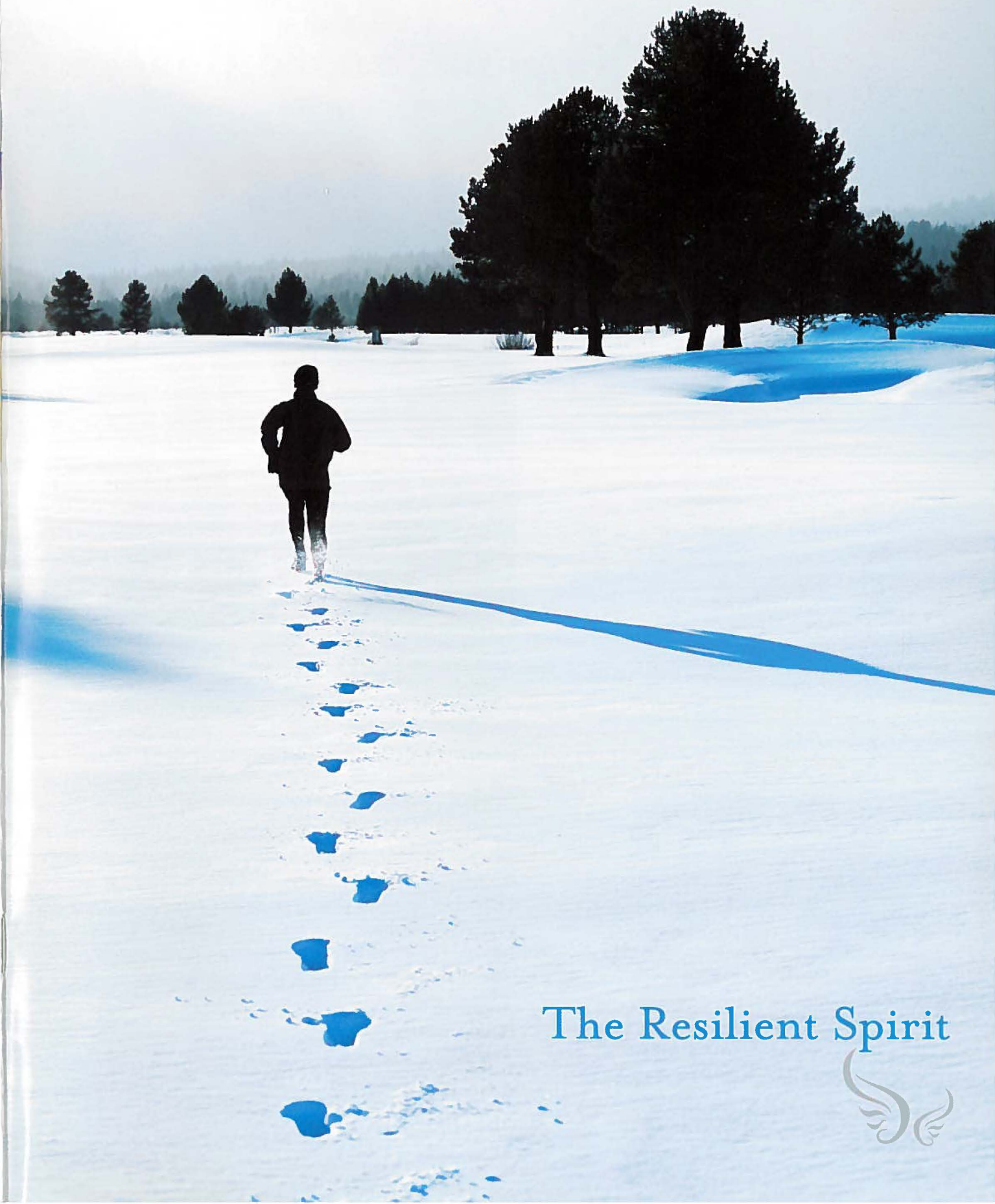


performances
MAGAZINE los angeles master chorale



The Resilient Spirit



Ellington's Sacred Concert



Improvements in Ticket Services now speed your call.

The growing popularity of Walt Disney Concert Hall challenged our ability to serve patrons quickly and effectively during the fall. The unprecedented demand for tickets to Master Chorale concerts in Disney Hall presented us with enormous challenges.

This month we are adding two new staff members in the Walt Disney Concert Hall Box Office dedicated to serving Master Chorale patrons and more than doubling the number of phone lines available. As a result, our customers will avoid voicemail, be able to purchase specific seat locations, receive tickets in a very timely manner, and have questions and concerns addressed immediately. To reach our Customer Specialists, call 213-972-7282, 10 a.m. to 5 p.m., Monday through Friday.

To accommodate these improvements, the Chorale's Administrative Office phone number is changing to 213-972-3110.



Jazz, devotion and celebration reign in March, when the Luckman Jazz Orchestra, led by James Newton; the Faithful Central Bible Church Heritage Chorale; tenor Darius de Haas; and baritone Nmon Ford join the Chorale in the best of Ellington's Sacred Concerts. Gershon and Newton, who will share the podium in a freeform fashion, are conducting ten of the thirty compositions that Ellington assembled into a series of three legendary concerts beginning in 1965 at San Francisco's Grace Cathedral.

"I was especially interested in the pieces that featured the choir prominently," explains Gershon. "This is so different from a typical classical concert where a single large piece, like a mass, is set in stone. Ellington himself freely mixed and matched works from all three of his Sacred Concerts. On any given night, Duke would go out with his band and call tunes on the spot."

**Sunday, March 7 at 7 p.m. and
Tuesday, March 9 at 7:30 p.m. **Best Seats****

Tickets are \$23-\$75. Call 213-972-7282, log on to www.lamc.org or visit the box office at the Walt Disney Concert Hall, Tuesday through Sunday from noon to 6 p.m., located at 111 South Grand Avenue at First Street in downtown Los Angeles.

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Come closer to the music you love.

With a tax-deductible donation of \$250 or more, you can enjoy these opportunities to get closer to the music and the musicians. Circle of Friends donors have five special events this spring. For information, call Patrick Brown at 213-972-3122.

FOR DONORS OF \$250 OR MORE

Dress Rehearsal — Donors of \$250 or more may choose one rehearsal (March 6 or 27). Catch a sneak-peek as we put the finishing touches for the upcoming Sunday concert.

Dress Rehearsal for Ellington Sacred Concert — Saturday, March 6 at 10 a.m. in Walt Disney Concert Hall
or **Dress Rehearsal for Beethoven *Missa solennis*** — Saturday, March 27 at 10 a.m. in Walt Disney Concert Hall

FOR DONORS OF \$2,500 OR MORE

Golden Baton Private Reception — Sunday, March 7, following the 7 p.m. concert, Green Room in Walt Disney Concert Hall
Come backstage and celebrate the Master Chorale's tribute to "The Duke."

FOR DONORS OF \$5,000 OR MORE

Grant's Private Garden Reception — Sunday, June 13, following the 7 p.m. concert, Grant Gershon's Dressing Room in Walt Disney Concert Hall
Join the Music Director in a toast to a stellar season in Disney Hall. You'll be belting out show tunes after hearing the Chorale perform selections from *The New Broadway!*

Maestro and Friends Cabaret Dinner — Tuesday, June 22 at 6:30 p.m., Choral Hall in Walt Disney Concert Hall

The gin is cold and the piano is hot as our season finale celebration continues. You'll hear our gifted Music Director tickle the ivories for the very talented cabaret artists from the Chorale.

Pictured enjoying the recent Circle of Friends holiday reception are (left to right) Board member Victoria Hobbs, Margy Hudson, Frank Hobbs, Jeff Hudson and Peyton Petty.



Save the date

The **40th Anniversary Gala** honors Board Chairman Edward J. McAniff.
Co-chairs Don Nores and Marshall Rutter

Saturday, May 8 at 6:30 p.m. | Dorothy Chandler Pavilion

Cocktails in Founders Room | A Musical Salute to Cole Porter in the Grand Hall | Dinner and Dancing on the Fifth Floor
To receive an invitation, call Kara Grizzell at 213-972-3137.

Board of Directors

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Burman Timberlake, Chorale Representative





Grant Gershon (Music Director) has garnered tremendous critical acclaim during his two seasons at the helm of the renowned Los Angeles Master Chorale. The *Los Angeles Times* proclaims, "Gershon is a direct, unfussy conductor, who values clarity, clean execution

and immediate statements." He has also been hailed for creating, "a dark, rich sound awash with resonant sparkling amplitude," and his programming has been applauded for being "as warmly spiritual as it is ambitious."

Since joining the Chorale, Mr. Gershon has expanded the choir's repertoire considerably by conducting a number of world premieres, including *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece, Donald Crockett's *Broken Charms*, Tania León's *Rezós (Prayers)*, and Sharon Farber's *Mother's Lament*, as well as the U.S. premiere of Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*.

Mr. Gershon has guest conducted the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, and the Finnish chamber orchestra *Avanti!*, among others, and has conducted performances at the Edinburgh, Vienna and Helsinki, Ravinia and Aspen Music Festivals, the Roma-Europa Festival and the Festival Otonno in Madrid. In addition to recording with the Los Angeles Master Chorale, Mr. Gershon has made a number of other recordings, and served as chorus master on two Grammy Award-nominated recordings, *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical).

Prior to joining the Chorale, Mr. Gershon served as assistant conductor of the Los Angeles Philharmonic from 1994–97. Mr. Gershon also served as Assistant

Conductor/Principal Pianist with the Los Angeles Opera, where he participated in over forty productions and garnered a reputation as one of the country's exceptional vocal coaches.

The **Los Angeles Master Chorale** celebrates its 40th Anniversary with this inaugural season at Walt Disney Concert Hall. Recognized as one of Los Angeles' cultural treasures, the Chorale has received accolades for its innovative and dynamic programming, and its commitment to commissioning new works. Last June, the Master Chorale received the prestigious ASCAP/Chorus America Award for Adventurous Programming.

The *Los Angeles Times* has stated that the Chorale "has become the most exciting chorus in the country under Grant Gershon," and also described the Chorale's performances as "masterly," "ethereal" and "alluring." *Billboard* says the Chorale's "singing and direction are first-rate," while *Gramophone* calls the chorus "sonically exhilarating."

This groundbreaking 2003–04 season features the largest number of concerts in the history of the chorus. Program highlights include two world premieres by Bobby McFerrin and Roger Treece, Duke Ellington's *Sacred Concert*, and Beethoven's *Missa Solemnis*. The Chorale also collaborates with the Los Angeles Chamber Orchestra in a Bach-Fest conducted by Helmuth Rilling.

The Chorale has released three CDs under the baton of Music Director Emeritus Paul Salamunovich, including the Grammy-nominated *Lauridsen-Lux Aeterna, Christmas*, and a recording of Dominic Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo."* The Chorale's first CD with 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*. In addition, the Los Angeles Master Chorale is featured under Paul Salamunovich's leadership on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*.

Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace Families to honor Lillian Lovelace's mother

The Resilient Spirit Sunday, January 25, 2004 7 p.m. Walt Disney Concert Hall

<i>Come and Do Your Will In Me</i>		music by John Tavener
<i>Mass for Five Voices</i>	Kyrie Gloria	William Byrd
<i>If Ye Love Me</i>		Thomas Tallis
<i>Mass for Five Voices</i>	Credo	William Byrd
<i>Fear and Rejoice, O ye People</i>		John Tavener
INTERMISSION		
<i>Annunciation</i>		John Tavener
Solo quartet: Marie Hodgson, Kimberly Switzer, Pablo Corá, Paul Cummings		
<i>Ascendit Deus</i>		Peter Philips
<i>Mass for Five Voices</i>	Sanctus Benedictus	William Byrd
<i>Love Bade Me Welcome</i>		John Tavener
<i>Sing Joyfully</i>		William Byrd
<i>Mass for Five Voices</i>	Agnus Dei	William Byrd
<i>Song for Athene</i>		John Tavener

K-Mozart
105.1fm

K-Mozart 105.1 is the Official Radio Station of the Los Angeles Master Chorale.



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.



[tonight's concert]

The auditorium will be darkened for tonight's concert. Texts are provided for study before and reflection after the performance. Movements of the Mass for Five Voices will be interspersed with the other compositions on the program.

Come and Do Your Will In Me

*music by John Tavener, b. 1944, composed in 1998,
text from the Hymn of Entry by Archmandrite
Vasileios*

Come and do Your will in me.
Come when You wish and as You see fit.
Come like a breeze, come like a blessing if You think it
right.
Come like a thunderbolt to test me
And burn up my being, if You think that is how it should
be.

Let each journey freely on the road of his life.
Let each sail on the sea of his uncertain fate.
Sail with the voyagers, fare with the wayfarers,
Heal the sick, O Physician of our souls and bodies.

Come and do Your will in me.
Come when You wish...

If Ye Love Me

music by Thomas Tallis, 1505–1585

If Ye love Me, keep my commandments
And I will pray the Father,
And He shall give you another Comforter,
That He may abide with you forever:
Even the spirit of truth.

Fear and Rejoice, O People

*music by John Tavener, b. 1944, composed in 1997,
text from the Psalms, the Gospels and Orthodox
sources*

My heart is alive with words of delight; alleluia.
Shamed be the proud who misled me; alleluia.
You have changed my sorrow to dancing; alleluia.
You shall break them with an iron scepter; alleluia.

He will judge the world in fair justice; alleluia.
Rejoice ye righteous in the Lord; alleluia.
The upright shall see your face; alleluia.
Forever, O God, stands your throne; alleluia

King over the nations is God; alleluia.
Evil whispering sounds in my ears; alleluia.
I trust in the love of my God; alleluia.
O God have pity on me; alleluia.

I will praise You in the nations O Lord; alleluia.
Joy it is to the just to see vengeance; alleluia.
The righteous I shall bless with gladness; alleluia.
My riddle I solve with the harp; alleluia.

I make music to Your name most high; alleluia.
Fear and rejoice O people! Alleluia.
And an angel spoke to Zacharias; alleluia.
He foretold the birth of the Baptist, John; alleluia.

To make ready a people prepared for the Lord; alleluia.
The angel greeted the blessed Virgin; alleluia.
Thou shalt conceive and bring forth a son; alleluia.
His name shall be Jesus: He will be great; alleluia.

He shall be called the Son of the Highest; alleluia.
His throne will be of his father David; alleluia.
As for his kingdom there shall be no end; alleluia.
And Mary said "Behold the handmaid of the Lord";
alleluia.

Fear and rejoice O people; alleluia.
He was clothed with a vesture dipped in blood; alleluia.
Glory and honor to the Lord, our God; alleluia.
And I fell at His feet to worship Him; alleluia.

Fear and rejoice O people; alleluia.

Mass for Five Voices

music by William Byrd, 1543–1623

Kyrie

Kyrie eleison.
Christe eleison.

Gloria

Et in terra pax hominibus bonae voluntatis.
Laudamus te; benedicimus te; adoramus te;
glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis, Deus, Pater omnipotens.

Domine fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis,
Suscipe deprecationem nostram.

Quoniam Tu solus Dominus, Tu solus sanctus,
Tu solus altissimus, Jesu Christe.
Cum Santo Spiritu in gloria Dei Patris.
Amen.

Credo

Patrem omnipotentem, factorem caeli et terrae,
Visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum, et ex Patre natum
Ante omnia saecula.

Deum de Deo, lumen de lumine de Deo vero,
Genitum non factum, consubstantialem Patri.
Per quem omnia facta sunt,
Qui propter nos homines et propter nostram salutem
Descendit de caelis.

Et in carnatus est de Spiritu Sancto, ex Maria Virgine,
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato,
Passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas,
Et ascendit in caelum sedet ad dexteram Patris.

Et iterum venturus est cum Gloria,
Judicabit vivos et mortuos,

Cujus regni non erit finis, et in Spiritum Sanctum,
Dominum et vivificantem,

Qui ex Patre Filioque procedit,
Qui cum Patre et Filio simul adoratur,

Et conglorificatur, qui locutus est per Prophetas.
Et unam, sanctam catholicam, et apostolicam
Ecclesiam.

Confiteor unum baptismum in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

Kyrie

Lord, have mercy.
Christ, have mercy.

Gloria

On earth peace, good will towards men.
We praise Thee, we bless Thee, we adore Thee, we
glorify Thee.

We give Thee thanks for Thy great glory.
Lord God, Heavenly King, God the Father almighty.

O Lord the only begotten Son, Jesus Christ
O lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world, have
mercy upon us. Hear our prayer.

Thou only art the Lord. Thou only art holy.
Thou only, O Jesus Christ with the Holy Ghost are
most high in the glory of God the Father.

Amen.

Credo

I believe in one God, the Father almighty,
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ,
The only begotten Son of God.

Born of the Father, born before all ages.

God of God, light of light

True God of true God, begotten, not made, of one
substance with the Father by whom all things were
made.

Who for us people, and for our salvation,
came down from Heaven.

And by the power of the Holy Spirit he was born of the
Virgin Mary. He became man.

He suffered under Pontius Pilate, was crucified, dead
and buried.

On the third day He rose according to the Scriptures,
and ascended into Heaven,

Where He sits at the right hand of God the Father
almighty,

And He shall come again with glory to judge the living
and the dead;

And His kingdom shall have no end.

I believe in the Holy Spirit, the Lord and giver of life,
who proceeds from the Father and the Son.

Who together with the Father and the Son is adored
and glorified, who spoke through the Prophets.

I believe in one, holy, catholic and apostolic church.

I confess one baptism for the remission of sins.

I await the resurrection of the dead, and the life ever-
lasting. Amen.

[tonight's concert]

Annunciation

*music by John Tavener, b. 1944, composed in 1992,
text from the Gospel of St. Luke*

How shall this be, seeing I know not a man?
Hail! Hail, Thou that art highly favored.
How shall this be, seeing I know not a man?
Hail! The Lord is with thee.
How shall this be, seeing I know not a man?
Hail! Blessed art thou among women.
How shall this be, seeing I know not a man?

Ascendit Deus

music by Peter Philips, 1560, 61–1628

Ascendit Deus in jubilatione et Dominus in voce tubae.
Alleluia. Dominus in coelo paravit sedem suam.

*God ascends with rejoicing and the Lord with the sound
of trumpets. Alleluia.*

God in Heaven prepares his throne.

Mass for Five Voices

music by William Byrd, 1543–1623

Sanctus

Sanctus, Dominus deus Sabaoth.
Pleni sunt caeli et terra, Gloria tua.
Osanna in excelsis.

Holy, Lord God of hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Love Bade Me Welcome

*music by John Tavener, b. 1944, composed in 1985,
text by George Herbert*

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in, drew nearer to me
Sweetly questioning if I lacked anything.
“A guest”, I answered, worthy to be here.
Love said, “You shall be he.”
“I, the unkind, ungrateful? Ah, my dear, I cannot look
on thee.”

Love took my hand and smilingly did reply,
“Who made the eyes but I?”

“Truth Lord, but I have marred them:

Let my shame go where it doth deserve.”

“And know you not,” says Love, “who bore the blame?”

“My dear, then I will serve.”

“You must sit down,” says Love, “and taste my meat.”

So I did sit and eat.

Sing Joyfully

music by William Byrd, 1543–1623

Sing joyfully unto God our strength.

Sing loud unto the God of Jacob.

Take the song and bring forth the timbrel,

The pleasant harp and the viol.

Blow the trumpet in the new moon,

Even in the time appointed, and at our feast day.

For this is a statute for Israel,

And a law of the God of Jacob.

Mass for Five Voices

music by William Byrd, 1543–1623

Agnus Dei

Agnus Dei, qui tollis peccata mundi:

Miserere nobis.

Dona nobis pacem.

Lamb of God who takest away the sins of the world,

Have mercy upon us.

Give us peace.

Song for Athene

*music by John Tavener, b. 1944, composed in 1994,
text from the Gospel of St. Luke*

Alleluia.

May flights of angels sing thee to thy rest.

Alleluia.

Remember me, O Lord, when you come into your
Kingdom.

Give rest, O Lord to your handmaid who has fallen
asleep.

The Choir of Saints have found the wellspring of life
and door of paradise.

Life: a shadow and a dream.

Weeping at the grave creates the song: Alleluia.

Come, enjoy rewards and crowns I have prepared for
you.

Alleluia.



Los Angeles Master Chorale

Soprano

Phoebe Alexander
Tania Batson
Samela Beasom
Marian Bodnar
Vicky Brown
Claire Fedoruk
Rachelle Fox
Marie Hodgson
Karen Hogle
Emily Lin
Susan Mills
Diane Thomas

Alto

Nicole Baker
Leanna Brand
Saronna Farrell
Amy Fogerson
Kyra Humphrey
Sheila Murphy
Alice Kirwan Murray
Helene Quintana
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Diana Zaslove

Tenors

Randy Bills
Pablo Corá
Jody Golightly
Drew Holt
Shawn Kirchner
Bong Won Kye
Charles Lane
Dominic MacAller
Christian Marcoe
Andrew Meyer
Kevin St. Clair
George Sterne

Bass

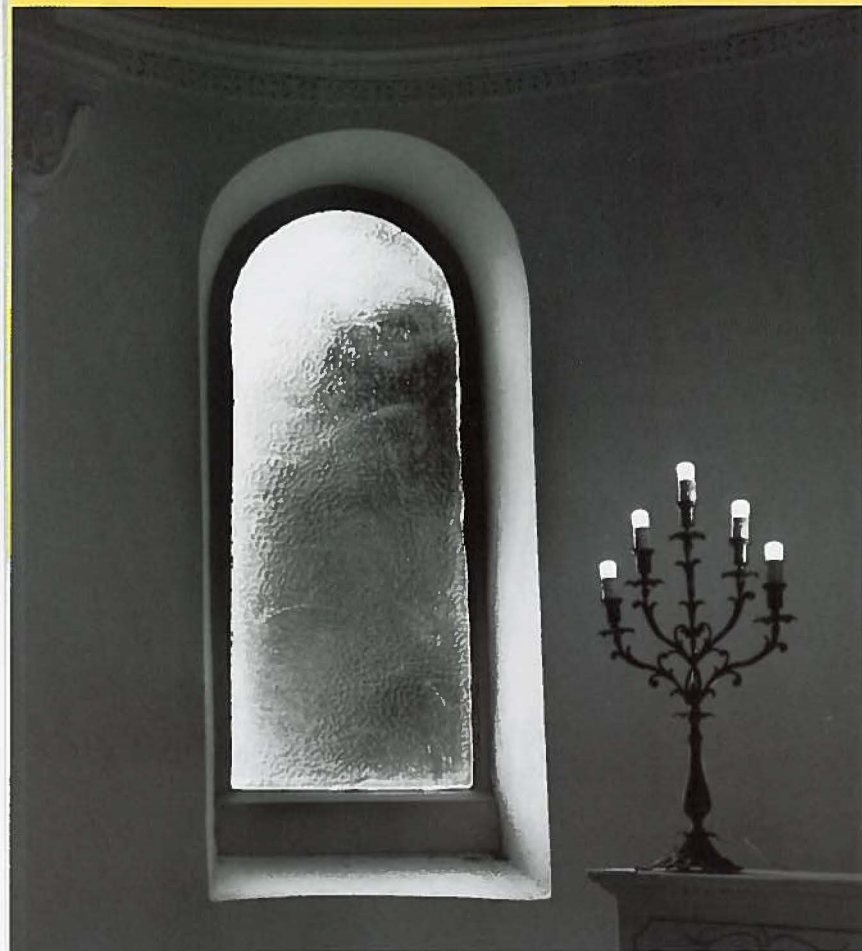
Crispin Barrymore
Mark Beasom
Paul Cummings
Greg Davies
Michael Freed
Gregory Geiger
Michael Geiger
Stephen Grimm
Robert Hovencamp
Lew Landau
Roger Lindbeck
David Schnell

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

“Two years ago, [the Chorale] brought on board an invigorating, inventive and enormously gifted young conductor as its music director, and under Grant Gershon there has been a spirit of renewal.” — Mark Swed, *Los Angeles Times*, November 18, 2003

“The music resounded clearly and distinctly in the shiny new hall, a promise of great things to come.” — John Farrell, *Pasadena Star-News*, November 19, 2003

“The sound was glorious, clear and present... the singing was tight, and the hall's acoustics afforded a transparency that highlighted Bach's wondrous polyphony.” — David Mermelstein, *Los Angeles Daily News*, November 19, 2003



The Resilient Spirit

by Peter Rutenberg

Welcome to this celebration of British sacred music bridging five centuries. The defeat of the Spanish Armada in 1588 signaled the rise of a naval powerhouse and sowed the earliest seeds of promise for the empire England was to become. By the late 20th century, two world wars and a fierce desire for independence among its last colonies had dismantled that empire, but at the same time, infused British life with the abundance of influences and ethnicities that make it a remarkable cultural crossroads today.

Composer **John Tavener** is a product of that history. From the “flamboyant” use of multimedia techniques in the 1968 premiere of *The Whale* to the sentimental lushness of *In Alium* that same year, Tavener established the two most important driving forces of his style — “stasis and non-developmental block construction.” From there, a host of explorations into Eastern Orthodoxy and other sacred worlds, a pervading personal spirituality and a love of the chorus’s powers of expression have yielded a body of transcendent works. The Los Angeles Master Chorale and Grant Gershon celebrate John Tavener’s contributions to our musical present on the occasion of his 60th birthday — January 28.

The composer writes: “I have long regarded the writing of short choral works as an essential part of the composer’s craft. In the Orthodox church, ikons provide a focus for prayer and contemplation, and in my pieces I have tried to produce ikons in sound, instead of with wood and paint.” *Fear and Rejoice, O People* (1997) serves as meditation during the Orthodox Christmas fast. *Song for Athene* (1993) was inspired by the tragic bicycle accident that killed a young Greek girl; it was later sung at the funeral of Diana, Princess of Wales, in Westminster Abbey. *Love Bade Me Welcome* (1985), to a text by George Herbert, was written for the enthronement that year of Colin James as Bishop of Winchester. *Annunciation* (1992) was written for performance in the St. Cecilia’s Day Service in Westminster Abbey and juxtaposes the full choir as the Angel Gabriel with a solo quartet portraying the humble Mary.

William Byrd faced adversity from birth. The period from Henry VIII’s break with the Roman Church through his daughter Elizabeth I’s ascent to the throne of England was at best a period of political and religious instability. When the dust settled, Catholicism was outlawed and those who held onto their faith were subject to severe fines and punishment. Byrd walked in both worlds — the Anglican by professional necessity and the Catholic by nativity. His tremendous talent brought forth music for the English Church that was nothing short of revolutionary, setting the high water mark of Protestant composition with his luminous Great Service in the 1580s. His favor with the crown was certainly cemented by then, for although the anti-Catholic

climate was stormiest during the last quarter of the 16th century, he was permitted to conduct his business without much interference from the authorities. Indeed, his prominence in London as a member of the Chapel Royal and holder of the publishing monopoly must surely have kept a gentlemanly smile on his public face.

His three settings of the Mass in Latin were written in the span of two years, between 1593-95: the *Mass for Four Voices* came first, then the *Mass for Three Voices*, and lastly the *Mass for Five Voices*. In them one can hear a different story — one of melancholy and torment — that voiced Byrd's innermost feelings on the suffering of his Catholic brethren. Clandestine as the services at which they were performed, the Masses were published without a title page. It is an ironic stroke of utter defiance, then, that the composer's name appeared on each and every page! The *Mass for Five Voices* is considered by some to be the most gratifying of the three. Certainly the voicing provides a sonorous grandeur and the architecture is never more assured.

Of greater interest though is the setting of the Latin texts. Whatever Byrd had learned about setting English for comprehensibility as a result of Henry's edicts, he transferred in spades to these Masses. Words overlap in a torrent of persistent and emotionally-charged counterpoint, yet they are never obscured lest the central message of worship be lost. As a measure of his victory over this lifelong adversity, each section ends with an unmistakable sense of triumph, nowhere bolder than in the section from *Et resurrexit* to the conclusion of the Credo. One of the few moments of unison declamation, and a particularly poignant one, occurs here at "in one holy Catholic church...." Byrd unifies the chorus in a gesture that is madrigalian on the surface but with much deeper political animus.

The two motets by Byrd on this program are radiant in their use of harmony and counterpoint. *Lumen ad revelationem gentium* excerpts a part of the *Nunc dimittis* with a flurry of scales to depict "enlightenment," and a bolder rhythmic pattern to portray the "glory of Israel." *Sing Joyfully* shows Byrd's mature, consummate skill in setting English, where all the attributes of The Great Service are not only evident,

but refined to their most expressive and delicious quintessence.

Two other early English composers — **Thomas Tallis** from the preceding generation and **Peter Philips** from the following — form a directly lineage with Byrd and are featured with brief and well-known examples of their style. Tallis was already at the height of his powers when the "sea change" of the Reformation occurred. Abandoning the mesmerizing melismatic practices of the early Tudor style, he embraced full-heartedly the musical goals of "one word, one note" and wrote some of the most hauntingly beautiful and enduring hymns. *If Ye Love Me* is one of those, profound in its simplicity and elegant in its conciseness. Although he considered himself 'English' to the end, Philips spent most of his life as a composer in the court of the Spanish Netherlands at Antwerp. *Ascendit Deus* is typical of the *musica reservata* motet: each phrase of text is reflected in the music. For example, when "God ascends in jubilation" it is not by small steps but by bounding upward with intervals of a third. The "voice of the trumpet" is heard in jocular fanfares and the "alleluias" peal like the chimes of Westminster Abbey.

Peter Rutenberg is producer of the Master Chorale's latest album, *Glass · Salonen*, as well as of *Argento · Duruflé* and the Grammy-nominated *Lauridsen · Lux Aeterna*. 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 fourteenth season. This is Mr. Rutenberg's sixth season as the Chorale's Program Annotator.

[circle of friends]

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

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Jan Spencer, center, is joined by Master Chorale Board Member Marguerite Marsh and her husband, Robert Marsh, at the recent Circle of Friends reception following the December 7th holiday concert.

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The Master Chorale Associates was founded in 1964 to support the Los Angeles Master Chorale through promoting ticket sales and encouraging community interest in choral music. The Associates play a leadership role in producing the highly successful High School Choir Festival and in fostering the educational outreach activities of the Chorale.

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A MESSAGE FROM THE PRESIDENT

The start of a new year is a time of both reflection and resolutions. Last October, with the opening of Walt Disney Concert Hall, the Music Center experienced one of the most exciting periods in its history. It was no small undertaking, so I must once again thank all of the donors to the project, the County of Los Angeles and the Music Center staff. Thousands of visitors and performance goers are already benefiting from their magnificent efforts.

If you have not yet had a chance to visit the Concert Hall, I urge you to experience it through an audio tour. Narrated by actor John Lithgow, the 45-minute self-guided Audio Tour provides insight from those most closely involved with the project including Frank Gehry, Diane Disney Miller and several others. Please note that due to a near constant rehearsal and performance schedule, tours of Walt Disney Concert Hall will not include the auditorium. For more information, please call (213) 972-4399.

Another way to experience Los Angeles' newest landmark is by attending one of the Music Center Education Division's performances for families. The Center's commitment to children and families is a cornerstone of its first year of programming in the Concert Hall. Two performance series — World City and Pillow Theatre — will offer fun-filled opportunities to experience the arts and be a part of the Concert Hall's historic first year.

World City is an admission-free Saturday performance series which will be held in the W.M. Keck Children's Amphitheatre. The six event series, appropriate for children of all ages, consists of music, theatre and dance which celebrates the diverse cultural traditions reflected in the Los Angeles population.

Pillow Theatre, which gets its name from the colorful pillows on which the children are invited to sit around the stage, will be held in BP Hall at the Concert Hall. The series offers four Saturday morning performances designed for families with children ages three through six. These lively mornings with gifted performing artists make learning fun for everyone. For more information on Pillow Theatre and World City, please visit musiccenter.org or call (213) 250-ARTS.

There is much to see and do at Walt Disney Concert Hall. We look forward to welcoming you there and to our other venues — the Dorothy Chandler Pavilion, the Ahmanson Theatre and the Mark Taper Forum — in the new year.

Sincerely,

Stephen D. Rountree
President
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