

APRIL 2011

2010 | 2011



THE CREATION



GRANT GERSHON'S  ANNIVERSARY SEASON



ANNOUNCING THE 2011 | 2012 SEASON



LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL

Lux Aeterna

Sunday, October 16, 2011 – 7 pm

Whitacre | Her Sacred Spirit Soars

Jennefelt | Music for a big church; for tranquility

U.S. PREMIERE

O'Regan | Tal vez tenemos tiempo

Kirchner | Heavenly Home

Lauridsen | Lux Aeterna

115 singers | pipe organ

the little match girl passion

Sunday, November 13, 2011 – 7 pm

Bach | Singet dem Herrn ein neues Lied

Newton | Mass U.S. PREMIERE

Bach | Fürchte dich nicht

Lang | the little match girl passion

32 singers | percussion and solo instruments

Rejoice! A Classical Christmas

Sunday, December 11, 2011 – 7 pm

Poulenc | Four Christmas Motets

Distler | The Christmas Story

Ferko | A Festival of Carols

Lauridsen | O Magnum Mysterium

62 singers | harp

Bruckner & Stravinsky

Sunday, February 12, 2012 – 7 pm

Bruckner | Mass in E minor

Stravinsky | Symphony of Psalms

115 singers | wind orchestra

Bach: St. John Passion

Saturday, March 31, 2012 – 8 pm

Sunday, April 1, 2012 – 7 pm

Bach | St. John Passion

with *Musica Angelica Baroque Orchestra*

40 singers | Musica Angelica | soloists

Andes to the Sea

Sunday, April 29, 2012 – 7 pm

Galián | Salseo

Grau | Caramba

and other vibrant Venezuelan songs

Gabriela Lena Frank | WORLD PREMIERE

with *folk jazz ensemble Huayucaltia*

62 singers | Huayucaltia

Tribute to Górecki

Sunday, June 10, 2012 – 7 pm

Górecki | Lobgesang

Brahms | Schaffe in mir, Gott, ein rein Herz

Górecki | Five Marian Songs

Górecki | Miserere

115 singers | glockenspiel

HOLIDAY CONCERTS

Holiday Wonders: A Festival of Carols

Saturday, December 3, 2011 – 2 pm

Saturday, December 10, 2011 – 2 pm

Joy to the World, The First Noel,

Hark the Herald Angels Sing and more

Rutter | Gloria

115 singers | pipe organ | brass

Messiah Sing-Along

Monday, December 12, 2011 – 7:30 pm

Handel | Messiah

chamber orchestra | soloists | You're the Chorus!

Handel: Messiah

Sunday, December 18, 2011 – 7 pm

Handel | Messiah

48 singers | chamber orchestra | soloists

CALL **213-972-7282** (M-F 10-5)
OR 24/7 AT **LAMC.ORG**

**SUBSCRIBE
TONIGHT!**

HIGH NOTES

from President and CEO Terry Knowles



Tonight's highly anticipated performance of *The Creation* caps our earlier Haydn Project, when Grant and the Chorale showcased all six of Haydn's famous final Masses over three years in commemoration of the 200th anniversary of the composer's death. We know you will enjoy this pinnacle of the repertoire. Thank you for coming!

As we continue our celebration of Grant Gershon's 10th Anniversary Season, I want to thank you for your support of the Chorale and its Music Director. We think of our audience as family, and your support is visible in many ways. I can't think of another organization that has an audience like ours, and we applaud you. You have allowed us to grow, to dream and to reach this point where we can celebrate this past decade with a new Music Director, a new hall and so much music - new and old!

We'd like to extend special thanks to six wonderful subscribers, one singer and the President and CEO of the Music Center who braved a call to the recording studio to create the pre-recorded announcements you hear at each concert with personal messages of congratulations to Grant on his 10th Anniversary Season and, of course, reminding you to turn off your cell phones. It's been fun hearing them. Thank you, Leanna Brand, Bry Danner, Terry Dooley, Bob Long, Marian Niles, Phil Swan and Music Center President Steve Rountree.

If you aren't already a subscriber, I urge you to "Subscribe Tonight" to ensure that your seat will be waiting for you next fall and you won't miss a moment of the music you love. Next year there is a second performance of the Bach *St. John Passion* and we offer two *Holiday Wonders* matinees. Due to the popularity of this season's *Messiah* concert, we have added a performance featuring the Master Chorale next December in addition to our ever popular Sing-Along. Staff members will be in the Grand Avenue Lobby after the concert to help you with your subscription.

Lastly, I urge you to join us Friday for the extraordinary and unforgettable experience of our annual **High School Choir Festival**. The 1 pm concert lasts only an hour, and I promise there will not be a dry eye when 900 students perform en masse. Details are elsewhere in the program and on our website.

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

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Terry Knowles
PRESIDENT & CEO

NEWS FROM BOARD CHAIR MARK FOSTER

I am extremely pleased to inform you that Terry Knowles has been elected President & CEO of the LA Master Chorale Association. For over 10 years, Terry has been at the forefront of our efforts to navigate important transitions and lead this organization through change and growth. As our organization anticipates a future with compelling artistic opportunities, navigates a challenging economy, and begins to plan for its 50th Anniversary Season in 2013|14 - the LAMC Board of Directors enthusiastically voted to promote Terry into this new position. By taking this step, we both recognize her many successes over the past decade and demonstrate our confidence in her ability to lead the organization into its future!

— Mark Foster

THE CREATION

Sunday, April 10 - 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Elissa Johnston, soprano, as Gabriel and Eve
Hak Soo Kim, tenor, as Uriel
Sanford Sylvan, baritone, as Raphael and Adam



Die Schöpfung (The Creation)

Joseph Haydn (1732-1809)

PART 1

— INTERMISSION —

PART 2

PART 3

Supertitles will be provided for tonight's performance.

Tonight's concert is made possible, in part, by a grant from the E. Nakamichi Foundation.



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 6 pm. *ListenUp!* can be heard online after the concert at www.lamc.org

Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

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

THE CREATION

Die Schöpfung (The Creation): Haydn's Crowning Masterpiece

Following his triumphant trips to London in the 1790s, it would have been easy enough for Haydn to rest on his laurels. His music, after decades of obscurity, was now internationally renowned, and he had already achieved an enviable degree of financial security. The mere fact of his longevity made the composer a statistical anomaly for the era.

Yet several factors prompted Haydn to take up new challenges after his return to Vienna in 1795. The London experience had exposed him to stirring performances of several of Handel's oratorios (in particular, *Israel in Egypt* and *Messiah*). "He was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment," wrote an early biographer. Haydn was deeply impressed not only by the music but by Handel's ability to move a diverse audience. So when the opportunity to try his own hand at English-style oratorio arose, it's not surprising that Haydn became determined to crown his career with a glorious final flowering of choral music.

Johann Peter Salomon, the impresario who had organized Haydn's series of London concerts, had provided him with an English libretto recounting the biblical creation story — a libretto allegedly once offered to the old master Handel himself (which may have added a competitive thrill to Haydn's undertaking). The decisive catalyst was provided back in Vienna by the Baron Gottfried van Swieten, the music-loving aristocrat and artistic busybody we encountered earlier this season as the man who enlisted Mozart to "retool" several Handel oratorios (including *Messiah*) for their belated Viennese premieres.

Van Swieten not only arranged a handsome commission for Haydn but extensively tailored the original English libretto — whose authorship remains a matter of scholarly speculation. In translating *The Creation* into *Die Schöpfung*, the Baron generally shortened the original lengthy text but also elaborated or rewrote several numbers. He then retranslated the new version back into English and, as an amateur composer himself, couldn't resist passing along specific recommendations as to how Haydn should handle certain passages. Some of these were followed by the composer, while others were simply ignored.

Haydn set both the German and English texts and — a first for musical publishing — had the two languages printed side by side in a bilingual edition. Even though the composer envisioned using the latter version

for English-speaking audiences, there's a good argument for keeping to the German version (as in this performance), since Haydn's vocal lines are clearly patterned after the German word-sense and accentuation; moreover, van Swieten's retranslation, though emended in later editions, made for numerous awkward phrasings in English.

Haydn had experimented with the oratorio in the 1770s, with mixed success, in his *Il ritorno di Tobia*, drawing on the genre's Italian baroque heritage. But the ambition fueling *The Creation*, modeled on the English three-part oratorio, was altogether different in scope. Despite his status as Europe's leading composer of instrumental music, Haydn suffered a remarkable degree of self-doubt while composing *The Creation*. He wrestled mightily with its score, which occupied him for at least a year and a half, between 1796 and 1798. "Only when I had reached the half-way mark in my composition did I perceive that it was succeeding," Haydn reported to an early biographer, "and I was never so devout as during the time when I was working on *The Creation*."

“HAYDN REPORTED TO AN EARLY BIOGRAPHER, “I WAS NEVER SO DEVOUT AS DURING THE TIME WHEN I WAS WORKING ON *THE CREATION*.”

Still, *The Creation* won Haydn the most resounding praise of his career, beginning with the semi-private premiere, in April 1798, which was followed by the highly acclaimed first public performances in Vienna's Burgtheater in 1799. The composer further explored his newfound mastery of choral music in his final series of Masses and in a "sequel" oratorio (this time unequivocally authored by van Swieten), *The Seasons*. But it was above all thanks to *The Creation* that Haydn spent his twilight years admired as a combination celebrity-sage. During his bombardment and occupation of Vienna, Napoleon (who himself had survived a bombing attempt on the night of the work's Paris premiere in 1800) gave orders to protect the

composer's house, and one of his soldiers even paid a visit shortly before Haydn's death in 1809, during which he sang Uriel's aria from Part Two ("In native worth and honor clad").

The libretto consists of 32 numbers (the total can vary somewhat, depending on how a few of the more elaborate numbers are subdivided in particular editions). Haydn transforms these into chains of interconnected musical structures. Recitatives — both "dry," with mere continuo backing, and richly detailed "accompanied" settings — serve to introduce full-scale numbers for the soloists, ending with choral settings to celebrate each day of creation.

Along with chorus and expanded orchestra (including a third flute, contrabassoon, and trombones), Haydn scores for three soloists: soprano, tenor, and bass, who appear, respectively, as the archangels Gabriel, Uriel, and Raphael (not present in the scriptural account but a significant part of the epic cast from Milton's *Paradise Lost*); in the third part, the soprano and bass take the parts of Eve and Adam. The final number calls for the addition of an alto to make up a solo quartet, whose sonority is contrasted with that of the full chorus.

The pressure Haydn felt in composing *The Creation* is easily understandable considering the extraordinary task he sets himself: no less than to depict the formation of the narrative. The most imposing challenge of all occurs right at the beginning — or rather, *before* the beginning, in the orchestral prelude titled "The Representation of Chaos." Here, Haydn the symphonist comes to the fore, but with an uncannily original instrumental language in which he had to distort all his instincts for classical clarity of form: cadences deceive, dynamics astonish, and tonalities wander unresolved. The human voice enters in a subdued bass recitative (in the angelic role of Raphael), followed by a hushed chorus which then famously blazes into white-hot C major with the appearance of light. This single ploy — the sudden eruption of triumphant major after painful wandering in the minor — established a paradigm that Beethoven would later revisit in his Fifth Symphony.

What Haydn also illustrates in the opening pair of movements is one of *The Creation's* guiding musical principles: in the beginning was the tone, as it were, which precedes the word, the verbal image conjured by the singers. With remarkable consistency, the score offers us musical depictions in advance of the things described by the text — before the objects they describe are identified, that is. *The Creation* is especially famous for such gestures of musical imitation, which are scattered throughout the accompanied recitatives (as in the delightful calling forth of the creatures of the land) and developed in more detail in the solo arias (Gabriel's hymns to flowering vegetation and to the variety of birds, for example). Indeed, this trait has even been seen as a liability, derided as "naïve" by later romantics and modernists.

Yet to listen to these imitations as *The Creation's* main interest itself reveals a naïve approach. Haydn's music transcends local details of clever representation and generate its own structures of tension and release. The libretto's retelling of the creation story encodes an Enlightenment-inspired

focus on rational order — one girded by hints of the Masonic image of God-as-architect with which the composer very likely sympathized. Haydn's own careful architecture includes gestures of reenactment to reinforce the most significant patterns of the created universe. Thus the opening refinement of chaos into light is echoed twice more: in the rising of the sun in Part Two and in the first human dawn that opens Part Three (thus setting up a neat symmetry with the orchestral introduction to Part One). The Masonic faith in enlightening reason serves as a compass, though Haydn does not stint on drama and emotion. The rhetoric of *Sturm und Drang* returns in Uriel's number (with chorus) at the end of the First Day, which mixes praise for creation with acknowledgment of darker forces. Together, both elements generate a powerful miniature tone poem of contrasts.

With the shift toward the human perspective in Part Three (note that it is Eve who has the honor of singing first), Haydn writes the score's most extensive number as Adam and Eve's song of thanksgiving is amplified by the chorus. The act of conscious praise is, after all, what Haydn himself is aiming for through his own creative effort, and which we as listeners are invited to share. Mirroring the diversity of creation, Haydn weaves a whole history of music into his score: along with the Handelian texture of his choral double fugues, we hear Haydn as the up-to-date classical symphonist, as well as heroic arias from opera (the great numbers by Raphael and Uriel proclaiming the creation of humans) and the popular idiom of the *Singspiel* in Adam and Eve's duet, when they discover love; programmatic romanticism is meanwhile foreshadowed. Past, present, and future thus become entangled in the score as Haydn infuses the familiar story of creation with a sense of new wonder.

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

Structure of *The Creation*

The oratorio's three-part libretto traces the six days of creation, culminating in a day of paradisiacal rest. Its text draws on the first and second chapters of *Genesis* (originally from the King James Bible) and includes poetic meditations on the biblical narrative, rendered as paraphrases from Milton's *Paradise Lost* (especially Books VII and VIII).

Part One depicts the first four days (light, the separation of heaven, the earth and the seas, the heavenly bodies); days five and six make up Part Two (the creation of animals and finally of humans). In Part Three, only the Miltonic source is used to depict the first day for Adam and Eve, who first offer thanksgiving to the Creator and then discover love.

Grant Gershon MUSIC DIRECTOR



“...under Gershon, the Master Chorale seems to be able to master anything”

— 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; *Mugunghwa: Rose of Sharon* by Mark Grey; *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 July 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

“What an extraordinary Chorale we have, and how special it is to experience them in our Walt Disney Concert Hall.”

— CULTURESPOTLA

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*

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Tyler Azelton
Samela Beasom
Tamara Bevard
Deborah Briggs
Karen Hogle Brown
Amy Caldwell-Masio
Rachelle Fox
Harriet Fraser
Hilary Fraser-Thomson
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
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 Whipple Schnurr
Holly Sedillos
Sunjoo Yeo

ALTO

Mary Bailey
Nicole Baker
Lesili Beard
Carol Binion
Leanna Brand
Aleta Braxton
Monika Bruckner
Janelle DeStefano
Carrie Dike
Becky Dornon
Amy Fogerson
Sharmila Guha
Michele Hemmings
Saundra Hall Hill
Kyra Humphrey
Leslie Inman
Farah Kidwai
Adriana Manfredi
Alice Kirwan Murray
Shinnhill Park
Drea Pressley
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Diane Thomas
Kristen Toedtman
Tracy Van Fleet

TENOR

Andrew Brown
Matthew Brown
Daniel Chaney
Pablo Corá
Jack Golightly
Jody Golightly
Timothy Gonzales
J. Wingate Greathouse
Steven Harms
Drew Holt
Todd Honeycutt
Jong-In Kim
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Dominic MacAller
Sal Malaki
Christian Marcoe
Sean McDermott
Michael McDonough
Eduardo Nepomuceno
Adam Noel
George Sterne
Matthew Thomas

BASS

Melvir Ausente
Joseph Bazyouros
Mark Beasom
Reid Bruton
Michael Blanchard
Steven Chemtob
Kevin Dalbey
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Stephen Grimm
Paul Hinshaw
Scott Lehmkuhl
Edward Levy
Robert Lewis
Roger Lindbeck
Emmanuel Miranda
Steve Pence
Jim Raycroft
Mark Edward Smith
Paul E. Sobosky
Burman Timberlake
David Tinoco, Jr.
David Wilson

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

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN 1

Ralph Morrison *Concertmaster*
Jayme Miller
Asst. Concertmaster
Margaret Wooten
Florence Titmus
Elizabeth Hedman
Joel Pargman
Amy Wickman
Leslie Katz
Jennifer Levin
Tina Qu Chang
James Stark
Sarah Vendsel

VIOLIN 2

Steve Scharf *Principal*
Cynthia Moussas *Asst. Principal*
Carrie Kennedy
Linda Stone
Jean Sudbury
Anna Kostyuchek
Lilliana Filipovic

VIOLA

Julie Ann French
Rhonni Hallman
Marvin Palatt
Kazi Pitelka *Principal*
Andrew Picken *Asst. Principal*
Dmitri Bovaird
Brett Banducci
Carolyn Riley
Kate Vincent
Karolina Naziemiec
Andrea Whitt

CELLO

John Walz *Principal*
Delores Bing *Asst. Principal*
Nadine Hall
Maurice Grants
Todd French
Margaret Edmonson

BASS

Donald Ferrone *Principal*
Peter Doubrovsky *Asst. Principal*
Tim Eckert
Gabriel Golden

FLUTE

Gary Wodward *Principal*
Sara Weisz

OBOE

Joel Timm *Principal*
Stuart Horn

CLARINET

Gary Bovyer *Principal*
Micheal Grego

BASSOON

John Steinmetz *Principal*
William Wood
Theresa Truenfels

HORN

Kristy Morrell *Principal*
Danielle Ondarza

TRUMPET

David Washburn *Principal*
Marissa Benedict

TROMBONE

Alvin Veeh *Principal*
Steve Williams
Terry Cravens

TIMPANI

Theresa Dimond *Principal*

FORTEPIANO

Lisa Edwards

CONTRACTOR

Steve Scharf

LIBRARIAN

Robert Dolan

FEATURED ARTISTS



Elissa Johnston

SOPRANO

Last LAMC appearance: World Premiere of Chinary Ung's *Spiral XII* in November 2008

Has performed with: LA Philharmonic, LA Philharmonic's New Music Group, Atlanta Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, New York City Ballet at Lincoln Center, San Francisco Contemporary Players, Telemann Chamber Orchestra, Jacaranda Music, Denali String Quartet, Xtet, Musica Angelica, Pasadena Symphony; and with conductors Tan Dun, David Zinman, Daniel Harding, Steven Stucky, Helmuth Rilling

World premiere performances: *Spiral XII* and *Aura* by Chinary Ung with the Los Angeles Master Chorale and Grammy Award®-winning Southwest Chamber Music; as Pat Nixon in the world premiere of John Adams' concert suite from *Nixon in China* entitled *The Nixon Tapes*, with the composer conducting

Festival appearances: New York Philharmonic's Copland Festival, Lincoln Center's Stravinsky Festival, Aldeburgh Festival, Oregon Bach Festival, Aspen Festival's Winter Music Series, Ojai Festival

On the big screen: recorded dozens of film soundtracks, including *The Simpsons*, *Spiderman 2 & 3*, *I Am Legend*, and the IMAX release *Deep Sea 3D*

Recordings: featured soloist on *Aura* by Chinary Ung with Southwest Chamber Music, *Serenada Schizophrenia* by Danny Elfman on Sony Classics, and *The Song of Songs* by Jorge Liderman

Raves: "her voice pure and ethereal, her expression embracing and heartfelt" — Musical America



Hak Soo Kim

TENOR

Education: recently completed his second year of residence as a Domingo-Thornton Young Artist at Los Angeles Opera; received a BA in German from Northwestern University and wrote his thesis on German post-unification literature at Eberhard Karls Universität in Tübingen, Germany.

Has performed with: Los Angeles Opera, Opera Colorado Outreach Ensemble, Santa Fe Opera Apprentice Program

Operatic roles: Remendado in *Carmen*, First Priest in *Die Zauberflöte*, Gastone in *La Traviata*, Count Almaviva in *Il barbiere di Siviglia*, Fenton in *Falstaff*, Rinuccio in *Gianni Schicchi*, Ernesto in *Don Pasquale*, Don Ramiro in *La Cenerentola*, Matteo in *Arabella*, Lysander in *A Midsummer Night's Dream*

As a concert artist: made his debut at Ravinia Festival as Borsa in *Rigoletto* with Chicago Symphony Orchestra, appeared in a zarzuela concert under the direction of Plácido Domingo, was the tenor soloist in Stravinsky's *Les Noces* with Monmouth Civic Chorus, made his Los Angeles Philharmonic debut in summer 2010 at the Hollywood Bowl in the role of Remendado in *Carmen*

Awards and grants: from the Metropolitan National Council Auditions, The Loren L. Zachary National Vocal Competition, Opera Buffs and Pasadena Opera Guild



Sanford Sylvan

BARITONE

Last LAMC appearance: Christopher Rouse's *Requiem* in March 2007

Awards and Nominations: Grammy® and Emmy® Award for John Adams' *Nixon in China*; five Grammy® nominations including three for Best Classical Vocal Performance with longtime collaborator and pianist David Breitman, John Adams' *The Wound Dresser* and the film soundtrack for *The Death of Klinghoffer*, and in 2009 for Charles Fussell's *Wilde*; Australia's 2009 Helpmann Award for Best Symphony Orchestra Performance for John Adams' *A Flowering Tree*

Has premiered works written for him by: John Harbison, Steven Stucky, Christopher Rouse and several important pieces by John Adams including *Nixon in China*, *The Death of Klinghoffer* and *The Wound Dresser*

Opera: portrayals of Mozart roles in Peter Sellars' productions of *Le nozze di Figaro* and *Così fan tutte* have been seen internationally on DVD and on PBS's Great Performances

Festival appearances: Glyndebourne, Edinburgh International Festival, London's BBC Proms, Tanglewood Music Festival, Vienna, Holland Festival, Carmel Bach Festival

Recordings: on Nonesuch, Decca, Harmonia Mundi, Virgin Classics and Koch International; and on DVDs for Phillips and Decca

As a teacher: currently on the music faculty of McGill University in Montreal

High praise: "[His voice's] most striking quality is sheer beauty....emerging in sudden flashes in rich, dark low notes or the majesty of full high fortes." —New York Times

COMPOSER



Joseph Haydn

B. March 31, 1732 in Rohrau, Austria

D. May 31, 1809 in Vienna

Began his musical career: as an 8-year-old choir boy at St. Stephen's Cathedral in Vienna; after his voice changed he worked as a music teacher, a freelance musician and a budding composer

Assignments: Kapellmeister to Count Morzin (1757-1761), Kapellmeister to the Esterházy (1761-1790)

Known as: a devout Catholic, an avid practical joker, an *honnête homme* (honest man), the Father of the symphony and the string quartet, a good friend of Mozart's (in fact Mozart's Requiem was performed at Haydn's funeral)

Prolific: more than 30 concerti, 14 masses, 15 operas, 45 piano trios, more than 70 piano sonatas and solo pieces, 68 string quartets, 108 symphonies and two oratorios

ANNIVERSARY SEASON EVENT

Stories from Korea

Sunday, March 6 marked not only the world premiere of Mark Grey's new work *Mugunghwa: Rose of Sharon* with violinist Jennifer Koh, but also a celebration of the upsurge of choral music in South Korea. The concert was a resounding success and according to Mark Swed of the LA Times, " ... one sampling of *Mugunghwa* is not enough."

Mugunghwa is a story of building bridges. Following a huge collaborative effort to bring this concert to the stage, we at the Master Chorale have formed a bridge of our own with the Korean Community here in Los Angeles, who numbered nearly half the audience. "...It was clear that a beautiful and authentic connection had been made between audience and performers," said Matthew Martinez, ConcertoNet.com.



Photos: Ken Hively

Composer Mark Grey, LAMC President Terry Knowles, violinist Jennifer Koh, Grant Gershon and Board Chair Mark Foster celebrate the world premiere of Mark Grey's work.



JaeWon Kim, consul and director of Korean Cultural Center; Kay Song; Grant Gershon; Mark Foster, Chairman of LAMC; and Jae Min Chang, CEO of Korea Times gathered backstage in Choral Hall for a reception following the concert.



Korean composers whose works were performed earlier in the evening took a bow at the reception. Left, Ben Jisoo Kim; Right, Hojun Lee

May 22

GRANT GERSHON 10TH ANNIVERSARY CELEBRATION



On May 22nd, following a spectacular performance of Duke Ellington's "Best of the Sacred Concerts," we conclude our year-long tribute to Grant Gershon with a Closing Night Party in BP Hall. The Chorale will join in the festivities, and we'd like you to be there too!

All donors who contribute \$500 or more will receive a personal invitation to this very special closing night event. Please consider making a tax-deductible gift - or increase your giving level this year - to show your appreciation for our talented Music Director and attend the celebration. Your presence will be a gift to Grant and the Chorale, and this will be a rare opportunity to express your thanks to all 115 singers of the Master Chorale.

For information on how you can join us or to make your pledge of support, contact Ilean Rogers at 213.972.3138 or irogers@lamc.org

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
Louis Andriessen
Jason Robert Brown
Billy Childs
James Conlon
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Gustavo Dudamel
Jeffrey Kahane
Philip Glass
Ricky Ian Gordon
Mark Grey
Morten Lauridsen

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Dawn Upshaw



Grant Gershon is an absolutely first rate conductor who gets to the heart of the music through a complete command of the score. It has been my pleasure to work with him on two world premiere performances and recordings of major works of mine and both times the results were outstanding. May we all be fortunate enough to work with him for many years to come.

— Steve Reich

IN THE COMMUNITY

VOICES WITHIN: *The Warrior God*

Just up the avenue from the Music Center, at Central LA High School #9, the Master Chorale is mentoring a budding crop of prolific young composers. In residence for 20 weeks, seasoned *Voices Within* teaching artists Marnie Mosiman, David O and Doug Cooney mentored the choir students of Christopher Rodriguez and Desiree Fowler through a collaborative songwriting residency to create an oratorio based on an ancient Aztec myth. Students worked in small groups to compose original lyrics and music for 20 movements of this oratorio, including solo arias, duets, and even full choral movements.

The project culminated on February 17 with the world premiere of *The Warrior God: Huitzilopochtli the Aztec Myth* to an audience of fellow students, parents and community members at the high school. The 100-member ensemble of singer/composers was conducted by their participating teachers and joined by student soloists and instrumentalists, the LA Master Chorale Chamber Singers and David O on the piano.

"The students were part of something they created and they were grateful, courteous and took pride in their work and in their ensemble," says Fowler. "This project will resonate with the students on top of the observations and feelings of success, creativity, collaboration, professionalism and everything else they gained from this experience for the rest of their lives."

This project was supported in part by funding from the City of Los Angeles Cultural Affairs Department and the California Arts Council.



22ND ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Fri, Apr 15, 2011

LAMC CHAMBER SINGERS CONCERT & ORGAN DEMO

Free, public concert - ticket required

11 - 11:45 am

Lesley Leighton, Conductor
John West, Organist

FESTIVAL CONCERT

Free, public concert - ticket required

1 - 2 pm

Grant Gershon, Conductor

Festival Chorus

(Combined High School Choirs)

Paşcanu | Chindia
Barber | Sure on this Shining Night
Gutiérrez, arr. Angel Sauce | Alma Llanera
Gjeilo | Ubi Caritas
Dawson | Ain-a That Good News

Festival Honor Choir with the LAMC Chamber Singers

Poulenc | Laudamus te (from *Gloria*)
Dickau | Stars I Shall Find
Kirchner | Wana Baraka

Festival Chorus - Finale

Handel | Hallelujah (from *Messiah*)

HOW TO GET TICKETS

Tickets (first-come-first-served) will be available at the door at 10 am the day of the Festival in the Disney Hall Lobby.

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Sun, May 22, 2011 - 7 pm
Walt Disney Concert Hall

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Ain't but the One

Guest Appearances

BRAHMS A GERMAN REQUIEM

May 12, 13, 14 & 15, 2011
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Walt Disney Concert Hall

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Sun, Jul 17, 2011 - 7:30 pm
LA Philharmonic
Gustavo Dudamel, conducting
Hollywood Bowl

BEETHOVEN SYMPHONY NO. 9

Thu, Aug 18, 2011 - 8 pm
LA Philharmonic
Rafael Frühbeck de Burgos, conducting
Hollywood Bowl

MOZART REQUIEM

Tue, Sept 13, 2011 - 8 pm
LA Philharmonic
Bramwell Tovey, conducting
Hollywood Bowl

PURCHASE TICKETS: 213-972-7282 (M-F, 10-5) or at LAMC.ORG (24/7)

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Our wonderful circle of friends provides 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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Invitation for two to an exclusive behind-the-scenes Disney Hall Organ Crawl.

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The previous benefits, plus:
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photo: Lee Salem



Denise and Bob Hanisee

“The human voice was not only the first musical instrument, it was and remains the most dynamic and evocative of all the instruments. Nowhere are those qualities better captured, preserved and showcased than by our own beloved Los Angeles Master Chorale. The preservation of this art form is important to Denise and me, which is why we made our planned gift to the Chorale.”

— Denise and Bob Hanisee

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Thomas Adès, photo by Maurice Foxall



Alvin Ailey American Dance Theater's Briana Reed in *Revelations*. Photo by Andrew Eccles.



God of Carnage. Photo by Joan Marcus

APRIL AT THE MUSIC CENTER

FRIDAY, APRIL 1

8:00 PM Aspects of Adès I
LA Phil / Walt Disney Concert Hall

8:00 PM *Burn This*
CTG / Mark Taper Forum
Runs through May 1

SATURDAY, APRIL 2

8:00 PM Aspects of Adès I
LA Phil / Walt Disney Concert Hall

SUNDAY, APRIL 3

2:00 PM Aspects of Adès I
LA Phil / Walt Disney Concert Hall

MONDAY, APRIL 4

8:00 PM The Silk Road Ensemble
with Yo-Yo Ma
Presented by LA Phil
Walt Disney Concert Hall

TUESDAY, APRIL 5

8:00 PM *God of Carnage*
CTG / Ahmanson Theatre
Runs through May 15

8:00 PM Green Umbrella: Aspects of Adès
LA Phil New Music Group /
Walt Disney Concert Hall

THURSDAY, APRIL 7

8:00 PM Aspects of Adès II
LA Phil / Walt Disney Concert Hall

FRIDAY, APRIL 8

7:30 PM Alvin Ailey American Dance Theater
KDMC / Dorothy Chandler Pavilion
Runs through April 17

8:00 PM Aspects of Adès II
LA Phil / Walt Disney Concert Hall

SATURDAY, APRIL 9

11:00 AM - 4:30 PM A Taste of Dance: Celebrating Ailey
Active Arts® at the Music Center /
Music Center Plaza

8:00 PM Aspects of Adès III
LA Phil / Walt Disney Concert Hall

SUNDAY, APRIL 10

7:00 PM The Creation
LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, APRIL 12

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

THURSDAY, APRIL 14

8:00 PM Znaider Plays Elgar
LA Phil /
Walt Disney Concert Hall

FRIDAY, APRIL 15

1:00 PM High School Choir Festival Concert
LA Master Chorale /
Walt Disney Concert Hall

8:00 PM Znaider Plays Elgar
LA Phil /
Walt Disney Concert Hall

SATURDAY, APRIL 16

2:00 PM Znaider Plays Elgar
LA Phil /
Walt Disney Concert Hall

8:00 PM Sounds About Town:
UCLA Philharmonia
Presented by LA Phil
Walt Disney Concert Hall

SUNDAY, APRIL 17

12:30 PM World City: Sakai Flamenco
& 2:00 PM Family Programming
Walt Disney Concert Hall
W.M. Keck Foundation
Children's Amphitheatre

TUESDAY, APRIL 19

8:00 PM Ravi Shankar: 90th Birthday
Celebration with Anoushka Shankar
Presented by LA Phil
Walt Disney Concert Hall

THURSDAY, APRIL 21

8:00 PM Bronfman Plays Brahms
LA Phil / Walt Disney Concert Hall

FRIDAY, APRIL 22

11:00 AM Bronfman Plays Brahms
LA Phil / Walt Disney Concert Hall

SATURDAY, APRIL 23

11:00 AM Toyota Symphonies for Youth:
The Hero Composer
LA Phil / Walt Disney Concert Hall

8:00 PM Bronfman Plays Brahms
LA Phil / Walt Disney Concert Hall

TUESDAY, APRIL 26

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

FRIDAY, APRIL 29

8:00 PM Van Zweden Conducts
Prokofiev and Beethoven
LA Phil / Walt Disney Concert Hall

SATURDAY, APRIL 30

11:00 AM Toyota Symphonies for Youth:
The Hero Composer
LA Phil / Walt Disney Concert Hall

8:00 PM Van Zweden Conducts
Prokofiev and Beethoven
LA Phil / Walt Disney Concert Hall

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

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