

performances  
Los Angeles Master Chorale



embrace







## Musical love letters from the heart

by Victoria Looseleaf

Roses, chocolates and diamonds are decidedly beautiful sentiments, but giving your true love the gift of custom-composed music trumps all. At least that's what Cliff Eidelman has been doing since first setting eyes on wife Claire in 1987, when they were both USC music students. Theirs was a relationship that bloomed into a feast for the ears, as well, with Eidelman, 40, writing a number of works inspired by Claire, including the lush opus, *Wedding in the Night Garden*.

"It's quite an honor," Quebec-born Claire explains, "and I'm very, very touched by that. This music came from the heart and soul, and Cliff was inspired by something deep inside him."

Though many women dream of being a muse, Claire acknowledges it's not all art all the time (the couple has one young child and another on the way). "I'd like to say it would be nice to only be the ethereal muse, but there [are] also many needs. In French," adds Claire, "we have an expression - *fleur de peau* - meaning Cliff's emotions are very much on the surface, so he always needs to process everything."

Indeed, Claire, 43, says she assumes the role of listener, "whether it's at 3 a.m. or 3 p.m.," and that her husband may wake up in the middle of the night and insist upon talking about the music in his head. But, unlike many an artist who thrives on solitude and won't let tunes be heard until they're completed, Claire says her husband is the opposite.

"When he's coming up with themes on a project, he wants me to sit there just like a model is posing for a painter, and he'll be staring at me. It seems to inspire him. If I could be there all the time, he would be very happy."

And if that sounds like a huge responsibility or the portrait of a tormented artist, Claire explains that Cliff also has a dash of Mozart in his personality. "He likes to play and have fun, and he's very, very deep and at the same time, very youthful."

Claire understands her role is not that of critic or to suggest changes in the music. "I will, from time to time," she points out, "express, in a subtle way, what I think could sound good. As a wife, I realize Cliff wants more of an ear and unconditional support - basically, my love."

### Join us for a private movie screening

Before we make a splash with Tan Dun's *Water Passion after St. Matthew*, be sure to introduce yourself to his unique fusion of Eastern and Western music at a screening of the film *Crouching Tiger, Hidden Dragon*, whose Academy Award-winning score propelled Tan Dun to international renown. Experience the mid-air acrobatics, stunningly choreographed martial arts scenes and breathtaking cinematography, as you join Music Director Grant Gershon and members of the Master Chorale on the lot of Sony Pictures Studios!



*Crouching Tiger, Hidden Dragon*  
Film screening at Sony Pictures  
Studios, Culver City

Saturday, March 5, 2005 at 8 p.m.  
For donors of \$600 or more

**For more information, contact:**

Patrick Brown  
213.972.3122  
pbrown@lamc.org

## You're invited to a Valentine Gala!

**CARMINA BURANA:** In the vocabulary of choral music, no two words conjure more powerfully the idea of love, from the bracing and indelible *O Fortuna* chorus, to the dizzying *Cantiones profanae*. What better music than Carl Orff's masterwork, then, to mark the eve of St. Valentine's Day, summon the renewal of spring and show our love for the Los Angeles Master Chorale?

Event chairs Jennifer and Chris Bertolet and David Schultz invite you to a Valentine Gala you'll never forget. Following the Chorale's February 13 performance in Walt Disney Concert Hall, we'll gather in BP Hall to sip champagne, savor hors d'oeuvres and indulge in culinary creations from Patina. The musical accompaniment to this lavish feast - a spine-tingling surround-sing reprise of selections from *Carmina Burana*, courtesy of Music Director Grant Gershon and the 120-voice Los Angeles Master Chorale.

If that's not enough to persuade you, please consider that this is our only benefit this season. Without the operating funds we receive from generous patrons - and without our corporate community partner **Mellon Financial Corporation**, our sponsor for the twelfth consecutive year - the Los Angeles Master Chorale would be unable to bring you the many remarkable musical experiences that we have all come to cherish and expect.

We look forward to seeing you at the Valentine Gala on February 13! For information or reservations, please call 213-972-3114.

## Tan Dun's *Water Passion after St. Matthew* Receives Los Angeles Premiere

The first thing you'll see is a stage defined by 17 transparent bowls of water, lit from below, that form a large cross. The first words you hear are "a sound is heard in water," echoed by the gentlest of drops from percussionists. Then, we take the plunge. Catapulted to fame by his award-winning score for the film *Crouching Tiger, Hidden Dragon*, composer Tan Dun again astonishes.

Water drips, flows, bubbles, gurgles, ripples, crashes, splashes, hisses, is stirred and struck and transformed into the star of a unique orchestral ensemble. Whispers, shouts, chants, laughter, Mongolian overtone singing and the high-pitched "calligraphy" of Far Eastern operatic vocal traditions emerge from the Chorale as they play river stones and Tibetan finger bells and rattle thunder sheets.

New York *Newsday* calls *Water Passion* "a work of captivating visual music and sound meticulously disposed in space." As darkness gives way to light, the work ends as it begins - with water and the promise of a time to love, a time of peace.

Join us March 20 and 22 for a performance to remember!

### desire

Sunday, February 13 at 7 p.m.  
Tuesday, February 15 at 7:30 p.m.

Grant Gershon  
conductor

Troy Cook  
baritone

John Duykers  
tenor

Suzanna Guzmán  
mezzo-soprano

Mary Wilson  
soprano

Los Angeles Children's Chorus

music by Cliff Eidelman  
*Wedding in the Night Garden*

music by Carl Orff  
*Carmina Burana*

Single tickets are now available.  
Call 213.972.7282

CONCERT GENEROUSLY SPONSORED BY



### splash

Palm Sunday, March 20 at 7 p.m.  
Tuesday, March 22 at 7:30 p.m.

Grant Gershon  
conductor

Stephen Bryant  
bass

Kristina Cooper  
cello

David Cossin  
lead percussion

Elizabeth Keusch  
soprano

Jennifer Koh  
violin

music by Tan Dun  
*Water Passion after St. Matthew*  
Los Angeles Premiere

Single tickets are now available.  
Call 213.972.7282

CONCERT SPONSORED IN PART BY THE  
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Lee Salem Photography



David Bayles

Grant Gershon

## Four years of exquisite music-making

# Grant Gershon and the Los Angeles Master Chorale

### GRANT GERSHON, conductor

**Born:** November 10, 1960, in Norwalk, California

**At the Chorale:** Music Director, now in his fourth season; expanded the choir's repertoire considerably by conducting a number of world premieres: *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezos (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere)

**Press:** "Gershon has found a richness of tone and a strength of phrasing that could launch the Chorale onto a new tier of musical importance." — *L.A. Weekly*

"Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements."

— *Los Angeles Times*

"visionary" — *Daily Breeze*

Hailed by the *Los Angeles Times* for creating "a dark, rich sound awash with resonant sparkling amplitude."

Programming has been applauded for being "as warmly spiritual as it is ambitious."

**Other appearances:** St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen

**Previous assignments:** Los Angeles Philharmonic assistant conductor, 1994–97

**On disc:** Two Grammy Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical) *Glass-Salonen* with the Los Angeles Master Chorale

### LOS ANGELES MASTER CHORALE

**Founded:** in 1964 as one of three original companies at the Music Center; now in its 41st season

#### Music Directors:

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

**Awards:** ASCAP/Chorus America Award for Adventurous Programming

**Press:** "the most exciting chorus in the country under Grant Gershon" — *Los Angeles Times*

"singing and direction are first-rate" — *Billboard*

"sonically exhilarating" — *Gramophone*

**On disc:** with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipu*

Recordings with Music Director Emeritus Paul Salamunovich include the Grammy-nominated *Lauridsen—Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "cum Jubilo."*

Motion picture soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*.





# Los Angeles Master Chorale

Grant Gershon | Music Director

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

## embrace

Sunday, January 23, 2005 at 7 p.m. | Walt Disney Concert Hall

The Barbara A. and Charles I. Schneider Concert

**embrace** to take or receive gladly;  
to accept willingly; to avail oneself

Los Angeles Master Chorale  
Paul Salamunovich, guest conductor  
William Beck, organ  
Tracy Van Fleet, mezzo-soprano

Pater noster music by Jacob Handl  
*Our father*

Os justi music by Anton Bruckner  
*The mouth of the just*

Ave maris stella music by Edvard Grieg  
*Hail, Star of the ocean*

O magnum mysterium music by Morten Lauridsen  
*O great mystery*

Carillon de Westminster music by Louis Vierne  
Mr. Beck

Laudes organi music by Zoltán Kodály  
*In praise of organs*  
Mr. Beck

### INTERMISSION

Requiem music by Maurice Duruflé  
Introitus | Kyrie | Domine Jesu Christe  
Sanctus | Pie Jesu | Agnus Dei  
Lux aeterna | Liebera me | In Paradisum  
Mr. Beck | Ms. Van Fleet

**K-Mozart**  
105.1 fm

**K-Mozart 105.1 FM** is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Sunday, February 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 may not be paged during a performance.



## tonight's concert

# A flowering of spirituality in music for the ages

Where grace and music become one, where the silences can be as visceral and affecting as the sounds that may have come before, this is the power of great art

by Victoria Looseleaf

With its 6,134 signature “French fry” pipes, the magnificent organ at Walt Disney Concert Hall is not only a sight to behold, but is considered some of the world’s most dazzling, super-sonic, if you will, ear candy. It’s as if Hungarian-born composer/ethnomusicologist Zoltán Kodály had composed his *Laudes organi* (In praise of organs) for this magisterially unique instrument. “Listen to the chorus of pipes, the musical instrument of modern artists, a paragon of melody which plays sweetly...” These eloquent words, translated from the Latin, kick start the vocal portion of the work Kodály deemed “a fantasy on a 12th century sequence.”

Commissioned by the American Guild of Organists and premiered in Atlanta, Georgia in 1966, the 20-minute secular opus was the composer’s last large-scale work. Although performed infrequently, it is, fittingly, a summation of Kodály’s many interests: Gregorian chant; the *parlando* of Hungarian folk song (Kodály and Bartók began research in 1905, using a recording cylinder); the spectacular melding of the four-part chorus that yields lush Romantic harmonies; and – the *coup de grace* – those mighty organ interludes reminiscent of Bach’s polyphonic writing. A force in 20th century music who hit a posthumous commercial apex with his five-tone sequence in Steven Spielberg’s 1977 film *Close Encounters of the Third Kind* (Kodály had developed a way to show music to the deaf with hands), the composer wrote for every possible vocal combination, with and without instruments. Indeed, Kodály was somewhat of a choral zealot; his substantial contributions to the repertory testify to his passion and prowess. “Musician, you must behave like a warrior,” the text continues, beseeching singer and organist to, well, pull out all the stops in animating the flamboyant score. Reminiscent in spirit of mega-rapper Eminem’s Oscar™-winning song, “Lose Yourself,” the blast of organ-chorus rumblings beckons the listener to do just that. And talk about modern – the work traverses a universe of key signatures, revealing rich textures, unbridled pleasures and the many moods of a man whose vision helped elevate Hungary’s star in the musical firmament.

“The voice and organ are not in competition with one another,” explains Paul Salamunovich, Music Director



Emeritus of the Los Angeles Master Chorale, who raises his baton for the first time in Disney Hall to conduct this concert of cherry-picked works. “They’re harmonious,” he adds, “and with its wandering melody, this piece has a little of everything.”

No stranger to the work, the Maestro conducted it in his final season with the Chorale at the First Congregational Church of Los Angeles. For this evening’s concert, Salamunovich says he wanted century-spanning music that would not only showcase the *a cappella* sound of the chorus – including Jacob Handl’s Renaissance work, *Pater noster*, Anton Bruckner’s late Romantic *Os justi* and Edvard Grieg’s late 19th century *Ave, maris stella* – but also highlight the organ. Louis Vierne’s *Carillon de Westminster*, a short organ solo from the early 20th century, provides another opportunity to explore the instrument’s aural grandeur, with the French connection blooming in the work of Maurice Duruflé, notably his *Requiem*.

Born in 1902 at Louviers, the organist/composer Duruflé studied at the Paris Conservatory under Charles Tournemire and Vierne, and with Paul Dukas, his composition teacher. For Duruflé, writing music proved a labored process, one fraught with endless musical parsing. As a result, the composer, who died in 1986, had only 14 works published, his *Requiem* the most frequently performed. Originally commissioned as an organ suite, the 1947 work was extended to its present form



after the death of Duruflé's father. Shunning the *avant-garde* that fellow student Olivier Messiaen embraced, Duruflé looked to the past, specifically to Fauré's impressionist palette and to the Gregorian chants of the Mass for the Dead. There he found inspiration for the timeless work that is glossed with a keen spirituality. Pleased with the results, Duruflé provided three settings for the *Requiem* (much like seminal rockers Pink Floyd did with symphonic variations of their classic tunes on their 1995 recording, *Us and Them*) - one for complete orchestra, another for reduced orchestra and one for organ and chorus, the version Salamunovich has chosen as this concert's centerpiece.

"Singing is an extension of speech," declares Salamunovich, who has conducted the 40-minute *Requiem* numerous times, adding, "singers need to be musical actors." And Salamunovich, still active at 78, could be the Coppola of chorus conductors, coaxing awesome performances from his charges in this New Age-style *Requiem*. (Think Ram Dass and his "be here now" philosophy; such is the power of the score to engage the listener as much as the performer.) Because Duruflé, who omitted the "Day of Judgment" texts from his *Requiem*, abandoning the tragedy-and flame-infused visions of Heaven and Hell exemplified in Verdi, for example, instead imbued his work with a luscious tranquility typified by the final movement, "In Paradisum." Appropriated from the Burial Service, the voluptuous chords sung by the full choir up the spirituality "ante", where the work's final chord, an unresolved dominant ninth, does nothing less than melt into eternity. Making use of the same text as Fauré, Duruflé opts to fuse various elements - plain-song, liturgical modes, a hint of counterpoint and the delicious harmonies one might find in Debussy. The musical form, dictated by the liturgy itself, seems to soar, as the play between voices and organ accentuates the idea of comfort, faith, and finally, hope - a worthy triumvirate. Salamunovich spent a week with Duruflé in 1971 when the Frenchman was in town to conduct the piece. He recalls prepar-

ing the chorus for a gentle man who, in turn, registered his satisfaction by glowingly inscribing a score to Salamunovich. This keepsake is in the Maestro's study, a room overflowing with mementos, among them framed pictures of Salamunovich with luminaries such as Robert DeNiro (the conductor worked on the 1981 film *True Confessions*), Igor Stravinsky (for whose 75th birthday he prepared a concert), and Duruflé. Indeed, Salamunovich recently learned that same photograph hangs in the late composer's Parisian home.

"I was moved to tears when I heard that," he admits. Tears also flow freely at the mystical sounds of Morten Lauridsen's *O magnum mysterium*. Written and premiered in 1994 for the Chorale under Salamunovich's directorship, the five-plus minute work became an instant classic, taking its place beside such masterpieces as Górecki's *Symphony of Sorrowful Songs*. It was this motet that led to Lauridsen's becoming the Chorale's composer-in-residence for six years; it was also impetus for *Lux Aeterna*, the Grammy™-nominated work for chorus and chamber orchestra that bowed in 1997 and was dedicated to Salamunovich for his 70th birthday. Of the motet, a tiny jewel whose pristine harmonies resonate like a shot to the heart, Lauridsen said he, like Duruflé, was inspired by the text, one where "the affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated through a quiet song of profound inner joy."

Allowing that inner joy to radiate outward, where grace and music become one, where the silences can be as visceral and affecting as the sounds that may have come before, this is the power of great art: bask in it, revel in it, and go forth into the world, pure and fortified.

*Victoria Looseleaf is a freelance arts writer and regular contributor to the Los Angeles Times, Reuters and the Washington, D.C.-based Talk Radio News. She is also the producer and host of the long-running cable access television show on the arts, The Looseleaf Report.*



**ANTON BRUCKNER**

**Born:** September 4, 1824, in Ansfelden, Austria

**Died:** October 11, 1896, in Vienna,

**Education:** studied counterpoint and composition via correspondence course; ultimately passed exams at Vienna Conservatory in 1861

**Assignments:** early years as organist and choirmaster at a church in Linz; 1868, admitted to the faculty of the Vienna Conservatory

**Best known for:** symphonies, though often grand and heavy in scale, are not constrained by the intellectual or philosophical gravity of Brahms or Wagner; plain faith and unaffected manner are reflected in numerous choral works

**Notable compositions:**

Symphony No. 4 ("Romantic"), 1874-88

*Os justi* for chorus, c. 1879

Symphony No. 9 ("Unfinished"), 1887-96

String Quartet in C minor, c. 1862

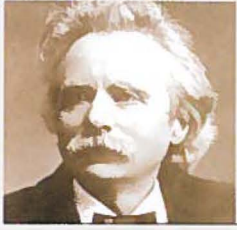
*Te Deum* for chorus, organ and orchestra, 1881-84

**Quote:** Bruckner "...pondered over chords and chord associations as a medieval architect contemplated the forms of a Gothic cathedral."

-Famed Viennese music critic  
Hans Graf



## tonight's concert



### EDVARD HAGERUP GRIEG

**Born:** June 15, 1843 in, Bergen, Norway

**Died:** September 4, 1907, in Bergen

**Education:** Leipzig Conservatory (Germany) with Ignaz Moscheles and with Carl Reinecke; graduated from the conservatory and traveled to Denmark to study composition with Niels Gade

**Assignments:** 1880 to 1882, music director of both the Bergen Symphony and the Bergen Harmonien; between 1867 and 1885, Grieg and his wife Nina (also his cousin) moved often and toured extensively, finally returning to Bergen in 1885.

**Best known for:** *Peer Gynt*, which was composed as incidental music for a play of the same name by Grieg's friend and preeminent playwright Henrik Ibsen; suites from *Peer Gynt* have remained favorites of audiences worldwide; though his music suffered considerable disregard after his death, Grieg was always enthusiastically received wherever he traveled throughout his lifetime

#### Notable compositions:

Piano Concerto in A minor, 1868

*Peer Gynt*, incidental music, 1874-75

Cello Sonata in A minor, 1882-83

*Ein Traum* for voice and piano, 1884-88

*Ave maris stella* for double chorus, 1898

**Quotes:** In a comment not entirely complimentary, French impressionist composer Claude Debussy said that Grieg's music was akin to "bonbons wrapped in snow." Despite such occasionally tepid reception of his music, Grieg did have his champions, among them famed conductor Hans von Bülow who once called Grieg "the Chopin of the North."

### Pater noster

music by Jacob Handl (also Jacobus Gallus)

text from the Gospel of St. Matthew 6:9-13, translation from the Revised Standard Version

Pater noster, qui es in caelis  
sanctificetur nomen tuum.

*Our Father, who is in Heaven:  
Hallowed be your name.*

Adveniat regnum tuum.  
Fiat voluntas tua, sicut  
in caelo, et in terra.

*Your kingdom come.  
Your will be done on earth  
as it is in Heaven.*

Panem nostrum quotidianum  
da nobis hodie.

*Give us each day our daily bread;*

Et dimitte nobis debita nostra,  
sicut et nos dimittimus  
debitoribus nostris.

*and forgive us our debts,  
as we also have forgiven our debtors;*

Et ne nos inducas in tentationem.  
Sed libera nos a malo. Amen.

*and lead us not into temptation,  
but deliver us from evil. Amen.*

### Os justi

music by Anton Bruckner

text from Psalm 37: 30-31, translation from the Revised Standard Version

Os justi meditabitur sapientiam,  
et lingua ejus loquetur iudicium.

*The mouth of the righteous utters wisdom,  
and his tongue speaks justice.*

Lex Dei ejus in corde ipsius  
et non supplantabuntur gressus ejus. Alleluia.

*The law of his God is in his heart;  
his steps do not slip.*

### Ave maris stella

music by Edvard Hagerup Grieg

text of this Vesper hymn to the Blessed Virgin attributed to St. Bernard of Clairvaux (c. 1150), though its first appearance was in a 9th century manuscript found at St. Gall Abbey (Switzerland)

Ave maris stella,  
Dei Mater alma,  
atque semper virgo,  
felix caeli porta.

*Hail, Star of the ocean,  
loving Mother of God  
and perpetual Virgin,  
Heaven's blissful gate!*

Solve vincula reis,  
profer lumen caecis  
mala nostra pelle,  
bona cuncta posce.

*Break the chains of sinners,  
bring light to the blind,  
repel our evils,  
and ask for all good things.*

Vitam praesta puram,  
iter para tutum:  
ut videntes Iesum  
semper collaetemur.

*Keep our life pure,  
make our journey safe  
so that, seeing Jesus,  
we may rejoice together forever.*

Sit laus Deo Patri,  
summo Christo decus,  
Spiritus Sancto,  
tribus honor unus. Amen.

*Let there be praise to God the Father  
and glory to Christ, the Most High and to the  
Holy Spirit and to the Three be one honor. Amen.*

### O magnum mysterium

music by Morten Lauridsen

text from a Responsory from the second Nocturn of Matins for Christmas Day

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepe!

*O great mystery and wondrous sacrament,  
that animals should see the new-born Lord  
lying in their manger!*

Beata Virgo, cujus viscera meruerunt  
portare Dominum Christum. Alleluia!  
*Blessed is the Virgin whose womb was worthy  
to bear the Lord Jesus Christ. Praise God!*

### Laudes organi

Fantasia on a 12th-century sequence  
*music by Zoltán Kodály*  
*text from a secular Latin text found in a manu-  
script at Engelberg Monastery (Switzerland);  
commissioned in 1966 by the American Guild of  
Organists*

Audi chorum organicum  
instrumentum musicum  
moderorum artificum  
documentum melicum  
canentem ludere amabiliter  
canere laudabiliter  
docens breviter,  
leniter, utiliter,  
dulciter, humiliter.

*Listen to the chorus of the pipes,  
the musical instrument of modern artists; a  
paragon of melody which plays sweetly and sings  
full of praise, which speaks short of words-  
friendly, beneficial and pleasantly modest.*

Ideo persuadeo hic attendere  
jubeo commoneo haec apprehendere  
mentifigere humiliter.

*So I advise you to stand still here and ask you  
urgently to listen to it with humble attention.*

Musice! Milites  
te habiles.  
Usum exercites  
artem usites  
habilem corpore  
te prebeas  
facilem pectore  
te exhibeas.

*Musician! you must behave like a warrior.  
Let your Craft hear and practise your Art;  
show the skill of your body and the dignity  
of your mind.*

Follibus provideas  
bene flautes habeas  
Istare praetereas;  
diligenter caveas.  
His praehabitis  
sonum elice  
doctis digitis  
modum perface  
neumis placidis.

*Look after the bellows in [order to] have  
enough air. Standing still must be avoided;  
watch out for that. When you have looked after  
this then let the sound with nimble fingers  
bring about the series of tones which [are]  
pleasant.*

Gravis chorus succinat  
qui sonorous buccinat  
vox acute concinat  
choro chorus succinat  
diafonico et organico.  
Nunc acutas moveas.  
Nunc ad graves redeas modo lyrico.

*The heavy choir below which makes itself  
heard sonorously; the high voice sounds against  
choir and counter-choir in the series of tones  
after the melody of the organ.  
Now you must play the high ones.  
Now go to the low ones as with the lute, then  
through the middle voices jump like lightning  
melodious, with a smooth hand, pleasing and  
tuneful.*

Nunc per voces medias trans volando salias,  
saltu melico manu mobili, cantabili.

*Through the middle voices jump like lightning  
melodious with a smooth hand, pleasing and  
tuneful.*

Tali modulo, mellis aemulo placens populo  
qui miratur et laetatur et cantatur et laudatur  
Deo sedula qui regnat in saecula.

*With such modulating, sweet as honey,  
pleasing to the people who are surprised and  
pleased and sing and praise and serve God  
who rules in eternity.*

Huius artis praeceptorum  
secum Deus det Guidoni  
vitam aeternalem.  
Fiat, Amen.

*To the master of this art, may God,  
to Guido grant eternal life.  
So be it. Amen.*



**ZOLTÁN KODÁLY**

**Born:** December 16, 1882, in Kecskemét, Hungary

**Died:** March 6, 1967 in Budapest, Hungary

**Education:** largely self-taught; studied composition at the Budapest Academy of Music and literature at Budapest University and eventually received a second degree in music education and a doctorate in musicology; briefly studied with composer/organist Charles Widor in Paris

**Assignments:** 1907, appointed to faculty of the Budapest Academy of Music; 1911, founded Hungarian Music Society; 1919, made assistant to composer/pianist Erno von Dohnányi; 1961, president of the International Folk Music Council

**Best known for:** major contributions to the fields of music education and ethnomusicology; spent a great part of his life (like fellow Hungarian Bartók) traversing his rural homeland in search of native folk music and culture; endeavors helped to solidify a post-World War II Hungarian musical aesthetic and lent greater prominence to the role of choral singing in musical education; fruits of many compositional labors are evident in the panoply of works which utilize native Hungarian folk melodies, harmonic structures and rhythmic patterns, but are tempered by the harmonic language of European Romanticism

**Notable compositions:**

String Quartet No. 1, 1908-09  
Sonata for Solo Cello, 1915  
*Háry János*, 1926  
*Missa brevis* for soloists, chorus and organ, 1942-44  
*Psalmus hungaricus*, oratorio, 1923



# tonight's concert



**MAURICE DURUFLÉ**

**Born:** January 11, 1902, in Louviers, France

**Died:** June 16, 1986, in Paris, France

**Education:** joined the choir school at Rouen Cathedral at age 10 and studied organ, piano and music theory; moved to Paris at age 17 and studied with Charles Tournemire; 1920, entered the Paris Conservatoire and studied composition with the famous Paul Dukas

**Assignments:** after 1919, assistant to organist Charles Tournemire then to Louis Vierne at Notre Dame Cathedral; 1930, organist at St. Etienne-du-Mont, later sharing the job with his wife, Marie-Madeleine; after 1943, Professor of Harmony at the Paris Conservatoire

**Awards:** 1922, 1924, 1926 and 1928, awarded the premier prix in the fields of organ, harmony, counterpoint/fugue, accompaniment and composition at the Paris Conservatoire; 1929 and 1930, honored by Les Amis de l'Orgue for performance and composition, respectively; 1961, made Knight Commander in the Order of St. Gregory by Pope John XXIII

**Best known for:** many compositions employ modern harmonies superimposed upon ancient Gregorian chants; synthesis creates almost otherworldly effects as centuries-old melodies seem to float above near-Impressionistic harmonic foundations; also widely esteemed as an organist, though his performing career was tragically cut short by an auto accident in 1975 which left him gravely disabled until his death

**Notable compositions:**

*Three Dances* (2 versions), 1932

*Requiem* (3 versions), 1947

*Four Motets on Gregorian Themes* for chorus, 1960

*Messe "cum jubilo"* (2 versions), 1966

## Requiem

*music by Maurice Duruflé, Op. 9, No. 3*

*text from the liturgy of the Requiem Mass of the Western Church; the Requiem is celebrated "in memory of all the faithful departed"; its present form can be traced back to the 8th century*

### Introitus

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.

*Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.*

Te decet hymnus Deus in Zion,  
et tibi reddetur votum in Jerusalem:

*A hymn befits you, O God in Zion, and to thee  
a vow will be fulfilled in Jerusalem.*

Exaudi orationem meam,  
ad te omnis caro veniet.

*Hear my prayer, for unto you  
all flesh shall come.*

### Kyrie

Kyrie eleison, Christe eleison, Kyrie elieson.

*Lord have mercy, Christ have mercy,  
Lord have mercy.*

### Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu.

*Lord Jesus Christ, king of glory, liberate the soul  
of all the faithful departed from the pains of  
hell and from the deep pit.*

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

*Deliver them from the lion's mouth;  
let not hell swallow them up, let them not fall  
into darkness.*

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti, et semini ejus.

*Let Michael, the holy standard-bearer,  
bring them into the holy Light, which you once  
promised to Abraham and to his posterity.*

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.

*Sacrifices and prayers of praise, O Lord,  
we offer to thee.*

*Receive them, Lord, on behalf of those souls  
we commemorate this day.*

Fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti, et semini ejus.

*Grant them, O Lord, to pass from death unto  
life, which you once promised to Abraham  
and to his posterity.*

### Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.

Hosanna in excelsis.

*Holy, Holy, Holy, Lord God of Hosts.*

*Heaven and earth are full of your glory.*

*Hosanna in the highest.*

Benedictus qui venit in nomine domini.

Hosanna in excelsis.

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

*Hosanna in the highest.*

### Pie Jesu

Pie Jesu Domine,

dona eis requiem sempiternam.

*Dearest Lord Jesus, grant them eternal rest.*

### Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

*Lamb of God, who takes away  
the sins of the world, grant them eternal rest.*

### Lux aeterna

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

*Let eternal light shine upon them, O Lord,  
in the company of your saints forever and ever;  
for you are merciful.*

Requiem aeternam, dona eis Domine,  
et lux perpetua luceat eis.

*Eternal rest grant unto them, O Lord, and let  
perpetual light shine upon them.*

### Libera me

Libera me, Domine, de morte aeterna,  
in die illa tremenda, quando coeli movendi sunt  
et terra, dum veneris  
judicare saeculum per ignem.

*Deliver me, O Lord, from eternal death,  
on that dreadful day when the heavens and the  
earth will quake, when you will come to judge  
the world by fire.*

## tonight's concert

Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira  
quando coeli movendo sunt et terra.

*I am seized by trembling, and I fear until the  
judgment should come, and I also dread the  
coming wrath when the heavens  
and the earth will quake.*

Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.

Dum veneris judicare saeculum per ignem.  
*O that day of wrath, day of calamity and misery,  
momentous day, and exceedingly bitter, when  
you will come to judge the world by fire.*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

*Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.*

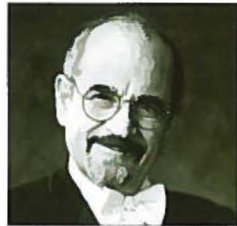
### In Paradisum

In Paradisum deducant Angeli,  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.

*May flights of angels lead you into Paradise;  
may the Martyrs welcome you when you come  
and lead you into the holy city, Jerusalem.*

Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May a choir of angels welcome you, and,  
with Lazarus who was once poor, may you have  
eternal rest.*



**PAUL SALAMUNOVICH, guest conductor**

**Age:** a lively 78!

**At the Choral:** Music Director Emeritus, previously Assistant Conductor for 24 years then Music Director from 1991 to 2001 - tonight marks his first guest appearance with the Master Chorale since his retirement in 2001

**Debut:** began singing as a boy soprano at age 10

**Recently:** conducted the Angeles Chorale and Ventura Master Chorale; led the St. Petersburg Philharmonic and Master Chorale of the United States as part of the annual Festival of Sacred Music at St. John Lateran Basilica (Rome) in November 2003

**Notable performances:** led the St. Charles Borromeo Choir in performances before Pope John Paul II at the Vatican in 1985 and 1988, and for the Pope at St. Vibiana's Cathedral (Los Angeles) in 1987

**Televised performance:** the NBC *Christmas Eve Special* with the St. Charles Borromeo Choir

**Film and television soundtracks:** responsible for choral music for over 100 film and TV productions including *True Confessions, First Knight, Air Force One, A.I., Sum of All Fears, XXX, Peter Pan, Flatliners, ER* and Cirque de Soleil's *Journey of Man*

**As an educator:** on the music faculty at Mount St. Mary's College for 18 years and the Loyola Marymount University music faculty for 27 years, named Professor Emeritus in 1993; has taught clinics and workshops throughout the U.S., Canada, South America, the Bahamas, Europe, Australia and the Far East

**Awards and honors:** made a Knight of the Order of St. Gregory by Pope Paul VI; Lifetime Achievement Award from the American Choral Directors Association and honorary doctorates from Loyola Marymount and the University of St. Thomas (Minnesota)

**Recordings:** with the Los Angeles Master Chorale include *Christmas, Argento-Durufle* and the Grammy™-nominated *Lauridsen-Lux Aeterna*, which was composed for and dedicated to Salamunovich

**Currently:** music director at St. Charles Borromeo (North Hollywood), where he has served since 1949



**MORTEN LAURIDSEN**

**Born:** February 27, 1943 in Colfax, Washington; raised in Portland, Oregon

**At the Choral:** Composer-in-residence, 1995-2001

**Education:** Whitman College (Washington); doctorate from the University of Southern California

**Currently:** Professor of Composition at the USC Thornton School of Music since 1967; formerly Chair of the composition department, 1990-2002

**High praise:** "...the only American composer in history who can be called a mystic [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered..." - Nick Strimble, *Choral Music in the Twentieth Century*

**Interesting fact:** *O magnum mysterium* commissioned in 1994 by Marshall Rutter (one of the Chorale's founding board members) as a Christmas present to his wife, Terry Knowles (the Chorale's current executive director); now enjoys widespread popularity and is now one of the most cherished additions to the standard choral repertoire

**On disc:** over 100 CDs, including the Grammy™-nominated *Lauridsen-Lux Aeterna* by the Los Angeles Master Chorale, led by Paul Salamunovich

**Notable compositions:**  
*Les Chansons des Roses*, song cycle, 1993  
*Variations for Piano*, 1994  
*O magnum mysterium* for chorus, 1994  
*Canciones on Poems by Federico García Lorca*, 1997  
*Lux aeterna* for chorus and orchestra, 1997



# tonight's concert



**WILLIAM BECK, organ**

**Performances with:** Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Orchestra, Roger Wagner Chorale, Joffrey Ballet, Pasadena Chamber Orchestra, Long Beach Symphony and the William Hall Chorale

**Performances for religious leaders:** Pope John Paul II, Roger Cardinal Mahony and the Dalai Lama

**Education:** studies in Paris with Marcel Dupré and André Marchal

**Awards:** first prize in the Far-Western Regional Competition and three-time winner of the Organ Playing Competition of the Los Angeles Chapter of the American Guild of Organists (A.G.O.)

**Recordings:** a solo performance with Luciano Pavarotti, various recordings with Roger Wagner, the Duruflé *Messe "cum jubilo"* with Paul Salamunovich, and numerous recordings with the Sisters in Song

**On screen:** seen directing the choir of St. Cyril's church in the film *Heartbreakers*

**Currently:** Dean of the Los Angeles Chapter of the A.G.O., Organist and Music Director at St. Cyril of Jerusalem (Encino) and Organist at the Wilshire Boulevard Temple (Los Angeles)



**TRACY VAN FLEET, mezzo-soprano**

**Born:** Apple Valley, California

**At the Chorale:** currently in her fifth season

**Solo appearances with:** the Los Angeles Bach Festival, Colorado Philharmonic, and the San Diego Chamber and Pasadena Pops orchestras

**Featured performances:** Los Angeles Opera, Los Angeles Philharmonic, Pacific Symphony, Hollywood Bowl Orchestra, Opera Pacific, San Diego Opera and Opera Colorado

**Other appearances:** alto soloist in Mozart's *Requiem*, Beethoven's Mass in C Major, Handel's *Messiah*, and J.S. Bach's Mass in B Minor, *St. John Passion* and *Magnificat*

**Opera roles:** "Carmen" in Georges Bizet's *Carmen*, both "Witch" and "Mother" in Engelbert Humperdinck's *Hänsel und Gretel*, "Flora" in Giuseppe Verdi's *La Traviata*, "Tisbe" in Gioachino Rossini's *Cenerentola*, "Lola" in Pietro Mascagni's *Cavalleria Rusticana*, "Ruth" in Gilbert and Sullivan's *Pirates of Penzance*, "Katisha" in *The Mikado* and "Buttercup" in *HMS Pinafore*

**Education:** Bachelor of Music degree in vocal performance from the University of Southern California; currently pursuing a Master of Music degree

**Pets:** "a small dog who never howls when I sing"

**If not a musician, I'd be:** a history professor

## Thank you, Master Chorale Associates

The Los Angeles Master Chorale Association wishes to acknowledge the extraordinary contributions of the Master Chorale Associates. With their gifts of time, talent and treasure, the volunteer members of the Associates have provided a foundation of support to the Chorale since its inception. As an extension of their commitment to the choral art, the Associates founded a High School Choir Festival in 1990. The 16th annual Festival takes place this spring, and the Associates are now committed to creating an endowment in support of the Festival. The success of the Festival has inspired the growth of the Chorale's educational outreach effort which now includes the in-school artists residency *Voices Within* as well as a College Choir Festival. Thank you, Master Chorale Associates! We are grateful for your ongoing, enthusiastic support and love of the Chorale.

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Beata Balon  
Tania Batson  
Marian Bodnar  
Deborah Briggs  
Vicky Brown  
Renee Burkett-Shulgold  
Pam Chapin  
Claire Fedoruk  
Ayana Haviv  
Marie Hodgson  
Karen Hogle  
Gina Howell  
Hyun Joo Kim  
Emily Lin  
Cindy Martineau  
Deborah Mayhan  
Susan Mills  
Lika Miyake  
Marnie Mosiman  
Holly Shaw Price  
Linda Sauer  
Stephanie Sharp Peterson  
Julia Tai  
Diane Thomas  
Nancy von Oeyen

### Alto

Nicole Baker  
Mary Bailey  
Helen Birch  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Cheryll Desberg  
Saronia Farrell  
Amy Fogerson  
Stacey Frederick

Shin Ae Han  
Saundra Hill  
Leslie Inman  
Adriana Lopez-Young  
Sara Minton  
Sheila Murphy  
Alice Murray  
Anita Nardine  
Agnieszka Lejman  
Norris  
Nancy OBrien  
Theresa Patten  
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### Tenor

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Lenard Berglund  
Andrew Brown  
Tim Bullara  
David Connors  
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Tom Croyle  
Brian Dehn  
Chris Gambol  
Randall Garrou  
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Paul Salamunovich, Music Director  
Emeritus  
Nancy Sulahian, Director, Chamber Singers  
Lisa Edwards, Pianist/Musical Assistant  
Marnie Mosiman, Artistic Director for Voices Within

## Administrative Staff

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Marjorie Lindbeck, General Manager  
Kathie Freeman, Artistic Personnel & Production Manager  
Ann Dunn, Director of Marketing  
Andrew Brown, Community Programs Manager  
Patrick Brown, Resource Development Associate – Individual Gifts  
Regina Sadono, Resource Development Associate – Institutional Gifts  
D'aun Miles, Administrative Services Manager  
Jerome A. McAlister, Marketing Assistant

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Smash Event, Gerry Huffman  
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## Los Angeles Master Chorale

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WWW.LAMC.ORG

## Ticket Services

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







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Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center. We applaud the five Supervisors **Gloria Molina (chair), Michael Antonovich, Yvonne Brathwaite Burke, Don Knabe and Zev Yaroslavsky; and David Janssen, CAO L.A. County.**

### Happy New Year and welcome to the Music Center.

Last month we cheered Gordon Davidson's four decades of artistic leadership at Center Theatre Group at a star-studded gala. On January 1 Gordon became CTG's founding artistic director passing the torch to new artistic director, Michael Ritchie. Michael comes to Los Angeles from the Williamstown Theatre Festival (WTF) where he was producer for the past eight years. Under his guidance, WTF developed and presented new works including David Rabe's *Corners*, A.R. Gurney's *Far East*, Paul Rudnick's *The Most Fabulous Story Ever Told*, John Guare's *Chaucer in Rome*, Warren Leight's *The Glimmer Brothers* and Kenneth Lonergan's *The Waverly Gallery*. Recent Broadway productions that began at WTF include *Hedda Gabler*, *One Mo' Time*, *The Price*, *The Rainmaker* and *The Man Who Had All the Luck*. On behalf of the entire Music Center, I would like to welcome Michael. We are thrilled to have him and look forward to many years of his artistic guidance.

This month we inaugurate our exciting Music Center Speaker Series by welcoming Her Majesty Queen Noor of Jordan to Walt Disney Concert Hall. We are delighted to bring some of the most distinguished experts in the fields of politics, media and culture including former President Bill Clinton, Tom Brokaw, Charlie Rose, Daniel Libeskind, Gwen Ifill and David Gergen. Thank you to all of those who have subscribed to this popular series.

To start the year for young audiences we have Performing Books, World City and Pillow Theatre performances. These are wonderful opportunities for you and your children to experience the arts together. For more information, please visit [www.musiccenter.org/education](http://www.musiccenter.org/education).

Enjoy the performance and we look forward to welcoming you back to the Center again soon.

Stephen D. Rountree  
President, Music Center

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