



LOS ANGELES
MASTER
CHORALE

Tribute to Górecki

WALT DISNEY CONCERT HALL

JUNE 2012



performances
MAGAZINE

HIGH NOTES

from President and CEO Terry Knowles



The LA Master Chorale's Board of Directors is a group of individuals with a shared passion for the Chorale's transformative concerts, for the Music Director's visionary programming, and for the extraordinary potential of broadened access to the Chorale's virtuosic performances.

They are committed, generous, and see clearly the bright possibilities in the Chorale's future. Discussions last fall about the Board's core values revealed gratifying unanimity around these ideas. Currently, the LAMC Board and staff are engaged in a process to articulate an institutional artistic vision; it has been a remarkable experience to observe the extent to which these wonderful people are already aligned in their thinking.

Since 2004, LAMC's Board of Directors has been chaired by Mark Foster, whose personal commitment to the Chorale's future is itself visionary and very compelling. About a year ago, Mark informed the Board that 2011 | 12 would be his last season as Chair. Institutional accomplishments under his leadership are literally too numerous to mention, and they range from artistic successes to important issues of governance. Recently, I asked Mark to reflect on his tenure as Board Chair, and he responded in this way: "Some of the greatest musical experiences I've ever had have been hearing our wonderful Los Angeles Master Chorale on the stage of Walt Disney Concert Hall. Over the past 8 years, the opportunity for me to lead the Chorale's Board of Directors – a group of extremely generous and dedicated people – through the organization's remarkable evolution in our extraordinary concert home has been a gift I will always treasure. I am grateful to my fellow Directors for their support and encouragement, and I thank them for their service." Mark, we thank you for your dedication, which we know will continue as you take on a different role with our organization.

A few years ago, David and Kiki Gindler received a direct mail postcard from the Chorale, promoting performances of Tan Dun's *Water Passion After Saint Matthew*. They hadn't heard the Chorale, were intrigued by the program, and bought tickets. Since that time, the Gindlers have been among the most generous and committed of LAMC's supporters; David joined the Board in spring 2008, and his involvement has had a profound impact. At a recent Board of Directors meeting, David was elected to a three-year term as Chair of the Board. It is already crystal clear that he will be a dynamic and exceptional leader. At that May Board meeting, he offered these thoughts about assuming the role of Board Chair: "I am deeply honored to have been elected Chair of the LA Master Chorale Board of Directors. Institutional accomplishments under Mark Foster's leadership are very important and have had huge impact. Now, we have much work to do to ensure that the Chorale thrives well beyond its first 50 years, and I am fully committed to partnering with our Directors to achieve our goals. I also thank them for their generous service, and I look forward to many successes in the exciting seasons ahead."

Please look around you this evening for members of the LA Master Chorale's Board of Directors, who are wearing name badges identifying them as such. Then please join me in thanking them for their generosity, commitment and leadership.

Sincerely,



BOARD OF DIRECTORS

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Make Extraordinary Music Your **PRIORITY** for 2012 | 2013!



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

Liebertson | 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

Kirchner | WORLD PREMIERE

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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TONIGHT'S PERFORMANCE

Tribute to Górecki

Barbara and Charles I. Schneider Concert

Sunday, June 10 at 7 pm
 Walt Disney Concert Hall

Los Angeles Master Chorale
 Grant Gershon, conductor

Lobgesang (Song of Praise)
 Theresa Dimond, glockenspiel

Henryk Mikołaj Górecki
 (1933-2010)

**Schaffe in mir, Gott, ein rein Herz
 (Create in me, O God, a pure heart)**

Johannes Brahms
 (1833-1897)

Pieśni Maryjne (Marian Songs)

Henryk Mikołaj Górecki

1. *Matko niebieskiego Pana* (Mother of the Heavenly Lord)
2. *Matko Najświętsza!* (Most Holy Mother)
3. *Zdrowaś bądź, Maryja* (Hail Mary)
4. *Ach, jak smutne rozstanie* (Oh! How sad it is to part)
5. *Ciebie na wieki wychwalać będziemy* (We shall sing your praises forever and ever)

(15 minute intermission)

Miserere

Henryk Mikołaj Górecki



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.

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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.

The Mysterious Simplicity of Henryk Górecki

Photo: Lee Salem

When news arrived that Henryk Mikołaj Górecki had died in November 2010, almost every obituary seemed to start off with a focus on the overnight international fame and spectacular commercial success generated by the 1992 recording of his *Symphony No. 3 (Symphony of Sorrowful Songs)*. Several recited its chart-topping statistics in envious detail — as if these were the real measure of the artist.

Yet that particular story had always been more about the apparent cultural anomaly it represented than about Górecki himself. How, wondered the pundits, could a composer manage to move so many listeners outside the rarefied sphere of contemporary “classical” music? Those who attributed this unexpectedly widespread appeal to a vaguely tranquilizing quality — one sorely needed in overstressed times — were ignoring the inner fire and intensity that burns in Górecki’s music. And cynics who accused him of pandering to a slick “New Age” sensibility among Western audiences conveniently overlooked both the chronological gap since the *Symphony No. 3*’s actual premiere in 1977 and the composer’s marked disinterest in self-promotion throughout his career.

In fact, Górecki remained an intensely private and humble man whose artistic integrity, widely praised by associates, is becoming increasingly evident in retrospect. Nothing in the painstaking dedication of his creative method changed over those last two decades: no quick and facile “spinoffs” of his enormous success. Górecki’s death came before he could complete his long-awaited *Symphony No. 4*, which the Los Angeles Philharmonic had co-commissioned and planned to introduce here only a year ago.

However unlikely his sudden fairy-tale ascent as a celebrity composer, Górecki patiently charted a path of his own from the beginning of his career in Poland of the 1950s. Adrian Thomas, an authority on Górecki whose writings helped introduce his work to the English-speaking world, points out that in these words from a speech by his fellow Pole, Pope John Paul II, the composer found a perfect formulation for the artistic credo that consistently guided him: “Each authentic work of art interprets the reality beyond sensory perception [and]...tries to bring closer the mystery of reality...So what constitutes the essence of art is found deep within each person...”

Music itself was an unlikely career choice: while his parents were amateur musicians, Górecki received no encouragement in this direction as a child. He grew up facing serious illness and hardship in the industrial mining region of Silesia in southwest Poland, away from urban centers. Early on Górecki developed a fascination for folk sources — an important thread throughout his career — from the models of Szymanowski and Bartók. Along with his contemporary Krzysztof Penderecki, he was identified up through the 1960s as a young lion of the Polish avant-garde. Although it had already been foreshadowed in earlier pieces, a shift came in the following decade when Górecki turned his focus to writing for the voice and began, as Thomas explains, “to harness his discoveries to overtly expressive and sometimes highly personal compositions.” He began writing sacred cappella music with the Psalm settings *Euntes ibant et flebant* (1972), and the choir, according to Thomas, became his “favorite medium because of the wholeness of its sound quality.”

This quality resonates in *Lobgesang* (“Song of Praise”), which is the most recent piece on our program. (Only four years ago the Master Chorale gave its U.S. premiere.) Górecki was commissioned to write this motet-like gem in 2000 by the city of Mainz, birthplace of Johannes Gutenberg, as a “musical greeting” to honor the great inventor’s 600th anniversary. Hence the German text (actually crafted by the composer), whose title implicitly alludes to another choral work that originated as a tribute to Gutenberg: Mendelssohn’s *Lobgesang* *Symphony No. 2*. And the Psalm-like words reinforce the ever-present juxtaposition of sacred and secular in which Górecki’s worldview is rooted. For example, in his choral *Symphony No. 2*, which was occasioned by another tribute to a great figure in European history (Copernicus), Górecki sets both Psalm texts and writings by the Renaissance astronomer.

The mixed choir’s repeated cries of praise carry a sense compounded of wonder and mystery. A signature of Górecki’s style is the focused context he creates, so that every gesture has maximal impact. This is especially the case with the magical, if brief, entry of a glockenspiel at the end. The score decrypts the musical code Górecki used to make its first twelve notes “spell” the name “Johannes Gutenberg.” Played against the choral intonation of “ewig,” it adds up to a larger sonic symbol for human invention in the face of the eternal cosmos.

This sort of encoding is reminiscent of J.S. Bach's practice — though the music hardly evokes his actual sound world. Both aspects — the intricate construction and the style — intrigued Johannes Brahms, especially during the period of close study of counterpoint that led to his setting of Psalm 51, *Schaffe in mir, Gott, ein rein Herz* ("Create in me, O God, a pure heart"), between 1856–60. The piece was later paired with another to make up the first of Brahms's three published sets of motets and represents his efforts to reclaim the German tradition of sacred choral music by directly emulating Bach's style.

The composer set himself some hefty technical challenges, opening with a learned form of canon (made from augmenting note values) that's hidden beneath the five-part chorale-like surface. It forms the first of four distinct sections comprising the motet, serving as the "prelude" for a four-voice fugue in G minor. The third, highly antiphonal section returns to the major and leads to a faster-paced fugal section. Daniel Beller-McKenna writes that the last two sections continue to echo Bach's choral style but also reveal "the emergence of Brahms's own modern style against the Bachian background."

If Brahms here resembles a painter reverently copying the Old Masters to liberate his own imagination, Górecki's use of sources from the past often seems to amplify the feeling of something hauntingly archaic: his remarkable originality entails a sense of actually returning to distant origins. In this way, too, the folk and church music traditions he draws on "are essentially one and the same," notes Thomas. This interchangeability permeates the *Marian Songs*, which are basically a cappella arrangements Górecki created in February and March 1985 of preexisting material: all five texts and four of the melodies come from *The Church Songbook*, a goldmine of old Polish church hymns and tunes collected by Father Jan Siedlecki in 1878. The devoutly Catholic Górecki, according to Thomas, actually never conceived these songs — or any of his works — as religious music per se or for a liturgical context. They simply spring from his ongoing artistic vision. Master Chorale music director Grant Gershon likens them to "lilies that sprout forth amid asphalt and cinderblock," referring to the hostile environment the composer faced behind the Iron Curtain. In fact the *Songs* were not even performed for another two decades.

They can be admired on one level for the emotional intensity Górecki builds from the simplest of means, with homophonic chords and phrasings whose repetitions are meant to be conducive to a state of mindfulness — like rosary beads or a chotki prayer rope. The gentle oscillations of the first inevitably recall a cradle song, establishing the overall image of Mary as mother, and carrying a poignant reminder of the central role played by mothers in Górecki's music, in the *Symphony of Sorrowful Songs* and elsewhere. (His own mother died on his second birthday — a loss that reverberates in several key works.) The second song is the longest of the cycle, its sorrowful slant deeply contemplative. The third reinforces the equation of beauty and simplicity in Górecki's aesthetic, while the fourth touchingly reenacts the prayer's image of absence with its alternation of song and silence, resolving on a major key final chord like an epiphany. Górecki brings

out the folklike character of the final Marian song — fresh as spring water — but adds drama through his unpredictable use of dynamics to suggest a chorus of pilgrims approaching from the distance.

While music with sacred themes in general might be seen as an implied challenge to Poland's Communist overlords, Górecki famously made this into an explicit act of protest in his *Miserere*, written four years before the *Marian Songs*. On March 19, 1981, a faction of the newly emerging Solidarity trade union was brutally suppressed in the northern Polish city of Bydgoszcz. (The event turned out to be a tipping point that led to the government's imposition of martial law.) Górecki had actually already begun composing the *Miserere* but immediately dedicated the work-in-progress "to Bydgoszcz." This gesture of defiance kept the music in limbo for another six years, and the belated premiere in 1987 (for which the composer revised his still-unheard score) was one of the most highly charged of his career.

The architecture of this work has been compared to that of earlier major compositions by Górecki — in particular the *Symphony of Sorrowful Songs* whose first movement has a close kinship. The composer's knowing balance of epic monumental design and radical simplicity allows him to craft a piece that takes us outside our ordinary experience of time. On the surface, the structure is easy enough to map out: deploying a massive unaccompanied chorus divided into eight vocal parts (two each for SATB), Górecki begins with the bottommost layer of voices. He methodically adds to them, working up the "ladder" of vocal ranges. The basses sing the opening paragraph alone: a chantlike melody punctuated by lengthy pauses. Each new layer fans out in thirds on top of the basses' opening low A. With their mantra-like chant "Domine Deus noster," the chorus gradually expands the harmonic field but never strays outside the "white-key" Aeolian mode in which the entire piece is set.

It's a beautiful metaphor for musical "solidarity," as the voices contribute to the larger sound picture but also follow variant melodies. Thomas aptly describes this paradox as "a texture that is at once contrapuntal and homophonic." But this isn't simply a long-range crescendo of steadily increasing strength. Górecki introduces a kind of counterpoint of shifting volumes and other local gestures; the changes in timbre become major events in themselves. And the climax toward which all of this has been heading arrives as both inevitable and completely surprising, an expression of collective despair and yet hope.

The power of simplicity is inherent in the greatest music, as Górecki himself well knew, and remains unfathomable. In another obituary, he was reported to say: "What is it? You hear very simple sounds; you look at the notes in a Schubert song and there is nothing special, but it is a masterpiece. Why? A mystery."

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

Grant Gershon

MUSIC DIRECTOR



Photo: Alex Berliner

"Gershon seems to hold the audience's heart in his hands..."

— SOCAL.COM

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: *The Singing Mountaineers* by Gabriela Lena Frank; *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

"Astounding."

— LAOPENING NIGHT

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; Chorus America 2012 Margaret Hillis Award for Choral Excellence; 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 multi-week residency program, *Voices Within*, that teaches songwriting and collaborative skills to nearly 400 students each year; an annual High School Choir Festival celebrating its 23rd year in 2012; invited dress rehearsals; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at culmination performances and the High School Choir Festival, and gives master classes throughout the year

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
*Virenia Lind
Elyse Marchant
Margaurite Mathis-Clark
*Deborah Mayhan
Shelly McDowell
*Caroline McKenzie
Susan Mills
Lika Miyake
Marnie Mosiman
Stephanie Sharpe Peterson
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
Shinnshill Park
*Drea Pressley
*Niké St. Clair
*Nancy Sulahian
*Kimberly Switzer
*Kristen Toedtman
*Tracy Van Fleet

TENOR

*Matthew Brown
*Daniel Chaney
Bradley Chapman
*Jody Golightly
*Timothy Gonzales
J. Wingate Greathouse
Steven Harms
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

BASS

*Melvir Ausente
*Joseph Bazyouros
*Mark Beasom
*Michael Blanchard
*Reid Bruton
Steven Chemtob
Kevin Dalbey
Greg Davies
Steven Fraider
Michael Freed
*Gregory Geiger
*Dylan Gentile
William Goldman
*Abdiel Gonzalez
*Scott Graff
*Stephen Grimm
*Scott Lehmkuhl
*Edward Levy
Robert Lewis
Roger Lindbeck
Emmanuel Miranda
*Steve Pence
*Jim Raycroft
*Vincent Robles
Douglas Shabe
Mark Edward Smith
Paul E. Sobosky
Burman Timberlake
Kevin White

*will be performing on *Lobgesang*, *Schaffe in mir*, and *Pieśni Maryjne*

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

COMPOSERS

Photo: Gerry Hurkmans

Henryk
Mikołaj
Górecki

Born: December 6, 1933 in
Czernica, Poland

Died: November 12, 2010 in
Katowice, Poland

Education: even though his parents were amateur musicians, he was not allowed to take music as a child; eventually began violin lessons and studied composition with Bolesław Szabelski at the Music Academy in Katowice

Awards: 1st prize at the 1961 UNESCO Youth Biennale for his First Symphony; 1st prize at the 1973 UNESCO Composers' Rostrum for *Do Matki*; received the Order of the White Eagle, Poland's highest honor

Commissions: received 1st foreign commission for *Refren*; two West German Radio Commissions: *Canticum Graduum* and the *Symphony of Sorrowful Songs*; Lerchenborg Festival; *Already it is Dusk*, commissioned by Kronos Quartet; *Beatus Vir*, commissioned by Cardinal Wojtyła in 1977 (Pope John Paul II); *Epitatum* commissioned by Warsaw Anthem Festival

Fame: largely unknown outside Poland until the 1980s, he finally gained worldwide fame in the 1990s when David Zinman conducted Dawn Upshaw and London Sinfonietta in a recording of *Symphony of Sorrowful Songs*, which became a worldwide phenomenon

Johannes
Brahms

Born: May 7, 1833 in Hamburg,
Germany

Died: April 3, 1897 in Vienna

Education: began taking lessons in piano, cello and horn as a child; within a few years he was accepted to study piano and music theory for free by Eduard Marxsen, one of Hamburg's leading teachers

The Schumanns: with an introductory letter from his friend Joseph Joachim, Brahms arrived on the doorstep of Robert and Clara Schumann; they immediately recognized his talent, championing him in the press and writing letters of recommendation to present to

publishers; after Robert's death, Brahms remained lifelong friends with Clara

Important Works: four symphonies, two piano concertos, *Handel Variations*, G minor Piano Quartet, *Ein Deutsches Requiem*, *Rinaldo*, *Alto Rhapsody*, *Liebeslieder Walzer*, *Variations on a Theme by Haydn*, Clarinet Trio, *Four Serious Songs*

Performer: an accomplished pianist who often performed the premieres of his own compositions; occasionally went on long concert tours to supplement his income

Known as: both a traditionalist and an innovator; believed in absolute music as opposed to the programmatic music of contemporaries Liszt, Berlioz and Wagner

Lobgesang

by Henryk Mikołaj Górecki

Lobet	Praise
Lobet den Herrn.	Praise the Lord.
Groß bist Du	Great art Thou
O mein Herr	O my Lord
O mein Gott.	O my God.
Ewig sollst Du sein	Thou shalt be forever
Ewig.	Forever.

Schaffe in mir, Gott, ein rein Herz

by Johannes Brahms

Schaffe in mir, Gott, ein rein Herz, und gib mir einen neuen gewissen Geist.	Create in me, O God, a pure heart, and renew in me a steadfast spirit.
Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist nicht von mir.	Cast me not away from Thy presence, and take not thy Holy Spirit from me.
Tröste mich wieder mit deiner Hilfe, und der freudige Geist erhalte mich.	Comfort me anew with Thy succor, and may a joyous spirit sustain me.

Miserere

by Henryk Mikołaj Górecki

Domine Deus noster, miserere nobis.	Lord our God, have mercy on us.
--	------------------------------------

Pieśni Maryjne

by Henryk Mikołaj Górecki

I. Matko niebieskiego Pana Matko niebieskiego Pana, Ślicznaś i niepokalana;	I. Mother of the Heavenly Lord Mother of the Heavenly Lord, Immaculate and of such beauty
Jakiej wieki, czas daleki, Czas niemały i świat cały Nie słyszał.	In the whole world, And through all times passed Never known.
Wszystkie skarby, co są w niebie, Bóg wydał, Panno dla Ciebie:	All His heavenly treasures, God has given to you, Holy Virgin;
Jak bogata z słońca szata,	Your robe made of the sun's rays,
Z gwiazd korona upleciona Na głowie.	And a crown woven with stars For your head.
Miesiąc swe ogniste rogi, Sklonił pod Twe święte nogi;	The moon bows down its silvery rays before your saintly feet;
Gwiazdy wszystkie asysują, Bo Królowę w niebie czują Nad sobą.	All the stars are your servants, For them you are their Queen of Heaven.
Przez Twą poważną przyczynę, Niech nam Bóg odpuści winę. Uproś pokój, Panno święta, Boś bez zmyzy jest poczęta, Maryjo!	Through your solemn pleading, Let the Lord forgive us sinners. Pray for peace, Holy Virgin, Conceived without sin, Mary!
II. Matko Najświętsza! Matko Najświętsza! do Serca Twego, Mieczem boleści wskroś przeszytego, Wołamy wszyscy z jękiem, ze łzami: Ucieczko grzesznych, módl się za nami!	II. Most Holy Mother Most Holy Mother, to your heart, Pierced with the sword of grief, We turn with eyes full of tears: Refuge of sinners, pray for us!
Gdzie my, o Matko, ach, gdzie pójdziemy, I gdzie ratunku szukać będziemy? Twojego ludu nie gardź prośbami! Ucieczko grzesznych, módl się za nami!	Where are we to go, Mother, oh where, Where are we to look for salvation? Do not decline our prayers! Refuge of sinners, pray for us!
Imię Twe, Marjo, litością słynie; Tyś nam pociechą w każdej godzinie, Gdyśmy ściśnieni bólu cierniami, Ucieczko grzesznych, módl się za nami!	Your heart, Mary, is filled with mercy; Our constant joy and consolation, In the hour of need and suffering, Refuge of sinners, pray for us!

A gdy ostatnia łza z oka spłynie,
O Matko święta, w onej godzinie
Zamknij nam oczy Twemi
rękami!
Ucieczko grzesznych, módl się
za nami!

I kiedy ziemskie życie uleci,
Proś, niech nam Jezus w niebie
zaświeci,
Byśmy Hosanna tam z Aniołami.
Śpiewali wiecznie: módl się za
nami!

III. Zdrowaś bądź, Maryja
Zdrowaś bądź, Maryja,
Niebieska lilija,
Panu Bogu miła,
Matko litościwa.
Tyś jest nasza ucieczka,
Najświętsza Maryja!

Łaskiś pełna Pańskiej,
Czystości anielskiej,
Pannaś nad pannami,
Święta nad świętymi.
O Najświętsza Maryja,
Módl się dziś za nami.

IV. Ach jak smutne jest rozstanie

Ach, jak smutne jest rozstanie,
odchodząc z miejsca tego,
O Królowo nieba, ziemi, od
obrazu Twojego.
Jakże Cię opuścić mamy,
Kiedy Cię szczerze kochamy,
O Panienko jedyna,
Matko Boskiego Syna.

Pókiśmy na Cię patrzyli, to nam
serce pałało,
Od miłości i radości weseląc się
gorzało.
Teraz, gdy odejść musimy,
Rzewnemi łzami płaczymy.
O Maryja, Maryja!
Żal nam serce przebijają.

Pozwól-że nam jeszcze spojrzeć
na Twe oblicze święte!
Niechaj się oczy nasycą, Twą
miłością przejęte.
Nie odrzucaj z nas żadnego

And at the end of our days,
Mother of God,
Wipe the last tear and close our
eyes
With your holy hands forever!
Refuge of sinners, pray for us!

And when we leave this worldly
life,
Ask Jesus to shine his heavenly
light on us,
And let us sing Hosanna with
the Angels.
Forever and ever: pray for us!

III. Hail Mary
Hail Mary,
Heavenly lily,
Beloved by God,
Mother of Mercy.
You are our refuge,
Most Holy Mary!

Full of Divine Grace,
Virgin of Virgins,
Of angelic purity,
The Most Holy of all Saints.
Most Venerated Mary,
Pray for us today.

IV. Oh! How sad it is to part

Queen of Heaven and Earth,
How sad it is to part and leave
this place of your icon.
How are we to leave you,
We, who love you so much,
O Virgin of Virgins,
Mother of the Son of God.

As long as we looked at your
image,
Our hearts were full of love and
happiness.
Now, when we have to go away,
We weep bitterly.
O Mary, Mary!
Sorrow fills our hearts.

Let us look at Your holy image
once again!
Delight our eyes, full of love
for You.
Push none of us away

Od obrazu cudownego!
Chcemy-ć służyć statecznie
Tu w tem życiu i wiecznie.

V. Ciebie na wieki wychwalać będziemy

Ciebie na wieki wychwalać
będziemy,
Królowa nieba, Maryja!
W Twojej opiece niechaj
zostajemy,
Śliczna, bez zmyły Lilija!
Wdzięczna Estero, o Panienko
Święta;
Tyś przez Aniołów jest do nieba
wzięta!
Niepokalanie poczęta!

From your miraculous icon!
We wish to serve you always
In this life and forever after.

V. We shall sing your praises forever and ever

We shall sing your praises for
ever and ever,
Mary, the Queen of Heaven!
Shelter us in your protection,

Wonderful and Immaculate Lily!
O! Graceful Esther, Holy Virgin
Mary;
Conceived without sin!

Taken up into Heaven by the
Angels!

NEXT CD RELEASE FOR THE LA MASTER CHORALE

*The projected release date will
be in Fall 2012. Stay tuned!*

DECCA

HENRYK GÓRECKI

Beginning this Tuesday, and
for the following two days,
the Los Angeles Master
Chorale singers will be back
onstage in Walt Disney
Concert Hall to record the
Henryk Górecki works heard
on tonight's concert. Two
of the works - *Lobgesang*
and *Marian Songs* - have
yet to be recorded for
commercial release!

This recording project is part
of the Chorale's multi-year
partnership with Decca
Records, which began
with the 2010 release of



A Good Understanding
featuring the music of
Nico Muhly. The Górecki
recording becomes the 8th
commercial release for the
Chorale (the 5th under
Music Director Grant
Gershon), and is sure to
become a beloved classic
alongside other great
recordings of 20th century
choral works.

Shawn Kirchner

APPOINTED SWAN FAMILY COMPOSER IN RESIDENCE

Photo: Jonathan Vandiveer



Music Director Grant Gershon and the Los Angeles Master Chorale Board of Directors are thrilled to announce that Shawn Kirchner has been appointed the **Swan Family Composer in Residence**, beginning July 1, 2012. Gershon states, "Shawn is one of the most prodigiously gifted composers and arrangers in the choral world today. We are eager to increase his visibility and impact on the music scene at large with this appointment. Shawn is an artist of deeply compelling musicianship and skill, whose music the Chorale has performed more often (outside of the works of Morten Lauridsen) than any other American composer."

In fact, Morten Lauridsen is the only other composer in the Master Chorale's history to have been appointed a residency (1995 – 2001, under the direction of Paul Salamunovich). Dr. Lauridsen notes, "I congratulate Shawn on now being named Swan Family Composer in Residence for the Chorale. I know that his continued association with Grant Gershon and the singers will be equally fruitful and will inspire him to create brilliant and exciting new works for our beloved Chorale."

Shawn has been a tenor in the Master Chorale for eleven years and composing since the age of eight. The Chorale has sung many of his works in the past, including popular arrangements featured on its annual "Holiday Wonders: Festival of Carols" concerts as well as three world premieres: *Memorare* and *Heavenly Home* in 2010 and *Behold New Joy: Ancient Carols of Christmas* in 2011. "It is a great honor and privilege for me to accept the Composer in Residence position," states Kirchner. "The Master Chorale represents the summit of achievement for American choirs, whether approaching any symphonic work in the repertoire, however forbidding, or paring itself down to a handful of singers for music of the greatest intricacy. It is any composer's dream to collaborate with

such a choir, and with the person at the helm responsible for such achievement, Grant Gershon."

This residency has been made possible through a generous gift from the Swan Family: two generations of committed subscribers with deep choral roots and advocacy for the Los Angeles Master Chorale. The Swan Family includes longtime subscriber and former LAMC Board member Philip A. Swan, his sisters Karen Steen and Sara Swan, their father (also a subscriber) Philip V. Swan and their late-mother Sally Swan who was an ardent supporter of the Master Chorale.

Shawn's first commission as Swan Family Composer in Residence will premiere on next season's "The American Concert" program: June 2, 2013 at 7 pm.

SWAN FAMILY



(L-R) Karen Steen, Philip V. Swan, Sara Swan, Philip A. Swan (standing)

THANK YOU!

Each season we say farewell to distinguished members of the Chorale who have enriched the ensemble with their artistry and commitment. We thank these wonderful musicians for sharing their talent and gifts with the LA Master Chorale.

Deborah Briggs, 12 years

James Callon, 4 years

Steven Chemtob, 3 years

Kyra Humphrey, 23 years

Jay Kenton, 6 years

Robert Lewis, 21 years

Emily Lin, 20 years

Stephanie Sharpe Peterson, 11 years

David Tinoco, 19 years

IN MEMORIAM

CHARLES I. SCHNEIDER

Tonight's LA Master Chorale concert is the annual *Barbara and Charles I. Schneider Concert*, acknowledging an extraordinarily generous endowment gift from the Schneiders in 1999. Each year we dedicate one performance to recognizing their exceptional and foresightful financial support of the Chorale. This evening, we also note with great sadness the death of Chuck Schneider in mid-April.

Barbara served on the Chorale's Board of Directors for 30 years. After her death in 2000, Chuck became an Honorary Director until his passing this year. Chuck was involved with many non-profit organizations and was a compelling Music Center leader for years. In March 2007, we received a poignant letter from Chuck in which he very reluctantly informed us that he would no longer be able to attend concerts. He also, however, wrote this: "The Master Chorale holds a cherished place in my heart. I am proud of my association with the Master Chorale and will always wish you the very best in all you do. A place in my heart will always be with you." And there will always be a place at the heart of the LA Master Chorale for our dear friend Chuck Schneider.



SUSAN WAREHAM HAMILTON

The Los Angeles Master Chorale is honored to be the recipient of special memorial gifts from friends of Susan Wareham Hamilton, who remember their cherished friend by supporting the music Susan held so dear. She was a dedicated subscriber and generous supporter who loved each music experience in our concert home, Walt Disney Concert Hall. Over the years, her warm and gracious manner allowed her to make many friends in our audience who also remember her fondly.



The following friends from Susan's hometown of Hinsdale, Illinois have made gifts to LAMC in loving memory:

Judy Archibald

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LAMC WINS

Prestigious Margaret Hillis Award

Chorus America, the advocacy, research and leadership development organization supporting American choruses, has presented the Los Angeles Master Chorale with the prestigious 2012 Margaret Hillis Award for Choral Excellence.

"The Margaret Hillis Award is the highest honor the Chorale could win, an acknowledgment by our peers of Grant's leadership and the high artistic standards he has set for our organization," states LAMC President Terry Knowles. "This award also acknowledges the dedicated leadership and guidance of our Board of Directors and the professional contributions and talents of our staff." Music Director Grant Gershon adds, "I'm thrilled that this award recognizes the remarkable talent and dedication of our superb singers. I feel truly blessed and honored to lead such an inspiring group of artists."

Margaret Hillis was the founder of the Chicago Symphony Chorus and its director for 37 years. This award, in honor of her memory, is presented annually to a member chorus that demonstrates artistic excellence, a strong organizational structure, and a commitment to outreach, education and cultural diversity.

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.

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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Year-round program recognition for your support

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The previous benefits, plus:

Post-concert "Wrap Party" with Grant Gershon and the Chorale members to close the season and launch the Chorale's 50th Anniversary Season – Sunday, June 2, 2013

\$1000 SILVER BATON CIRCLE

The previous benefits, plus:

An exclusive look behind the scenes at Walt Disney Concert Hall – including a Chorale rehearsal in Choral Hall, a tour of the backstage areas, and the opportunity to meet and talk with Grant Gershon and singers. Date TBD.

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The previous benefits, plus:

Welcome Home Party! Be the first to see photographs and hear stories about the European Tour from Grant Gershon and Chorale singers at a special post-tour event. April 2013, date TBD.

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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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Your tax-deductible gifts are an investment in the artistic and educational programs of the Master Chorale. Support the music you love by making a donation today! For more information, contact Hannah Palmer at 213.972.3162 or hpalmer@lamc.org; online at www.lamc.org; by mail to Los Angeles Master Chorale, 135 N. Grand Avenue, Los Angeles, CA 90012

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**Indicates multi-year commitment*

THIS SUMMER!

Guest Appearances with the LA Phil

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
LAPhil.com for concert times, tickets
and information

Congratulations, DR. LEIGHTON!

The board, staff and singers of LA Master Chorale congratulate Associate Conductor Lesley Leighton on the completion of her Doctorate of Music at the University of Southern California.

At graduation, Lesley received two prestigious awards: one from the Choral Music Department which is given each year to an outstanding student at each degree level (which she has won twice) and *The Order of Areté* — the highest honor for graduate students. This university-wide award is bestowed upon students who have demonstrated significant depth and scope of responsibility in a campus or community leadership role. **Congratulations, Lesley!**



Photo: Alex Berliner

ENDOWMENT & PLANNED GIVING ROGER WAGNER SOCIETY

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.



Photo: Steve Rogers

Mark and 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."

ROGER WAGNER SOCIETY

*deceased

Michael Breitner
Abbott Brown
Colburn Foundation
William Davis, in honor of Ted McAniff
Ann Graham Ehringer
Claudia and Mark Foster
Kathie and Alan Freeman
Denise and Robert Hanisee
Geraldine Healy*
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in honor of Peter Mullin
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Madge van Adelsberg



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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

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Andrew Brown, Director of Operations
Patrick Brown, Marketing Manager
Suzanne Brown, Controller
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Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
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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

Cover Photo: Lee Salem

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.



DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles



FOR TICKETS

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

Online: LAMC.ORG

At The Music Center JUNE 2012



Nick Verina and Kirsten Scott in the Kennedy Center production of *Follies*. Photo by Joan Marcus.



Maria Alexandrova as Odette in *Swan Lake*. Photo by Damiir Yusupov.



Active Arts. Photo by John McCoy.

FRIDAY, JUNE 1

6:30 PM Dance Downtown: Argentine Tango
Active Arts® at The Music Center
Music Center Plaza

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

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

SATURDAY, JUNE 2

2:00 PM *La Bohème*
LA Opera /
Dorothy Chandler Pavilion

THURSDAY, JUNE 7

7:30 PM Bolshoi Ballet - *Swan Lake*
Dance at The Music Center
Dorothy Chandler Pavilion
Runs through June 10

SUNDAY, JUNE 10

7:00 PM Tribute to Górecki
LA Master Chorale
Walt Disney Concert Hall

FRIDAY, JUNE 15

6:30 PM Dance Downtown:
Line Dance & Two-Step
Active Arts® at The Music Center
Music Center Plaza

SATURDAY, JUNE 16

11:00 AM Kùlú Mèlé
& 12:30 PM World City at The Music Center /
W.M. Keck Amphitheatre,
Walt Disney Concert Hall

FRIDAY, JUNE 22

6:30 PM Friday Night Sing-Alongs:
Disney Favorites
Active Arts® at The Music Center /
W.M. Keck Amphitheatre,
Walt Disney Concert Hall

FRIDAY, JUNE 29

6:30 PM Dance Downtown:
Bollywood/Bhangra
Active Arts® at The Music Center
Music Center Plaza

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



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