

WALT DISNEY CONCERT HALL
NOVEMBER 2014



LOS ANGELES
MASTER AT WALT DISNEY CONCERT HALL
CHORALE

RENAISSANCE REAWAKENED

Grant Gershon
Kiki & David Gindler Artistic Director

Photo: Doug Kim

performances
MAGAZINE

LOS ANGELES MASTER CHORALE

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



LAMC

RENAISSANCE: REAWAKENED

Sunday, November 16, 2014 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Lesley Leighton, associate conductor

If Ye Love Me

Thomas Tallis

(c. 1505-1585)

Western Wind Mass - Gloria

Ayana Haviv, soprano | Suzanne Waters, soprano

Laura Smith, mezzo soprano | Bradley Chapman, tenor | Timothy Gonzales, tenor

Chung Uk Lee, bass | Scott Lehmkuhl, bass

John Taverner

(c. 1490-1545)

Gaudent in coelis

Tomás Luis de Victoria

(1548-1611)

Tu solus qui facis mirabilia

Josquin des Prez

(c. 1450-1521)

Sing Joyfully

William Byrd

(c. 1539-1623)

Western Wind Mass - Credo

Zanaida Robles, soprano | Eleni Pantages, mezzo soprano | Niké St. Clair, mezzo soprano

Michael Lichtenauer, tenor | Michael Blanchard, bass | Reid Bruton, bass

John Taverner

O Crux Splendidior

Orlando di Lasso

(c. 1532-1594)

— INTERMISSION —

Western Wind Mass - Sanctus/Benedictus

John Taverner

Hayden Eberhart, soprano | Claire Fedoruk, soprano | Adriana Manfredi, mezzo soprano

Bradley Chapman, tenor | Shawn Kirchner, tenor | Vincent Robles, bass

Ave nobilissima creatura

Josquin des Prez

Lesley Leighton, conductor

Vere Languores

Tomás Luis de Victoria

Western Wind Mass - Agnus Dei

John Taverner

Holly Sedillos, soprano | Daniel Chaney, tenor | Bradley Chapman, tenor | Gregory Geiger, bass

Vincent Robles, bass

Laudibus in sanctis

William Byrd

Tonight's concert is sponsored by a generous grant from the Dan Murphy Foundation. The Los Angeles Master Chorale is deeply honored and grateful to be a part of the foundation's tremendous philanthropic legacy which now extends over 57 years serving the Southern California community.



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Barbara and Charles I. Schneider Concert

By Thomas May

“Most Strange Effects” SACRED CHORAL MUSIC FROM THE RENAISSANCE

There's a touch of irony in the concept of the Renaissance as a specific historical period. An inspired reawakening of respect for an age long past — classical antiquity — is considered one key aspect of the Renaissance attitude, yet that attitude itself was singled out via a backward glance. Not until the nineteenth century did historians construct what we've come to think of as The Renaissance, as a period clearly marked off from the “Middle Ages.”

And it's taken even longer for the vast store of musical treasures created during the Renaissance to be recovered from the oblivion of intervening centuries — a recovery we can credit to the revolution of “early music” awareness. So what period are we talking about? For convenience, but recognizing the arbitrariness of the dates, let's say the standard 1400-1600, give or take. Just as with quite a few of the composers from this era, there's no clear-cut date that unambiguously marks the “birth” of the Renaissance: proto-Renaissance traits pop up at various points throughout the preceding centuries.

Still, overall, a major shift in thinking about the art of music, its purpose, and its creators did start manifesting itself around the fifteenth century, paving the way for composers like Josquin des Prez and the others we hear on this evening's program.

None of this, of course, happened in isolation. The values usually identified with the Renaissance are all very much grounded in the real world of rapid political, social, and technological change. Eventually the implications of the Protestant Reformation and the Copernican revolution alike would shape the High Renaissance and set the stage for the Baroque. And while technological innovations are often overlooked when we think of music history, the invention of printing by itself triggered a paradigm shift, widening the world of music to include a nascent middle class beyond the privileged spheres of the court and church.

In *A Plaine and Easie Introduction to Practicall Musicke* (1597), the madrigal composer, publisher, and theorist Thomas Morley defined the new Renaissance conception of the motet by noting that it “requireth most art and moveth and causeth most strange effects in the hearer, being aptly framed for the ditty [words] and well expressed by the singer, for it will draw the auditor...into a devout and reverent kind of consideration of Him for whose praise it was made.” The religious function of such music remained paramount, but Morley reveals how the perspective has shifted to the *human* perception of music's expressive power.

This principle holds for all six composers on our program, represented here exclusively by their sacred vocal music. They span from the emergence of the mature Renaissance in the late fifteenth century to the beginning of its sunset around the turn into the seventeenth century. Moreover,

the connection Morley draws between music's emotional power and the special art of its composer points to a new self-awareness and pride in the profession and its skills.

The name **Josquin des Prez** (c. 1450-1521) certainly signifies a pivotal point for the music we are celebrating this evening — even if so much about his life and what he actually composed remains frustratingly speculative. Those uncertainties, paradoxically, result in part from Josquin's very prominence during his career and among his immediate successors.

Frequently compared, in modern times, to Beethoven on account of his formidable reputation as a pathbreaker and natural-born genius who worked in an era of transition, Josquin had the advantage of being able to “brand” himself through the dissemination of printing. A collection of his Masses printed in Venice in 1502 represents the first extant print book devoted to a single composer. His cachet encouraged a large market of printed compositions deceptively attributed to his valuable name.

A major figure of the Franco-Flemish branch of the Renaissance, Josquin was widely traveled and active in Italy and France and versatile in his composition of both sacred and secular music. *Tu solus* bridges the gap between both realms in a curious way. Not just a self-standing sacred motet, it is also known to be a “substitution motet,” that is, a piece that was used to replace the Benedictus in Josquin's early *Missa D'ung Aultre Amer*, published in 1505.

The motet itself likely dates from Josquin's stint at a court in Milan around the 1470s. Like the larger Mass for which it served as the Benedictus, *Tu solus* embeds a melody by Josquin's famous elder (and possibly teacher), Johannes Ockeghem, which had been used to set the worldly chanson text “D'ung Aultre Amer” (“To Love Another”). The original words are even incorporated into the start of the motet's second part, but reworked as sublime music of praise (for four voice parts). The notion that the composer was simultaneously encoding a message of loyalty to one of his royal patrons is the kind of story that has long adhered to the Josquin legend.

Tu solus is unusual in its use of simple block chords to create an austere hymn-like texture that privileges the words. The six-voice Marian motet *Ave nobilissima creatura* likewise takes great care with the art of enhancing the emotions evoked by the text — but in this case Josquin's eloquent use of imitation and related polyphonic techniques shows why his peers so revered his creative mastery.

Another example of cross-pollination between the sacred and secular spheres lies at the heart of the *Western Wind Mass* by **John Taverner** (c. 1490-1545). The nickname comes from “Westron Wynde,” a sixteenth-century song that conveys an exquisite erotic melancholy. Taverner employs a variant version of that tune. Its lyrics: “Western wind, when will thou blow/ the small rain down can rain/Christ, if my love were in my arms,/And I in my bed again!” Paul Hillier notes that the use of a pre-existing secular tune as the *cantus firmus* (the foundation around which a polyphonic structure is woven) had become commonplace on the continent, but for isolated England this was still a rare practice.

Indeed, Taverner's *Western Wind Mass* is the first in a trio from the Tudor era — his younger colleagues John Sheppard and Christopher Tye wrote Masses based on the same *cantus firmus*. (Ralph Vaughan Williams later paid homage as well.) As with Josquin, concrete dates and biographical information about Taverner are scarce, particularly his early years, when he is thought to have composed this Mass. He likely hailed from the north, from

Lincolnshire, and was made head of the choristers at the newly founded Christ Church College (then called Cardinal College) at Oxford and later retired north in Sibelian silence.

His *Western Wind Mass* therefore represents the late flowering of the Catholic choral Mass in England before the onset of the Reformation there — before the tradition was abruptly cut off. William Byrd would have to re-invent it, as an underground move, at the end of the century. In this period English composers typically set four movements of the Mass Ordinary, omitting the Kyrie. For liturgical celebrations, a plainchant setting would be used, with holiday-specific text that varied for each occasion added on.

The four Mass movements Taverner did set are expertly proportioned, each accommodating a ninefold repetition of the “Westron Wynde” melody despite their varying text lengths — it’s easy to pick up in the top voice line (of four) early in the Gloria. The total of thirty-six repetitions migrates among the voice, “though never in the alto,” remarks Hillier. This unifying device, he writes, is “counterbalanced by a seemingly endless source of melodic, harmonic, and rhythmic invention in the freely composed voices, each variation introducing some new color or opening a new perspective onto the melody itself.”

Back on the continent, **Orlando di Lasso** (c. 1532-1594) earned enormous fame at the climax of the Franco-Flemish Renaissance. Though born in modern-day (French-speaking) Belgium, Lasso traveled widely, like many Netherlandish composers, spending important periods in Italy (hence the Italian form of his name) and settling ultimately on a cherished position at the Duke of Bavaria’s court in Munich.

Lasso also benefited from the new era of printing, which did so much to internationalize music. Even ennobled by the Holy Roman Emperor, he developed a status reminiscent of the earlier Josquin: “like a bee [Lasso] has sipped all the most beautiful flowers of the ancients,” the poet Pierre de Ronsard rhapsodized, “and seems lone to have stolen the harmony of the heavens to delight us with it on earth...”

The sacred motet *O Crux Splendidior*, set for six voices, gives a moving example of the aesthetic of this extraordinarily prolific composer. Published in 1568 as part of *Selectissimae cantiones*, it is Passion music meant for Good Friday that clearly illustrates the new emphasis on emotionally expressive music — music expressing the emotions, that is, of the text. The fluency of the writing in addition reminds us that many of these composers had rich experience as singers and chorus masters themselves. (Lasso preceded Palestrina as kapellmeister at the papal church St. John Lateran in Rome and was initially brought to Munich as a tenor.)

The music of **Thomas Tallis** (c. 1505-1585) and **William Byrd** (c. 1539-1623) accompanies a story of revolutionary cultural change that was mandated from the top down, with the onset of the English Reformation instigated by Henry VIII. On the program that launched his tenure with the Master Chorale, music director Grant Gershon included Tallis’s Elizabethan *Spem in alium*, a choral edifice whose astounding polyphonic complexity betrays familiarity with what was happening on the continent.

Yet essential to Tallis’s success across the seismic ideological shifts of four monarchs (Henry VIII, Edward VI, “Bloody” Mary, Elizabeth I) was his ability — perhaps not unlike that of Dmitri Shostakovich in a later era — to accommodate changing demands from on high about what sort of music should be written. The four-part *If Ye Love Me* is an Anglican sacred anthem for Communion setting the English translation of words from the Gospel of John. Unlike the garlands of polyphonic melody from earlier years, Tallis here

voices the strict call under Edward VI for Protestant simplicity, writing in a choral style that maximizes textual clarity.

Both Tallis and Byrd, whom the older composer mentored, were privileged insiders, members of the central musical establishment: the Chapel Royal (where they also shared duties as organists). Queen Elizabeth even granted them a joint monopoly to have their music printed — such printing having arrived notably late to the island. Yet Byrd’s story can read like a political thriller.

While he, too, was able to adapt to the expectations of an official composer, Byrd remained a devout Catholic, surviving into the reign of James I. He was a recusant — one subject to state penalties for refusing to attend services of the Church of England — yet he became a favorite of the highly musical Queen. Byrd dangerously associated with Catholic dissenters but he was chosen to compose Elizabeth’s patriotic poem celebrating the English victory over the Armada. And in the great choral works of his last decades, when he retired to a recusant community in the country, Byrd defiantly published three settings of the forbidden Catholic Mass (for underground celebrations considered treasonous), creating his most psychologically complex works.

The sprightly English Psalm setting *Sing Joyfully*, its top-heavy texture SSAATB well-tailored to the mood, is of the vintage of his Anglican Mass setting, *The Great Service*. These highly public works for the establishment, observes Tallis Scholars founder Peter Phillips, contrast with the inward-directed ethos of the Catholic Masses, featuring lines that “push outwards through studied declamation of the texts, suitable for performance before a big crowd.”

The text of *Laudibus in sanctus* — drawn from another Psalm, this time a Latin paraphrase of Psalm 150 — shows off Byrd’s masterful blend of techniques, including polyphonic imitation, as well as the more-recent trend of word-painting “madrigalism” — as in the shift to triple meter at “laeta chorea” when the worshiper praises God through dance. Byrd chose this motet to place at the head of his second collection of *Cantiones Sacrae*, printed in 1591.

With **Tomás Luis de Victoria** (1548-1611), we reach the end of the High Renaissance on the continent, where composers were coping with the imperatives of the Catholic Counter-Reformation, which were also directed at textual clarity. Victoria, who also became a priest, was at the epicenter of this development in Rome — he may have trained with Palestrina — before returning to his native Spain to serve as organist and personal chaplain to Philip II’s sister, Dowager Empress María. Composing only sacred music, he led a quiet life, withdrawn in the convent of his patroness and thus far removed from the courtly life of a Lasso or the public spotlight of a Palestrina.

The sacred four-part motet *Vere languores* (text from Isaiah) expresses the pathos of a devout Catholic appropriate to Good Friday. Victoria amplifies the intensity through contrasts between choral style and polyphony and creates a mystical atmosphere with unexpected harmonies.

Gaudet in coelis, a brief, four-part motet written as an antiphon for the Magnificat, shows a more festive side of Victoria, though without forsaking his intensity. His contrapuntal construction — notice the imitation first from the inner voices, followed by the soprano and bass — still keeps the audibility of the words he sets in focus. It’s no surprise that this composer, a favorite of founder Roger Wagner, is one for whom the Master Chorale has long shown a special affinity.

— *Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com.*

GRANT GERSHON

The Kiki & David Gindler
ARTISTIC DIRECTOR



Photo: David Johnston

"Invigorating, inventive and enormously gifted"

— LOS ANGELES TIMES

Now in his fourteenth season as Artistic 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: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Inscapes* and *Plath Songs* by Shawn Kirchner; *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; *Rezos (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, *Madame Butterfly* in 2012, *Carmen* in 2013 and upcoming *Florencia en el Amazonas* in 2014; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Symphony Orchestra at the Ravinia Festival in 2013

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, James Conlon

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

"The Master Chorale always shines"

— CULTURE SPOT LA



A Founding Resident Company of the Music Center in 1964; now in its 51st season!

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

Accomplishments: 45 commissions; 92 premieres of new works, of which 62 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 26th year in 2015; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

On disc: with Artistic 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); Shostakovich's *Orango*, Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's *Requiem* with Gustavo Dudamel and the LA

Philharmonic; 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 Durufle'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

Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Ayana Haviv
Elissa Johnston
Zanaida Robles
Anna Schubert
Holly Sedillos
Suzanne Waters

ALTO

Amy Fogerson
Sarah Lynch
Adriana Manfredi
Alice Kirwan Murray
Eleni Pantages
Niké St. Clair
Laura Smith
Nancy Sulahian
Kristen Toedtman

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Arnold Livingston Geis
Jody Golightly
Timothy Gonzales
Shawn Kirchner
Charles Lane
Michael Lichtenauer

BASS

Mark Beasom
Michael Blanchard
Reid Bruton
Gregory Geiger
Dylan Gentile
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Vincent Robles

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



LESLEY LEIGHTON

ASSOCIATE CONDUCTOR

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 Don Brinegar and Jo-Michael Scheibe

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

As a conductor/clinician: prepared the Verdi Requiem for New West Symphony, 2014; adjudicated a High School Choir Festival for the San Bernardino County Music Educators Association, 2014; served on the faculty of Choirs of America Western Division Choral Festival, 2014; guest conductor, Santa Clara Chorale, 2013; El Dorado Opera (*Amahl and the Night Visitors*, 2012, 2013); presented two larger world premiere works by composers Jordan Nelson and Jasper Randall with Los Robles Master Chorale, May 2014; presented the Stravinsky *Symphony of Psalms* with the La Sierra University choral and orchestral departments, May 2014

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*, *X-Men: First Class*; *Dr. Seuss' The Lorax*; 2012; *The Seeker: The Dark is Rising*; *Ice Age: Continental Drift*; *Frozen* and *Godzilla*; most recently performed as soprano soloist on the Verdi Requiem for New West Symphony in March 2014

As an educator: in addition to appearing as an adjudicator and guest clinician, has taught five years of chorus at the high school level, four years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composers Competition; currently Director of UCLA Chorale and Chamber Singers



Photo: David Johnston



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Messiah Sing-Along

Sun, Dec 7 at 7 pm

With orchestra and soloists on stage,
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Festival of Carols

Sat, Dec 13 at 2 pm

Favorite carols and songs of the
season sung to perfection.

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Only 45 days remaining in 2014!

With ticket sales covering only 40% of the Chorale's annual expenses, we rely on support from our audience to sustain the exceptional level of artistry you hear on this stage and provide in-depth choral music education programs in our schools.

We can't do it without you! So please keep the Los Angeles Master Chorale in mind when making your year-end contributions and support the music you love.

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Concert Premiere of Eric Whitacre's *GLOW*

As part of Disneyland's® Winter Dreams show that premiered in 2013, Eric Whitacre's *Glow* captivated audiences with video projection of 1,473 singers who submitted recordings inspired by his Virtual Choir series, which were combined together to create a gigantic choir at Disney California Adventure® Park. The LA Master Chorale will be the first choir to perform the concert version of this piece as part of its "Festival of Carols" concert on Saturday, December 13 at 2 pm.



Photo: Marc Royce



**Rejoice!
A Cappella Christmas**

Sun, Dec 14 at 7 pm

An a cappella feast of the most jaw-droppingly gorgeous Christmas choral music ever composed.

Handel's Messiah

Wed, Dec 17 at 7:30 pm

Sun, Dec 21 at 7 pm

One of the greatest choral works of all time sung by the LA Master Chorale.



-4-

FESTIVE

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**Concerts to Celebrate
This Holiday Season!**



Lauridsen's O MAGNUM MYSTERIUM turns 20!

On the evening of December 18, 1994, then Music Director Paul Salamunovich and the Los Angeles Master Chorale gave the world premiere of a new work by composer Morten Lauridsen at the Dorothy Chandler Pavilion, commissioned by longtime LAMC board member Marshall Rutter.

"Marshall was a great fan of the *Mid-Winter Songs*, which was programmed by Roger Wagner as well as his successor John Currie," remembers Lauridsen. "It wasn't too long after that when Marshall came to me and asked if I would write a piece for the Chorale's Christmas concert to celebrate his marriage to Terry Knowles. And I did...*O Magnum Mysterium*."



Photo: David Johnston

Before the piece was performed for the very first time, Paul Salamunovich turned to the audience with a prediction that turned out to be spot-on: "People ask me who my favorite composer is, and that would be Tomás Luis de Victoria, Spanish composer of the 16th century. His sublime

treatment of the *O Magnum Mysterium* is loved and performed all over the world. From our local composer, Morten Lauridsen, I think we have the 20th-century rival." Few could have imagined at that time just how popular this motet would become!

"The premiere by Paul and the Chorale was simply stunning, absolutely gorgeous and truly ethereal. The response from the audience was tremendous. I knew at that moment something very, very special had occurred, both for the Master Chorale and for me as a composer," says Lauridsen. "Paul and the Chorale did such an extraordinary job. The response from the audience was tremendous." Subsequently, the work was recorded for the Chorale's Grammy®-nominated *Lauridsen - Lux Aeterna* CD and quickly became one of the most performed works in the choral repertoire. "This was such an important milestone for the Los Angeles Master Chorale," says Artistic Director Grant Gershon. "Lauridsen's iconic *O Magnum Mysterium* was the 'perfect storm' for the Chorale at that moment in our history, and we're honored to celebrate the anniversary of this extraordinary work."



ON AIR

Los Angeles Master Chorale

Tune in to Classical KUSC 91.5 FM on Sundays at 7 pm for a seven week broadcast series of your favorite LAMC performances. You can also listen to each of these performances streamed online at kusc.org for one week following their broadcast date. This series is sponsored in part by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.



PROGRAM SCHEDULE

December 21, 2014 at 7 pm

Vaughan Williams | From Nine Carols For Male Voices

Respighi | Lauda per la Natività del Signore

Britten | A Ceremony of Carols

Paulus | Christmas Dances

Performed December 8, 2013

December 28, 2014 at 7 pm

Finzi | God is Gone Up

Muhly | Bright Mass with Canons

Pärt | The Beatitudes

Mealor | Ubi Caritas

Parry | I Was Glad

Muhly | A Good Understanding

Willcocks | Psalm 150

O'Regan | Dorchester Canticles

Weill | Kiddush

Weir | Ascending Into Heaven

Performed October 21, 2012

January 4, 2015 at 7 pm

Verdi | Te Deum

Orff | Carmina Burana

Performed November 3, 2013

January 11, 2015 at 7 pm

Tribute to Morten Lauridsen

Mid-Winter Songs

Ave Dulcissima Maria

Canticle/ O Vos Omnes

Nocturnes

Madrigali

Les Chansons des Roses

O Magnum Mysterium

Prayer

Performed March 16, 2014

January 18, 2015 at 7 pm

Lieberson | The World in Flower (West Coast Premiere)

Brahms | Ein Deutsches Requiem

Performed January 25, 2014

January 25, 2015 at 7 pm

Bach | Mass in B minor, BWV 232

Performed January 27, 2013

February 1, 2015 at 7 pm

Barber | Sure on this Shining Night

Betinis | Songs of Smaller Creatures

Ives | General William Booth Enters

Into Heaven

Kirchner | Plath Songs

(World Premiere)

Carter | Tarantella

Barber | Agnus Dei

Whitacre | Three Songs of Faith

arr. Dawson | Ain-a That Good News

arr. Hairston | Hold On!

arr. Thomas | Keep Your Lamps!

arr. Hogan | The Battle of Jericho

Performed June 2, 2013

LAMC 14 | 15 CONCERT CALENDAR

Messiah Sing-Along

Sun, Dec 7, 2014 - 7 pm

Festival of Carols

Sat, Dec 13, 2014 - 2 pm

Rejoice! A Cappella Christmas

Sun, Dec 14, 2014 - 7 pm

Lauridsen | O Magnum Mysterium

Biebl | Ave Maria

Poulenc | Four Motets for Christmas

and other sublime a cappella works

Handel: Messiah

Wed, Dec 17, 2014 - 7:30 pm

Sun, Dec 21, 2014 - 7 pm

Bach: St. Matthew Passion

Sat, Jan 31, 2015 - 2 pm

Sun, Feb 1, 2015 - 7 pm

Bach | Passion According to St. Matthew

with Musica Angelica

Baroque Orchestra

Martin Haselböck, music director

and Los Angeles Children's Chorus

Anne Tomlinson, artistic director

Songs of Ascent

Sun, Mar 8, 2015 - 7 pm

Kirchner | Songs of Ascent

WORLD PREMIERE

Paik | WORLD PREMIERE

with the Los Angeles Chamber Choir

Chung Uk Lee, music director

The Water Passion

Sat, Apr 11, 2015 - 2 pm

Sun, Apr 12, 2015 - 7 pm

Tan Dun | Water Passion After St. Matthew

Music of Whitacre & Pärt

Sat, May 16, 2015 - 2 pm

Sun, May 17, 2015 - 7 pm

Whitacre | Lux Aurumque

Sleep

Water Night

Pärt | Morning Star

Cantate Domino

Solfeggio

GUEST APPEARANCES

Music Center 50th Anniversary Spectacular!

Sat, Dec 6, 2014 - 7 pm

Dorothy Chandler Pavilion

Grant Gershon, conductor

Beethoven Missa Solemnis

Fri, Jan 9, 2015 - 8 pm

Sat, Jan 10, 2015 - 8 pm

Sun, Jan 11, 2015 - 2 pm

Walt Disney Concert Hall

Los Angeles Philharmonic

Michael Tilson Thomas, conductor

Mozart Requiem

Thu, Feb 19, 2015 - 8 pm

Ambassador Auditorium

Los Angeles Chamber Orchestra

Jeffrey Kahane, conductor

JOIN US

LAMC
GALA
2015

SUNDAY,
MARCH 1, 2015
AT 6PM

AN EVENT THIS
SPECIAL Needs Its Own Night At
Walt Disney Concert Hall



Farewell Tribute to
Terry Knowles,
President & CEO
for her 15 years
of visionary
leadership



Honorary Gala Chair
John Adams,
Pulitzer Prize-winning
Composer



Special Gala
performance by the
Los Angeles Master
Chorale inside Walt
Disney Concert Hall

Photo: David Johnston

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As of October 20, 2014

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22 YEARS OF COMMITMENT

For more information, please contact Desirée Gagnon at 213.972.3162 or
dgagnon@lamc.org or visit lamc.org/gala

DONOR EVENT

LAMC Supporters Celebrate 51st Season Opening

On October 19, the Los Angeles Master Chorale opened its 51st season with a tour-de-force performance of Richard Einhorn's haunting *Voices of Light* set to the classic silent-film era masterpiece, *The Passion of Joan of Arc*. Following the performance, 110 of LAMC's most generous supporters gathered outside to celebrate in the Blue Ribbon Garden with an elegant dinner under the stars. Guests included LAMC Artistic Director Grant Gershon, members of the LAMC Board of Directors and the composer himself, Richard Einhorn.

The dinner was made possible by generous support from Virginia and Brian Brooks, Kiki and David Gindler, Denise and Robert Hanisee, Frederick J. Ruopp and Laney and Tom Techentin.



From left: LAMC President & CEO Terry Knowles, Carin Van Zyl, and LAMC Board member David Garza



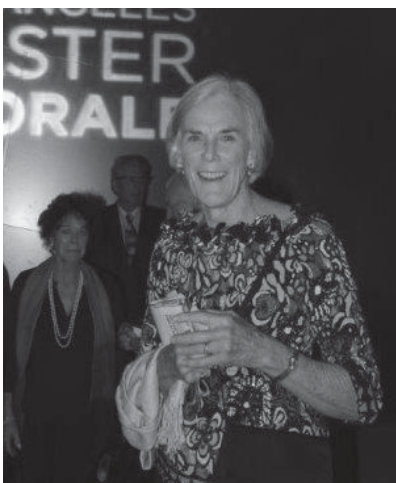
From right: Voices of Light sponsor Jamie Rigler of the Rigler-Deutsch Foundation, LAMC Artistic Director Grant Gershon and his wife, LAMC soprano Elissa Johnston



From left: LAMC Board Director Phil. A Swan, Tracy Brenneman, Kay Swan, Phil V. Swan, Kathy and Thano Adamson



The Blue Ribbon Garden and the LA skyline provided the perfect backdrop for the post-concert celebration.



LAMC Board Director Marian Niles arrives at the post-concert dinner



From left: Raymundo Baltazar, Kiki Gindler, LAMC Board Director Annette Ermshar, Ph.D, composer Richard Einhorn, Jenny Shepard and Jonathan Weedman

DONOR RECOGNITION 2014 | 2015 SEASON

Thank You! The Los Angeles Master Chorale is pleased to recognize and thank the individuals, foundations, corporations and government agencies who generously provide resources necessary to sustain our world-class professional choral ensemble and award-winning education programs.

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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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For information on institutional giving, please contact Julia Gaeta, Institutional Giving Manager at 213-972-3121 or jgaeta@lamc.org.

* Indicates multi-year commitment

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The Annual Fund provides essential revenue needed to sustain the high level of artistry and innovation which are the benchmarks of LAMC artistic, education and community programs. In appreciation of the vital support the Circle of Friends provides, we are pleased to offer an array of exciting and exclusive benefits designed to enhance your LAMC experience.

Add your voice to the glorious music with a gift to the Los Angeles Master Chorale:

Benefits:

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<ul style="list-style-type: none"> • Maestro & Friends Onstage Dinner at Walt Disney Concert Hall — Tuesday, June 16, 2015 • Seven (7) Walt Disney Concert Hall self-parking vouchers • <i>All benefits listed below</i> 	
GOLDEN BATON CIRCLE	\$3,000 AND ABOVE
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SILVER BATON CIRCLE	\$1,500 AND ABOVE
<ul style="list-style-type: none"> • LAMC Working Rehearsal with artist panel discussion and reception (date/location TBD) • Year-round recognition on the LAMC Annual Donor Wall • <i>All benefits listed below</i> 	
PATRONS CIRCLE	\$600 AND ABOVE
<ul style="list-style-type: none"> • Season Wrap Party! hosted by Grant Gershon and Chorale members following our final concert — Sunday, May 17, 2015 • <i>All benefits listed below</i> 	
AFFILIATES CIRCLE	\$300 AND ABOVE
<ul style="list-style-type: none"> • Year-round donor recognition in <i>Performances Magazine</i> • <i>All benefits listed below</i> 	
FRIENDS CIRCLE	\$150 AND ABOVE
<ul style="list-style-type: none"> • Donor recognition in our special holiday edition of <i>Performances Magazine</i> • Subscriptions to our biannual printed newsletter and our quarterly e-newsletter • New Friends receive an LAMC gift CD 	

**Subject to limitations based on time and availability.*

Kathy and Jim Drummy Join LAMC's Artistic Director's Circle



The Los Angeles Master Chorale is pleased to welcome longtime supporters Kathy and Jim Drummy to the Artistic Director's Circle in recognition of their significant pledge of support for LAMC artistic programming and special projects over the next three years. Avid music lovers, the Drummys have subscribed to the Master Chorale for the better part of a decade, and Kathy has been a member of the Los Angeles Master Chorale's Board of Directors since 2009. "Jim and I have treasured the Master Chorale for many seasons and want to participate in its continuing achievements and innovations. We are proud to support Grant Gershon's artistic vision through our contributions to this extraordinary organization."

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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 that 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 1986.

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Online: LAMC.ORG

At The Music Center November 2014



LA Opera, *Dido*



LA Opera, *Bluebeard*



Git Hoan Dancer

SATURDAY, NOVEMBER 1

The Trip to Bountiful

2:00 PM & Center Theatre Group /
8:00 PM Ahmanson Theatre
Runs through Nov 2

Mozart & Beethoven

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

David Rosenboom: *Zones of Influence*

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

THURSDAY, NOVEMBER 6

Dido & Aeneas / Bluebeard's Castle

8:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Nov 15

Visions of America: *Amériques* (with video)

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 9

Elevator Repair Service: *Arguendo*

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater
Runs through Nov 9

FRIDAY, NOVEMBER 7

BalletBoyz®

7:30 PM The Music Center /
Dorothy Chandler Pavilion

SATURDAY, NOVEMBER 8

World City: Git-Hoan Dancers

11:00 AM The Music Center /
12:30 PM Dorothy Chandler Pavilion

Diego El Cigala

8:00 PM LA Phil /
Walt Disney Concert Hall

MONDAY, NOVEMBER 10

The Black Radical Imagination II

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

TUESDAY, NOVEMBER 11

Piano Spheres: Richard Valitutto

8:30 PM REDCAT / Roy and Edna Disney /
CalArts Theater

WEDNESDAY, NOVEMBER 12

What the Butler Saw

8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Dec 21

Academy of Ancient Music

8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, NOVEMBER 13

Gloria Coates Portrait Concert

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

FRIDAY, NOVEMBER 14

Ravel & Elgar

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 16

Alexander Weheliye Feenin':

R&B's Technologies of Humanity
8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

SATURDAY, NOVEMBER 15

Samuel R. Delany

3:00 PM REDCAT / Roy and Edna Disney
CalArts Theater

SUNDAY, NOVEMBER 16

Renaissance: Reawakened

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

Studio: Fall 2014

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater
Runs through Nov 17

TUESDAY, NOVEMBER 18

Chamber Music: All-German

8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, NOVEMBER 20

HAPPY BIRTHDAY, "HURRICANE MAMA":

Dudamel Conducts Saint-Saëns
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 22

Benjamin Seror: *The Marsyas Hour*

7:30 PM REDCAT / Roy and Edna Disney
CalArts Theater
Runs through Dec 2

L-E-V: *HOUSE*

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater
Runs through Nov 23

SATURDAY, NOVEMBER 22

Florencia en el Amazonas

7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Dec 20

SUNDAY, NOVEMBER 23

HAPPY BIRTHDAY, "HURRICANE MAMA":

Pulling Out All the Stops
7:30 PM LA Phil /
Walt Disney Concert Hall

MONDAY, NOVEMBER 24

Beyond 3D: The Animated World
of David O'Reilly

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

FRIDAY, NOVEMBER 28

Dudamel & Capuçon

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 30

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

