

performances

MAGAZINE los angeles master chorale

Stone to Steel



A Disney Hall celebration for The New Broadway



In Memoriam

RAYMOND NEEVEL | 1922–2004

On April 14, all of us associated with the Los Angeles Master Chorale lost a dear friend, a committed advocate and a generous supporter. Ray Neevel joined the Chorale's Board of Directors in 1986 and served two terms; he was re-elected in 1998 and served until his death. Ray's personal vision for the Chorale's success and his dedication to its growth were a beacon for his fellow Directors. His enlightened generosity set the standard for others to follow. We will greatly miss his thoughtful, intelligent and quiet enthusiasm for the Master Chorale.



Megan Mullally (Karen Walker on *Will & Grace*) joins Brian d'Arcy James for the Chorale's season finale celebration.

Television, stage and singing sensation Megan Mullally and Tony Award-nominated Broadway star Brian d'Arcy James headline the Chorale's next concert — *The New Broadway: Sondheim and Generation Next*. Grant Gershon conducts the music of a new generation of musical theatre composers who have been inspired by the genius of Pulitzer, Oscar and Tony Award-winning composer Stephen Sondheim.

The program features music from *Parade* by Jason Robert Brown, *Floyd Collins* by Adam Guettel, and Stephen Sondheim's *Sweeney Todd*, *Sunday in the Park with George* and *A Little Night Music*, as well as various works by Ricky Ian Gordon.

"I'm very excited to share with our audience the musical genius of Stephen Sondheim along with the talents of a new generation of composers who are re-energizing the theatre scene, writing some of the most compelling vocal music in any medium," says Gershon.

Megan Mullally can be seen weekly in her Emmy and SAG Award-winning role of Karen Walker on NBC's *Will & Grace*. She made her television series debut on *The Ellen Burstyn Show*. Her other television credits include *My Life and Times* and *Rachel Gunn R.N.*, as well as guest starring roles on *Seinfeld*, *Frasier* and *China Beach*. Following her Broadway debut opposite Rosie O'Donnell in the revival of *Grease*, Megan received an Outer Critic's Circle Award nomination starring with Matthew Broderick in the revival of *How to Succeed in Business Without Really Trying*.

Brian d'Arcy James received a 2002 Tony nomination for his portrayal of Sidney Falco in the Broadway production of *Sweet Smell of Success* opposite John Lithgow. His other Broadway credits include *Titanic*, *Carousel*, *Blood Brothers* and *Les Misérables*. He also appeared in such Off-Broadway productions as *The Good Thief*, *The Wild Party*, *Velvet Vise*, *Public Enemy* and *Floyd Collins*.

Sunday, June 13 at 7 p.m. and Tuesday, June 15 at 7:30 p.m. Walt Disney Concert Hall. Listen Up!, a pre-concert discussion with Gershon, KUSC's Alan Chapman and composers Jason Robert Brown and Ricky Ian Gordon in BP Hall, one hour before the concert. For tickets and information, call 213-972-7282 or log on to www.lamc.org.

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Cover: Stone carved by Michaelangelo

Announcing new events and benefits for donors

Come inside the music you love.

There's more in store next season when you make a contribution to the Master Chorale Annual Fund. We've added several fun events that take you behind the scenes with the music and the musicians. Plus dress rehearsal passes with gifts of \$100 or more, a VIP card for Disney Hall refreshments at the \$300 level, and complimentary self-parking at Disney Hall for donors of \$600 or more. For more information on Circle of Friends benefits, check online at WWW.LAMC.ORG/FRIENDS/ or call Patrick Brown at 213-972-3122.



For donors of \$1,000 and above

Disney Hall Organ Crawl

Saturday, October 16 at 2 p.m.

6,134 pipes. 40 metric tons. 37,000 worker-hours to design, build and tune. The Disney Hall Pipe Organ will soon be filling Gehry's surround-sound chamber with majestic music ranging from whispered pianissimos to raw, breathtaking fortissimos.

Superstar organist Frederick Swann will demonstrate the organ's extraordinary capabilities and perform a "mini" concert. In addition, Manuel Rosales, the organ's creator, will describe his experience building this magnificent instrument in collaboration with famed architect Frank Gehry. Plus you will be led on an once-in-a-lifetime guided tour up inside the organ.

For donors of \$600 or more

Crouching Tiger, Hidden Dragon Private Movie Screening

March 2005

Before taking the plunge into the *Water Passion*, composer Tan Dun reaped critical acclaim for the Oscar-winning motion picture *Crouching Tiger, Hidden Dragon*. This celebrated film raised the bar for martial arts flicks and combined the best elements of drama, action and some of the most beautiful cinematography ever projected on the big screen.

The Chorale will host a private screening party of *Crouching Tiger, Hidden Dragon* in March 2005. Don't miss this opportunity to experience Tan Dun's Oscar-winning score in all of its magnificent grandeur.

Music Center donor levels increasing

Now is the time to become a Music Center Founder

Donor benefit levels are substantially increasing campus-wide on July 1, 2004, and the Master Chorale would like to help you lock in these exclusive benefits before the increase. A gift to the Chorale of \$7,500 each year for five years will secure your use of the Founders Rooms in the Dorothy Chandler Pavilion, Disney Hall and Ahmanson Theatre, along with priority parking at both Music Center garages.

Your past ten years of contributions to the Master Chorale, LA Philharmonic, LA Opera and Center Theatre Group may count as well, and you could receive Founders benefits by making a special gift to the Master Chorale in your will or estate plan.

This is an opportunity you do not want to miss. Contact Marjorie Lindbeck or Patrick Brown at 213-972-3122 for more information.

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[meet the artists]



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 *Rezoz (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, 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

Stone to Steel Sunday, May 23, 2004 7 p.m. Walt Disney Concert Hall

The Barbara A. and Charles I. Schneider Concert

Grant Gershon, conductor

Pablo Corá, tenor | Grant Gershon, tenor | George Sterne, tenor

Viderunt omnes

music by Pérotin

Mr. Corá, Mr. Gershon and Mr. Sterne

Missa Papae Marcelli | *Pope Marcellus Mass* music by Giovanni Pierluigi da Palestrina

Kyrie | Gloria | Credo | Sanctus | Benedictus | Agnus Dei I | Agnus Dei II

INTERMISSION

Te Deum

music by Arvo Pärt

This project is supported in part by an
award from the National Endowment for
the Arts, which believes that a great
nation deserves great art.

K-Mozart 105.1 is the Official Radio
Station of the Los Angeles Master
Chorale. Tonight's concert will be
broadcast on Sunday, June 6 at 8 p.m.



Latecomers will be seated at 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]

Viderunt omnes

music by Pérotin, born between 1155 and 1160, died between 1200 and 1205.

Viderunt omnes fines terrae salutare Dei nostri;
All the ends of the earth have seen the salvation of our God;

Jubilare Deo, omnis terra.
Sing joyfully unto God, all the earth.

Motum fecit Dominus salutare suum;
The Lord has made known his salvation;

Ante conspectum gentium revelavit justitiam suam.
Before all nations he has revealed his justice.

Missa Papae Marcelli | Pope Marcellus Mass

music by Giovanni Pierluigi da Palestrina, born between February 3, 1525 and February 2, 1526, died in Rome on February 2, 1594.

Kyrie

Kyrie eleison. Christe eleison.
Lord, have mercy. Christ, have mercy.

Gloria

Et in terra pax hominibus bonae voluntatis.
On earth peace, good will towards men.

Laudamus te, benedicimus te, adoramus te, glorificamus te.
We praise Thee, we bless Thee, we adore Thee, we glorify Thee.

Gratias agimus tibi propter magnam gloriam tuam.
We give Thee thanks for Thy great glory.

Domine Deus, Rex coelestis, Deus Pater omnipotens.
Lord God, Heavenly King, God the Father almighty.

Domine Fili unigenite, Jesu Christe.
O Lord the only begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris,
O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.
Thou that takest away the sins of the world, have mercy upon us.

Suscipe deprecationem nostram.
Hear our prayer.

Qui sedes ad dexteram Patris, miserere nobis.
Who sits at the right hand of the Father, have mercy upon us.

Quoniam tu solus Sanctus, Tu solus Dominus.
Thou only art the Lord. Thou only art holy.

Tu solus altissimus, Jesu Christe cum Sancto Spiritu in gloria Dei Patris. Amen.
Thou only, O Jesus Christ with the Holy Ghost are most high in the glory of God the Father. Amen.

Credo

Patrem omnipotentem, factorem caeli et terrae,
I believe in one God, the Father almighty, maker of heaven and earth,

Visibilem omnium et invisibilem.
And of all things visible and invisible.

Et in unum Dominum Jesum Christum,
And in one Lord Jesus Christ,

Filium Dei unigenitum, et ex Patre natum ante omnia saecula.
The only begotten Son of God, born of the Father before all ages.

Deum de Deo, lumen de lumine, Deum verum de Deo vero,
God of God, light of light, True God of the true God,

Genitum non factum, consubstantialem Patri per quem omnia facta sunt.
begotten, not made, of one substance with the Father by whom all things were made.

Qui propter nos homines et propter nostram salutem descendit de caelis.
Who for us people, and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est.
And by the power of the Holy Spirit he was born of the Virgin Mary. He became man.

Crucifixus etiam pro nobis sub Pontio Pilato, passus est sepultus est.
He suffered under Pontius Pilate, was crucified, dead and buried.

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

Et iterum venturum est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.
And He shall come again with glory to judge the living and the dead; and His kingdom shall have no end.

Et in Spiritum sanctum, Dominum et vivificantem,
I believe in the Holy Spirit, the Lord and giver of life,

Qui ex Patre Filioque procedit.
Who proceeds from the Father and the Son.

Qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas.
Who together with the Father and the Son is adored and glorified, who spoke through the Prophets.

Et unam, sanctam catholicam, et apostolicam Ecclesiam.
I believe in one, holy, catholic and apostolic church.

Confiteor unum baptismam in remissionem peccatorum.
I confess one baptism for the remission of sins.

Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.
I await the resurrection of the dead, and the life everlasting. Amen.

Sanctus

Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra, Gloria tua.
Hosanna 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.
Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.
Hosanna in the highest.

Agnus Dei I

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
*Lamb of God who takest away the sins of the world,
Have mercy upon us.*

Agnus Dei II

Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.
*Lamb of God who takest away the sins of the world,
Give us peace.*

Te Deum

music by Arvo Pärt, born in Paide, Estonia on September 11, 1935. Te Deum was commissioned by Westdeutscher Rundfunk, Köln in 1984 and revised in 1992.

Te Deum laudamus: te Dominum confitemur.
We praise thee, O God; we acknowledge thee to be the Lord.

Te aeternum Patrem omnis terra veneratur.
All the earth doth worship thee, the Father everlasting.

Tibi omnes Angeli, tibi caeli et universae Potestates,
tibi Cherubim et Seraphim incessabili voce proclamant:
*To thee all Angels, the heavens, and all the Powers, the
Cherubim and Seraphim proclaim without ceasing:*

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Holy, Holy, Holy, Lord God of Hosts!

Pleni sunt caeli et terra maiestatis gloriae tuae.
The heavens and the earth are full of thy majesty of thy glory.

Te gloriosus Apostulorum chorus, te Prophetarum laudabilis
numerus, te Martyrum candidatus laudat exercitus.
*The glorious chorus of the Apostles, the admirable company of
the Prophets, the white-robed army of Martyrs praise thee.*

Te per orbem terrarum sancta confitetur Ecclesia, Patrem
immensae maiestatis:
*Throughout the whole world the holy Church gives praise to
thee, the Father of infinite majesty:*

Venerandum tuum verum, et unicum Filium; Sanctum quoque
Paraclitum Spiritum.
*They praise your admirable, true, and only Son; and also the
Holy Spirit, our Advocate.*

Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius.
*You are the King of glory, O Christ. You are the eternal Son of
the Father.*

Tu ad liberandum suscepturus hominem, non horruisti Virginis
uterum.
*To deliver us, you became human and did not disdain the
Virgin's womb.*

Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.
*Having blunted the sting of death, you opened the Kingdom of
heaven to all believers.*

Tu ad dexteram Dei sedes, in gloria Patris.
You sit at the right hand of God, in the glory of the Father.

Iudex crederis esse venturus,
You are believed to be the Judge who will come.

Te ergo quaesumus tuis famulis subveni, quos pretioso sanguine
redemisti.
*Therefore, we beseech you, come to the aid of your servants,
whom you have redeemed by your precious blood.*

Aeterna fac cum sanctis tuis in gloria numerari.
Make them to be numbered with thy saints in glory everlasting.

Salvum fac populum tuum Domine, et benedic hereditati tuae.
Save your people, O Lord, and bless your inheritance.

Et rege eos, et extolle illos usque in aeternum.
Govern them and extol them from now into eternity.

Per singulos dies, benedicimus te; et laudamus nomen tuum in
saeculum et in saeculum saeculi.
*Day by day we bless, thee; and we praise your name for ever,
yea, for ever and ever.*

Dignare Domine die, isto sine peccato nos custodire.
Vouchsafe O Lord, to keep us this day without sin.

Miserere nostri, Domine, miserere nostri.
Have mercy upon us, O Lord, have mercy upon us.

Fiat misericordia tua, Domine, super nos quemadmodum
speravimus in te.
Let thy mercy be upon us, O Lord, as we have trusted in thee.

In te Domine, speravi: non confundar in aeternum.
In thee, O Lord, I have trusted: let me never be confounded.

Amen. Sanctus. Sanctus. Sanctus.
Amen. Holy. Holy. Holy.



Gil Garcetti

From Stone to Steel

by Peter Rutenberg

Rhythm, line and structure. Whether in the 13th century of Pérotin at Notre Dame in Paris, the 16th century of Palestrina and his Roman cathedrals, or the 20th century of Arvo Pärt and Los Angeles's gleaming Walt Disney Concert Hall, the interplay of these elements unite music and architecture along a continuum of art and function — from Stone to Steel.

The veil of time prevents an irrefutable identification of the gifted composer of *Viderunt omnes*, although it is reliably thought to be the Parisian known as **Pérotin** who straddled the year 1200 by a generation or two. We can say with relative certainty that he was a revolutionary, setting standards that form the backbone of western music today. Scholars — part-musicologist, part-detective — cite church edicts around the turn of the 13th century as the appropriate climate for the creation of musical works such as *Viderunt omnes* — a gradual for the Mass at Christmas. Pérotin is linked with Notre Dame and is known to have collaborated with the poet, Philip the Chancellor, also active there. The best source is the 13th century English theorist Anonymous IV (namesake of the popular vocal quartet) who ascribes seven titles including this one to the composer and writes in great admiration of his talent.

The music of the Roman Catholic Church was limited to single-line chant through the first millennium. Call and response — the alternation between a cantor or soloist and unison chorus — added texture. Organum (best translated as harmony) developed with the addition of one or more fast-moving melodies over liturgical chants in long notes. The so-called perfect intervals — fourths, fifths and octaves — were preferred. Eventually thirds broadened the palette, though dissonances (seconds and sevenths) were accepted from the start. Listen for the second note of *Viderunt*. With the increasing use of the six rhythmic modes (think poetic meters) around 1180, repeating patterns and rhythmic regularity evolved *discantus* (counterpoint) and paved the way for the discant style.

Pérotin led the revolution, composing substantial works for three and four voices in contrapuntal movement. In *Viderunt*, three counter-melodies dance in a series of short rhythmic patterns above the tenor. At times they move together, at others they stagger, yielding the phenomenon of *hocket* or hiccup — short bursts of overlapping activity and rests. After the midpoint, the tenor abandons long notes in favor of shorter ones in even, rhythmic patterns. This four-part texture is the forerunner of the modern chorus, while the repeating patterns of melody and rhythm establish for the first time the basic building blocks of thematic development based on motivic variation and part exchange. With this, coherent musical architecture sheds its scaffolding for the first time.

Giovanni Pierluigi da Palestrina was prominent in Rome for most of his life, with posts at Saint John Lateran, the Cappella Giulia and Santa Maria Maggiore, as well as the Sistine Chapel. His pristine reputation is well-deserved, yet he suffers from a superficial and bland form of idolatry that ignores his clear and present tendencies toward innovation and experimentation. Prolific is hardly adequate to describe the totality of his works — there are over 100 settings of the Mass, 35 Magnificats, offices and hymns, motets of every size and shape, madrigals secular and spiritual, and a host of other pieces.

Palestrina's *Missa Papae Marcelli* or Pope Marcellus Mass — masterful in its understated beauty — achieved icon-status long ago and became a mainstay of the Master Chorale's programming under Roger Wagner. Scored for six voices, the mass shows

a skilled and deliberate hand that balances rigorous counterpoint with a mood of serenity throughout. Its sunny demeanor is modulated in a series of elegant, subdued climaxes, until the fairly unbridled passion of the Credo's finale, the Osannas, and the characteristic intensification of the concluding *Dona nobis pacem*. Hallmarks of Palestrina's style are well in evidence here: lines tend to step-wise movement with occasional wide leaps for dramatic effect; the compass of each voice part is within an octave; smaller groups of voices have antiphonal exchanges; phrases are eloquently arched and balanced. In the final *Agnus Dei* the voicing is expanded to seven parts redistributed by range (from SATB to SSAATBB), brightening the palette and heightening the drama during the mass's final moments. Like a poet, he uses this everyday language in novel and intriguing ways to move our hearts and minds toward spiritual transcendence.

Much has been made of the Council of Trent as a factor in the creation of the *Marcellus Mass*. In short, Rome responded to the Protestant decampments with a Counter-Reformation that 'modernized' the Mass in several ways. Most importantly, understandability of the text was mandated. That meant composers had to stop writing long-winded melismas and start writing in a style we would identify as hymn-like. Indeed such clarity is plain to hear in the Gloria and Credo of this mass. Marcellus II's papacy lasted only three weeks, but he is reputed to have admonished the choir during Holy Week of 1555 to observe the solemnity of the proceedings and above all to make the words intelligible. This mass is held up as the prime exemplar of how effective and beautiful such treatment can sound. The problem with such a declaration is that there is no proof it was written to satisfy the Pope's demands: it wasn't published until 1567, was probably written before 1555, and, like most of Palestrina's masses, can't be dated with any reliability. It is unique in bearing a dedicatory title, and it has even been suggested that the ubiquitous folk theme *L'homme armé* — already the subject of two other masses by this composer — can be heard prominently throughout. If any of these shoes fit, it is best they be worn with pride and deemed to inure to Palestrina's thorough-going genius and wit.

Contemporary Estonian composer **Arvo Pärt** (b.1935) has come to enjoy worldwide recognition, having been stifled and discouraged in his youth by the Soviet Union's rigid control. There are at least two watershed years in the composer's life that must be acknowledged: 1968 and 1980. While the rest of the world was protesting the Vietnam war, Pärt was accomplishing his greatest musical feat to date — the composition of his Credo — which applied serial or twelve-tone techniques to Bach's famous Prelude in C Major from *The Well-Tempered Clavier*. If Serialism wasn't high on the USSR's list of approved musical styles, the work's brash profession of Christianity was even more unwelcome. A dark and strained period followed, but by 1976, consistent creativity returned. In 1980, the composer and his family emigrated to Vienna and the blue-sky opportunities that awaited beyond.

What evolved in this second phase of life was a fundamental compositional technique Pärt called *tintinnabuli* after the sound of ringing

[tonight's concert]

bells. Here, nothing is left to chance; every gesture has a purpose. At its core are two voices — one singing notes in a stepwise pattern around a fixed pitch, the other outlining the notes of a triad or chord.

Pärt's *Te Deum* is scored for three choirs, piano, strings, and pre-recorded tape: the first and second choirs divide women's voices from men's, respectively, while a full chorus of mixed voices forms the third. The principles of his *tintinnabuli* method are present at all times on this broad canvas of sound. Invariably, sopranos and tenors outline the triads, while altos and basses sing the stepwise patterns. Set generally in the key of D, minor, major, and hybrid colors flicker like a languorous, multi-chrome neon display, adding a macro-rhythm to an otherwise seamless structure — the return to minor being the only indication that one of the 17 sections has begun. Although no historical chants are used, Pärt establishes chant-like melodies as the basis for variation and part exchange among the smaller choirs who sing them forward, backward, inverted, in unison, duet and mirror image. These forces alternate with the full choir, usually in four, but as many as eight, parts. At dramatic points in the text, for example, *Judex crederis* and *Fiat misericordia tua*, the choirs join together, but otherwise operate antiphonally. The brief *Sanctus* theme from verse 3 — marked by wide, fluctuating intervals — is recalled in a series of fading echos for the angelic, post-Amen coda.

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.



Argentine-born tenor **Pablo Corá** began singing professionally in Buenos Aires at age 16. Since then he has been praised for his versatility at tackling much of the traditional

tenor repertoire, a variety of traditional folk-idioms, as well as the higher tessitura haute-contre roles of the French Baroque.

Upon immigrating to the United States, his love for vocal chamber music and choirs led him to form the award-winning Concord Ensemble, a consort of voices dedicated to the performance of early and contemporary music. Mr. Corá performs regularly with The Concord Ensemble, Musica Angelica, The Los Angeles Master Chorale, the LA Chamber Singers and Cappella, the renowned Folger Consort, Piffaro, the Renaissance Band, the Catacoustic Consort and has toured with Paul Hillier's Theatre of Voices.

He holds advanced music degrees from Ithaca College and Indiana University. His recorded credits include Harmonia Mundi USA, HM France, Dorian Recordings, Gothic, TCM and other independent labels.

George Sterne began singing seriously at the age of 11, with the Tucson Boys Chorus, and knew by the age of 12 he wanted singing as his life's work. He sang throughout his high school years and performed in musical theater. Since completing his college career at Chapman College where he sang with William Hall, Mr. Sterne has sung in nearly every professional group in the Southland including Zephyr, I Cantori, Pasadena Classical Singers and the Los Angeles Chamber Singers. He began his career with the Los Angeles Master Chorale in 1983, and has been in the Los Angeles Opera Chorus since its inception. He was a member of the Carmel Bach Festival Chorus from 1984–2000, and has been a member of the Master Chorale outreach group, the Chamber Singers, since 1993. For Mr. Sterne and his wife Nicole, also a member of the Master Chorale, choral music is a passion which has enriched their lives and will continue to do so far into the future.



Los Angeles Master Chorale

Soprano

Phoebe Alexander
Marian Bodnar
Rachelle Fox
Marie Hodgson
Karen Hogle
Emily Lin
Susan Mills
Holly Shaw Price
Diane Thomas
Sun Joo Yeo

Alto

Nicole Baker
Leanna Brand
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Tenor

Randy Bills
Pablo Cora
Paul Gibson
Jody Golightly
Drew Holt
Shawn Kirchner
Dominic MacAller
Christian Marcoe
Kevin St. Clair
George Sterne

Bass

Crispin Barrymore
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Tonoccus McClain
Jim Raycroft

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

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Violin 1

Barry Socher,
concertmaster
Constance Kupka
Ernest Salem
Julie Rogers
Sharon Harman
Alwyn Wright

Violin 2

Sarah Thornblade,
principal
Rhonni Hallman
Jeff Gauthier
Linda Stone
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Samuel Fisher

Viola

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principal
Shawn Mann
Kathryn Reddish
Josephine Liu

Cello

Armen Ksajikian,
principal
Delores Bing
Maurice Grants

Bass

Oscar Hidalgo,
principal
Peter Doubrovsky

Keyboard

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