



LOS ANGELES  
MASTER  
CHORALE

# Lux Aeterna

WALT DISNEY CONCERT HALL

OCTOBER 2011

performances  
MAGAZINE

# HIGH NOTES

from President and CEO Terry Knowles



## Welcome to a wonderful new season with your Los Angeles Master Chorale!

This is an exciting night for the LA Master Chorale - when we gather in the extraordinary Walt Disney Concert Hall with great anticipation of the unforgettable Chorale concerts that we'll experience over the coming months. Once again, Grant Gershon has conceived programs that will thrill, enlighten, move, and challenge us - and we can't wait!

Following tonight's concert is the annual Gala Benefit, the only major fundraising event held during the season and generating critical financial support for our organization's artistic and educational programs. Most years we recognize an individual who has shown exceptional generosity and leadership on behalf of the LA Master Chorale - and tonight is no exception. This evening we honor Mark Foster, Chair of the Board of Directors, as he enters his final season in that important role. Elsewhere in this program book you will find information about Mark's remarkable tenure, as well as his and his wife Claudia's financial commitment to the Chorale's future. I wish to take this opportunity to express my profound gratitude to Mark; he has been a dedicated and tireless leader, coach, mentor, and friend to me through all 11 years of my involvement. We've spent countless hours over scrambled eggs and far too much coffee, exploring opportunities, solving problems, and dreaming about the brightest possible future for the ensemble that we both love so much. Mark, I thank you from the bottom of my heart for always being there, and for being the LA Master Chorale's biggest, loudest fan!

I cannot resist making the observation that in just two short years, we'll be gathered again as the Chorale begins its 2013|14 50th Anniversary Season - what an amazing milestone to contemplate! I wonder if our co-founders, Don Nores and Marshall Rutter - both of whom are in the audience tonight and are every bit as engaged with the Chorale as they ever were - could have imagined how successful the Chorale would be 50 years later. Plans are taking shape for the 2013|14 season, and during the coming months we'll keep you informed so that you'll be able to experience the momentum and the excitement! Our goal for the 50th Anniversary Season is to celebrate the Chorale's legacy and impact, while engaging old and new friends as we look forward to a future full of opportunity and growth. I hope you'll want to participate in this unique experience - we look forward to showing you how we'll make that happen!

On behalf of our singers, Music Director, Board of Directors and professional staff, I thank you for being here tonight and for supporting the LA Master Chorale. We couldn't do it without you - literally! You make this possible - enjoy the music.

Sincerely,

## BOARD OF DIRECTORS

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Grant Gershon  
MUSIC DIRECTOR

Terry Knowles  
PRESIDENT & CEO

# Welcome to Opening Night!

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## The 2011 | 2012 Season is Ahead of Us

### **the little match girl passion**

Sunday, November 13, 2011 at 7 pm

Bach | Singet dem Herrn ein neues Lied  
Newton | Mass U.S. PREMIERE  
Bach | Fürchte dich nicht  
Lang | the little match girl passion

### **Rejoice! A Classical Christmas**

Sunday, December 11, 2011 at 7 pm

Poulenc | Four Christmas Motets  
Distler | The Christmas Story  
Fenko | A Festival of Carols  
Lauridsen | O Magnum Mysterium

### **Holiday Wonders: Festival of Carols**

Saturday, December 3, 2011 at 2 pm

Saturday, December 10, 2011 at 2 pm

Joy to the World, The First Noël,  
Hark the Herald Angels Sing and more  
Rutter | Gloria

### **Messiah Sing-Along**

Monday, December 12, 2011 at 7:30 pm

Handel | Messiah

### **Handel: Messiah**

Sunday, December 18, 2011 at 7 pm

Handel | Messiah

### **Bruckner & Stravinsky**

Sunday, February 12, 2012 at 7 pm

Bruckner | Mass in E minor  
Stravinsky | Symphony of Psalms

### **Bach: St. John Passion**

Saturday, March 31, 2012 at 8 pm

Sunday, April 1, 2012 at 7 pm

Bach | St. John Passion  
with *Musica Angelica Baroque Orchestra*

### **Andes to the Sea**

Sunday, April 29, 2012 at 7 pm

Galián | Salseo  
Grau | Caramba  
other vibrant Venezuelan songs  
Gabriela Lena Frank | WORLD PREMIERE  
with *Huayucaltia*

### **Tribute to Górecki**

Sunday, June 10, 2012 at 7 pm

Górecki | Lobgesang  
Brahms | Schaffe in mir, Gott, ein rein Herz  
Górecki | Five Marian Songs  
Górecki | Miserere



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TONIGHT'S PERFORMANCE

# Lux Aeterna

Sunday, October 16 at 7pm  
 Walt Disney Concert Hall

Los Angeles Master Chorale  
 Grant Gershon, conductor  
 Lesley Leighton, associate conductor  
 Paul Meier, organ

**Music for a Big Church; for tranquility**  
 U.S. PREMIERE

Thomas Jennefelt  
 (b. 1954)

**Her Sacred Spirit Soars**

Eric Whitacre  
 (b. 1970)

**Tal vez tenemos tiempo | Maybe we have time**  
 Lesley Leighton, conductor

Tarik O'Regan  
 (b. 1978)

**Heavenly Home: Three American Songs**

Shawn Kirchner  
 (b. 1970)

1. Unclouded Day
2. Angel Band
3. Hallelujah

(15 minute intermission)

**Lux Aeterna**  
 Paul Meier, organ

Morten Lauridsen  
 (b. 1943)

1. Introitus
2. In Te, Domine, Speravi
3. O Nata Lux
4. Veni, Sancte Spiritus
5. Agnus Dei - Lux Aeterna

This concert is funded, in part, by a generous grant from the Dan Murphy Foundation. Additional support for the Jennefelt U.S. Premiere is provided by the Barbro Osher Pro Suecia Foundation.

**BNY Mellon**  
 proudly sponsors tonight's Gala.



BNY MELLON



**KUSC** is our Proud Media Partner

Tonight's ListenUp! with Music Director Grant Gershon, composers Morten Lauridsen and Shawn Kirchner, and KUSC's Alan Chapman will be held in the auditorium at 6 pm. ListenUp! can be heard online after the concert at [www.lamc.org](http://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.

This performance is part of the 10th Annual Daniel Pearl World Music Days, a global network of concerts using the universal language of music to diminish hatred, respect differences, and reach out in global friendship.

# FROM HERE TO ETERNITY

Consider it a measure of the vibrant health of today's choral scene that the Master Chorale has chosen to open its 48th concert season with a program devoted entirely to the work of living composers. One of these — Morten Lauridsen's *Lux Aeterna*, the source for the program's overall title — has in fact already achieved the status of a contemporary classic since the ensemble gave its world premiere only 14 years ago. Each of these composers has found distinctive ways to engage the richly colorful resources of choral writing. These span a wide spectrum, from deep-rooted traditions that reach back to Gregorian chant to Renaissance technique and the vitality of folk music, as well as modernist explorations of texture and timbre.

Even more, all of the pieces we will hear point to the underlying and universal spiritual yearning that choral music is so naturally suited to express. An earlier working title for the program, remarks Music Director Grant Gershon, was "From Here to Eternity." The a cappella works on the first half might be thought of as a kind of prologue and counterpart "to launch us into this larger idea of eternity and the hereafter" while keeping us grounded in varied references to our earthly experience.

A very specific sense of place in the here and now inspired *Music for a Big Church; for tranquility* (1990). Thomas Jennefelt, born in Huddinge, Sweden in 1954, thought deeply about the role played by St. Johannes Church in contemporary urban life when he was commissioned to write this piece for its centennial. The composer points out that St. Johannes "is located in the very center of Stockholm, not far from the business district (with stressed clerks) and also a part of Stockholm [known for] drug-dealing and prostitution. The central location of the church has given it a new role: a place where you could find tranquility and gather strength whatever confession you have. I believe that is the modern role of many churches around the world." Jennefelt represents a European take on minimalist style and sustains an enthralling meditation that is literally beyond speech, setting wordless syllables. Yet nothing is predictable in the sequence of patterns he weaves from the choral textures: patterns that oscillate and shimmer like light are underpinned by the bell-like tolling of the basses, while shadows gradually spread and fade.

*Her Sacred Spirit Soars* (2002) adapts the age-old musical metaphor of the rising scale to give enchanting shape to the theme of artistic inspiration, which enables us to soar above the "gilded spires" of our proud cities and everyday lives. Originally from Reno, Nevada, Eric Whitacre has become one of today's most frequently performed choral

composers despite being a late-comer to classical music. This modern madrigal for double chorus (five parts each) was commissioned by the Heartland Festival in Platteville, Wisconsin, as an homage to its Shakespearean productions. Whitacre sets a sonnet by poet Charles Anthony Silvestri written to imitate Elizabethan style, in which the first letter of each line acrostically spells out the phrase "Hail Fair Oriana" — an epithet for Queen Elizabeth I, to whom poets in Shakespeare's era often paid tribute as a muse-like figure.

Just before the premiere of his new opera *Heart of Darkness* in November in his native London, Tarik O'Regan has developed a reputation for luminous choral writing as well. He locates the spiritual resonance of *Tal vez tenemos tiempo*, a secular poem by Chilean Nobel laureate Pablo Neruda (1904-73) which O'Regan set to music in 2007 on a commission from the Texas-based choral ensemble Conspirare. Rendered "Maybe we have time" in Alastair Reid's English translation, the Spanish poem prompted O'Regan to treat the chorus in a predominantly homophonic style so as "to allow Neruda's language a lot of breathing space." Haunting dissonances and the longing tug of the tritone flavor his sensitive setting. "There is something so universally spiritual in the linguistic rhythm of the poem," writes the composer, "that I wanted to amplify this facet in the clearest way. There are almost no overlapping, or densely 'orchestrated' sections in this work. The choir moves as one for much of the piece, echoing Neruda's call for unity in carving out the time, as an individual or wider society, to 'simply be'."

A clear highlight of the Chorale's "Americana" program in 2010 was the premiere of *Heavenly Home*. As a member of the ensemble's tenor section for the past decade, Shawn Kirchner brings a faultless grasp of choral singing to his triptych of arrangements of authentic American folk sources. The idea sprang up after he attended his first Sacred Harp Convention in 1999 and found himself amazed "that one could receive such spiritual refreshment from singing archaic hymns about heaven and hell." The three numbers he has chosen for the set (which also include similar repertory from 19th-century song) create a wonderful internal rhythm balancing reflection and exuberance.

"Unclouded Day," a gospel favorite by the traveling preacher J.K. Alwood, mixes "Dolly Parton" inflected harmonies for the women with a "bluegrass fugue" in the third verse, while "Angel Band" stirred Kirchner to devise an accompanying melody of his own to weave in with the original song, a rare example of music that "articulate[s] the actual moments of 'crossing over'." His arrangement of "Hallelujah," one

of the most celebrated of Sacred Harp songs, contrasts the energetic, raw harmonies of the original setting as they are heard in the chorus with a more elaborate, polyphonic treatment for the verses. Singing this repertory, says Kirchner, resembles “spending time in a cemetery on a beautiful day — reminding yourself of where you’ve come from (dust) and where you’re ultimately going (to dust), but with the hope of heaven all around you, like the sun shining down.”

In his survey of choral music in the 20th century, Nick Strimple provocatively describes **Morten Lauridsen** as “the only American composer in history who can be called a mystic — with the possible exception of Alan Hovhaness” (who, curiously enough, also had strong ties to the Pacific Northwest, settling in Seattle during his final decades). Lauridsen’s evolution as a composer is intimately connected with his long association with the Master Chorale, a partnership that began in 1985. One result is the work considered by many to be his masterpiece, *Lux Aeterna* (“Eternal Light”), which he created during his first several years as composer-in-residence. Lauridsen dedicated it to the Chorale and then-Music Director Paul Salamunovich, who led the world premiere in April 1997 and later recorded it with the ensemble on a Grammy®-nominated release.

Two years after the premiere, the Chorale paired *Lux Aeterna* with Brahms’s *A German Requiem* in a program that made explicit some intriguing parallels between the two works. Lauridsen emulates the eclectic approach of Brahms in assembling his own sequence of texts into a coherent cycle (see sidebar). The model of the Christian Requiem frames the work, into which (like Brahms) Lauridsen incorporated feelings triggered by the recent loss of his mother. As in Brahms, there is no place for the angst-ridden visions of the *Dies Irae*. Yet even the earth-centered cycle of bereavement and consolation to which Brahms gives voice yields to the reassuring imagery of light. This imagery occurs in varied form in each of *Lux Aeterna*’s five interlinked movements and provides the spiritual focus for what the composer describes as “an intimate work of quiet serenity centered around a universal symbol of hope, reassurance, goodness, and illumination at all levels.”

What is perceived as the “mystical” quality of Lauridsen’s music is rooted in tangible technical choices that show his command of a complex tapestry of music history. A fundamental impulse behind the score is the timeless, melodic flow of Gregorian chant (though he never literally quotes chant as such). Gershon aptly notes that Lauridsen’s unique sound world presents “a surface warmth and sheer beauty” that often conceals “an extremely sophisticated and meticulously crafted structural integrity.”

It’s not necessary, for example, to be aware of the intricacies of particular compositional procedures employed here to encounter a breathtaking sense of architectural reassurance: listening to *Lux Aeterna* is similar to exploring a grand cathedral interior. With the reprise of the opening material from the Introitus after the Agnus Dei in the last movement, Lauridsen completes a deeply satisfying arch. A final Alleluia brings the light into sustained focus, synthesizing other ideas heard earlier and coming to rest much as the music began — with resounding serenity.

*Thomas May is the program annotator for the Los Angeles Master Chorale*

## What to listen for in *Lux Aeterna*

Lauridsen’s cantata, which exists in versions accompanied either by orchestra or (as we hear tonight) by organ, clearly alludes to the traditional Catholic Requiem Mass in its title and in the texts of the first and last of its five movements. The Introitus is what would normally be expected to begin the musical setting of such a liturgy and, fittingly, lays out the main thematic ideas with which Lauridsen builds the entire cycle, echoing archaic modes and, as he writes, “reflecting the purity and directness of Renaissance sacred music vocabulary.” A specific Renaissance device is the four-part canon on “et lux perpetua” as a form of “word painting.”

The most overtly complex writing occurs in *In Te, Domine, Speravi*, which interpolates a reference to light from the Beatus Vir into excerpts from the *Te Deum*, an early Christian hymn. Josquin’s masses are a model for the use of paired voices, while the words “fiat misericordia” are set as a two-part mirror canon to suggest “the idea of self-reflection as well as a dialogue between Man and Creator.” The organ meanwhile traces a cantus firmus based on an old Nuremberg songbook.

Lauridsen describes movements three and four as a complementary pair. *O Nata Lux*, at the work’s center, contains especially mystical light imagery derived from the Gospel of John (in turn alluding to the Genesis account of light’s central role in creation). Musically, Lauridsen emphasizes this significance by making this the single a cappella movement, alluding to the tradition of sacred unaccompanied motets. Its intimate, inward focus is in sharp contrast to the worldly sound of the medieval Pentecost sequence *Veni, Sancte Spiritus*. The images of refreshment and joy burst forth in a dance-like rondo tune repeated several times.

The *Agnus Dei* (the single longest section) appears in its altered wording as in the Requiem Mass and reworks a motif that was originally introduced in the Introitus (to the words “Te decet hymnus”). After the return of the principal melody from the opening movement in “*lux aeterna luceat eis*” (from the Communion of the Requiem), the *Agnus Dei* music serves as the basis for the concluding Alleluia, leading to a quiet close on “Amen.”

# Grant Gershon

MUSIC DIRECTOR



**“His forces can rely on a steady hand at the helm, and into that he mixes the magic of the music”**

— CLASSICAL VOICE

Now in his eleventh season, Grant has led more than 100 performances with the Choral 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: *Mugunghwa: Rose of Sharon* by Mark Grey; *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

**Other appearances:**

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, 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; made his Santa Fe Opera debut in 2011 conducting Peter Sellars’ new production of Vivaldi’s *Griselda*; led the world premiere performances of Daniel Catán’s *Il Postino* with LA Opera in September 2010; led all 8 performances of *La Traviata* with LA Opera in 2009

**Previous assignments:**

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

**Member of:** USC Thornton School of Music Board of Councilors, 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 José Carreras on *The Tonight Show*

# Los Angeles Master Chorale



Photo: Steve Cohn

**“One of, if not the greatest, choral ensembles on mother Earth”**

— CLASSICAL VOICE

In 1964 a Founding Resident Company of the Music Center; now in its 48th season!

**Music Directors:**

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

**Accomplishments:**

27 commissions; 74 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 students each year; an annual High School Choir Festival celebrating its 23rd year in 2012; 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 includes Nico Muhly’s *A Good Understanding* (Decca); Philip Glass’ *Itaipú* and Esa-Pekka Salonen’s *Two Songs to Poems of Ann Jäderlund* (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  
Hayden Eberhart  
Claire Fedoruk  
Rachelle Fox  
Harriet Fraser  
Hilary Fraser-Thomson  
Ayana Haviv  
Marie Hodgson  
Elissa Johnston  
Susan Judy  
Risa Larson  
Emily Lin  
Virenia Lind  
Elyse Marchant  
Margaurite Mathis-Clark  
Deborah Mayhan  
Shelly McDowell  
Caroline McKenzie  
Susan Mills  
Lika Miyake  
Holly Shaw Price  
Stephanie Sharpe Peterson  
Karen Whipple Schnurr  
Holly Sedillos  
Suzanne Waters  
Sunjoo Yeo

**ALTO**

Mary Bailey  
Nicole Baker  
Lesili Beard  
Rose Beattie  
Carol Binion  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Janelle DeStefano  
Becky Dornon  
Amy Fogerson  
Sharmila Guha  
Michele Hemmings  
Saundra Hall Hill  
Callista Hoffman  
Kyra Humphrey  
Leslie Inman  
Farah Kidwai  
Sarah Lynch  
Adriana Manfredi  
Cynthia Marty  
Alice Kirwan Murray  
Shinnhill Park  
Helene Quintana  
Niké St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet

**TENOR**

Matthew Brown  
Daniel Chaney  
Bradley Chapman  
Pablo Corá  
Jody Golightly  
Timothy Gonzales  
J. Wingate Greathouse  
Steven Harms  
Drew Holt  
Todd Honeycutt  
Brandon Hynum  
Jon Lee Keenan  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Michael McDonough  
Eduardo Nepomuceno  
Adam Noel  
George Sterne  
Todd Strange  
Matthew Thomas

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

GUEST APPEARANCES *at Walt Disney Concert Hall & Shrine Auditorium***HILLBORG SIRENS**

Nov 25, 26 & 27, 2011

WORLD PREMIERE  
LA Phil commission  
LA Philharmonic  
Esa-Pekka Salonen, conducting  
Walt Disney Concert Hall

**MAHLER SYMPHONY NO. 2**

Jan 22, 2012

Simón Bolívar Symphony  
Orchestra of Venezuela  
Gustavo Dudamel, conducting  
Walt Disney Concert Hall

**MAHLER SYMPHONY NO. 8**

Feb 4, 2012

LA Philharmonic  
Simón Bolívar Symphony  
Orchestra of Venezuela  
Gustavo Dudamel, conducting  
Shrine Auditorium

**MOZART DON GIOVANNI**

May 18, 20, 24 & 26, 2012

LA Philharmonic  
Gustavo Dudamel, conducting  
Paul Curran, director  
Frank Gehry, architect  
Walt Disney Concert Hall

**SHOSTAKOVICH ORANGO**

Dec 2, 3 & 4, 2011

WORLD PREMIERE  
LA Philharmonic  
Esa-Pekka Salonen, conducting  
Peter Sellars, directing  
Walt Disney Concert Hall

**MAHLER SYMPHONY NO. 3**

Jan 24, 2012

Simón Bolívar Symphony  
Orchestra of Venezuela  
Gustavo Dudamel, conducting  
Walt Disney Concert Hall

**BEETHOVEN  
MISSA SOLEMNIS**

April 13, 14 & 15, 2012

LA Philharmonic  
Herbert Blomstedt, conducting  
Walt Disney Concert Hall

**ADAMS THE GOSPEL  
ACCORDING TO THE  
OTHER MARY**

May 31, Jun 1, 2 & 3, 2012

WORLD PREMIERE  
LA Phil commission  
LA Philharmonic  
Gustavo Dudamel, conducting  
Walt Disney Concert Hall

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## FEATURED ARTISTS & COMPOSERS



**Lesley Leighton**  
CONDUCTOR

**Official Position:** Associate Conductor of the Los Angeles Master Chorale

**Hometown:** Los Angeles, CA

**Education:** BA in choral conducting from Loyola Marymount University with Paul Salamunovich; MM in vocal performance from the University of Southern California with Judith Oas Natalucci; DMA (all-but-dissertation) in choral conducting from the University of Southern California with 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, Bramwell Tovey, Rafael Frúbeck de Burgos, Boris Brott 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/clinician:** has guest conducted with El Dorado Opera; Santa Monica Summer Sing-Along Series; and worked as a clinician for the Brandeis Summer Workshop series; Oaks Christian High School; LPMC High School Festival; LAUSD Choral Festival

**Other current positions:** Artistic Director of the Los Robles Master Chorale and Music Director of New West Symphony Chorus



**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; Christ the King Lutheran Church and the Bach Society in Houston



**Thomas Jennefelt**  
COMPOSER

**Born:** April 24, 1954 in Huddinge, Sweden

**Education:** studied composition at the Royal College of Music in Stockholm with Gunnar Bucht and Arne Mellnäs

**Awards and honors:** in 2001 awarded the Royal Litteris et Artibus Medal, and in 2004 was appointed vice president of the Royal Academy of Music in Stockholm; from 1994-2000, was a chairman of the Society of Swedish Composers

**Notable compositions:** choral works: *Warning to the Rich, O Domine, Villarosa Sequences, Dichterliebe (I-X)*; instrumental music: *Music by a mountain*; operas: *Albert och Julia, The Jesters' Hamlet, The Vessel, Sport & Leisure*

**Commissions:** from a number of Swedish choirs as well as Vokalconsort Berlin, Bayerische Rundfunkchor, The Swingle Singers, Kammerchor Saarbrücken, Ex Cathedra in Birmingham, Mikrokosmos (Vierzon) and Musikhochschule Basel

**Quote:** "The problem with writing vocal music is that the text forms the piece so much. It is harder to find new musical forms when you have to say something with semantic meaning. Nowadays, with knowledge of that problem, I try to be somewhere between text and music."  
- Thomas Jennefelt



**Eric Whitacre**  
COMPOSER

**Born:** January 2, 1970 in Reno, NV

**Formal training:** didn't begin composing until college, when he sang in a choir for the first time; earned an MM from the Juilliard School, studied with John Corigliano

**His recent musical:** *Paradise Lost*, a cutting-edge work combining trance, ambient and techno electronica with choral, cinematic and operatic traditions, won both the ASCAP Harold Arlen Award and the Richard Rodgers Award for most promising musical theater composer

**Commissions:** for Chanticleer, the London Symphony Chorus and Orchestra, Julian Lloyd Webber and the Philharmonia Orchestra, The King's Singers, Conspirare

**Considered by many to be:** one of the most popular (choral and wind symphony) composers of our generation who has created some of the most frequently performed pieces in the choral repertoire, such as *Water Night, Cloudburst, Lux Aurumque, and Sleep*

**Other awards:** his first recording, *The Music of Eric Whitacre*, was called one of the top 10 classical albums of 1997 by *The American Record Guide*; in 2001 he became the youngest recipient ever awarded the Raymond C. Brock commission by the American Choral Directors Association



**BUY YOUR COPY** of  
*Lauridsen - Lux Aeterna* at  
the LA Phil Store tonight!

"Perpetual light shines on all the settings"

— NEW YORK TIMES

Recorded by Paul Salamunovich and the Los Angeles Master Chorale for RCM Records and released in 1998, *Lauridsen - Lux Aeterna* has sold over 90,000 copies worldwide and received a Grammy Award® nomination.

Contents: *Lux Aeterna, Les Chansons des Roses, Ave Maria, Mid-Winter Songs* and *O Magnum Mysterium*



**Tarik O'Regan**  
COMPOSER

**Born:** 1978 in London

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

**Honors:** his recording *Threshold of Night* (Harmonia Mundi) received two 2009 Grammy Award® nominations (including Best Classical Album); two-time British Composer Award winner; NEA Artistic Excellence grant; Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University; Radcliffe Institute Fellowship at Harvard; Fellowship in the Creative Arts at Trinity College, University of Cambridge

**Appointments:** positions at Trinity and Corpus Christi College in Cambridge, the Institute for Advanced Study in Princeton and Yale University

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

**Recent and upcoming projects:** 2011 sees the opening of *Heart of Darkness*, his opera based on Joseph Conrad's novel of the same name at the Royal Opera House Linbury Theatre, and the release of *Acallam na Senórach*, his third album on the Harmonia Mundi label; 2010 marked the premiere of BBC Proms commission, *Latent Manifest*, by the Royal Philharmonic; broadcast of a self-penned documentary, *Composing New York*, which he presented for BBC Radio in 2010



**Shawn Kirchner**  
COMPOSER/  
ARRANGER

**Born:** June 22, 1970 in Bloomfield, Iowa, along with his triplet brother and sister

**With LAMC:** 10 seasons as a tenor with the Chorale, also appeared as a soloist for Pärt's *Miserere* and Ramirez' *Missa Criolla*, and as a pianist for various concerts; LAMC commissioned his Neruda sonnet setting, *Tu Voz*

**Education:** MA in Choral Conducting (University of Iowa) with William Hatcher; BA in Peace Studies (Manchester College); recently mentored in choral arranging and music philosophy by Alice Parker

**Best known for:** his arrangement of the Kenyan song *Wana Baraka*, now performed throughout the choral community worldwide

**Christmas:** was music director for *Enter the Light of Life*, a 2004 CBS Christmas Eve special featuring his carol arrangements, many of which LAMC has programmed on holiday concerts

**Published by:** Boosey & Hawkes and Santa Barbara (SBMP); after the LAMC premiere of *Heavenly Home* in May 2010, Boosey elected to publish this work, along with two LAMC audience favorites: *Silent Night* and *Brightest & Best*

**Current Projects:** *Beyond Brokeback*, a staged reading featuring original bluegrass/country songs from *Meet Me on the Mountain*, his *Brokeback Mountain*-inspired CD, presented at Chicago's Auditorium Theatre in November 2011; a suite of Latin carols to be premiered by LAMC this December; an ongoing jazz songwriting project



**Morten Lauridsen**  
COMPOSER

**Born:** February 27, 1943 in Colfax, WA

**Began his association with the LAMC:** in 1985 when Roger Wagner conducted his *Mid-Winter Songs on Poems by Robert Graves* at the Dorothy Chandler Pavilion

**Was the LAMC composer-in-residence:** from 1994 until 2001

**LAMC has premiered:** *O Magnum Mysterium*, *Lux Aeterna*, *Ave Maria* and *Voici le Soir* (from *Nocturnes*)

**LAMC has recorded:** *Lux Aeterna*, *Les Chansons des Roses*, *Ave Maria*, *Mid-Winter Songs*, and *O Magnum Mysterium* on the Grammy Award®-nominated album *Lauridsen – Lux Aeterna* (1998)

**Preparing the next generation of composers:** as Distinguished Professor of Composition at the University of Southern California's Thornton School of Music

**Awards:** in 2006, named an "American Choral Master" by the National Endowment for the Arts; in 2007, was awarded the National Medal of the Arts "for his composition of radiant choral works combining musical beauty, power, and spiritual depth"

**International popularity:** by the end of the 20th century, he eclipsed Randall Thompson as the most frequently performed American choral composer; his music has been recorded on over 200 CDs and has received several Grammy® nominations



Photo: Dan Liebig/ASUCA photography

## Mass

Newton's desire to compose a Mass was greatly impacted by two concerts performed in the last decade in Disney Hall with the Los Angeles Master Chorale and the Luckman Jazz Orchestra surveying the music of Mary Lou Williams and Duke Ellington.

The *Credo* was originally commissioned by Southwest Chamber Music, and after the premiere, the Metastasio Festival in Prato, Italy commissioned the completion of the *Mass*. The world premiere took place on February 4, 2007, and was subsequently recorded in 2009 with Grant Gershon conducting and four members of the Chorale as the soloists.

## the little match girl passion

Based on the Hans Christian Andersen story and influenced by Bach's *St. Matthew Passion*, the Pulitzer Prize-winning *the little match girl passion* has become one of the most heralded choral compositions of the new century since its riveting premiere at Carnegie Hall.

"With this work — one of the most moving and original scores of recent years — Lang has solidified his standing as an American master"  
— THE NEW YORKER



Photo: Peter Seifling

The original work, written for four solo voices in 2007, was commissioned by Carnegie Hall especially for the vocal ensemble Theatre of Voices and its director, Paul Hillier.

Last January, Grant Gershon performed as tenor and percussionist in the West Coast Premiere of the original quartet version with Jacaranda Music.

## Singet dem Herrn ein neues Lied and Fürchte dich nicht

Six of Bach's motets survive, all of which date from his time in Leipzig. Each of these is a long work, much longer than the earlier versions of the genre. Four were originally written without orchestral accompaniment, although sometimes Bach would double the voices with instruments for additional support.



## UP NEXT

### *the little match girl passion*

Sunday,  
November 13  
at 7 pm

# Opening night gala

## CELEBRATING 22 YEARS OF LEADERSHIP



Photo: Lee Salem

*L to R: Kent and Joyce Kresa, Grant Gershon, Mark Foster*

Dorothy “Buffy” Chandler smartly pegged Mark Foster for her new young professional support group “In the Wings” to introduce LA’s rising young stars to all the Music Center Resident Companies. Mark and his wife Claudia were quickly absorbed into leadership roles at the Music Center – Mark in the Fraternity of Friends and the Opera League Board of Directors, and Claudia on the Blue Ribbon Committee. In 1989 Mark joined the LA Master Chorale Board of Directors, and was named Chair of the Development Committee the very next season.

In 1996 he was named President of the LA Master Chorale’s Board of Directors; and in 2004 he became Chairman of the Board – a position he continues to hold today. During these years, he has also played an important role on the Music Center Board of Governors and the Music Center Foundation Board.

In 1996, the Music Center Foundation launched a formal planned giving campaign across the entire campus. The first gift realized in this campaign was made by Claudia and Mark Foster – a very significant gift which benefitted all four resident companies. This visionary leadership gift perfectly exemplifies the passion and dedication with which Mark has guided the Master Chorale for the last 22 years.

During his leadership of the Chorale, Mark presided over this organization during a period of change and expansion, including the selection of Grant Gershon as the fourth Music Director of

the Chorale, and the Chorale’s move from the Dorothy Chandler Pavilion to Walt Disney Concert Hall. He also oversaw a \$1 million capital campaign to complete the construction of Disney Hall, the hosting of the Chorus America National Conference in Los Angeles and the release of 4 commercial recordings.

Tonight, LAMC, along with our fellow resident companies, come together to celebrate the extraordinary tenure and committed leadership of Mark Foster in this final year as Board Chairman. We extend our deep appreciation for his tremendous impact on both the Master Chorale and the Music Center.

GENEROUSLY SPONSORED BY



**BNY MELLON**

The Los Angeles Master Chorale and the Board of Directors honor Mark Foster, during his final year as Board Chairman, for an unprecedented 22 years of service. Please join us in celebrating Mark's extraordinary leadership across the Music Center.

# mark foster

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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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Meet the Composers event with the incomparable James Newton and Pulitzer Prize-winning David Lang along with Grant Gershon backstage in Choral Hall following the dress rehearsal – Saturday, November 12, 2011.

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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).



photo: Lee Salem



Mark & Claudia Foster

“Claudia and I were interested in planning for the future – our own and the Music Center’s,” said Mark Foster in 1997 when they were among the youngest couples to make a planned gift to the Music Center Foundation. “Early estate planning just makes sense. It helped us to plan well in advance for our children and for the charities that are most important to us. Through good estate planning, we were able to maximize our tax advantage and to actually give much more to our family and to charity.”

The Foster’s planned gift will benefit the Master Chorale, as well as each of the Music Center resident companies. “The Foundation’s expert counsel helped us through what can be a complicated process” says Mark.

Claudia and Mark’s gift will support the Chorale’s programming in the future and strengthen its education outreach efforts. “Singing is the most accessible art form for schools simply because every student *has* a voice. Young people can gain a wonderful sense of pride and achievement by learning the discipline and teamwork that great choral music requires.”

— Claudia & Mark Foster

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## BNY MELLON

# BRAVO BNY MELLON!

Please join us in shouting an enthusiastic “Bravo!” to BNY Mellon for its support over the past 19 consecutive seasons – an extraordinary record for our corporate community partner. We applaud BNY Mellon for providing the resources for our wonderful choral concerts while reinforcing its corporate impact in the community through support of our comprehensive educational outreach programs that help develop the performers and audiences of our future. Thank you BNY Mellon, benefactor of tonight’s gala.

BNY Mellon is a global financial services company focused on helping clients manage and service their financial assets, operating in 36 countries and serving more than 100 markets. BNY Mellon is a leading provider of financial services for institutions, corporations and high net worth individuals, offering superior investment management and investment services through a worldwide client-focused team.

## Donald J. Nores

Elected as LAMC Board Member Emeritus

47 years ago, world-renowned conductor Roger Wagner and a group of Los Angeles Junior Chamber of Commerce members established



Roger Wagner, Don Nores, Dale Van Natta, Z. Wayne Griffin and Harrison "Buzz" Price

the first "Master Chorale" in the country. Among those members was 34 year old Don Nores, businessman and choral music aficionado, who not

only founded the Los Angeles Master Chorale as a resident company at the Music Center, but served on its Board of Directors until this past season – a monumental achievement of both dedication and philanthropy.

Don's five decades of leadership guided the Chorale through 4 music directors, 7 commercial recordings (one of which he and his wife Joyce underwrote), award-winning educational programs and the establishment of the Chorale as a resident company at Walt Disney Concert Hall. His legacy is indelibly marked upon this organization and it is with great honor and gratitude that the Board of Directors elected Don Nores as Board Member Emeritus in May 2011.

*Thank you, Don!*



Don and Joyce Nores

Photo: Lee Salem



LAMC

Los Angeles Master Chorale  
135 North Grand Avenue  
Los Angeles, CA 90012  
213-972-3110 tel.  
213-972-3136 fax

lamc@lamc.org  
tickets@lamc.org

### ADMINISTRATION

#### Artistic Staff

Grant Gershon, Music Director  
Paul Salamunovich, Music Director Emeritus  
Lesley Leighton, Associate Conductor  
Lisa Edwards, Pianist/Musical Assistant  
Marnie Mosiman, Artistic Director for *Voices Within*

#### Administrative Staff

Lesli Beard, Education Programs Manager  
Andrew Brown, Director of Operations  
Patrick Brown, Marketing Manager  
Suzanne Brown, Controller  
Hayden Eberhart, Program Book Coordinator  
Terry Knowles, President & CEO  
Kevin Koelbl, Artistic Personnel & Production Manager  
Esther Palacios, Administrative Assistant  
Felix Racelis, Institutional Giving Manager  
Ilean Rogers, Director of Development  
Karen Sarpolus, Box Office Manager  
Andrew Tomasulo, Box Office Assistant

#### Consultants

Ad Lib Communications  
Libby Huebner, Publicist  
King Design Office

#### Walt Disney Concert Hall

Greg Flusty, House Manager  
Paul Geller, Stage Manager  
Thomas Kolouch, Master Carpenter  
John Phillips, Property Master  
Terry Klein, Master Electrician  
Kevin F. Wapner, Master Audio/Video

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.



**FOR TICKETS**

**Phone: 213-972-7282 (M-F, 10-5)**

**Online: LAMC.ORG**





A scene from *Così fan tutte* at the Glyndebourne Festival

Gustavo Dudamel with the LA Phil.



Scottish Ballet



# OCTOBER AT THE MUSIC CENTER

## SATURDAY, OCTOBER 1

2:30 PM *Poor Behavior*  
Center Theatre Group /  
Mark Taper Forum  
**Runs through October 16**

7:30 PM *Eugene Onegin*  
LA Opera /  
Dorothy Chandler Pavilion  
**Runs through October 9**

8:00 PM Dudamel Conducts Adams,  
Benzecry, and Berlioz  
LA Phil / Walt Disney Concert Hall  
**Runs through October 2**

## SUNDAY, OCTOBER 2

2:00 PM *Così fan tutte*  
LA Opera /  
Dorothy Chandler Pavilion  
**Runs through October 8**

## TUESDAY, OCTOBER 4

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

## THURSDAY, OCTOBER 6

8:00 PM Dudamel conducts Mendelssohn  
LA Phil / Walt Disney Concert Hall  
**Runs through October 9**

## TUESDAY, OCTOBER 11

8:00 PM The English Concert  
Presented by LA Phil /  
Walt Disney Concert Hall

## THURSDAY, OCTOBER 13

8:00 PM Dudamel and Bronfman  
LA Phil / Walt Disney Concert Hall  
**Runs through October 15**

## FRIDAY, OCTOBER 14

7:30 PM Scottish Ballet  
Dance at the Music Center /  
Dorothy Chandler Pavilion  
**Runs through October 16**

## SUNDAY, OCTOBER 16

7:00 PM *Lux Aeterna*  
Los Angeles Master Chorale /  
Walt Disney Concert Hall

## TUESDAY, OCTOBER 18

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

## THURSDAY, OCTOBER 20

8:00 PM Dudamel and Moser  
LA Phil / Walt Disney Concert Hall  
**Runs through October 21**

## SATURDAY, OCTOBER 22

11:00 AM World City at the Music Center  
& 12:30 PM Los Cenizontles (Music & Dance,  
Mexico) Facto Teatro, "Pantéon de  
Fiesta" (Toy Theatre, Mexico)  
Music Center /  
Walt Disney Concert Hall

8:00 PM Sing the Truth! with Angélique Kidjo,  
Dianne Reeves, Lizz Wright  
Presented by LA Phil /  
Walt Disney Concert Hall

## SUNDAY, OCTOBER 23

7:30 PM Jane Krakowski  
Presented by LA Phil /  
Walt Disney Concert Hall

## WEDNESDAY, OCTOBER 26

8:00 PM Goran Bregovic and his Wedding  
and Funeral Orchestra  
Presented by LA Phil /  
Walt Disney Concert Hall

## FRIDAY, OCTOBER 28

8:00 PM Dudamel and Goode (Casual Friday)  
LA Phil / Walt Disney Concert Hall  
**Runs through October 30**

## SUNDAY, OCTOBER 30

7:30 PM Halloween Silent Film:  
*The Cabinet of Dr. Caligari*  
Presented by LA Phil /  
Walt Disney Concert Hall

For more information,  
visit [musiccenter.org](http://musiccenter.org) or  
call (213) 972-7211.

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