

# HIGH NOTES

From President & CEO  
Terry Knowles



Throughout the LA Master Chorale's almost 50-year history, each of its four Music Directors has had a commitment to American choral music, and each has illustrated his vision through exciting, forward-thinking programming. Having the good fortune to live in a country with unmatched musical diversity has led to an abundance of repertoire from which we can choose - from masters of the African American spiritual to mid-20th century Americana favorites, and all the way to the brightest and most creative choral composers of today.

Our organization is deeply proud of how it has championed American composers, both through performances of existing repertoire and by premiering new music - in fact, we can boast 61 premieres by American composers, of which 32 were actually commissioned by the Chorale! Tonight you'll hear the newest introduction into this repertoire with the world premiere of *Plath Songs* by Shawn Kirchner, our Swan Family Composer in Residence.

Though we close the final chapter of this season with these great American Songs and Spirituals, our excitement swells as we turn the page to the 2013|14 season to tell our story of 50 years as a Resident Company at the Music Center. Music Director Grant Gershon carries the theme of tonight's concert into the 50th Season Opening Night Celebration on September 22, when you'll hear American music that has become a hallmark of the LA Master Chorale, including signature works by Shawn Kirchner, Duke Ellington, Morten Lauridsen, plus favorite songs and spirituals of our founding music director Roger Wagner, several of which he arranged. This one-night-only performance showcases the best-of-the-best of the LA Master Chorale and kicks off the celebration of our 50th season with extraordinary fanfare. Please join us!

While this is a message you have heard before (and will hear again!), we cannot say often enough how grateful we are to you for your support of the Chorale. Your commitment manifests in many ways - starting with the fact that you are in our audience tonight - and we thank you. The LA Master Chorale is an integral and irreplaceable part of our lives - where else can we experience the full and powerful impact of Grant Gershon's vision except through the concerts and the music that we love? The 115 incredibly talented singers on stage tonight are the reason that vision can be realized, and we are very lucky people to have the opportunity to hear them throughout the year. Please join me in showing your gratitude for transformative musical experiences they give us!

Have a great summer - we look forward to seeing you on September 22 when we launch the 50th Anniversary Season of the Los Angeles Master Chorale!

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LOS ANGELES MASTER CHORALE

# AMERICAN SONGS & SPIRITUALS

Grant Gershon, *The Kiki & David Gindler Music Director*

Sunday, June 2 at 7 pm  
Walt Disney Concert Hall

**Los Angeles Master Chorale**  
Grant Gershon, conductor  
Lesley Leighton, associate conductor  
Lisa Edwards, piano



***Sure on this Shining Night***

Lisa Edwards, piano

Samuel Barber  
(1910-1981)

***Songs of Smaller Creatures***

the bee's song  
a noiseless, patient spider  
envoi

Abbie Betinis  
(b. 1980)

Risa Larson, soprano

***General William Booth Enters Into Heaven***

Lisa Edwards, piano

Charles Ives  
(1874-1954)

***Plath Songs* WORLD PREMIERE**

Morning Song  
Mirror  
Lady Lazarus  
Tulips  
Poppies in October  
Child  
Blackberrying

Shawn Kirchner  
(b. 1970)

Shawn Kirchner, piano | Theresa Dimond, percussion

— INTERMISSION —

Tonight's concert is supported by a grant from the National Endowment for the Arts, with additional support from the Aaron Copland Fund for Music, Inc.

**Tarantella**

Lisa Edwards and Shawn Kirchner, piano

Elliott Carter  
(1908-2012)**Agnus Dei**

Lesley Leighton, conductor | Karen Hogle Brown, soprano

Samuel Barber

**Three Songs of Faith**i will wade out  
hope, faith, life, love...  
i thank You God for most this amazing dayEric Whitacre  
(b. 1970)

Claire Fedoruk, soprano

**Ain-a That Good News**arr. William Dawson  
(1899-1990)**Hold On!**arr. Jester Hairston  
(1901-2000)**Keep Your Lamps!**

Theresa Dimond, percussion

arr. André Thomas  
(b. 1952)**The Battle of Jericho**

Caroline McKenzie, soprano

arr. Moses Hogan  
(1957-2003)

This concert is sponsored through the generosity of Elizabeth Levitt Hirsch.



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Tonight's **ListenUp!** Music Director Grant Gershon, Swan Family Composer in Residence Shawn Kirchner and KUSC's Alan Chapman will be held in BP Hall at 6 pm. *ListenUp!* is sponsored by grant from the Flora L. Thornton Foundation and can be heard online after the concert at [www.lamc.org](http://www.lamc.org)

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Use of any phones, cameras or recording devices 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.



# “FOR MOST THIS AMAZING DAY” THE SEASON FINALE

by Thomas May

Photo: Lee Salem

On the threshold of its 50<sup>th</sup> anniversary celebration – and after completing an impressive European tour with the LA Philharmonic – what finer way could there be for the Master Chorale to round out the current season than to present a bouquet of American choral music? The ravishing varieties of style, technique, and – above all – expressive impact represented on this program mirror the untrammelled American spirit itself. From the defiant jubilation of spirituals, rooted in the most tragic chapter of our nation’s history, to the fresh creativity of today’s composers, the Master Chorale salutes a heritage worth singing about.

The brand of American Romanticism cultivated by **Samuel Barber** (1910-1981) may have generated cognitive dissonance for his modernist contemporaries, but since then the pendulum has swung back in favor of the warm, directly communicative lyricism for which this composer is treasured. ***Sure on This Shining Night*** adapts a solo song (originally from 1938) for mixed chorus and piano. Barber culled the text from an untitled poem in James Agee’s debut poetry collection, *Permit Me Voyage* (1934) – the same text set by former Master Chorale composer-in-residence Morten Lauridsen to create one of his most popular compositions. Barber’s quintessential lyricism, gorgeously spun and shaped by the artful use of overlapping canons, subtly contrasted dynamics, and altered tempo, underscores nature’s healing “wonder” experienced by the solitary poet.

**Agnus Dei** represents another choral adaptation of pre-existing music: in this case, of what ranks among the best-loved pieces by an American composer, the Adagio for Strings (originally the slow movement of Barber’s only string quartet, written in 1936). The Adagio’s most familiar guise is the one for string orchestra, which the composer prepared at Arturo Toscanini’s request. Its immense success prompted numerous additional arrangements by others. In 1967 Barber himself made a new, slightly modified arrangement for a cappella choir (with optional piano or organ), taking his text from the Latin prayer that normally concludes musical settings of the Mass Ordinary.

Much as the Adagio was extracted from the original String Quartet, Barber intended this choral version to be heard as an independent piece rather than as part of a complete Mass setting. Deeply ingrained as this music is for most of us, it’s astonishing how closely the plea for mercy and for peace seems to accord with the emotional shape of Barber’s phrases. Heard in this choral context, his sustained

musical architecture recalls aspects of Renaissance polyphony in a kind of slow motion.

Few composers have waved the banner of American individualism more boldly than **Charles Ives** (1874-1954), who came of age when the choral traditions imported from Europe tended to reinforce conformity. ***General William Booth Enters into Heaven*** contains an amalgam of the most striking features that make Ives Ives: a bracing montage of avant-garde and popular material, experiments with harmony and rhythm that are far ahead of their time, and a heady celebration of American Transcendentalism.

Binding all these together is Ives’s effectiveness as a dramatist, which comes fully into play in his large catalogue of art songs. Here the drama comes from Vachel Lindsay’s characterful poetic apotheosis of the recently deceased William Booth, the British preacher and founder of the The Salvation Army. In 1914 Ives set an abridged version of this epic poem, which had been published the year before in Harriet Monroe’s new *Poetry* magazine. Lindsay embedded several musical cues amid the apocalyptic imagery of his ode to William Booth. In this ultimate “rags-to-riches” scenario, General Booth leads his army of outcasts – “bull-necked convicts” and “vermin-eaten saints” – straight into the “new, sweet world” of the promised hereafter.

Ives’s setting, originally for solo baritone and piano, enhances the impression of a surreal march with “limping” rhythmic accents and chordal clusters, while the hymning refrain punctuates the poem’s stern, visionary declamations. An almost utopian strain suddenly enters with the appearance of Jesus “from out the courthouse door.” With the frenzy of a revivalist camp meeting, the song reaches its climax and then stealthily returns to the opening hobbled march.

The capacity of choral sonorities to enrich our experience of poetry is one recurring theme of tonight’s program. In ***Songs of Smaller Creatures***, the fabulously talented composer **Abbie Betinis** (born in 1980 and based in Saint Paul, Minnesota) reveals her resourceful and chorally idiomatic approach to the age-old tradition of word-painting.

The three poets Betinis chose to set in *Songs of Smaller Creatures*, which was premiered in full in 2006, vary widely, but each of her treatments for mixed a cappella chorus convincingly immerses us in the respective natural settings of bees, spiders, and butterflies. For example, she intensifies the delightfully childlike onomatopoeia of *the bees’ song* by English poet (and famous ghost story writer)

Walter de la Mare with glissandi and trills. The swarming vocal lines dart about in search of, as the composer puts it, “a nice cadence on which to land.”

The tempo slows for *a noiseless patient spider*, a brief poem excerpted from Walt Whitman’s *Leaves of Grass*. This “heaviest” of the three poems in its metaphorical reach benefits from Betinis’s graceful touch, with pauses to hint at “the vacant, vast surrounding.” At the word “filament,” the chorus fans out, arachnid-style, into eight parts as “the voices begin the process of weaving a web of their own.” Betinis concludes with her charming rendition of Charles Swinburne’s *envoi*: collections of repeated “nonsense syllables,” set to a rocking meter, create an illusion of “the subtle flapping of tiny wings, as if the singers are suddenly there in the thick of the migration.”

**Shawn Kirchner** (born in 1970 and raised in Cedar Falls, Iowa) is familiar as a longtime tenor with the Master Chorale as well as for his enthusiastically received arrangement of American gospel hymns for chorus titled *Heavenly Home*. In *Plath Songs*, his new choral song cycle, Kirchner took on one of the most ambitious and creatively rewarding challenges of his composing career to date. Currently the Master Chorale’s Swan Family Composer in Residence, Kirchner devotes much of his attention to sacred music but became fascinated by the untapped musical potential he found in American poet Sylvia Plath (1932-1963). The catalyst was a project from a composers’ forum in which he decided to set *Poppies in October*.

“This poem,” recalls Kirchner, “almost seems to express Plath’s own sense of awe at the process of inspiration. She’s as much in awe at the beauty and power of her poems as the rest of us are and doesn’t know where they’re coming from.” Returning to *Poppies*, a poem he had admired and puzzled over since he was in college, Kirchner found the experience of putting it to music so deeply satisfying that he decided to design an entire cycle based on poems carefully selected to trace a kind of interior journey of the poet. “I chose poems I thought had a luminosity that balances the darker, disturbing streak of her work.”

The seven poems comprising *Plath Songs* form a choral cantata that explores various facets of Plath as an artist and as a woman in the final years of her tragically foreshortened life. Kirchner refers to “the tension between the intense love for her children, her dream for a family life, and the devastating reality of her husband Ted Hughes’ unfaithfulness.” Alongside the new life promised by the birth of her children, Plath experienced a sudden creative flowering in her poetry. “For me, above all, Plath is a remarkably *brave* writer,” says Kirchner. “There was no area of her life or mind that she was not willing to let become a part of her poetry.”

Beginning with *Morning Song*, a reflection on the birth of her daughter Frieda, Kirchner then eases the audience into the complexity of Plath’s inner world in *Mirrors*, which addresses the prospect of aging and mortality. A dramatic contrast in tempo and intensity follows in *Lady Lazarus*. The composer likens this to a tarantella, describing the text

as “a swirl of emotions that gives a clear picture of both her anger and her brilliance.” *Tulips*, written while Plath was recuperating from physical illness, poses an even more powerful contrast: conveying “the depression after the mania,” it supplants anger with a serenity that, for Kirchner, evoked “a sad folk-song feeling, much to my surprise.” Another strand to *Plath Songs* as a whole, he adds, “involves my subjective response to Plath and her poetry, my own yearning for her to know peace and health.”

The use of a constraint to shape the musical language for the epiphany depicted in *Poppies in October* is one of Kirchner’s compositional strategies for the cycle (**see sidebar on next page**). *Child*, he remarks, written two weeks before Plath’s suicide, “acknowledges what she could not give to her children – it’s the saddest moment in the set.” He chose *Blackberrying* to close it because “I wanted to address her end in a different way, even though the fact of her suicide 50 years ago is so well known. This is a nature poem, with the sea as an image of eternity. What Plath sees isn’t stereotypical beauty but something metallic and intractable.”

Instrumental music predominates in the vast output of **Elliott Carter** (1908-2012). He stopped composing choral music after 1947, but in his early years – after he’d returned to the United States in 1935, following study with Nadia Boulanger in Paris – Carter’s writing was in fact primarily for chorus; *Tarantella* is his first published work.

A former member of the Harvard Glee Club, Carter composed *Tarantella* to serve as the finale for that ensemble’s performance in a 1937 production of *Mostellaria* by the Roman comic playwright Plautus. The Latin text is not from Plautus, though, but from the later Roman poet Ovid’s *Fasti*, a celebration of the origins of feasts and the deities associated with various months – in this case, May and its scene of spring awakening, as Bacchus encourages the general revelry. Deeply influenced by Stravinsky in his student years, Carter here wrote his own “rite of spring,” notes musicologist David Schiff. Carter prepared alternate versions (one for two pianos, the other with orchestral accompaniment) for the four-part male ensemble. One influence on the sound world here, apparent from the music’s sophisticated layering and variations in texture, is Carter’s research into choral polyphony before the Baroque. But as a source of melodic material, Schiff explains, he used an anthology of tarantellas (the up tempo folk dance associated in southern Italy with the “cure” for – or the aftereffects of – the poisonous bite of a tarantula, in which the dancer is whipped up into a kind of Dionysian abandon). Thus the original comic context, according to Schiff, entailed “the chorus of virile Roman youths [singing] tunes associated with Calabrian peasant women, the kind of music Harvard students would hear in a North End spaghetti joint.”

**Eric Whitacre**, born in 1970 in Reno, Nevada, didn’t discover classical music until college but then made a meteoric ascent as one of the most appealing voices among American choral composers of our

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time. His savvy use of up-to-date social media – including a series of highly visible “virtual choirs” on YouTube – has secured global fame, but what drives his artistry is in fact an old-fashioned credo: Whitacre believes his music should strive to be “relevant, and honest, and pure.”

It’s an aesthetic shared by composers like Samuel Barber, though Whitacre has fashioned his own signature sound of ethereal harmonies and color-rich textures. In 1999, while still living in Los Angeles (he has since relocated to London), Whitacre penned a three-song cycle setting his favorite poems by e.e. cummings for a cappella chorus. *Three Songs of Faith* was commissioned to mark the centenary of Northern Arizona University’s Music School. The joyful sensuality of *i will wade out*, writes Whitacre, “seemed to cry out with lush, neo-Romantic harmonies” (notice especially the effective use of echo phrases) and served as “the perfect opening to a cycle of pieces about my own personal faith.”

*hope, faith, life, love...* radically compresses cummings’s original poem into just eight words – but what resonant words, with Whitacre’s eight-part harmonies (quoting from his own choral pieces) an invitation to meditate on their related connotations. For the third (and longest) song, *i thank You God for most this amazing day*, Whitacre reverted to his original version, “more simple and humble,” after crafting a revision he realized was too academically contrived. “The settings of the words painting the indescribable,” writes the composer, “are intentionally designed to shimmer, in meticulously balanced and tuned clusters.”

“The songs of the slaves represented their sorrows, rather than their joys,” wrote Frederick Douglass. “Like tears, they were a relief to aching hearts.” From the time of its origins among enslaved African-Americans, the **spiritual** possessed a subversive dimension. Communal chants may have memorialized religious rituals brought over from Africa; but even when Christianized, they served as allegories for oppression and voiced an irrepressible longing for freedom. (Matthew Lopez’s recent, much-produced play *The Whipping Man* dramatizes the uncanny coincidence that Passover in 1865 began just after the Confederate surrender at Appomattox.)

Over the past century and a half, the spiritual has proved to be a powerful vehicle calling for social justice, as well as a timeless source of inspiration for composers and performers. To close this concert and the Master Chorale’s 49<sup>th</sup> season, Grant Gershon has chosen examples of this rich legacy as arranged for chorus by three legendary figures who worked extensively with the genre.

Composer William Levi Dawson (1899-1990) collaborated for years with the Tuskegee Institute Choir and through his research prepared what are widely regarded as among the most authentic versions of spirituals. The flowing harmonies and call-and-response patterns of *Aint’a That Good News* underscore the spiritual’s lineage in gospel music. *Keep Your Lamps!* (which features an optional hand-drum

accompaniment) is an example of a group of spirituals that were likely associated with secret messages to encourage escaped slaves fleeing via the Underground Railroad. The arrangement is by composer André Thomas (born 1952), one of today’s leading scholars on performance traditions of spirituals.

Another song in this tradition is *Hold On!*, whose message can be simultaneously spiritual and political. The version we hear was arranged by Jester Hairston (1901-2000), who also became known as an actor (he has a star on the Hollywood Walk of Fame). Moses Hogan (1957-2003), a native of New Orleans, is admired for his rousing and rapturously virtuosic arrangements of this material – qualities that dramatically animate his setting of *The Battle of Jericho*.

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

### The Music of Plath Songs

As a vehicle for Plath’s poetic voice, Kirchner didn’t want to limit himself to the women’s chorus alone, although the women’s voices often lead, since “the scope and power of her poems call for the full choral ensemble, with all its colors and textures and range.” His score for *Plath Songs* additionally calls for piano and percussion ensemble (vibraphone, tubular bells, triangle, snare drum, and bass drum).

Kirchner used specific devices that seemed suited to particular poems as well, such as the constraint of an octatonic scale for *Poppies*: an eight-note scale whose alternating whole and half-steps often suggest an “exotic” tinge. (Stravinsky’s breakthrough ballets are steeped in octatonic sonorities.) *Lady Lazarus* mixes this scale with polytonality, while in *Mirror* the men’s and women’s voices sing in “mirroring” inverse patterns. One advantage of these constraining devices, Kirchner explains, is that they allow for readily recognizable “foreign” elements – notes or harmonies outside the system – that suggest the musical equivalent of a “Plath color,” by which he means the unusual sensibility of the poet’s unique vision of the world around her. In *Blackberrying*, for example, intervals of the fourth are stacked together to create a special signature.

While each poem suggested a unique sound world, Kirchner also introduces unifying devices and cross-references across the cycle. He points to the prominence of imagery related to color, metals, and the sea. The percussion ensemble can evoke this in different ways and also contribute subtexts of its own, as in the slowly building bass drum crescendo that underlies *Child*. Another unifying device is the pattern of beginning a passage with antiphonal or contrapuntal vocal lines but ending homophonically, says Kirchner, so as “to structure the dynamism within a phrase.”

## GRANT GERSHON

The Kiki & David Gindler  
MUSIC DIRECTOR



Photo: David Johnston

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

— LA TIMES

Completing his twelfth season as Music Director, 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: *Los Cantores de las Montañas* 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; *Rezons (Prayers)* by Tania León

### Other appearances:

LA Philharmonic, LA 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:

Resident Conductor 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 and on tour in Santiago, Chile in 2012; led LA Opera performances of *La Traviata* in 2009 and *Madame Butterfly* in 2012

### Previous assignments:

Assistant Conductor for the LA 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); *Górecki: Miserere* (Decca), *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:

PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; 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

**"...a mellifluous, transcendent, soaring, sublime sound..."**

— HOLLYWOOD PROGRESSIVE

A Founding Resident Company of the Music Center in 1964; now in its 49th season!

### Music Directors:

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

**Accomplishments:** 34 commissions; 83 premieres of new works, of which 44 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; 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 24th year in 2013; 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 *Górecki: Miserere*, 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"*; Shostakovich's *Orango* with Gustavo Dudamel and the LA Philharmonic

**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  
Karen Hogle Brown  
Amy Caldwell-Masio  
Hayden Eberhart  
Claire Fedoruk  
Rachelle Fox  
Harriet Fraser  
Hilary Fraser-Thomson  
Colleen Graves  
Ayana Haviv  
Marie Hodgson  
Elissa Johnson  
Susan Judy  
Risa Larson  
Virenia Lind  
Deborah Mayhan  
Caroline McKenzie  
Lika Miyake  
Marnie Mosiman  
Holly Shaw Price  
Karen Whipple Schnurr  
Anna Schubert  
Suzanne Waters  
Elyse Marchant Willis  
Sunjoo Yeo  
Andrea Zomorodian

## ALTO

Nicole Baker  
Lesili Beard  
Rose Beattie  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Carrie Dike  
Becky Dornon  
Amy Fogerson  
Sharmila Guha  
Michele Hemmings  
Saundra Hall Hill  
Callista Hoffman  
Leslie Inman  
Farah Kidwai  
Adriana Manfredi  
Cynthia Marty  
Margaurite Mathis-Clark  
Alice Kirwan Murray  
Eleni Pantages  
Drea Pressley  
Helene Quintana  
Niké St. Clair  
Nancy Sulahian  
Ilana Summers  
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  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Michael McDonough  
Adam Noel  
John Russell  
George Sterne  
Todd Strange  
Matthew Thomas

## BASS

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Mark Beasom  
Michael Blanchard  
Reid Bruton  
Kevin Dalbey  
Greg Davies  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Will Goldman  
Abdiel Gonzalez  
Scott Graff  
Stephen Grimm  
Kyungtae Kim  
David Kress  
Scott Lehmkuhl  
Edward Levy  
Steve Pence  
Jim Raycroft  
Vincent Robles  
Douglas Shabe  
Mark Edward Smith  
Paul E. Sobosky  
Ryan Villaverde  
Kevin White

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

## FEATURED ARTISTS



### Lesley Leighton

ASSOCIATE  
CONDUCTOR

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

**Hometown:** Los Angeles, California

**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

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

**As a conductor/clinician:** Guest Conductor, Santa Clara Chorale 2013; El Dorado Opera (*Amahl and the Night Visitors*, 2012, 2013); Guest Conductor in Residence at the Marlborough School, 2012; has appeared as a clinician for Vox Femina, the Brandeis Summer Workshop series, Oaks Christian High School and LAUSD High School Choral Festivals; in the 2013-14 season will appear three times as Guest Conductor for El Dorado Opera (Opera Highlights Concert; *Tosca*; *Amahl and the Night Visitors*); will prepare the Verdi Requiem for New West Symphony; will present three world premiere works with Los Robles Master Chorale

**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, has sung on more than 40 film soundtracks including *X-Men Origins: Wolverine*; 2012; *A.I.*; *The Seeker: The Dark is Rising* and *Hook*; in 2014 will sing the soprano solo in the Verdi Requiem with New West Symphony

**As an educator:** has taught five years of chorus at the high school level, two years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composer's Competition

## 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.

Mary Bailey, 17 years

Carrie Dike, 6 years

Drew Holt, 5 years

Steven Fraider, 18 years

Dominic MacAller, 18 years

Susan Mills, 15 years

Ed Nepomuceno, 4 years

Holly Shaw Price, 27 years

Duke Rausavljevich, 1 year



## FEATURED ARTISTS



**Lisa Edwards**

PIANO

**Official Position:** Pianist/Musical Assistant of the Los Angeles Master Chorale

**Education:** undergraduate studies in piano performance at North Texas State University; MM in Keyboard Collaborative Arts at USC (with honors)

**Has performed with:** Los Angeles Master Chorale, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Barbara Symphony

**Recordings:** Steve Reich's *You Are (Variations)* and *Daniel Variations* on Nonesuch

**Previous faculty positions include:** California State University Long Beach, Glendale Community College, Pasadena City College, Idyllwild Arts Festival

**Other positions:** Vox Femina Los Angeles, San Marino Community Church, Stephen S. Wise Temple, Congregation Kol Ami



**Risa Larson**

SOPRANO

**Seasons with the Chorale:** 6

**Hometown:** Tokyo, Japan

**Education:** BA in Vocal Performance from UCLA

**Awards and Recognition:** Kohn Family Foundation Grant, Mu Phi Epsilon, Summer Songfest

**Guest artist appearances:** The Los Angeles Philharmonic Green Umbrella Series, Angeles Chorale

**Opera Roles/Performances:** *Madame Butterfly*, *Suor Angelica*, *Don Giovanni*, *The Marriage of Figaro*, *La*

*Bohème*, *Barber of Seville*, *The Little Sweep*, *The Magic Flute*; Musical theatre credits include: *Pirates of Penzance*, *Mikado*, *City of Angels*, *Pajama Game*, *Kiss Me Kate*, *The Sound of Music*, *Grand Night for Singing*

**Recordings:** *Górecki: Miserere*, *A Good Understanding*, *A Breath of Mississippi*

**Previous LAMC Solos:** Bach's *Magnificat*, Respighi's *Laud to the Nativity*, Rosasharn in Ricky Ian Gordon's *Suite from The Grapes of Wrath*, Haydn's *Theresienmesse*, Britten's *A Ceremony of Carols*, Mozart's *Requiem*, Berstein's *Chichester Psalms*

**Performs regularly with:** Los Angeles Opera

**Film/TV credits:** soundtrack recordings for studio feature films, television commercials and video games

## SWAN FAMILY COMPOSER IN RESIDENCE

### SHAWN KIRCHNER



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

**Education:** MA in Choral Conducting (University of Iowa) with William Hatcher and Richard Bloesch; BA in Peace Studies (Manchester College); recently mentored/inspired by study with Alice Parker and Steven Stucky

**Assignments:** appointed Swan Family Composer in Residence for LAMC in May 2012; professional chorister with the Oriana Singers, Chicago Choral Artists and Rockefeller Chapel Choir; pianist for the Lyric Opera's Center for American Arts and LAMC; Director of Choral Activities at the University of La Verne; Minister of Music/composer-in-residence at the La Verne Church of the Brethren

**Best known for:** his arrangement of the Kenyan song *Wana Baraka*, now performed throughout the choral community world-wide, including Her Majesty Elizabeth II's Diamond Jubilee Celebration in May 2012 at Windsor Castle

**Television:** was music director for *Enter the Light of Life*, a 2004 CBS Christmas Eve special featuring his carol arrangements; a subsequent commission by Juniata College augmented this body of Christmas works, many of which LAMC has programmed on holiday concerts

**Curious fact:** special interest in folk music (plays guitar and banjo) and once upon a time performed widely with the folk group, Kindling; in 2006 wrote *Meet Me on the Mountain*, a set of bluegrass/country songs inspired by *Brokeback Mountain*

**Published by:** Oxford University Press, Boosey & Hawkes, Santa Barbara, and Shawn Kirchner Publishing

**Current/Recent Projects:** *Behold New Joy*, a suite of Latin carols for chorus, organ, and brass premiered by LAMC in 2011 and expanded to an orchestral version at the request of Oxford University Press; arrangements for chamber orchestra, children's choir and soloists of movements from Tchaikovsky's *Nutcracker Suite* and Mahler's

### Meet Me on the Mountain

#### AVAILABLE AT LA PHIL STORE

Music by Shawn Kirchner

Produced by Michael Geiger & Shawn Kirchner

Recorded & mixed by Adam Olmsted



A collection of original bluegrass songs inspired by the characters and scenes from the film *Brokeback Mountain*, written in 2005 and 2006. Sung by Ryan Harrison, Alice Murray, Karen Harper, Janelle Flory Schrock, Bobbi Page, Dick Wells and Shawn Kirchner. Played by George Doering (guitar), Gabe Witcher (fiddle), Jacob Henry Joliff (mandolin), Dave Stone (bass), Tommy Morgan (harmonica) & Shawn Kirchner (piano).

*Symphony No. 5* for Jacaranda; *We Need A Little Rain*, an ongoing jazz songwriting project

**With LAMC:** 12 seasons as a tenor with the Chorale, also appeared as a soloist for Pärt's *Miserere* and Ramirez' *Missa Criolla*, and as pianist for various concerts; LAMC commissioned his Neruda sonnet setting, *Tu Voz*, and his Latin carol suite, *Behold New Joy*

## 24TH ANNUAL HIGH SCHOOL CHOIR FESTIVAL

# YOUNG SINGERS, MIGHTY VOICES

On April 26, the Los Angeles Master Chorale hosted its 24<sup>th</sup> annual High School Choir Festival at Walt Disney Concert Hall. Nearly 900 students participated in the day-long festival which included a concert by the LAMC Chamber Singers, a Disney Hall Pipe Organ demonstration, and a Festival concert showcasing the High School Choir Festival Honor Choir (comprised of exceptional students from many of the schools), and the combined voices of all the student singers conducted by Music Director Grant Gershon.

*LA Opus'* Douglas Neslund described the Festival as, "an event that everyone should attend at least once in life. If you haven't, you might begin to believe the daily drumroll of tragedy and atrocity that crowds out of the headlines the positive in life. Nothing could be more life-affirming and give hope for the future than to hear these high schoolers sing and yes, shout their joy."

This festival is free and open to the public and is made possible with support of LAMC's individual and institutional donors.

Be sure to mark your calendars! Next season is the 25<sup>th</sup> Anniversary of the High School Choir Festival, and takes place on May 2, 2014. To commemorate



this milestone, LAMC is commissioning a new work for the Festival by composer Francisco Núñez, recipient of a MacArthur "Genius" Fellowship and Artistic Director of the NYC's Young People's Chorus – which he founded 25 years ago to provide children of all ethnic, religious

and economic backgrounds a safe haven for personal and artistic growth through singing music. Please join us in 2014!

To learn more about these programs and LAMC's education initiatives, visit [lamc.org](http://lamc.org)



Photos Courtesy: Frances Chee

### THIS SUMMER! *Guest Appearances*

#### **MAHLER SYMPHONY NO. 2 "RESURRECTION"**

Tuesday, July 9 at 8 pm  
Hollywood Bowl  
Michael Tilson Thomas, Conductor  
Los Angeles Philharmonic

#### **AIDA**

Sunday, August 11 at 7:30 pm  
Hollywood Bowl  
Gustavo Dudamel, Conductor  
Los Angeles Philharmonic

#### **VERDI REQUIEM**

Tuesday, August 13 at 8 pm  
Thursday, August 15 at 8 pm  
Hollywood Bowl  
Gustavo Dudamel, Conductor  
Los Angeles Philharmonic

#### **THE GOSPEL ACCORDING TO THE OTHER MARY**

Saturday, September 7 at 7:30 pm  
Ravinia Festival (Chicago)  
Grant Gershon, Conductor  
Ravinia Festival Orchestra



## 50<sup>th</sup> Season Subscriptions NOW ON SALE



We embrace this milestone as an opportunity to honor our legacy; to celebrate our record of performance, creation, and preservation of music; our commitment to offering empowering educational opportunities; and to set the stage for a compelling future of continued innovative and inspirational choral music at Walt Disney Concert Hall and beyond. The best way to experience it all is to subscribe!

### 50th Season Celebration

A SPECIAL CONCERT EVENT

**Sun, Sep 22, 2013 – 7 pm**

6 pm — 50 Years Exhibition in BP Hall  
 7 pm — Performance of LAMC Signature Works  
*Complimentary Champagne Toast with Grant & LAMC Singers Following the Performance*

**Tallis... Scottish Folk Songs... Ellington...  
 Lauridsen... Rachmaninoff and more!**

Concert Stats:  
 115 singers | piano | special guests

### Carmina Burana

**Sat, Nov 2, 2013 – 2 pm**

**Sun, Nov 3, 2013 – 7 pm**

**Verdi** | Te Deum  
**Orff** | Carmina Burana

Concert Stats:  
 115 singers | symphonic orchestra |  
 LA Children's Chorus  
 Stacey Tappan, Soprano  
 José Adán Pérez, Baritone

### Rejoice! Ceremony of Carols

**Sun, Dec 8, 2013 – 7 pm**

**Respighi** | Laud to the Nativity  
**Britten** | A Ceremony of Carols  
**Paulus** | Christmas Dances

Concert Stats:  
 62 singers | chamber ensemble

### Festival of Carols

**Sat, Dec 7, 2013 – 2 pm**

**Sat, Dec 14, 2013 – 2 pm**

**Deck the Hall, Carol of the Bells,  
 Joy to the World and more!**

Concert Stats:  
 115 singers | organ | piano

### Messiah Sing-Along

**Wed, Dec 11, 2013 – 7:30 pm**

**Handel** | Messiah

Concert Stats:  
 orchestra | soloists | You're the Chorus!

### Handel: Messiah

**Sun, Dec 15, 2013 – 7 pm**

**Sun, Dec 22, 2013 – 7 pm**

**Handel** | Messiah

Concert Stats:  
 48 singers | chamber orchestra | soloists

### Bach B Minor Mass

**Sat, Jan 25, 2014 – 2 pm**

**Sun, Jan 26, 2014 – 7 pm**

**Bach** | Mass in B Minor

Concert Stats:  
 115 singers | symphonic orchestra

### Tribute to Lauridsen

**Sun, Mar 16, 2014 – 7 pm**

**MUSIC BY MORTEN LAURIDSEN**

Mid-Winter Songs  
 Ave Dulcissima Maria  
 Canticle / O Vos Omnes  
 Nocturnes  
 Madrigali  
 Les Chansons des Roses  
 O Magnum Mysterium

Concert Stats:  
 48 singers | the composer at the piano

### Minimalist Masterworks

**Sun, Apr 6, 2014 – 7 pm**

**Reich** | You Are (Variations)  
**Lang** | the little match girl passion

Concert Stats:  
 32 singers | instrumental ensemble

### Today, Tomorrow & Beyond

**Sun, Jun 8, 2014 – 7 pm**

**Kirchner** | WORLD PREMIERE

**Lang** | WORLD PREMIERE  
 with the Calder Quartet

**Núñez** | WORLD PREMIERE  
 Reprised  
*with LAMC's High School Choir Festival  
 Honor Choir*

**Frank** | Los Cantores de las Montañas  
 Reprised  
*with Huayucaltia*

**Salonen** | WORLD PREMIERE  
*commissioned by the singers of the  
 LA Master Chorale*

Concert Stats:  
 115 singers | piano | Huayucaltia | Calder Quartet

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*This listing includes gifts from April 1, 2012 to May 1, 2013.*

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For a list of benefits and requirements for membership, contact Patrick Morrow, Director of Development, at 213-972-3114, or pmorrow@lamc.org.

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## DONOR Q&A: LAMC BOARD DIRECTOR ANNETTE ERMSHAR, PH.D.

Annette Ermshar, Ph.D., M.S., ABPP is a member of the LAMC Board of Directors and a licensed clinical psychologist with specialization in neuropsychology and forensic psychology. Although one of the youngest members of LAMC's Board, Annette is unquestionably one of its most accomplished. Annette is in private practice in Pasadena where she specializes in the assessment and treatment of Bipolar Spectrum Disorders, substance abuse and a variety of mental illnesses. Annette also conducts psycholegal evaluations for both criminal and civil cases and routinely provides attorney consultation and expert testimony in state and federal court. Annette is currently Director of the Psychology Clerkship/Practicum Training Program at Patton State Hospital, a 1,200 bed maximum-security forensic psychiatric hospital, and an Associate Professor at the California School of Forensic Studies at Alliant University, where she teaches doctoral level students.

### Annette sat recently for a chat with LAMC's Director of Development Patrick Morrow.

**PM:** Annette, it's been such a pleasure getting to know you since I came on board with LAMC. You have such amazing energy and warmth. Can you tell me a little about your background?

**AE:** As you know, my background is in psychology. I did my undergraduate work at Pepperdine, received my M.A. and Ph.D. at Loma Linda University and obtained my M.S. in Clinical Psychology at Alliant University where I'm currently on the faculty. I'm passionate about my field and the critical work I'm involved with.

**PM:** How did you first connect with the Los Angeles Master Chorale?

**AE:** I came to the Chorale as a child with my parents. I remember being transported by the all-encompassing sound and splendor of the blended voices, and I've been a devoted subscriber now for over a decade. Grant Gershon and the Chorale are like rock stars to me!

**PM:** Do you have a favorite LAMC experience that stands out in your mind?

**AE:** Impossible question - there are just too many! The glorious *Lux Aeterna* concert with works by Eric Whitacre, Shawn Kirchner and Morten Lauridsen was a transcendent experience. And last season's *the little match girl passion* was a revelation. Then again, there's nothing as sublime as hearing the Chorale perform one of Bach's great masterworks.

**PM:** What is it about LAMC that makes it stand out in comparison to other vocal ensembles and choirs you've experienced?

**AE:** I absolutely love the Master Chorale! The Chorale is one of the world's leading professional choirs, and our recent European and New York tour only confirmed that fact. But what sets it apart, I believe, is that it never rests on its laurels. The Chorale continually seeks new challenges and new heights, and it is passionately committed to choral music and educating future generations about the value of music.

**PM:** As we approach the Chorale's 50<sup>th</sup> Anniversary Season, what do you feel are the Chorale's greatest strengths and most significant challenges?

**AE:** The Chorale is one of the most versatile and forward thinking performing arts organizations in the country, if not the world. It's actively involved in commissioning, has premiered dozens of new works, has recorded 8 CDs, broadcast concerts over KUJSC, and is currently preparing to offer digital downloads of music directly from its website. It's truly a performing arts organization for the 21<sup>st</sup> century.

The Chorale also offers dynamic education programs that demonstrate the potential and power of music to transform and enrich lives. Much of my professional work involves adolescents and young adults, and I can testify to the value of the Chorale's education programs in engaging young hearts, minds and imaginations.



Photo: Alex Berliner

Annette Ermshar with husband Dan Monahan at the LAMC Opening Night Gala last fall.

With regard to challenges, you know the answer better than anyone, Patrick. It requires continual and steady streams of income and support to maintain the Chorale's outstanding offerings and programs. This is difficult to achieve, particularly with an economy that has not fully recovered.

**PM:** What motivated you to want to increase your level of support of the Master Chorale by joining the Board of Directors?

**AE:** My mentor and long-time Chorale Board member Dr. Marguerite Marsh invited me to lunch several years ago and broached the idea of joining the board. As you know, there's no more enthusiastic advocate for the Chorale than Marguerite! After a persuasive meeting with President Terry Knowles, I accepted. I was honored to be asked to fill this important role, and felt I could bring new resources and connections to the Chorale. I'm delighted to be a member of a Board that is so collegial and passionate about the organization. As one of the Chorale's biggest supporters, I want to see the organization grow and thrive. I'm also inspired by David Gindler's dynamic leadership and his and Kiki's deep commitment to the Chorale.

**PM:** You are Co-Chairing our 50<sup>th</sup> Anniversary Gala next Season. What led you to take on this enormous task?

**AE:** I'm not intimidated by challenges, can't you tell? Next year's 50<sup>th</sup> Anniversary "Golden on Grand" celebration will be the biggest Gala ever produced by the Chorale. Because we'll be back at our original home, the Dorothy Chandler Pavilion, we'll have room to accommodate more guests with the potential to raise a significant amount for the Chorale and its artistic and education programs. This is the Chorale's main fundraising event for a very significant year. I want to be sure that we produce a hugely successful event, so I'm doing it myself! No, seriously, we have a terrific Gala committee which I'm co-chairing with Joyce Nores, wife of Emeritus Director Don Nores. The Gala committee has been hard at work creating what will be the event of the season. We're taking every advantage of the Dorothy Chandler Pavilion configuration. Following cocktails and a silent auction in the Pavilion Lobby, Chorale singers will assemble on the grand staircase to create a choral promenade, leading guests to the Stern Grand Hall and a fabulous dinner by Patina followed by a tribute to the Master Chorale's half-century of achievement. I won't give away all the details here, but guests will be treated to the breathtaking "Surround Sing" serenade, which is a favorite Gala tradition (and one that always gives me goosebumps). I promise the night will be unforgettable!

ENDOWMENT & PLANNED GIVING

# Roger Wagner Society

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy which will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1984.

ROGER WAGNER SOCIETY

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Raun and Jerry Burnham  
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William Davis  
*in honor of Ted McAniff*  
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Philip A. Swan  
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"An a cappella oasis of calm" — NPR

"An unmitigated triumph" — LA OPUS



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Songs)

Recorded at Walt Disney Concert Hall,  
June 2012



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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, The Kiki & David Gindler Music Director  
Paul Salamunovich, Music Director Emeritus  
Lesley Leighton, Associate Conductor  
Shawn Kirchner, Swan Family Composer in Residence  
Lisa Edwards, Pianist/Musical Assistant  
Marnie Mosiman, Artistic Director for *Voices Within*

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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

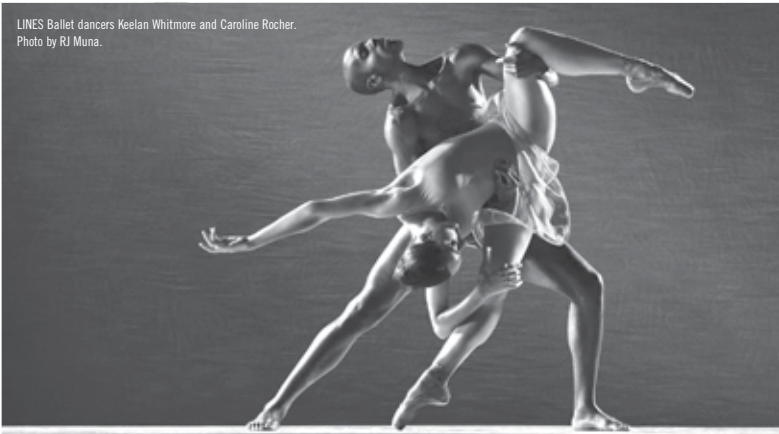
# At The Music Center June 2013



*The Scottsboro Boys. Photo by Henry DiRocco*



*Tosca. Photo by Felix Sanchez for Houston Grand Opera.*



*LINES Ballet dancers Keelan Whitmore and Caroline Rocher. Photo by RJ Muna.*

## **SATURDAY, JUNE 1**

The Musical Worlds of Victor Herbert:  
A Library of Congress Exhibition  
10:00 AM The Music Center /  
Library of Congress Ira  
Gershwin Gallery  
**Runs through Aug 17**

### *The Scottsboro Boys*

2:00 PM Center Theater Group /  
& 8:00 PM Ahmanson Theatre  
**Runs through June 30**

### *Joe Turner's Come and Gone*

2:30 PM Center Theater Group /  
& 8:00 PM Mark Taper Forum  
**Runs through June 9**

## Masterworks by Mozart and Brahms

8:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through June 2**

## **SUNDAY, JUNE 2**

American Songs & Spirituals  
7:00 PM LAMC /  
Walt Disney Concert Hall

### *Tosca*

2:00 PM LA Opera /  
Dorothy Chandler Pavilion  
**Runs through June 8**

## **FRIDAY, JUNE 14**

Dance Downtown: Line Dance & Two-Step  
6:30 PM The Music Center /  
The Music Center Plaza

## **FRIDAY, JUNE 21**

Friday Night Sing-Alongs: Pop Divas & Divos  
6:30 PM The Music Center /  
W.M. Keck Amphitheatre

### Hubbard + LINES

7:30 PM The Music Center /  
Dorothy Chandler Pavilion  
**Runs through June 23**

## **FRIDAY, JUNE 28**

Dance Downtown: Bollywood/Bhangra  
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## TEXT & TRANSLATIONS

### **Sure on this Shining Night**

by Samuel Barber

*Text by James Agee*

Sure on this shining night  
Of starmade shadows round,  
Kindness must watch for me  
This side the ground.

The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.

Hearts all whole.  
Sure on this shining night I weep for wonder  
wand'ring far alone  
Of shadows on the stars.

— “*Sure on This Shining Night*” from *PERMIT ME VOYAGE* by James Agee. Copyright (c) 1968 by the James Agee Trust, used by permission of The Wylie Agency LLC.

### **General William Booth Enters Into Heaven**

by Charles Ives

*Text by Vachel Lindsay*

Booth led boldly with his big bass drum —  
(Are you washed in the blood of the Lamb?)  
Hallelujah!  
Saints smiled gravely and they said: “He’s come.”  
(Are you washed in the blood of the Lamb?)  
Walking lepers followed rank on rank,  
Lurching bravoos from the ditches dank,  
Drabs from the alleyways and drug fiends pale —  
Minds still passion-ridden, soul-powers frail: —  
Vermin-eaten saints with mouldy breath,  
Unwashed legions with the ways of Death —  
(Are you washed in the blood of the Lamb?)

Every slum had sent its half-a-score  
The round world over.  
(Booth had groaned for more).  
Every banner that the wide world flies,  
Bloomed with glory and transcendent dyes.  
Big-voiced lassies made their banjos bang,  
Tranced, fanatical they shrieked and sang: —  
“Are you washed in the blood of the Lamb?”  
Hallelujah! It was queer to see  
Bull-necked convicts with that land make free.  
Loons with trumpets blew a blare,  
On, on upward thro’ the golden air!  
(Are you washed in the blood of the Lamb?)

Jesus came from the court-house door,  
Stretched his hands above the passing poor.  
Booth saw not, but led his queer ones,  
Round and round the mighty court-house square.  
Yet! in an instant all that blear review  
Marched on spotless, clad in raiment new.  
The lame were straightened, withered limbs  
uncurled  
And blind eyes opened on a new, sweet world.  
(Are you washed in the blood of the Lamb?)

### **Songs of Smaller Creatures**

by Abbie Betinis

#### **the bees' song**

*Text by Walter de la Mare*

Thousandz of thornz there be  
On the Rozez where gozez  
The Zebra of Zee:  
Sleek, striped, and hairy,  
The steed of the Fairy  
Princess of Zee.

Weighty with blossomz be  
All the Rozez that growzez  
In thickets of Zee.  
And he nozez the poziez  
Of the Rozez that grozez  
So luvez'm and free,

Thousandz of thornz there be  
On the Rozez he knowzez  
Weren't honeyed for he,  
But to breathe a sweet incense  
To solace the Princess,  
Princess of Zee.

— *edited and adapted by the composer*

#### **a noiseless, patient spider**

*Text by Walt Whitman*

A noiseless patient spider  
I mark'd, where, on a little promontory, it stood,  
isolated;  
Mark'd how, to explore the vacant vast surrounding,  
It launch'd forth filament, filament, out  
of itself;  
Ever unreeling them — ever tirelessly speeding  
them.

And you, O my Soul, where you stand,  
Surrounded, surrounded, in measureless oceans  
of space,  
Ceaselessly musing, venturing, throwing, —  
seeking the spheres, to connect them;  
Till the bridge you will need, be form'd — till the  
ductile anchor hold;  
Till the gossamer thread you fling, catch  
somewhere, O my Soul.

#### **envoi**

*Text by Charles Swinburne*

Fly, white butterflies, out to sea,  
Frail, pale wings for the winds to try,  
Small white wings that we scarce can see,  
Fly!

Some fly light as a laugh of glee,  
Some fly soft as a long, low sigh;  
All to the haven where each would be.  
Fly!

### **Plath Songs**

by Shawn Kirchner

*Text by Sylvia Plath*

#### **Morning Song**

Love set you going like a fat gold watch.  
The midwife slapped your footsoles, and your  
bald cry  
Took its place among the elements.

Our voices echo, magnifying your arrival.  
New statue.  
In a drafty museum, your nakedness  
Shadows our safety. We stand round blankly  
as walls.

I'm no more your mother  
Than the cloud that distills a mirror to reflect  
its own slow  
Effacement at the wind's hand.

All night your moth-breath  
Flickers among the flat pink roses. I wake to  
listen:  
A far sea moves in my ear.

One cry, and I stumble from bed, cow-heavy  
and floral  
In my Victorian nightgown.  
Your mouth opens clean as a cat's. The window  
square

Whitens and swallows its dull stars. And now  
you try  
Your handful of notes;  
The clear vowels rise like balloons.

#### **Mirror**

I am silver and exact. I have no preconceptions.  
Whatever I see I swallow immediately  
Just as it is, unmisted by love or dislike.  
I am not cruel, only truthful —  
The eye of a little god, four-cornered.  
Most of the time I meditate on the opposite  
wall.  
It is pink, with speckles. I have looked at it  
so long  
I think it is part of my heart. But it flickers.  
Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,  
Searching my reaches for what she really is.  
Then she turns to those liars, the candles or the  
moon.  
I see her back, and reflect it faithfully.  
She rewards me with tears and an agitation of  
hands.  
I am important to her. She comes and goes.  
Each morning it is her face that replaces the  
darkness.  
In me she has drowned a young girl, and in me  
an old woman  
Rises toward her day after day, like a terrible fish.

## Lady Lazarus

I have done it again.  
One year in every ten  
I manage it —

A sort of walking miracle, my skin  
Bright as a Nazi lampshade,  
My right foot

A paperweight,  
My face a featureless, fine  
Jew linen.

Peel off the napkin  
O my enemy.  
Do I terrify?—

The nose, the eye pits, the full set of teeth?  
The sour breath  
Will vanish in a day.

Soon, soon the flesh  
The grave cave ate will be  
At home on me

And I a smiling woman.  
I am only thirty.  
And like the cat I have nine times to die.

This is Number Three.  
What a trash  
To annihilate each decade.

What a million filaments.  
The peanut-crunching crowd  
Shoves in to see

Them unwrap me hand and foot —  
The big strip tease.  
Gentlemen, ladies

These are my hands  
My knees.  
I may be skin and bone,

Nevertheless, I am the same, identical woman.  
The first time it happened I was ten.  
It was an accident.

The second time I meant  
To last it out and not come back at all.  
I rocked shut

As a seashell.  
They had to call and call  
And pick the worms off me like sticky pearls.

Dying  
Is an art, like everything else.  
I do it exceptionally well.

I do it so it feels like hell.  
I do it so it feels real.  
I guess you could say I've a call.

It's easy enough to do it in a cell.  
It's easy enough to do it and stay put.  
It's the theatrical

Comeback in broad day  
To the same place, the same face, the same  
brute  
Amused shout:

'A miracle!  
That knocks me out.  
There is a charge

For the eyeing of my scars, there is a charge  
For the hearing of my heart —  
It really goes.

And there is a charge, a very large charge  
For a word or a touch  
Or a bit of blood

Or a piece of my hair or my clothes.  
So, so, Herr Doktor.  
So, Herr Enemy.

I am your opus,  
I am your valuable,  
The pure gold baby

That melts to a shriek.  
I turn and burn.  
Do not think I underestimate your great concern.

Ash, ash —  
You poke and stir.  
Flesh, bone, there is nothing there —

A cake of soap,  
A wedding ring,  
A gold filling.

Herr God, Herr Lucifer  
Beware  
Beware.

Out of the ash  
I rise with my red hair  
And I eat men like air.

Please note the movement  
entitled "Tulips" is incomplete  
and will not be performed this  
evening. However, this movement  
will be integrated into the  
*Plath Songs* suite for any future  
performances.

## Poppies in October

Even the sun-clouds this morning cannot manage  
such skirts.  
Nor the woman in the ambulance  
Whose red heart blooms through her coat so  
astoundingly —

A gift, a love gift  
Utterly unasked for  
By a sky

Palely and flamily  
Igniting its carbon monoxides, by eyes  
Dulled to a halt under bowlers.

Oh my God, what am I  
That these late mouths should cry open  
In a forest of frost, in a dawn of cornflowers.

## Child

Your clear eye is the one absolutely beautiful thing.  
I want to fill it with color and ducks,  
The zoo of the new

Whose name you meditate —  
April snowdrop, Indian pipe,  
Little

Stalk without wrinkle,  
Pool in which images  
Should be grand and classical

Not this troublous  
Wringing of hands, this dark  
Ceiling without a star.

## Blackberrying

Nobody in the lane, and nothing, nothing but  
blackberries,  
Blackberries on either side, though on the right  
mainly,  
A blackberry alley, going down in hooks, and a sea  
Somewhere at the end of it, heaving. Blackberries  
Big as the ball of my thumb, and dumb as eyes  
Ebon in the hedges, fat  
With blue-red juices. These they squander on my  
fingers.  
I had not asked for such a blood sisterhood; they  
must love me.  
They accommodate themselves to my milkbottle,  
flattening their sides.

Overhead go the choughs in black, cacophonous  
flocks —  
Bits of burnt paper wheeling in a blown sky.  
Theirs is the only voice, protesting, protesting.  
I do not think the sea will appear at all.  
The high, green meadows are glowing, as if lit  
from within.  
I come to one bush of berries so ripe it is a bush  
of flies,  
Hanging their bluegreen bellies and their wing  
panes in a Chinese screen.  
The honey-feast of the berries has stunned them;  
they believe in heaven.  
One more hook, and the berries and bushes end.

The only thing to come now is the sea.  
From between two hills a sudden wind funnels at me,  
Slapping its phantom laundry in my face.  
These hills are too green and sweet to have tasted  
salt.  
I follow the sheep path between them. A last hook  
brings me  
To the hills' northern face, and the face is orange rock  
That looks out on nothing, nothing but a great space  
Of white and pewter lights, and a din like  
silversmiths  
Beating and beating at an intractable metal.

— "Morning Song", "Mirror", "Lady Lazarus",  
"Tulips", "Poppies in October", "Child",  
"Blackberrying" from *THE COLLECTED POEMS  
OF SYLVIA PLATH*, EDITED by TED HUGHES.  
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## Tarantella

by Elliott Carter

Mater ades, mater florum, ludis celebranda  
iocosis.  
Incipis Aprili, transis in tempora Mai:  
alter te fugiens, alter habet.

Cum tua sint cedantque tibi confinia mensum,  
et covenit in laudes ille vel ille tuas,  
Circ' in hunc exit clamata.

Cur tamen ut dantur vestes albae,  
sic haec est cultu versicolore decens?

An quia matur' albescit mess' aristas,  
et color et species floribus inest?  
Annuit, et motis flores cecidere capillis,

Accidere in mensas ut rosa missa solet.

Mater ades, mater florum, ludis celebranda  
iocosis.  
Distuleram partes mense priore tuas,  
incipis Aprili, transis in tempora Mai.

Quaerere conabar, quare lascivia maior  
his foret in ludis, sed mihi succurrit numen non  
esse severum.  
O Tempora sutilibus cinguntur pota coronis,  
latet iniecta splendida mensa rosa;  
Et ebrius incinctis philyra conviva capillis saltat.  
Et ebrius ad durum formosae limen amicae  
cantat.

Nulla coronata peraguntur seria fronte,  
nec liquidae vinctis flore bibuntur aquae;

donec eras mixtus nullis, Acheloe, racemis,  
et gratia sumendae non erat ulla rosae.  
Bacchus amat flores: Baccho placuisse coronam  
ex Ariadne sidere nosse potes.  
Et Scaena levis decet hanc:  
non est illa coturnas inter habenda deas.

Non est de tetricis, non est de magna professis,  
Volt sua plebeio sacra patere choro.

Floreat ut toto carmen Nasonis in aevo,  
sparge, precor, donis pectora nostra tuis.

—from *Ovid's Fasti*, Book V

Appear, Mother of Flowers [Flora], be celebrated  
by our joyful games.  
Your season begins in April and lasts till May,  
one month claims as it ends, the other as it  
begins.  
Since the borders of these months are yours,  
your praises can be sung in either one —  
the time of Circus games.

Why is it that at other festivals white robes  
are worn, while Flora is neatly dressed in a gown  
of many colors?  
Is it because grain whitens as it ripens, but  
flowers are of every color and shape?  
She nodded assent, and this motion caused the  
flowers to fall  
from her hair, as a rose is cast on a table.

Appear, Mother of Flowers, be celebrated by our  
joyful games.  
Last month, I put off giving you your due.  
Your season begins in April and lasts till May.

I was about to ask why games are so wanton at  
this time, but it occurred to me that the goddess  
is not strait-laced.  
The brows of merrymakers are wreathed with  
garlands, and the polished  
table is buried by a shower of roses. Drunk,  
the lover sings on the hard doorstep of his girl.

No serious effort does one make whose brow is  
garlanded;  
no brook water is imbibed by him who laces his  
hair with flowers.  
As long as your brook, Achelous, has grape juice  
in it, none cares to pick the rose.  
Bacchus loves flowers, a floral crown delights  
him as you can tell from Ariadne's constellation.  
Flora enjoys the lively show;  
she is not, believe me, one of your tragedian  
goddesses.  
She is not glum, not high-browed,  
she wants her rite to be open to the people.

May the verse of Ovid flourish through the  
ages. Shower your gifts, I pray, on our hearts.

— translation by Elliott Carter

---

## **Agnus Dei**

by Samuel Barber

Angus Dei,  
qui tollis peccata mundi,  
miserere nobis.

Agnus Dei,  
qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.

Lamb of God,  
who takest away the sins of the world,  
grant us peace.

---

## **Three songs of Faith**

by Eric Whitacre

*Text by e.e. cummings*

### **i will wade out**

i will wade out  
till my thighs are steeped in burning flowers  
I will take the sun in my mouth  
and leap into the ripe air

Alive  
with closed eyes

to dash against darkness

in the sleeping curves of my body  
Shall enter fingers of smooth mastery  
with chasteness of sea-girls

Will i complete the mystery  
of my flesh

I will rise

After a thousand years

lipping  
flowers

And set my teeth in the silver of the moon

### **hope, faith, life, love...**

hope, faith, life, love  
dream, joy, truth, soul

— edited by the composer

### **i thank You God for most this amazing day**

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any-lifted from the no  
of all nothing - human merely being  
doubt unimaginable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

## **Ain-a That Good News**

arr. William Dawson

I got a crown up in-a that kingdom  
Ain'-a that good news!  
I'm gonna lay down this world  
gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus  
ain'-a that good news, ain'-a that good news.

I got a harp up in-a the kingdom  
Ain'-a that good news!  
I'm gonna lay down this world  
gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus  
ain'-a that good news, ain'-a that good news.

I got a robe in-a the kingdom  
Ain'-a that good news!  
I'm gonna lay down this world  
gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus  
ain'-a that good news, ain'-a that good news.

I got a savior in-a the kingdom  
Ain'-a that good news!  
I'm gonna lay down this world  
gonna shoulder up-a my cross.  
Gonna take it home-a to my Jesus  
ain'-a that good news, ain'-a that good news.

## **Hold On!**

by Jester Hairston

Keep your hand on the plow,  
Hold On, Hold On.

Nora, Nora, let me come in,  
The doors all fastened and the windows pinned,  
Nora said you done lost your track,  
You can't plow straight and keep a-lookin' back  
If you wanna get to heaven let me tell you how,  
Just keep your hand on the gospel plow

If that plow stays in your hand,  
Land you straight in the Promised Land,  
Hold On.

Oh, Brother, Hold On!  
Oh, Sister, Hold On!

Mary had a golden chain,  
Every link spelled my Jesus' name.  
Keep on climbing and don't you tire.  
Every rung goes higher and higher.

## **Keep Your Lamps!**

arr. André Thomas

Keep your lamps trimmed and burning,  
the time is drawing nigh.

Children, don't get weary 'til your work is done.

Christian journey soon be over,  
the time is drawing nigh.

## **The Battle of Jericho**

arr. Moses Hogan

Joshua fit the battle of Jericho  
And the walls came tumbling down.

Talk about your kings of Gideon,  
Talk about your men of Saul  
But none like good old Joshua  
At the battle of Jericho.

Right up to the walls of Jericho  
He marched with spear in hand.  
"Go blow that ram's horn," Joshua cried,  
"Cause the battle is in my hand."

God Almighty, then the lamb, ram, sheep horns  
begin to blow,  
And the trumpets begin to sound,  
Joshua commanded the children to shout  
And the walls come a tumbalin' down.