



LOS ANGELES  
MASTER  
CHORALE

# Andes to the Sea

WALT DISNEY CONCERT HALL

APRIL 2012



performances  
MAGAZINE

# HIGH NOTES

from President and CEO Terry Knowles



South America lays claim to perhaps the most arresting vistas on our planet! From Machu Picchu, precariously perched on top of the Peruvian Andes, to the llanos (plains) of Venezuela, everywhere one looks there is inspiration for the vibrant choral works that have emerged from this region.

Tonight, the talented and versatile singers of the Los Angeles Master Chorale celebrate the rich musical traditions of Venezuela and its neighbors with a program that includes some of the most vibrant repertoire that can be heard anywhere.

Also, with this concert we culminate the second phase of the Chorale's ground-breaking *LA is the World* commissioning initiative - joining LAMC Music Director Grant Gershon with some of the brightest American composers and LA-based master musicians representing the vast and vibrant cultural fabric of our region - to create new choral works for a repertoire that's always hungry for more while introducing the Chorale to many of the diverse communities in our city. Tonight's premiere, *The Singing Mountaineers*, was commissioned from the extraordinarily talented composer Gabriela Lena Frank for the Chorale and the wonderful musicians of Huayucaltia, LA's acclaimed Latin American folk jazz ensemble. Looking back on the first two phases of *LA is the World*, I am both amazed and very proud to realize that through this project the Chorale has performed five world premieres, two of which have been repeated in performance. These extraordinary collaborations have been made possible through the generous support of the James Irvine Foundation, as well as many donors who are in our audience this evening.

After our journey to South America, we turn our sights to Poland for our season's final performance - a concert tribute to the late Henryk Górecki, whose music remained relatively unnoticed until the popular recording of his Third Symphony in 1992 with Dawn Upshaw. We hope to elevate his sublime choral music to similar acclaim with a performance and subsequent recording to be released on Decca in fall 2012! This will be the LA Master Chorale's 8th commercial release and 5th recording with Music Director Grant Gershon. We delight in the opportunity to share with the rest of the world the incredible music that is made by the Chorale in Walt Disney Concert Hall.

Thank you for joining us this evening. We look forward to sharing with you many more musical experiences like the one you are about to enjoy!

Sincerely,

A handwritten signature in black ink, appearing to read "Terry Knowles". The signature is fluid and cursive, written over a light gray rectangular background.

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TONIGHT'S PERFORMANCE

# Andes to the Sea

Sunday, April 29 at 7 pm  
Walt Disney Concert Hall

Los Angeles Master Chorale  
Grant Gershon, conductor  
Lesley Leighton, associate conductor  
Huayucaltia

***Hanacpachap cussicuinin***  
(The happiness of the upper world)

Juan Pérez Bocanegra  
(1598-1631)

***Magnificat Quarti Toni***

Gutiérrez Fernández Hidalgo  
(1553-1620)  
Transcribed by Robert Stevenson

***The Singing Mountaineers*** WORLD PREMIERE

Gabriela Lena Frank  
(b. 1972)

Huayucaltia

Ayana Haviv, SOPRANO

Risa Larson, SOPRANO

Adriana Manfredi, MEZZO-SOPRANO

Tracy Van Fleet, MEZZO-SOPRANO

Charles Lane, TENOR

Michael Lichtenauer, TENOR

Michael Blanchard, BASS

Reid Bruton, BASS

Abdiel Gonzalez, NARRATOR

(15 minute intermission)

*This concert is underwritten in part through the generosity of Mr. Abbott Brown.*

***Mata del anima sola* (Tree of the lonely soul)**

Pablo Corá, TENOR

Antonio Estévez  
(1916-1988)***Caramba* (Good Gracious, My Love)**

Abdiel Gonzalez, BARITONE

Otilio Galíndez  
(1935-2009)  
arr. Alberto Grau (b. 1938)***Kasar mie la gaji* (The earth is tired)**

Conducted by Lesley Leighton

Alberto Grau

***Carpuela Lindo* (Lovely Carpuela)**Milton Tadeo Carcelén  
(1955-2009)  
arr. Eugenio Auz Sánchez (b. 1958)***Y se quedarán los pájaros cantando...*  
(And the birds will go on singing...)**

Rachelle Fox, SOPRANO

María Guinand  
(b. 1953)***Salseo***Oscar Galián  
(b. 1960)***Visiones del Llano* (Visions of the Plains)**

Fiesta

Amanecer (Sunrise)

Cristian Grases  
(b. 1973)***Oiga, Compae* (Hey, Compadre)**César Alejandro Carrillo  
(b. 1957)

Gabriela Lena Frank's *The Singing Mountaineers* is part of LA is the World, a multi-year commissioning initiative supported by a grant from The James Irvine Foundation. Tonight's concert is also supported by grants from the National Endowment for the Arts and the Aaron Copland Fund for Music, Inc.



**KUSC** is our Proud Media Partner

Tonight's ListenUp! with composers Gabriela Lena Frank and Cristian Grases, 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](http://www.lamc.org).

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Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

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

# Creative Fusions

## A Choral Tour from the Andes to the Sea

*El Sistema*, the music education network pioneered by Venezuelans, has been attracting international attention in recent years as other countries try to emulate its overwhelming success in motivating a new generation's love of music. But along with the instrumental ensembles that *El Sistema* immediately calls to mind, its program and structure have been providing a model for parallel developments in the world of choral music. These in turn draw on elements already established earlier in the last century, well before *El Sistema* was inaugurated, when the larger reawakening of identity across Latin America encouraged a widespread amateur-choir movement.

As a result, Venezuela has become the epicenter for an extraordinarily dynamic choral scene that extends to neighboring countries as well. It encompasses not only inspired participation — among singers and audiences alike — but fresh creativity from composers who are expanding the scope of the choral repertoire. Tonight's program takes us on a musical road trip from the Andes to the sea as the Master Chorale illuminates the colorfully innovative spirit that flourishes in South America's choral music-making. We'll discover how this is rooted in a fertile mix of traditions from the Old and New Worlds, the intersection of folkloric and avant-garde sources, a love of poetry, and the heartrending beauty of the landscape.

In fact, our program's first half begins in Peru, stepping back in time to the earliest known sources of choral music in the New World. The all-important principle of fusion is already apparent in *Hanacpachap cussicuinin*, considered the first piece of polyphonic music printed in the Americas. It was included as part of a liturgical instruction manual for clerics (*Ritual Formulario*) published in 1631 by the Franciscan friar Juan Pérez Bocanegra, who was stationed in the town of Andahuaylillas, southeast of the Incan capital Cuzco.

It was around this time that the town's Church of San Pedro Apóstol was built — a space where this processional music in honor of the Virgin Mary would have resounded as the singers entered. Elaborately painted scenes were later added to the walls and ceiling, eventually earning San Pedro a reputation as “the Sistine Chapel of the Andes” (currently, these are under restoration). They mix Christian symbols with images of plants and animals from the indigenous environment — a visual parallel to the fusion represented by this music, in which European polyphony is used for a text in Quechua, the imperial language of the Incas. “Hanacpachap” refers to the “upper world” in Incan cosmology; the title, which can be translated as “The Happiness of the Upper World,” was Christianized into a paean to “the glory of heaven.” Scholars suggest the melody may have been indigenous

and the piece itself composed by a Quechua student, though he (she?) wasn't named in Bocanegra's collection. The accompaniment would have featured such Incan percussion instruments as the goat-skin drum and *chajchas*, rattles made of llama hooves.

“For the early colonizers,” writes Geoffrey Baker in his fascinating recent book about colonial Cuzco, *Imposing Harmony*, “the maintenance of European musical traditions provided an affective link to the Old World and a means of domesticating their new environment.” A good example of this transplanting of traditions can be found in the surviving choral music of Gutiérrez Fernández Hidalgo. Like Bocanegra, he emigrated from Spain, arriving in the New World in the 1580s, where he pursued a musical career as chapelmaster across a large swathe of the continent (and generated controversy over his pushy tactics). His *Magnificat Quarti Toni* (i.e., “of the fourth tone,” referring to one of the medieval modes, here associated with adoration) brings the sounds of worship familiar from Hidalgo's native Spain to the newly built cathedrals in Cuzco, Lima, Quito, Bogotá, and Sucre — all cities where he was active. Written for six parts, his *Magnificat* setting alternates between plainchant and voices that dovetail in canon, employing all six voices for the concluding Gloria.

We leap from the era of the conquistadores into the here and now with the Master Chorale's brand-new commission by San Francisco-based composer Gabriela Lena Frank. Winner of the Latin Grammy for her *Inca Dances* in 2009 and a member of Yo-Yo Ma's Silk Road Ensemble, Frank gives us a contemporary perspective on cross-cultural links in *The Singing Mountaineers*. The work, for eight-part choir and narrator, Andean winds, percussion and guitars, comprises seven parts, including one entirely instrumental section, and draws on the poetry of José María Arguedas (1911-1969), whom Frank describes as “a literary hero of mine” (see page 9).

Frank uses some of the anonymous poems collected by Arguedas in her new work, which takes its title from *The Singing Mountaineers: Songs and Tales of the Quechua People*, an anthology of poetry that Arguedas wrote or collected that has been translated into English by Ruth Walgreen Stephan. The music, she notes, “reflects a fusion of both western and traditional Peruvian instrumental/vocal techniques.” Frank has dedicated her new composition to Music Director Grant Gershon and the members of Huaycaltia — whose own name derives from a Nahuatl word for “kinship” and reflects the ensemble's instrumental fusion of Andean, African, jazz, rock, and classical styles. Gershon notes that Frank spent lots of time working with the musicians “to look for

untapped potential from these instruments, so that there are more than the expected folk sounds." The resulting musical idiom, while diatonic and modal, features writing for the singers that Gershon describes as "very virtuosic and personal," and the score's "overall character is mysterious and wistful, with strong dance rhythms from the highlands."

Despite its use by the Church as a way of consolidating colonial power, by the 20th century South American choral music had spread out of the churches and was establishing new roots in the secular context of reawakened national pride. Composer **Cristian Grases**, an authority on Latin American choral music whose work is among the pieces featured in the program's second half, observes that the evolution of a "healthy amateur choral scene" at the end of the 19th century provided "a perfect ground for composers with training in Europe to mix European traditions with the nationalistic movement that became such a powerful force in Latin America in the 20th century."

Venezuelan composer **Antonio Estévez** exemplifies this fascination with indigenous elements. *Mata del alma sola* ("Tree of the Lonely Soul") reflects the approach of his best-known work, the epic *Cantata Criolla* (1954), which recounts the tale of a singing contest with the devil. (Gustavo Dudamel led a performance here two seasons ago.) Estévez, who studied electronic music in Paris in the 1960s, not only incorporates the mixed folk rhythm of the Venezuelan dance known as *zoropo* in its fast sections but relies on another feature often employed by South American choral composers: the mimicking of folk instruments by the human voice — in this case, for example, the small four-string guitar (*cuatro*) and harp.

Emerging in the following generation, Barcelona-born **Alberto Grau** proved to be a game-changer when he founded the Schola Cantorum de Caracas in 1967 (now the Schola Cantorum de Venezuela). Grau combined his familiarity with avant-garde developments in Europe with a passion for education in a way that enabled him "to create a whole new language of choral music in the country," explains Grases. **María Guinand**, who began her own musical life with piano lessons from Grau, went on to become Artistic Director of the Schola and has collaborated with such prominent composers as Osvaldo Golijov and John Adams. *Y se quedarán los pájaros cantando* ("And the birds will go on singing"), which provides a taste of her own work as a composer, dates from 1980, an early point in Guinand's career.

Guinand's piece also evinces the deep love of fine literature that is a recurrent inspiration in Latin American choral music. The Nobel Prize-winning Spanish poet Juan Ramón Jiménez (1881-1958) is the source of the text here, which is taken from his poem "El Viaje Definitivo" ("The Final Journey"). "The nostalgic tone of the poem and the metaphors he uses to describe our passing through life and the ephemeral quality of our existence," writes the composer, "have in themselves a musical language that flows naturally into each melodic line and is expressed in various textures." These in turn call for "an extended tonality that combines chromatic harmonies."

While Guinand refashions the madrigal tradition for a Venezuelan context, her compatriot **Otilio Galíndez** does something similar with the format of the serenade imported from Europe. *Caramba* (yes, *that* word, which might be translated "oy, vey!" or "holy cow!") combines Galíndez's talents as a poet and musician and is especially cherished in the Venezuelan choral repertoire.

*Kasar mie la gaji* ("The Earth Is Tired") brings us a delightful example of **Grau's** more experimental influences. He takes the folk device of onomatopoeic singing to imitate instruments several steps further, now using extended techniques, whispers, screams, glissandi, and aleatoric elements to conjure a sense of the environment — here represented as endangered by humans in this text from the African Sahel. Grases points out that Grau learned much from his exposure to contemporary Scandinavian choral music, aiming for a new fusion with nationalistic rhythmic idioms, which add "salt and pepper." Another significant feature of Grau's work is the energy of eurythmics, in which the singers' body motions become part of the musical communication. Grases recalls that when he studied with Grau, he learned that a "truly deeper way of expression emerges when you sing with your entire body as part of the process."

Our musical tour continues with two more contemporary variations on popular or folkloric idioms. The Venezuelan **Oscar Galián**, a composer, string player, and singer, gives us a vibrant, fresh take on the topos of voices-as-instruments in *Salseo*, with its seemingly effortless (in reality quite tricky) overlay of son-based rhythms and sand-shifting harmonies. *Carpuela Lindo* ("Lovely Carpuela") by **Milton Tadeo Carcelén**, who was a farmer from northern Ecuador, uses the folk format of the Afro-Ecuadorian *bomba*, with its vocal mimicking of percussion instruments, to address a contemporary plight. Writes Peter Wordelman: "The words generally refer to the large internal migration of the people of the Andean highlands who go to the Amazon region to look for work with the oil companies."

**Cristian Grases**, who studied in Caracas with both Grau and Guinand and now teaches choral music at USC, composed a valentine to his own memories of the Venezuelan landscape in his two-part choral work *Visiones del Llano* ("Visions of the Plains"). Here, says the composer, he wanted to convey "the sensation of infinite beauty in a seemingly unending geography" evoked by this landscape. The short first part, *Fiesta*, uses lively meters and refers to nighttime festivities as the chorus morphs into an indigenous band of *cuatro*, maracas, and the Venezuelan harp, singing phonemes that amplify the imitative effects. Grases also wrote the poetry for the second part, *Amanecer* ("Dawn"), a stirring mini-tone poem for chorus that paints "the rising of the sun as it warms up everything and awakens the diverse life in the plains." An exquisitely proportioned a cappella gem, *Amanecer* won first prize in the 2008 Yale's Emerging Composers Competition.

Concluding our program is a piece that epitomizes the fluidity between popular, folkloric, and classical idioms in the Venezuelan choral scene. Composer and conductor **César Alejandro Carrillo**, who belongs to the same generation as María Guinand (i.e., between those of Grau and Grases), wrote *Oiga, Compañero* ("Hey, Compadre") in 1996. It fuses the Old World structure of a prelude and fugue with a musical theme taken from the Venezuelan vernacular. This sort of interplay, notes Grant Gershon, "speaks to the incredible amount of creativity and vitality among these composers. It doesn't scream out that there's a fugue in the second part but just introduces it unacademically, as an element to be enjoyed, though the technique is very sophisticated. This is a mix I find very refreshing."

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

# Grant Gershon

MUSIC DIRECTOR



Photo: Alex Berliner

**"...under Gershon, the Master Chorale seems to be able to master anything..."**

— LOS ANGELES TIMES

Now in his eleventh season, Grant has led more than 100 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: *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

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

— CULTURE SPOT LA

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;

76 premieres of new works, of which 44 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; master classes; 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**

Samela Beasom  
 Karen Hogle Brown  
 Hayden Eberhart  
 Rachelle Fox  
 Harriet Fraser  
 Ayana Haviv  
 Marie Hodgson  
 Susan Judy  
 Risa Larson  
 Virenia Lind  
 Margaurite Mathis-Clark  
 Deborah Mayhan  
 Susan Mills  
 Holly Shaw Price  
 Sunjoo Yeo

**ALTO**

Nicole Baker  
 Rose Beattie  
 Leanna Brand  
 Aleta Braxton  
 Amy Fogerson  
 Kyra Humphrey  
 Farah Kidwai  
 Adriana Manfredi  
 Alice Kirwan Murray  
 Drea Pressley  
 Helene Quintana  
 Niké St. Clair  
 Nancy Sulahian  
 Kimberly Switzer  
 Kristen Toedtman  
 Tracy Van Fleet

**TENOR**

Matthew Brown  
 Daniel Chaney  
 Pablo Corá  
 Jody Golightly  
 J. Wingate Greathouse  
 Steven Harms  
 Brandon Hynum  
 Shawn Kirchner  
 Charles Lane  
 Michael Lichtenauer  
 Dominic MacAller  
 Sal Malaki  
 Christian Marcoe  
 Sean McDermott  
 George Sterne

**BASS**

Melvir Ausente  
 Joseph Bazyouros  
 Michael Blanchard  
 Reid Bruton  
 Kevin Dalbey  
 Greg Davies  
 Gregory Geiger  
 Dylan Gentile  
 Abdiel Gonzalez  
 Scott Graff  
 Stephen Grimm  
 Scott Lehmkuhl  
 Edward Levy  
 Jim Raycroft  
 Vincent Robles

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

LESLEY LEIGHTON *Associate 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 in choral conducting from the University of Southern California with Jo-Michael Scheibe

**As a conductor/clinician:** guest conducted for El Dorado Opera (*Amahl and the Night Visitors*, 2012; Mozart Requiem, 2011); Santa Monica Summer Sing-along series (Fauré Requiem, Vaughan Williams *Serenade to Music*, 2010); worked as a clinician for Vox Femina (2012), the Brandeis Summer Workshop series (2011), Oaks Christian High School (2011), LRMC High School Festival (2010-12), LAUSD Choral Festivals (2010-12)

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

**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 an educator:** inaugurated Los Robles Master Chorale's annual High School Choral Festival and High School choral leadership workshop, in addition to its Young Composer's Competition

HUAYUCALTIA *Guest Ensemble*

**Founded:** 1985 in Los Angeles

**Origin of name:** means kinship and unity in the ancient language of the Aztecs

**Members:** Cindy Harding (USA), Ciro Hurtado (Peru), Antonio Ezkauriatza (Mexico), Julio Ledezma (Argentina), Hernan Pinilla (Colombia)

**Have performed:** throughout the Americas

**Previous LAMC appearances:** in December of 2009 for Ariel Ramirez's *Navidad Nuestra* and April 2007 for Ariel Ramirez's *Missa Criolla*

**Original musical experience:** uses hundreds of traditional instruments from Latin America, blending haunting and organic sounds with contemporary instruments and musical forms; performances are festive renditions of original compositions fusing traditional song styles with jazz, rock, classical, flamenco and other world-beat genres

**Awards and honors:** in 2001 and 2002, nominated for *LA Weekly's* Best of Los Angeles Music Awards in the World Music/Recombinant and MVP categories; in spring 2002, received a Proclamation from the Los Angeles County Board of Supervisors for their participation in the Summer Nights at the Ford series and their contributions to the community over the years; in 1989 received the NAIRD award for best album of the year for *Horizontes*. Huayucaltia commemorated their 25th Anniversary at the Ford Amphitheatre in 2010. The group has released eight recordings, the most recent is *El Tiempo* on Moondo Records



Photo courtesy of Huayucaltia



## COMPOSERS



Photo: Sabrina Frank

### Gabriela Lena Frank

**Born:** 1972 in Berkeley, California

**Education:** attended Rice University, where she earned a BA and MA; received her DMA in composition from the University of Michigan; studied composition with William Albright, William Bolcom, Leslie Bassett, Michael Daugherty, Paul Cooper, Ellsworth Milburn, and Sam Jones, and piano with Logan Skelton and Jeanne Kierman Fischer

**Key Works:** *Leyendas: An Andean Walkabout*, *Illapa: Tone Poem for Flute and Orchestra*, *Three Latin American Dances*, *La Llorona: Tone Poem for Viola and Orchestra*, *Quijotadas*, *Peregrinos*, *Hail! Lirico*

**Best known for:** being something of a musical anthropologist; she has travelled extensively throughout South America and her pieces reflect her studies of Latin-American culture

**Has collaborated with:** Dawn Upshaw, Yo-Yo Ma and the Silk Road Ensemble, The King's Singers, violinist Robin Sharp and the San Francisco Chamber Orchestra, Ballet Hispanico, Huntsville Symphony Orchestra, Indianapolis Symphony, Concertante, Brentano String Quartet, Chanticleer, Kronos Quartet, Modesto Symphony, Los Angeles Philharmonic's Green Umbrella new music series

**Awards and honors:** in 2009, received the John Simon Guggenheim Memorial Foundation Fellowship to assist in research and artistic creation; with guitarist Manuel Barrueco and Cuarteto Laninoamericano, received the 2009 Latin Grammy® for Best Classical Contemporary Composition for her work *Inca Dances*

### Juan Perez Bocanegra

**Born:** c. 1598 in Spain

**Died:** c. 1631, around Lima, Peru

**Interesting fact:** was a Franciscan monk and composer



### Milton Tadeo Carcelén

**Born:** 1955 in the Carpuela region of Ecuador

**Died:** 2009 in Ecuador

**Interesting fact:** a farmer who was best known for his music in the form of the traditional bomba, which primarily uses the voice to imitate percussive instruments



### César Alejandro Carrillo

**Born:** 1957 in Venezuela

**Interesting fact:** works as a choral conductor and composer, and his compositions have been devoted exclusively to choral music, garnering nearly 20 awards



### Antonio Estévez

**Born:** 1916 in Calabozo, Venezuela

**Died:** 1988 in Caracas, Venezuela

**Interesting fact:** collaborated with Sojo and Juan Bautista Plaza in the transcription and rehabilitation of Venezuelan colonial music



### Oscar Galián

**Born:** 1960 in Venezuela

**Interesting fact:** plays the double bass, guitar and the Venezuelan cuatro; currently lives in Spain



### Otilio Galíndez

**Born:** 1935 in Yaritagua, Venezuela

**Died:** 2009 in Maracay, Venezuela

**Interesting fact:** while he pursued varied careers, he is best known for his music and especially his Christmas songs



### Cristian Grases

**Born:** 1973 in Caracas, Venezuela

**Interesting fact:** received his Master's degree in choral conducting at the Simon Bolívar University studying with María Guinand and Alberto Grau; currently an Assistant Professor of Choral Music at USC



### Alberto Grau

**Born:** 1938 in Barcelona

**Interesting fact:** arguably one of the most influential contemporary Venezuelan choral composers and conductors of the late 20th and 21st centuries



### María Guinand

**Born:** 1953 in Caracas, Venezuela

**Interesting fact:** mainly known as being an internationally renowned choral conductor, preparing choruses for such conductors as Eduardo Mata, Alberto Grau, Simon Rattle, Helmuth Rilling, Claudio Abbado, Krzysztof Penderecki and Gustavo Dudamel

### Gutiérrez Fernández Hidalgo

**Born:** c. 1553 in Spain

**Died:** 1620, probably in Bolivia

**Interesting fact:** travelled around South America pursuing a career as a chapelmaster



### Eugenio Auz Sánchez

**Born:** 1958 in San José de Minas, Ecuador

**Interesting fact:** is a choral conductor, composer and music educator at the Army School, American Technology University

## *The Singing Mountaineers*

COMPOSER'S NOTE

By Gabriela Lena Frank

*The Singing Mountaineers*, for SATB choir and Andean instrumentalists, draws on the work of a literary hero of mine: José María Arguedas (1911-1969), the great folklorist, poet, and advocate of the indigenous peoples of Perú. In an attempt to validate the native culture of the Andes, Arguedas spent most of his life collecting the tunes, poetry, and folklore of the Quechua Indians, the descendants of the ancient Incas. A proponent of "mestizaje," he spoke of a multicultural brotherhood of people, proclaiming himself a modern Quechua man in spite of his fair skin and Western education. He also pointed to the beauty and lyricism of indigenous poetry, frequently translating it from Quechua into Spanish for a wider audience. Several of these poems, anonymous in origin, are utilized in the current composition; and its music reflects a fusion of both western and traditional Peruvian instrumental/vocal techniques.

## MAESTRO & FRIENDS *On-stage Dinner and Salon*

For Annual Donors at the \$5,000 level and above  
**Friday, June 15, 2012**

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Enjoy a sumptuous dinner and fine wines while being serenaded by 3 singers from the Master Chorale, with Maestro Grant Gershon at the piano. All from the best view in the house: onstage at Walt Disney Concert Hall.

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# 23RD ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Friday, May 4, 2012, 11 am and 1 pm | Walt Disney Concert Hall

## LAMC CHAMBER SINGERS CONCERT & ORGAN DEMO

FREE, Public Concert — Ticket Required

11 - 11:45 am

Lesley Leighton, conductor  
John West, organ

## FESTIVAL CONCERT

FREE, Public Concert — Ticket Required

1 - 2 pm

Grant Gershon, conductor

### Festival Chorus

(Combined High School Choirs)

Verdi | *Va, pensiero* (from *Nabucco*)

Walker | *I Will Be Earth*

Thomas | *Ride the Chariot*

Thompson | *Choose Something Like a Star*

Brunner | *Yo le Canto Todo el Dia*

### Festival Honor Choir

with LAMC Chamber Singers

Greaves | *Come away, sweet love*

Kirchner | *Tu Voz*

Copland | *Ching-a-ring-Chaw*

### Festival Chorus - Finale

Haydn | *The Heavens Are Telling*  
(from *The Creation*)

On Friday, May 4, nearly 900 high school students from 25 area high schools will gather at Walt Disney Concert Hall for the 23rd Annual High School Choir Festival. The Festival Day is an experience the students have been waiting for all year, as they have been busy learning the pieces, attending LAMC dress rehearsals, improving their skills through interaction with professional singers at Master Classes taught by four members of the LAMC Chamber Singers, and attending area rehearsals with Grant Gershon.

The culmination of the High School Choir Festival consists of a morning rehearsal of the massive choir followed by a performance of the LAMC Chamber Singers and a demonstration of the Disney Hall pipe organ. After lunch, Grant Gershon will conduct the Festival Chorus and the select members who comprise the Festival Honor Choir — 80 of the most outstanding singers featured center stage.

“The entire festival experience was unforgettable. I feel as if I now have a newfound love and appreciation towards music and performing, and it was a great feeling to be with hundreds of other students who shared the same interest as me.”

—Arroyo High School Junior

## HOW TO GET TICKETS

FREE tickets are available for both concerts on the Festival Day. Please don't miss this incredible experience - how often do you get to hear 900 high school singers perform in the glorious Walt Disney Concert Hall? Starting at 10 am on the Festival Day, come to the information table in the Disney Hall Lobby to get your tickets. The auditorium will open at 10:40 am. General admission seats will be available on a first-come-first-served basis.

For more information visit:  
[www.lamc.org/hscf](http://www.lamc.org/hscf)

or contact:

Lesili Beard,  
Education Programs Manager  
213.972.3113 | [lbeard@lamc.org](mailto:lbeard@lamc.org)

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## 2012 | 2013 SEASON PROGRAM

### Organ Extravaganza

Sunday, October 21, 2012 - 7 pm

Pärt | De Profundis  
Parry | I Was Glad  
Mealor | Ubi caritas  
Muhly | A Good Understanding  
WEST COAST PREMIERE  
Muhly | Bright Mass with Canons  
Finzi | God Is Gone Up  
Weir | Ascending Into Heaven  
WEST COAST PREMIERE  
115 singers | pipe organ

### Monteverdi Vespers

Sunday, November 18, 2012 - 7 pm

Monteverdi | Vespers of 1610  
with *Musica Angelica Baroque Orchestra*  
40 singers | *Musica Angelica* | soloists

### Rejoice! Bach Magnificat

Sunday, December 16, 2012 - 7 pm

Vivaldi | Gloria  
Bach | Magnificat  
48 singers | chamber orchestra | soloists

### Brahms Requiem

Saturday, January 26, 2013 - 2 pm

Sunday, January 27, 2013 - 7 pm

Lieberson | The World in Flower  
WEST COAST PREMIERE  
Brahms | Ein Deutsches Requiem  
115 singers | orchestra | soloists

### Poulenc & Vaughan Williams

Sunday, April 14, 2013 - 7 pm

Poulenc | Salve Regina  
Vaughan Williams | Mass in G minor  
Vaughan Williams | Five Mystical Songs  
Poulenc | Figure humaine  
62 singers | organ | soloists

### The American Concert

Sunday, June 2, 2013 - 7 pm

Whitacre | Three Songs of Faith  
Barber | Agnus Dei *and* Sure on this Shining Night  
Ives | General William Booth Enters Into Heaven  
Carter | Tarantella  
Betinis | Toward Sunshine, Toward Freedom: Songs of  
Smaller Creatures  
with *classic spirituals of Jester Hairston,*  
*William Dawson and Moses Hogan*  
115 singers | piano

### HOLIDAY CONCERTS

#### Holiday Wonders: Festival of Carols

Saturday, December 8, 2012 - 2 pm

Saturday, December 15, 2012 - 2 pm

62 singers | pipe organ | brass

#### Messiah Sing-Along

Monday, December 17, 2012 - 7:30 pm

orchestra | soloists | You're the chorus!

#### Handel Messiah

Saturday, December 22, 2012 - 7:30 pm

40 singers | orchestra | soloists

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## CIRCLE OF FRIENDS 2011 | 2012 Season

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.

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## 2011 | 2012 SEASON CALENDAR & Guest Appearances with the LA Phil

### UP NEXT

#### Tribute to Górecki

Sunday, June 10 at 7 pm

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

#### 23rd Annual High School Choir Festival

Friday, May 4

Chamber Singers Concert &  
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11 - 11:45 am

Festival Concert  
1 - 2 pm

#### MOZART DON GIOVANNI

May 18, 20, 24 & 26, 2012

LA Philharmonic  
Gustavo Dudamel, conducting  
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#### ADAMS THE GOSPEL ACCORDING TO THE OTHER MARY

May 31, Jun 1, 2 & 3, 2012

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

#### BEETHOVEN NINTH SYMPHONY

July 10, 2012

LA Philharmonic  
Leonard Slatkin, conducting  
Hollywood Bowl

#### VERDI RIGOLETTO

August 12, 2012

LA Philharmonic  
Gustavo Dudamel, conducting  
Hollywood Bowl

#### ORFF CARMINA BURANA

August 28 & 30, 2012

LA Philharmonic  
Rafael Frühbeck de Burgos, conducting  
Hollywood Bowl

For LA Phil events, please visit  
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Photo: Steve Rogers



Abbott Brown

"I am committed to helping sustain the artistic excellence we have come to expect at the Music Center. I have made an endowment gift to support the Master Chorale as a reflection of my dedication to the arts and the legacy of my work at the Music Center\* and the Master Chorale."

— Mr. Abbott Brown

*\* Abbott Brown is a former President and Board member of the Los Angeles Master Chorale Association as well as a former Director of the Los Angeles Philharmonic, a former member of the Music Center Operating Company (now the Performing Arts Center), the Executive Committee and Board of Governors of The Music Center of Los Angeles County.*

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### 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

Lesili Beard, Education Programs Manager  
Andrew Brown, Director of Operations  
Patrick Brown, Marketing Manager  
Suzanne Brown, Controller  
Hayden Eberhart, Program Book Coordinator  
Allie Fukushima, Finance Assistant  
Terry Knowles, President & CEO  
Kevin Koelbl, Artistic Personnel & Production Manager  
Esther Palacios, Administrative Assistant  
Hannah Palmer, Development Associate  
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  
Graham-Pelton Consulting, Inc.  
Joanna Elliott, Director

#### Walt Disney Concert Hall

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

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**FOR TICKETS**

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

**Online: LAMC.ORG**



Bolshoi Ballet's *Swan Lake*. Photo by Damir Yusupov.LA Opera's *La Bohème*. Photo by Robert Millard.Jan Maxwell and the cast of the Kennedy Center production of *Follies*. Photo by Joan Marcus.

## MAY AT THE MUSIC CENTER

### THURSDAY, MAY 3

9:30 AM *Into the Future*  
33rd Annual Very Special Arts Festival  
Music Center Plaza

8:00 PM Rattle conducts Bruckner  
LA Phil / Walt Disney Concert Hall  
**Runs through May 6**

8:00 PM *Follies*  
CTG / Ahmanson Theatre  
**Runs through June 9**

### FRIDAY, MAY 4

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

### SUNDAY, MAY 6

7:30 PM Organ Recital: Peter Conte  
Presented by LA Phil /  
Walt Disney Concert Hall

### MONDAY, MAY 7

8:00 PM Death Cab for Cutie featuring  
The Magik\*Magik Orchestra  
Presented by LA Phil /  
Walt Disney Concert Hall

### TUESDAY, MAY 8

8:00 PM Green Umbrella:  
Dudamel conducts Berio  
LA Phil / Walt Disney Concert Hall

### WEDNESDAY, MAY 9

8:00 PM New York Philharmonic  
Presented by LA Phil /  
Walt Disney Concert Hall

### THURSDAY, MAY 10

8:00 PM Dudamel conducts Mozart and Vasks  
LA Phil / Walt Disney Concert Hall  
**Also on May 12**

### SATURDAY, MAY 12

7:30 PM *La Bohème*  
LA Opera / Dorothy Chandler Pavilion  
**Runs through June 2**

### FRIDAY, MAY 18

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

8:00 PM Mozart/Da Ponte Trilogy: *Don Giovanni*  
LA Phil / Walt Disney Concert Hall  
**Also on May 20, 24, and 26**

### SATURDAY, MAY 19

11:00 AM Halau O' Keikiali i  
& 12:30 PM World City at the Music Center /  
W.M. Keck Children's Amphitheatre,  
Walt Disney Concert Hall

8:00 PM Elaine Stitch Singin' Sondheim...  
One Song at a Time  
Presented by LA Phil /  
Walt Disney Concert Hall

### TUESDAY, MAY 22

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

### FRIDAY, MAY 25

8:00 PM Dudamel conducts Mozart  
(Casual Friday)  
LA Phil / Walt Disney Concert Hall  
**Also on May 27**

### THURSDAY, MAY 31

8:00 PM Dudamel conducts Adams  
LA Phil / Walt Disney Concert Hall  
**Runs through June 3**