



LOS ANGELES  
MASTER CHORALE

2003

# TANGOS AND PRAYERS

Saturday, March 8, 2003

8:00 p.m.

*Dorothy Chandler Pavilion*

*some music you hear once and never forget.*

some music you hear once and never forget.

NOON  
TO  
3:00

# LOS ANGELES MASTER CHORALE

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## EXECUTIVE DIRECTOR LETTER



Dear Friends:

Tonight's concert is exceptional in a number of ways, and I am eager to greet you on this exciting occasion. We are especially pleased to welcome the remarkable Tania León for the world premiere performance of *Rezos*, composed for the Los Angeles Master Chorale using excerpts from Jamaica Kincaid's powerful collection entitled *At the Bottom of the River*. My husband, Marshall Rutter, and I met Tania at the 2001 Ojai Music Festival and were dazzled by the vitality and excitement her music creates. We approached her about a commission for Grant Gershon and the Chorale, and *Rezos* is the extraordinary result of this partnership.

Another wonderful aspect of tonight's concert is that it will be repeated at The Riverside Church in New York on Tuesday, March 18. Never before has the Los Angeles Master Chorale performed an independent concert on the East Coast, and we are tremendously excited about this momentous event. If you, your friends, family or colleagues will be in New York on March 18, please call the Master Chorale office for information about tickets for these performances. We would love to see you there!

In early April, the Los Angeles Master Chorale joins the Los Angeles Chamber Orchestra in presenting two performances (at Glendale's Alex Theatre and UCLA's Royce Hall) of Handel's *Messiah*, as reinterpreted by Mozart. These performances, part of an ongoing series of collaborations by two exceptional ensembles, will be conducted by Grant Gershon and feature four outstanding soloists. We encourage you to attend one of these concerts and hear this familiar oratorio in a new and exciting way. Please call the Chorale office for ticket information.

Just ten days ago we announced the Los Angeles Master Chorale's 2003-04 season, its inaugural year in Walt Disney Concert Hall. It's getting so close you can almost hear it, and we want you to experience the amazing series of programs planned by Grant Gershon. Please visit the information table in the lobby this evening to obtain a season brochure or purchase season tickets. We don't want you to miss a moment!

Thank you from all of us at the Los Angeles Master Chorale for your generous support and your commitment to this ensemble's bright future.

Sincerely,

Terry Knowles  
Executive Director

The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts, and the Western Alliance of Arts Administrators.

The activities of the Master Chorale are made possible, in part, through sponsorship of the California Arts Council, the City of Los Angeles Cultural Affairs Department, the National Endowment for the Arts, the Los Angeles County Arts Commission, and the generosity of donors to The Music Center Fund for the Performing Arts.

# TANGOS AND PRAYERS

Saturday, March 8, 2003 ~ 8:00 p.m.

Dorothy Chandler Pavilion ~ Grant Gershon, Conductor

Join us for *Listen Up!*, a pre-concert conversation with Music Director Grant Gershon and Alan Chapman of KUSC at 7:00 p.m. in the Grand Hall.

These concerts are made possible, in part, through grants from the Los Angeles County Arts Commission, the City of Los Angeles Cultural Affairs Department, the California Arts Council and the National Endowment for the Arts.



Latecomers will not be seated until the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

## *The Barbara A. & Charles I. Schneider Concert*

MIRABILIA TESTIMONIA TUA (MEXICO)

Juan Gutiérrez de Padilla  
(ca. 1590-1664)

AVE MARIA (BRAZIL)

Ernani Aguiar  
(b. 1949)

KASAR MIE LA GAJI (VENEZUELA)  
"THE EARTH IS TIRED"

Alberto Grau  
(b. 1937)

REZOS (CUBA/U.S.A.)

World Premiere

Diana Zaslove, mezzo soprano

Tania León  
(b. 1943)

### *Intermission*

MATA DEL ANIMA SOLA (VENEZUELA)

Pablo Corá, tenor

Antonio Estévez  
(1916-1998)

MI LUMÍA (ARGENTINA)

Javier Zentner  
(b. 1951)

MUIÉ RENDÊRA (BRAZIL)

C. A. Pinto Fonseca  
(b. 1933)

CARAMBA (VENEZUELA)

Otilio Galindez, arr. A. Grau  
(b. 1935)

ARROZ CON LECHE (ARGENTINA)

Carlos Guastavino  
(1912-2000)

LA SERIE DEL ÁNGEL (ARGENTINA)

Introducción al Ángel (Introduction to the Angel)

Milonga del Ángel (Dance of the Angel)

La Muerte del Ángel (Death of the Angel)

Helène Quintana, mezzo soprano

Resurrección del Ángel (Resurrection of the Angel)

Karen Hogle, soprano

Ástor Piazzolla,  
arr. Javier Zentner  
(Piazzolla 1921-1992)

EL GUAYABOSO (CUBA)

Guido López-Gavilán  
(b. 1944)

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2003

LOS ANGELES  
MASTER CHORALE



### LETTER FROM GRANT GERSHON

Welcome to an eclectic and vibrant sampling of a cappella music ranging from Colonial Mexico, Venezuela, Brazil, and Argentina to New York (by way of Cuba). Much of this music is the product of a remarkable renaissance of choral music in South America. At the forefront of this new energy is the Schola Cantorum de Caracas, and I am particularly pleased to be performing music this evening composed by the founder of that extraordinary ensemble, Alberto Grau. I am also very excited about the terrific virtuoso arrangements by Argentinean composer Javier Zentner of *La Serie del Ángel* by the incomparable Astor Piazzolla.

When I ponder the many things that I have to be grateful for here at the Los Angeles Master Chorale, the inspiration and the unwavering commitment to the choral art of Terry Knowles and Marshall Rutter are among my most cherished gifts received. As so often before, they have very generously come forward and commissioned one of the most gifted composers in America to write a new choral work for the Chorale. I am thrilled to be giving the premiere this evening of *Rezos* by the wonderful Tania León, but I am even more thrilled to have the support and friendship of Terry and Marshall. The Master Chorale and I are blessed indeed to have their vision and passion working so steadfastly behind the scenes.

Grant Gershon  
Music Director

### PROGRAM NOTES

BY PETER RUTENBERG

The musical gaze of the United States is often firmly fixed on Europe, the source of many concert traditions. When it isn't, our focus tends to be rather nationalistic, to the exclusion of the substantial artistic accomplishments of our Latin American neighbors. With *Tangos and Prayers*, Grant Gershon and the Los Angeles Master Chorale offer us a sweeping overview of what is most current and fascinating throughout the modern Spanish-speaking world of choral music. The earliest work dates from the mid-17th century, giving us a taste of the grandeur of colonial Mexico, and the latest — a commission from the dynamic Cuban-American composer Tania León — receives its world premiere on this program. In between, a splendid assortment of tangos, folk songs, and sacred works, all of which resound with the vibrant and diverse cultural heritage of Latin America.

Juan Gutiérrez de Padilla was born around 1590 in Málaga, Spain, and received his first training by Francisco Vásquez at the cathedral there. By 1613 he was *maestro de capilla* in Jerez de la Frontera, soon taking the same post at Cádiz, where he stayed until 1620. Two years later, he appears on the payroll at Puebla Cathedral in Mexico as a singer, making chapel master there by 1629. That splendid edifice, finished in 1649, enjoyed the largesse of its longtime patron Bishop Palafox y Mendoza, and possessed choir stalls that could accommodate more musicians than most. Padilla's sense of music on a grand scale, coupled with the bishop's financial backing, was a marriage made in musical heaven. Its legacy is painstakingly preserved in the cathedral's archives, with ornately illuminated manuscripts and leather bindings. These works have now come to light in modern editions published by a team of musicologists at Mapa Mundi.

Taking for its text the better part of Psalm 118, *Mirabilia testimonia tua* offers a veritable showcase of compositional techniques, as well as an especially clever sequence of 'word paintings' to portray the meaning and emotion of its probing text. It is at once personal in its dialogue between the supplicant and God, and universal in the message of its prayer. Padilla captures both voices with equal power. Like many of the composer's works, this Psalm is set masterfully for double chorus, taking full advantage both of the dramatic qualities inherent in such an antiphonal exchange as well as bold rhythmic patterns that are characteristic of his style.

Subtle rhythmic shifts, harmonic oscillations, and gentle lyricism mark Brazilian composer Ernani Aguiar's brief yet tender setting of the *Ave Maria* for five-part chorus. Spanish-born Venezuelan composer, choral conductor, and founder of the Schola Cantorum de Caracas, Alberto Grau is a leading figure on his country's music scene from his post on the faculty of Simon Bolivar University. *Kasar mie la gaji* takes as its cause the international mobilization to save the Earth: the sub-Saharan slogan means "The earth is tired." Grau uses a number of extended vocal techniques to bring the message home, such as the 'falling pitch' to signify weariness, expressive 'slides' between notes, and hissing the "s" of the word *kasar* to "imitate the sound of the wind blowing through a desolate landscape." Whispered, spoken or screaming voices enhance the musical medium, as do sounds made with the feet and hands.

Cuban-American composer Tania León graduated from Havana's Peyrellade Conservatory of Music and began her career as a pianist. Relocating to New York in 1967, she studied at NYU and inaugurated a long and productive association as pianist, conductor and composer with Dance Theatre of Harlem. In 1977 she founded the Brooklyn Philharmonic Orchestra's Community Concert Series, becoming the orchestra's associate conductor in 1992, and was also active on Broadway during the 1970s and '80s as music director of *The Wiz* and with several of Robert Wilson's musical theater productions. Colorful African and Cuban traditions inform her musical style.

About her new work, Ms. León has written: "*Rezos* was created using excerpts of text from three works in Jamaica Kincaid's collection *At the Bottom of the River*. The power of her words became for me a kind of personal invocation." Ms. León describes the music as "...a sound palette propelled by a series of complex chords that dissolve into simple sounds, sudden interruptions, and/or silence. The harmonic environment of these substantial sounds is my reflection of masses of people, raising their voices in heartfelt, collective prayer [while] the rhythmic environment is, at times, influenced by indigenous overtones of the many cultures of the Americas. The final piece in *Rezos* contains the text 'Sing again, Sing now,' reassuring and urging us to keep our spirits uplifted." *Rezos* was commissioned by Terry Knowles and Marshall Rutter in honor of Grant Gershon. The composer dedicates the work, "to the memory of the innocent victims of September 11, 2001, worldwide."

*Mata del ánima sola* by Venezuelan composer Antonio Estévez opens the second half of the program: its atmospheric text by Alberto

Arvelo Torrealba depicts the solitude of that country's high plains, while the music is cast in the characteristic rhythms of the *joropo* dance. The chorus portrays typical folk instruments — the four-stringed guitar, diatonic harp and bass guitar — to underscore the tenor soloist. A textured setting of Argentine Oliverio Girondo's poem *Mi lumia* by Buenos Aires-born composer Javier Zentner follows. Two popular folk songs from Brazil's fabled Northeast — which has a similar history to this country's Old South — merge in C.A. Pinto Fonseca's arrangement of *Muié rendêra*. Venezuelan folk traditions reappear in two brief but charming songs: the colonial-Spanish serenade *Caramba* by Otilio Galindez, as arranged by Alberto Grau, and an arrangement of the well-known children's round *Arroz con leche* by Argentine composer Carlos Guastavino. Javier Zentner also arranged the suite of three *tangos* and one *milonga* by his famed countryman, composer and master *bandoneonista* Ástor Piazzolla, under the title *The Angel Series*. Clever syncopations mark Cuban composer Guido López-Gavilán's concluding *rhumba* for mixed chorus, *El guayaboso*.

Peter Rutenberg is producer of the Master Chorale's latest album, Glass • Salonen, as well as Argento • Duruflé and the Grammy-nominated Lauridsen Lux Aeterna CD. He produced The First Art national radio series for nine years and is founding music director and conductor of Los Angeles Chamber Singers & Cappella, now in its thirteenth season. This is Mr. Rutenberg's fifth season as the Chorale's Program Annotator.

## LOS ANGELES MASTER CHORALE

### SOPRANO

Claire Fedoruk  
Marie Hodgson  
Karen Hogle  
Hyun Joo Kim  
Emily Lin  
Deborah Mayhan  
Rachelle Skloff  
Sun Joo Yeo

### ALTO

Nicole Baker  
Amy Fogerson  
Michelle Fournier  
Helène Quintana  
Niké Simor  
Kimberly Switzer  
Tracy Van Fleet  
Diana Zaslove

### REHEARSAL PIANIST

Lisa Edwards

### TENOR

Pablo Corá  
Jody Golightly  
Drew Holt  
Charles Lane  
Dominic MacAller  
Christian Marcoe  
Kevin St. Clair  
George Sterne

### STAGE MANAGER

Paul Geller

### BASS

Crispin Barrymore  
Greg Davies  
Gregg Geiger  
Michael Geiger  
Stephen Grimm  
Jinyoung Jang  
Bob Lewis  
Burman Timberlake

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

2023 | some music you hear once and never forget.

## TRANSLATIONS

*Translations by Chorale member Pablo Corá.*

### MIRABILIA TESTIMONIA TUA

Mirabilia testimonia tua,  
ideo scrutata est ea anima mea.  
Declaratio sermonum tuorum illuminat,  
Et intellectum dat parvulis.  
Os meum aperui,  
Et atraxi spiritum  
Qui mandata tua desiderabam.  
Aspice in me, Miserere mei,  
Secundum iudicium diligentium nomen tuum.  
Gressus meos dirige,  
Secundum eloquium tuum,  
Et non dominetur mei omnis in iustitia.  
Redime a calumniis hominum,  
Ut custodiam mandata tua.  
Faciem tuam illumine super servum tuum, et doce me  
iustificationes tuas.  
Exitus aquarum deduxerunt oculi mei  
Quia non custodierunt legem tuam.  
Iustus es, Domine  
Et rectum iudicium tuum.  
Mandasti iustitiam testimonia tua et veritatem tuam  
nimis.  
Tabescere me fecit zelus meus,  
Quia obliti sunt verba tua inimici mei.  
Ignitum eloquium tuum vehementer,  
Et servus tuus dilexit illud.  
Adolescentulus sum ego et contemptus;  
Iustificationes tuas non sum oblitus.  
Iustitia tua in aeternum et lex tua veritas.  
Tribulatio et angustia invenerunt me;  
Mandata tua meditatio mea est.  
Aequitas testimonia tua in aeternum;  
Intellectum da mihi, et vivam.  
Gloria Patri et Filio, et Spiritui Sancto.  
Sicut erat in principio et nunc et semper,  
Et in saecula saeculorum. Amen.

### WONDERFUL ARE YOUR TESTIMONIES

Wonderful are Your testimonies  
Thus my soul studies them.  
The doctrine of Your word illuminates,  
And gives the wise simplicity.  
I open my mouth  
And draw breath  
For I desire Your precepts.  
Turn toward me, and be merciful  
According to Your word toward all that love Your name.  
Establish my name  
in Your promises,  
Let no unrighteousness rule over me.  
Deliver me from the lies of men  
That I may keep Your commandments.  
Let your face shine upon your servant  
And teach me Your precepts.  
Streams of tears flow from my eyes  
Because they do not keep Your law.  
You are just, Lord  
And Your judgement is upright.  
In righteousness You have ordained Your testimonies,  
and in truth exceedingly.  
My zeal consumes me,  
My enemies are unmindful of Your words.  
Your word is tried vehemently  
And Your servant delights in it.  
I am young and despised,  
Yet I do not forget Your judgements.  
Your justice is eternal and Your law truth.  
Trouble and anguish have befallen me,  
Yet Your commands are my delight.  
Your testimonies are forever just,  
Give me understanding, that I may live.  
Glory be to the Father and to the Son,  
and to the Holy Ghost.  
As it was in the beginning, is now and ever shall be,  
world without end. Amen.

*Source: Puebla Cathedral  
Libro de Coro XV, Part 2, ff.65v-77r*

### AVE MARIA

Ave Maria, gratia plena  
Dominus tecum in mulieribus  
Et benedictus fructus ventris tui Jesu.

Sancta Maria, Mater Dei  
Ora pro nobis peccatoribus  
Nunc et in hora mortis nostrae.  
Amen

### HAIL MARY

Hail Mary, full of grace  
The Lord is with you.  
Blessed are you among women and Blessed is the fruit  
of thy womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us sinners,  
Now and at the hour of our death.  
Amen.

some music you hear once and never forget.

NOON  
SEASON  
MOON

## REZOS (PRAYERS)

### 1. ...from Home

I milked the cows,  
I churned the butter,  
I stored the cheese,  
I baked the bread,  
I brewed the tea,  
I washed the clothes,  
I dressed the children;

the cat meowed,  
the dog barked,  
the horse neighed,  
the mouse squeaked,

the door banged shut,  
the stairs creaked,  
the fridge hummed,  
the curtains billowed up,  
the pot boiled,  
the gas hissed through the stove,

the tree branches heavy with snow,  
crashed against the roof;  
my heart beat loudly thud, thud!

the drawers didn't close,  
the faucets dripped,  
the paint peeled,  
the walls cracked,

the books tilted over,  
the run no longer lay out flat,

I ate my food,  
I chewed each mouth full thirty-  
two times,  
I swallowed carefully,  
my toe healed,

there was a night,

it was dark,  
there was a moon,  
there was a bed,  
it held sleep;

there was a movement,  
there was a being,  
there was a space,  
it was full,  
then there was nothing;

### 2. ...on the open space

We prayed...  
We prayed to be saved,  
We prayed to be blessed,  
We prayed for long and happy lives  
for our children,  
And always we prayed to see the  
morning light.

A mountain. A valley. The shade.  
The sun.  
A streak of yellow rapidly conquer-  
ing a streak of green.  
Blending and separating.

Children are so quick:  
Quick to laugh, quick to brand,  
quick to scorn,  
Quick to lay claim to the open  
space.  
The thud of small feet running,  
running.

An old treasure rudely broken.  
See how the amber color fades  
from its rim.  
Now it is the home of something  
dark and moist.  
An ant walking on a sheet of tin  
laid bare to the sun-crumbles.  
But what is an ant?

But what is a beetle?  
What is one fly?  
What is one day?

### 3. ...drawing nigh

He looks at the house he has built  
with his own hands,  
the books he has read standing on  
shelves,  
the fruit-bearing trees that he  
nursed from seedling,  
the larder filled with food he has  
provided.

He contemplates the beauty in the  
common thing:  
the sun rising up out of the huge,  
shimmering expanse of water that  
is the sea;  
it rises up each day as if made  
anew,  
as if for the first time.

"Sing again, Sing now,"

...he watches the sun, a violent red,  
set on the horizon,  
he hears the birds fly home,  
he sees the insects dancing in the  
last warmth of the day's light,  
he hears himself sing out loud:

Now the day is over,  
Night is drawing nigh;  
Shadows of the evening  
Steal across the sky.

"Sing again. Sing now,"

*Jamaica Kincaid*  
(From: *At the Bottom of the River*)

## MATA DEL ÁNIMA SOLA

Mata del ánima sola,  
boquerón de banco largo  
ya podrás decir ahora  
aquí durmió Cantaclaro.

Con el silbo y la picada  
de la brisa coledora  
la tarde catira y mora  
entró al corralón callada.

La noche, yegua cansada,  
sobre los bancos tremola  
la crin y la negra cola  
y el su silencio se pasma  
tu corazón de fantasma.

## BUSH OF THE LONELY SOUL

Bush of the lonely soul,  
Wide opening of the riverbank,  
You will now be able to say  
Here slept Cantaclaro.

With the whistle and the sting  
Of the wavering breeze,  
Evening—ginger and purple—  
Has quietly entered the stables.

The night, like a tired mare,  
Shakes her mane and black tail  
Over the banks,  
And in its own silence freezes  
One's ghostly heart.

*Text by Alberto Torrealba (1903-1971)*

2003 | some music you hear once and never forget.

## MI LUMÍA

Mi lu  
mi lubidulia  
mi golocidalove  
mi lu tan luz tan tu que me enlucielabisma  
y descentratelura,  
y venusafrodea  
y me nirvana el suyo la crucis los  
desalmes  
con sus melimeleos  
sus eropsiquisedas sus decúbitos lianas y dermiferios lim-  
bos y gormullos  
mi lu  
mi luar  
mi mito  
demonoave dea rosa  
mi pez hada  
mi luvisita nimia  
mi luvísnea  
mi lu más lar  
más lampo  
mi pulpa lu de vértigo de galaxias de  
semen de misterio  
mi lubella lusola  
mi total lu plevida  
mi toda lu  
mi lumía.

## MUIÉ RENDÊRA

Olé, muié rendêra  
olé, muié renda,  
tu me ensina a faze rendá,  
que eu te ensino a namorá.

Virgulino é Lampeão.  
É Lampa,  
é Lampeão.  
O seu nome é Virgulino,  
O apelido é Lampeão.

## CARAMBA

Caramba mi amor, caramba,  
lo bello que hubiera sido,  
si tanto como te quise  
a mi me hubieras querido.

Caramba mi amor, caramba,  
pasar este invierno triste  
mirando caer la lluvia  
que tantas cosas me dice.

Caramba mi amor, caramba,  
las cosas que nos perdimos,  
los chismes que solo escucho,  
entre las piedras y el río.

## MY LIGHTLING

My li  
My lightling  
My eatsweetsee  
My li so light so very you that you  
Dazzlemaze  
And offkilterknock, and venaphrodite  
And she enlightens me with the bliss of  
her own crux of the unsouly  
With her honeymelody  
Her Eropsychises her resting vines and  
Skinly limbes and neckles  
My li  
Mi lith  
My myth  
Demonbird blush goddess  
My faerie fish  
My luvous excess  
My lubisneousness  
My li more homely  
More bright  
My pulp li of vertigo of galaxies of  
semen of mystery  
My libeautiful sun  
Mi complete li fullife  
My whole li  
Mi lightling.

*Poem by Oliverio Girono (1891-1967)*

## WEAVING WOMAN

Hey, weaving woman,  
Hey, weaver:  
Teach me how to weave  
That I may teach you how to charm.

Virgulino is Lampeão.  
He is Lampa,  
He is Lampeão.  
His name is Virgulino,  
His last name is Lampeão.

*Traditional Brazilian Folk Tunes*

## DAMN IT!

Damn it! My love, damn it!  
How beautiful would it have been  
If you had loved me  
As much as I loved you.

Damn it! My love, damn it!  
Spending this sad winter  
Watching the rain fall  
Listening to the many things it has to say.

Damn it! My love, damn it!  
The things we have missed together:  
The rumours that I hear alone  
Between the rocks and the river.

*Text by Otilio Galindez (b.1935)*



## ARROZ CON LECHE

Arroz con leche  
me quiero casar  
con una señorita de San Nicolás,  
que sepa coser,  
que sepa bordar,  
que sepa abrir la puerta  
para ir a jugar.

Con esta sí,  
con esta no,  
con esta señorita  
me caso yo.

## EL GUAYABOSO

Yo ví bailar un danzón  
en el filo de un cuchillo  
un mosquito en calzoncillos  
y una mosca en camisón.

Yo ví un cangrejo arando  
un cochino tocando un pito  
y una vieja regañando  
sentada en una butaca.

A una ternerita flaca  
que de risa estaba muerta,  
al ver que una chiva tuerta  
remendar una alpargata.

## ARTIST PROFILES

### GRANT GERSHON

Renowned conductor Grant Gershon became Music Director of the Los Angeles Master Chorale in July 2001, bringing a wealth of artistic accomplishments to this prestigious post. His first season at the helm of the Master Chorale in 2001-02 garnered critical acclaim and tremendous media attention. A gifted conductor, pianist and vocalist, Gershon is equally at home conducting and performing choral and symphonic music, opera, and musical theater. He recently completed a term as assistant conductor of the Los Angeles Philharmonic, which he led in performances with such soloists as Evelyn Glennie, Marcus Roberts, and Frederica von Stade. He also served as Assistant Conductor with L.A. Opera, where he collaborated in over 40 productions and garnered a reputation as one of the country's exceptional vocal coaches.

Gershon has been guest conductor of the Chicago Symphony Chorus, the New York Choral Artists, and the London Sinfonietta Voices, as well as the choruses of the Festival Aix-en-Provence and Paris' Theatre du Châtelet. He has appeared as guest conductor of the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theater, and the Finnish chamber orchestra

## RICE PUDDING

Rice pudding!  
I want to marry  
A lady from San Nicolás.  
She ought to know how to sow,  
She ought to know how to embroider,  
She ought to know how to open the door  
To go play.

This one I'll take,  
This one I won't,  
With this lady  
I shall be married!

*Traditional Argentinean Folk Round*

## THE LIAR

I saw a danzón being danced  
On the edge of a knife  
By a mosquito wearing underwear  
And a fly wearing a nightgown.

I saw a crab plowing,  
A pig blowing a whistle,  
And a beldam scolding people  
While sitting on an easy chair.

[I saw] a skinny calf  
Who was dying of laughter  
When she saw a one-eyed goat  
Mending a canvas shoe.

*Text set by López-Gavilán*



*Avanti!* Gershon has led performances at the Edinburgh, Vienna and Helsinki Festivals, and in August 2002 conducted acclaimed performances of Stephen Sondheim's *A Little Night Music* at the Chicago Symphony's Ravinia Festival.

As a pianist, Gershon has appeared in recitals with Dame Kiri Te Kanawa, Peter Schreier, Audra McDonald, Rodney Gilfry, and Sanford Sylvan. His recording with tenor John Aler, entitled "Songs We Forgot to Remember," was released on Delos Records, and he is featured on a Nonesuch release of music by Ricky Ian Gordon. An ardent champion of new music, Gershon conducted the world premiere performances of John Adams' opera/theater piece *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars, and was vocal director on the Nonesuch recording of the work.

California-born and -educated, Gershon holds the Bachelor of Music degree *cum laude* from the University of Southern California — which named him "Thornton School of Music Outstanding Alumnus of the Year" in May 2002 — and continued his studies at the Aspen and Tanglewood Festivals.

some music you hear once and never forget.

2002  
2003

## ARTIST PROFILES

# LOS ANGELES MASTER CHORALE



### TANIA LEÓN

Born in Havana, León has lived in New York City since 1967. At the invitation of Arthur Mitchell, she became a founding member and the first musical director of the Dance Theatre of Harlem in 1969, establishing the Dance Theatre's music department, music school, and orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978. From 1993 to 1997 she was New Music Advisor to Kurt Masur and the New York Philharmonic. She served as Latin American Music Advisor to the American Composers Orchestra until 2001, during which time she co-founded the award-winning *Sonidos de las Americas* festival.

León has received awards for her compositions from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, the Lila Wallace/Reader's Digest Fund, NYSCA, ASCAP, and Meet the Composer, among others. In 1998 she held the Fromm Residency at the American Academy in Rome; she has also been a resident at Yaddo (supported by a MacArthur Foundation Award), and to the Rockefeller Foundation's Bellagio Center in Italy.

León was the recipient in 2000 of the Tow Award at Brooklyn College, where she is Professor of Music. She received an Honorary Doctorate degree from Colgate University in 1999. She has held master-classes at the Hamburg Musikschule in Germany, and has been Visiting Lecturer at Harvard University and Visiting Professor of Composition at Yale University.



### LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale's 2002-03 season marks Grant Gershon's second as Music Director and the Chorale's last in the Dorothy Chandler Pavilion before taking up residence at Walt Disney Concert Hall next fall. Recognized not only as one of Los Angeles' cultural treasures but also as one of the world's premier choruses, the Los Angeles Master Chorale has played a leading role in the ongoing resurgence of interest in choral music. It was the first organization in the nation to offer a complete season of great choral works and is distinguished as one of the largest independent choral organizations in the United States. The Chorale gave its inaugural performance at the Dorothy Chandler Pavilion in January 1965 and every year since has presented a full season of concerts.

In addition to presenting its own season, the Chorale often collaborates with the Los Angeles Philharmonic, appearing in four subscription programs during the 2002-03 season and joining the Philharmonic in March 2003 performances in New York City. On March 18, 2003, the Chorale performs a concert of Latin American music, including the East Coast premiere of Tania León's *Rezos* ("Prayers"), at The Riverside Church in New York City. The Los Angeles Master Chorale is featured on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *Twister*, *Air Force One*, and *Batman & Robin*.

Extending its reach to young people in the community, the Master Chorale annually brings 1200 singers together at the Dorothy Chandler Pavilion for its High School Choir Festival, taking place this season on April 29, 2003. In addition, the Master Chorale's Chamber Singers present in-school performances, and the current season includes the continuation of a very successful elementary school residency program, *Voices Within*.

The Chorale has released three acclaimed CDs under the baton of Music Director Emeritus Paul Salamunovich on RCM, including the Grammy-nominated *Lauridsen-Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"* with baritone Rodney Gilfry and organist Frederick Swann. The Chorale's fourth RCM recording, and its first with current Music Director Grant Gershon, was released in September 2002 and features Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*, and Philip Glass' *Itaipu*.

## DESTINATION DISNEY

At a February 26 press conference, Music Director Grant Gershon announced the Los Angeles Master Chorale's plans for the ensemble's inaugural season in Walt Disney Concert Hall, which is also its 40th anniversary year. On November 16, we will step inside this extraordinary building to hear the first of eight programs of music spanning centuries and showcasing the Chorale in its new home. And we'll know in ways not before possible the magnificent sound of the Los Angeles Master Chorale. It's the season we've looked forward to for a very long time, and it's almost here. Please join us!

For seven glorious months, Grant Gershon and the Chorale are going to knock your socks off with repertory and performances you'll never forget. A new work from Bobby McFerrin to launch a new era in Walt Disney Concert Hall. To celebrate the holidays, our ongoing exploration of Bach's *Christmas Oratorio* paired with Poulenc's magnificent *Gloria*. The transcendent and ethereal music of John Tavener. An extraordinary evening presenting the best of Duke Ellington's Sacred Concerts. Beethoven's *Missa solemnis*, with all its thunder and grace. Bach Cantatas led by the master, Helmuth Rilling. A new work from one of America's leading and boldest composers, Steve Reich. And the genius of Stephen Sondheim illuminated by a new generation of Broadway



Terry Knowles, Executive Director of the Los Angeles Master Chorale, is pictured here leaving her mark on history. At an early February ceremony, the County Supervisors and Music Center representatives signed one of the beams at Walt Disney Concert Hall.

composers. Plus – for the first time ever – four programs will be repeated as non-subscription concerts! Can you imagine a more exciting season to usher in a new era for the Los Angeles Master Chorale?

Please visit the information table in the lobby this evening, or visit our website at [www.lamc.org](http://www.lamc.org) for more details. And please subscribe to the Los Angeles Master Chorale's 2003-04 season in Walt Disney Concert Hall – a season of music you'll never forget!

2003  
2003

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The Los Angeles Master Chorale *presents*

# *On Wings of Steel*

*A Gala Celebration honoring Frank O. Gehry*

Andrea Van de Kamp, Honorary Chair  
Laney & Tom Techentin, Gala Chairs

SAVE THE DATE

Saturday, June 7, 2003  
Dorothy Chandler Pavilion

5:30 Reception & Silent Auction  
7:00 *It's A Wrap!* Concert  
9:00 Dinner, Dancing & Surround-Sing  
by the Los Angeles Master Chorale

*Join our Gala Celebration to bid a fond farewell to the Dorothy Chandler Pavilion and to toast a new era in our new home, The Walt Disney Concert Hall.*

Information? Call Jessica Santana: 213-972-7282.

Grant Gershon, *Music Director*



Bravo! to the following annual donors of the Los Angeles Master Chorale who have contributed so generously to provide a foundation of strength for our Music Director, Grant Gershon, and the Los Angeles Master Chorale and Orchestra. Please join us in thanking and honoring the following individuals, businesses and foundations whose generosity is the power behind the music. Your gifts give wings to Grant Gershon's artistic vision for choral music. *Thank you!*

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2002  
3002

## NEWS & EVENTS

### THERE'S STILL TIME TO SUBSCRIBE

Guarantee your seats at Walt Disney Concert Hall when you subscribe to the remainder of this unforgettable season! On April 5th and 6th Los Angeles Chamber Orchestra joins the Chorale in two historic venues – the Alex Theatre in Glendale and UCLA's Royce Hall – for Mozart's reinterpretation of Handel's *Messiah*. The Chorale then returns to the Dorothy Chandler Pavilion for the final two concerts of the season. On April 26th *Two American Revolutions* features early American music paired with Steve Reich's *The Desert Music*. And on June 7th the Chorale bids adieu to the Dorothy Chandler Pavilion with *It's A Wrap*, a concert of great choral music from the movies. Subscriptions are available for as little as \$55 plus you'll receive a wealth of valuable subscriber benefits. For further information or to subscribe, call 213.972.3111 today!

### TANGO ANYONE?

We hope you noticed the Tango dancers in the lobby of the Pavilion prior to this evening's performance. To get you in the mood for our celebration of Latin American music *A Puro Tango* generously provided tango dancers to demonstrate the passion and romance of this unique dance.

*A Puro Tango* is dedicated to preserving and promoting authentic Argentine Tango, Milonga and Vals Cruzado as they are really danced in the clubs of Buenos Aires. They teach classes throughout the Los Angeles area, sponsor a weekly "milonga" (tango dance party) and organize guest workshops with master teachers from Buenos Aires. *A Puro Tango* sponsors dance/study tours to Buenos Aires and they sell the best in tango music and instructional videos. For further information or class schedule, call 323.650.0509 or visit [www.apurotango.com](http://www.apurotango.com).

### A LITTLE HELP FROM OUR FRIENDS!

The Los Angeles Master Chorale is seeking donations for the auction as part of the season finale celebration *On Wings of Steel*, a black-tie benefit gala honoring Frank O. Gehry. We're especially seeking one-of-a-kind opportunities — a ride in a blimp, a walk-on part in *West Wing*, two tickets to the Academy Awards® — and we're also looking for donations from local hotels, restaurants, tickets and interesting bottles of wine. This is a wonderful way to help support your Chorale! Please call Jessica at 213-972-7282 if you have an idea or a donation. Thank you!



## LOS ANGELES MASTER CHORALE ASSOCIATES

### *Volunteer support for the Los Angeles Master Chorale*

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## A MESSAGE FROM THE PRESIDENT

The opportunity to provide leadership for quality arts education was a key factor in my decision to accept the position as president of the Music Center. Our acclaimed Education Division and the wonderful educational programs of the resident companies have been instrumental in advancing arts education in Southern California.

In recent years, great strides have been made in rebuilding arts programs that had all but disappeared from our schools following the approval of Proposition 13 in 1978. The State adopted student learning standards for the arts. Our public universities now require students to complete at least a year of fine arts in high school to be eligible for admission. The Los Angeles Unified School District is in the 4th year of a comprehensive 10 year plan to provide arts education for all students, from kindergarten to high school. Finally, thanks to the leadership of our Board of Supervisors and the Los Angeles County Arts Commission, a new strategic plan is in place to restore arts education in all 82 school districts in the County.

Unfortunately, all these remarkable efforts are at risk in the face of the looming state budget crisis. The scope of arts education in our schools may be set back 20 years if the proposed cuts go through. That is why it is so important that all of us who care about the arts and arts education make our views known to our elected state officials and local school board members. While difficult cuts will need to be made in every part of state government, it is critical that the arts not be singled out for disproportionate cuts, including the potential elimination of entire programs.

Please join me in communicating the importance of arts education to our public officials.

Sincerely,

Stephen D. Rountree  
President, Music Center



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# Mozart Messiah

**ALEX THEATRE**  
Saturday, April 5 at 8pm

**ROYCE HALL**  
Sunday, April 6 at 7pm

You thought you had heard *Messiah*. Hear it again for the first time. Mozart "updates" Handel's well-known choral masterpiece and adds his own symphonic flourishes, as well as a few surprises. As you'll hear, the not-so-very-Baroque orchestration is very, very Mozart. The Chorale and members of the Los Angeles Chamber Orchestra collaborate in performances at two historic venues: the Alex Theatre in Glendale and UCLA's Royce Hall. Los Angeles Master Chorale's Music Director Grant Gershon conducts.

Elissa Johnston, Soprano  
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## LOS ANGELES MASTER CHORALE CALENDAR OF EVENTS

<u>EVENT</u>	<u>TIME</u>	<u>PLACE</u>
<b>MARCH</b>		
13-15 L.A. Philharmonic - El Niño	8:00 pm	Dorothy Chandler Pavilion
16 L.A. Philharmonic - El Niño	2:30 pm	Dorothy Chandler Pavilion
18 Tangos and Prayers	7:00 pm	The Riverside Church, New York City
20, 22 L.A. Philharmonic - El Niño	8:00 pm	Brooklyn Academy of Music
<b>APRIL</b>		
5 LAMC & LACO - Mozart Messiah	8:00 pm	Alex Theatre, Glendale
6 LAMC & LACO - Mozart Messiah	7:00 pm	Royce Hall, UCLA
26 Two American Revolutions	8:00 pm	Dorothy Chandler Pavilion
29 14th Annual High School Choir Festival	1:00 pm	Dorothy Chandler Pavilion
<b>JUNE</b>		
7 It's a Wrap! On Wings of Steel	7:00 pm Gala Benefit immediately following the concert	Dorothy Chandler Pavilion