 PM *33 Variations*
CTG / Ahmanson Theatre8:00 PM Simon Trpčeski in Recital
Presented by LA Phil
Walt Disney Concert Hall**THURSDAY, FEBRUARY 24**8:00 PM *33 Variations*
CTG / Ahmanson Theatre**FRIDAY, FEBRUARY 25**8:00 PM *33 Variations*
CTG / Ahmanson Theatre**SATURDAY, FEBRUARY 26**11:00 AM Toyota Symphonies for Youth:
Jazz and the Orchestra
LA Phil / Walt Disney Concert Hall2:00 PM *33 Variations*
& 8:00 PM CTG / Ahmanson Theatre8:00 PM Local Natives
Presented by LA Phil
Walt Disney Concert Hall**SUNDAY, FEBRUARY 27**1:00 PM *33 Variations*
& 6:30 PM CTG / Ahmanson Theatre2:00 PM *The Turk in Italy*
LA Opera / Dorothy Chandler PavilionFor more information,
call (213) 972-7211 or
visit musiccenter.org.