

performances
Los Angeles Master Chorale



splash



Crossing Over: An Interview with Luciana Souza

by Victoria Looseleaf

As her career skyrockets (*Down Beat Magazine* named her the "Top Rising Star Female Vocalist" in last year's Critics Poll) Brazilian-born singer/composer Luciana Souza nevertheless manages to keep her feet on *terra firma*. Born to a pair of songwriting parents in Sao Paulo, Luciana, the youngest of five children, gave up studying sociology and politics in her native country to pursue the decidedly more artful field of music. Jazz music.

But a funny thing happened to Luciana, who earned a bachelor's degree in jazz composition from Boston's Berklee College of Music and a master's degree from the New England Conservatory: In a kind of reverse cross-over feat, she has become an in-demand singer of contemporary classical music. Living in New York since 1999, the two-time Jazz Grammy® nominee first came to the attention of internationally renowned composer Osvaldo Golijov in 1996.

"It was brilliant, exciting and completely life-changing," says the honey-voiced Souza of performing the world premiere of Golijov's *Oceana* that same year. "Osvaldo had been commissioned to write a piece for the Oregon Bach Festival. He heard me on the radio and called my agent. But the classical world is a different world, a different sound. I thought I didn't belong and declined. He was insistent, though, and I'm glad, because he finally convinced me."

Working with Golijov, says Souza, opened her ears to new worlds. "With Osvaldo's music you need stamina," explains the 38-year old musician, "and you need to come up with the goods. I'm used to singing with guitar, or piano, bass and drums. I was placed next to the

cellos and there's this woody sound, very dark and round and beautiful that I tried to look for in my voice."

Souza obviously found that sound, and *Oceana*, which was recorded last November, will be released next year on Deutsche Grammophon. Working with text also proved an inspiration to the artist whose singing style was once said to be the Brazilian equivalent of a Hitchcock blond. In 2000, Souza not only performed in Golijov's world premiere of *La Pasion Segun San Marcos*, in Stuttgart, but she recorded *The Poems of Elizabeth Bishop*, which reached number five on the New York Times Top Ten List of Jazz and Pop. Adding to her literary canon, last year Souza released

Neruda, her setting of ten poems by Chilean Nobel Prize-winning poet Pablo Neruda.

With her own composing career in high gear, Souza nevertheless revels in the prospect of a world premiere. Next month she will be the soloist

in Billy Childs' large-scale new cantata, *The Voices of Angels*. Forty-eight year old Childs, a four-time Grammy® nominee and celebrated jazz artist, is also making a leap with the 45-minute work. Set to six secular poems written by children in the Terezin concentration camp, *Voices* was commissioned by the Los Angeles Master Chorale and will be accompanied by full orchestra.

Souza, who hadn't worked with Childs before, regards the project as daring. "Billy wanted a popular sounding voice to perform this work that's descriptive of the suffering these children had, which is hard to sing about. But there's an elegant way to write about pain," she continues.

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"It's profound, it's precise and transcends the pain of racism and genocide. I can't go there in my music sometimes, but I'm glad to go there with my instrument."

Souza points out that some of the poems are graphic, but pure. "Words such as 'blood' and 'darkness' and 'filthy' are sung," she explains. "These are hard words to set, but the way Billy did it is so musical. He's completely immersed in these poems and their meanings, and trying to create a universe. Using the orchestra as another instrument is a way that complements everything that's happening."

Souza's musical relationship with Childs, as with Golijov, has been rewarding. "He lets me see what I can do with the material and asks me to sing things on the phone. I think this piece is going to put Billy on the map in terms of going beyond jazz," adds Souza. "A composer of that caliber needs to speak in any language, be it jazz or classical. That's what happened with me."

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.

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.

hope

Sunday, April 24 at 7 p.m.

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conductor

Luciana Souza
vocalist

Lew Landau
bass

Deborah Mayhan
soprano

Kevin St. Clair
tenor

Tracy Van Fleet
mezzo-soprano

music by Billy Childs
The Voices of Angels
world premiere

music by
Wolfgang Amadeus Mozart
"Coronation" Mass

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Four years of exquisite music-making

Grant Gershon and the Los Angeles Master Choral

GRANT GERSHON, conductor

Born: November 10, 1960, in Norwalk, California

At the Choral: 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, *Rezós (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 Choral onto a new tier of musical importance." — *L.A. Weekly*

"...an invigorating, inventive and enormously gifted young conductor" — Mark Swed, *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 Avant! 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 Choral

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*.

tonight's concert



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

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Water Passion after St. Matthew

music by Tan Dun

Part One

Baptism | Temptations | Last Supper
Water Cadenza | In the Garden of Gethsemane

Part Two

Stone Song (Peter and Judas) | Give us Barabbas!
Death and Earthquake | Water and Resurrection

Mr. Bryant | Mr. Chen | Ms. Cooper
Mr. Cossin | Ms. Keusch | Ms. Koh

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K-Mozart 105.1 FM is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Sunday, April 3 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 performance will be presented without intermission.

tonight's concert

A time to love, a time of Peace

Tan Dun's *Water Passion after St. Matthew*

by Ara Guzelimian

The request was at once simple and enormous - to compose a modern musical Passion in English for chorus, as a response to the 250th anniversary of Bach's death by Helmuth Rilling and Internationale Bachakademie in Stuttgart. But the most unexpected element of the request was its recipient. Tan Dun has always had a deeply spiritual foundation in his music but it is profoundly rooted in the Buddhism of his native China. Born in 1957, he and his family suffered through the worst years of the Cultural Revolution, when virtually all facets of Western thought and culture were condemned as corrupt. He only encountered Bach at the age of twenty when, after the death of Mao, a friend at the Beijing Conservatory took him to a newly reopened church. There he heard Bach's organ music and, most important, chorales from the *St. Matthew Passion*. Even with virtually no experience of Bach or Christianity, he understood that this was music of hope and profound faith. As a composer, he responded to the sense of structure, order and form, what he called "architecture in sound."

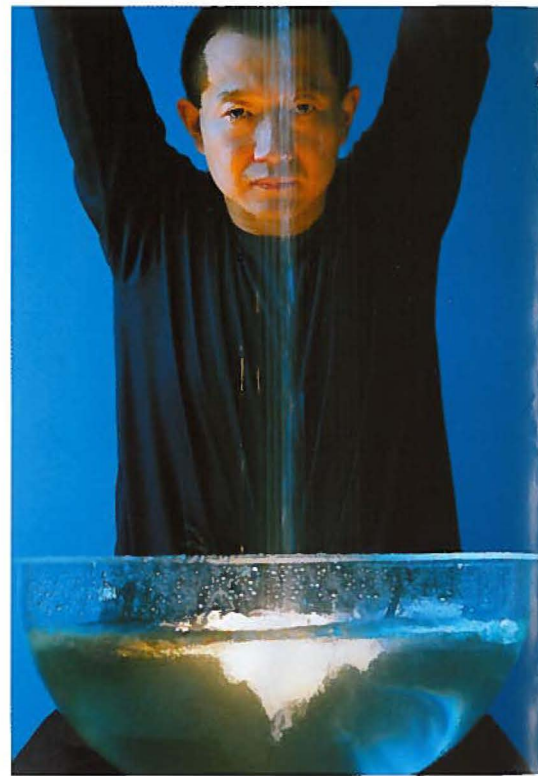
Bach is an important presence in his *Ghost Opera* (1994), a ritual musical theatre piece for the Kronos Quartet and a virtuoso of the *pipa*, a Chinese lute. The musicians sing as well as play stones, paper, gongs and water instruments. At the end of the work, fragments of Bach intermingle with the sounds of water. This imagery became a starting point for the new Passion. Tan says: "So many cultures use water as an essential metaphor - there is the symbolism of baptism, it is associated with birth, creation, and re-creation. If you think of the water cycle, where it comes down to earth and returns to the atmosphere, only to return - that is a symbol of resurrection. I

think of resurrection not only as a return to life but as a metaphor for hope, the birth of a new world, a better life."

The work begins and ends with the sound of water. Tan goes beyond the traditional telling of the Passion by beginning with Christ's baptism and ending with an evocation of resurrection, suggesting, in the words of Ecclesiastes, "a time to love, a time of Peace, a time to dance, a time of silence..." Water also serves as a powerful visual image. The stage is defined by seventeen transparent water bowls, lit from below. These form a large cross that separates the playing areas for the two choruses (one of sopranos and altos, one of tenors and basses), the two soloists (soprano, bass) and the two string players (violin, cello). Three percussion players take their position at three ends of the cross, with the conductor at the fourth. The very first words heard in the new Passion, "a sound is heard in water," are echoed by the gentlest of drops from the percussionists. All of the performers play pairs of smooth-contoured stones, specified by the score to be "from the sea or a river."

Tan uses a remarkably wide range of vocal style, from the overtone singing of Mongolia to what he calls the "calligraphic" high-pitch writing of Peking Opera. These techniques are combined with chorale-style four-part writing for the chorus and declamatory recitatives for the soloists, which pay homage to Bach's Passions. Tan generally sets the words of Christ with a tenderness and directness that set them apart from the otherwise elaborate vocal writing.

Varied cultural influences also shape the string writing. Tan draws upon instruments that evolved along the ancient Silk Road,



from the cello-like Chinese *erhu* to the Mongolian horse-head fiddle, to the *kemanche*, a lap-held fiddle common to several Middle Eastern cultures. Although the players use a conventional Western violin and cello, they find an extraordinary range of sounds - bent pitches, microtones, long melismatic melodies, and an entirely different tuning of their strings in the second half. The two solo singers play the *xun*, an ancient Chinese ceramic flute. All of the acoustic sounds are subjected to electronic processing; a digital sampler adds another source of 'found' sounds.

The text is drawn largely from the Gospel according to Saint Matthew, with brief poetic reflections written by the composer. The work is divided into two halves.

Part One | Baptism

The *Water Passion* begins in mystical ritual and soft, indefinable sounds. The chorus men chant, notated in circular form. Voices overlap as they proceed around the circle of notes. "There is no beginning, no ending,

only continuing," writes Tan. A melodic phrase emerges which will become a significant recurring gesture: the chorus sopranos sing "a sound is heard in water." Just as Bach used different settings of the same chorale to characterize the spiritual progress of the *St. Matthew Passion*, Tan employs this as his own 'passion chorale.' It is the first melodic line to take shape and will be the last.

The strings begin an impassioned declamation, with sections left to improvisation. The Bass narrates the baptism of Christ, and the Soprano's response alternates between her highest range and a lyrical statement of the "chorale" melody. The men of the chorus introduce the recurring "chanting of monks", which fluctuates around the interval of a fourth, with unusual vowel sounds that produce complex overtones not usually found in Western music.

The movement concludes by juxtaposing the "monks' chant" in the basses with the "passion chorale" melody in the sopranos. "I love Bach's counterpoint," explains Tan, "not just as note against note, but also as language against language, image against image, culture against culture."

Temptations

A relentless rhythmic drive characterizes this movement. The percussion set up the steady pulse, punctuated by harsh consonants from the chorus. The Devil, in the guise of a temptress (Soprano solo) tempts Christ from his faith with insinuating vocalism. "I was very much influenced by Balinese and Indonesian ritual music," Tan acknowledges. The Bass portrays Christ's affirmation of faith, banishing the tempting spirits.

Last Supper

The choral men sing the "passion chorale" but the water becomes tears, "crying for truth." Christ performs the rites of the sacramental bread and wine; he prophesies that one of the disciples will betray him. A fragmented choral outburst of "is it I?"

reveals their anxiety. Christ repeats the prophecy, the music becoming a lamentation.

Water Cadenza

The last symbolic offering of Christ's blood gives way to a cadenza for water percussion, amplified, distorted and put in motion by electronic processing.

In the Garden of Gethsemane

As the disciples sleep, Christ prays. The chorus men chant "Eli Eli lamala," which will be Christ's words on the cross. The chorus' Tibetan bells and the percussion herald his betrayal, a chorus of "arrest him" building above a pandemonium of percussions. Each time Christ answers with calm assurance, the rhythmic pounding responds with frightening intensity. The disciples flee. The chorus sings the "passion chorale," with the tears of the recurrent water imagery now crying for silence.

Part Two | Stone Song (Peter and Judas)

A violin solo is punctuated by the percussionists playing the stones as pitched instruments, using the mouth as a resonating chamber. The "passion chorale" returns, now harmonized with chromatic darkness and uncertainty. Peter repeatedly denies Christ, and the chorale resumes, the "sound in the water" transformed to bitter weeping. Judas confesses his betrayal. Again, the chorale sounds. A sorrowful epilogue for strings is accompanied only by the rubbing of stones.

Give us Barabbas!

Another scene of mob hysteria. The chorus plays the stones in sinister, pounding rhythm, growing into a frenzy of mockery, with shrill, swooping laughter. After an agonizing silence, the crowd chooses to spare the thief Barabbas. Christ answers the taunts with humility. This enrages the crowd further, but Christ can only pray for their forgiveness. For Tan, "The crucifixion - this moment of highest suffering and great-

est sorrow - released images of torment, humiliation, and the arbitrariness of power during the Cultural Revolution."

Death and Earthquake

A lone voice sounds in sorrow. The cello's lament rises to unbearable anguish. The monks' chant is heard again. Christ speaks his last plea to God. As Christ dies, the earth breaks apart with the unbearable pain of the moment, expressed in an instrumental outburst of shattering intensity. The cry of the *xun* is heard for the first time, the low, wavering tone of this ancient wind instrument like an unearthly voice breaking with grief.

Water and Resurrection

A gentle rhythm on the water drums, as darkness gives way to light. The men sing the chorale melody, finding darkness in the sound of the water. The women respond again with the chorale melody, now finding "in water, the sound of innocence." The main musical materials of the work are brought together in a glowing chorus of affirmation. The Bass soloist, as Christ, heralds "a time to love, a time of Peace." At the end of this religious drama, the performers go to the water bowls, ending the work as it began, with the sound of water.

Ara Guzelimian is Senior Director and Artistic Advisor at Carnegie Hall, New York
© 2000

tonight's concert



TAN DUN

Born: August 18, 1957, in Simao, Hunan, China; currently resides in New York City

Education: Beijing Central Conservatory; later received the Doctor of Musical Arts degree from Columbia University (New York)

Best known for: use of natural elements such as water, ceramic, paper and stone as important instruments in compositions; Tan Dun's universal appeal is due, in large part, to his unique and effectual blend of the best of Western and Eastern musical traditions.

Conducting appearances: the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony, BBC Symphony and the London Sinfonietta, among others

Awards and honors: a Grammy® and Academy Award®; Musical America's Composer of the Year; the Grawemeyer Award for Classical Composition; the Glenn Gould Prize (nominated by composer Toru Takemitsu); the Munich International Music Theatre Award (nominated by Hans Werner Henze)

Assignments: 1999, music director of the Tanglewood Contemporary Music Festival; 2000, artistic director of Barbican Centre's International Festival; currently music director of the multimedia festival for Orchestre de la Radio Flamande

Notable compositions:

Death and Fire: Dialogue with Paul Klee
1992

Ghost Opera for string quartet and pipa
1994

Silk Road for soprano and percussion
1989

A Child's Diary (six pieces for piano solo), 1978

Heaven Earth Mankind ("Symphony 1997") for cello, bells, children's chorus, CD player and orchestra

Water Passion after St. Matthew
music and libretto by Tan Dun
text modeled after the Passion of Jesus Christ
taken from the Gospel of St. Matthew

Part One

Baptism

chorus

a sound is heard in water,
in darkness,
the tears
are crying for rebirth...

John (bass)

I baptize you with water for repentance,
but the one after me will baptize you
with Holy Spirit and fire.

chorus

someone is shouting in the desert,
prepare a road,
for him to go!

John

I ought to be baptized by you,
why do you come to me?

soprano

tell us,
are you the one John said was going to come,

bass and soprano

or should we expect someone else?

chorus

then Heaven was opened,
the Spirit coming down like a dove.
and a voice said: Son -

soprano

this is my own beloved Son,
in Whom I am well pleased.

Temptation

chorus

desert!

Devil (soprano)

if you are the Son of God,
order these stones to turn into bread.

Jesus (bass)

man cannot live on bread alone,
but needs every word that God speaks.

chorus

river!

Devil

if you are the son of God,
throw yourself down,
let the angels lift you.
not even your feet will be hurt on the stones.

Jesus

do not put the Lord your God to the test.

chorus

mountain!

Devil

if you kneel down and worship me,
all this I will give you.

Jesus

go away!
worship the Lord your God and serve only Him!

chorus

fire!

bass and soprano

the devil left; the angels came.

Last Supper

male chorus

a sound is heard in water,
in darkness,
the tears
are crying for truth...

Jesus (bass)

eat,
drink,
I wish to eat this meal with you,
before I suffer

for truly I say to you,
I will not eat of it again
until that day when it becomes true in the
kingdom of God.

for truly I say to you,
one of you will betray me,
one who is eating with me now.

chorus

is it I? - is it I? - is it I?

Judas (soprano)

master, is it I?

Jesus

you have said it.

Peter (soprano)

I will go with you,
even to death.

Jesus

truly I say to you that on this very night,
before the cock crows,
you will deny me three times.

chorus

is it I? - is it I? - is it I?

Jesus

truly I say to you
the Son of Man will soon be
mocked,
whipped,
and crucified,
but in three days,
He will be raised to life.

male chorus

he broke bread -

Jesus

eat, it is my body.

male chorus

he took up the wine -

Jesus

drink, it is my blood...

*In the Garden of
Gethsemane*

soprano

trees
want to rest
wind
never stops

female chorus

WU...WU...WU...

male chorus

Eli, Eli, Lamala...

soprano

in the Garden of Gethsemane
Jesus said to his disciples:

soprano and Jesus (bass)

let me pray.

Jesus

sorrow, bitter sorrow,
take this cup of suffering from me!

soprano

he returned to the disciples and found
them asleep.

Jesus

the spirit is willing, but the flesh is weak.

soprano

the disciples still slept.

Jesus

wake up!

soprano

Judas arrived with a large crowd with
swords

soprano and male chorus

the man I kiss is the one you want.

soprano

Judas went straight to Jesus and said:

soprano and male chorus

May peace be with you, teacher.

female chorus

Eli, Eli, Lamala...

male chorus

arrest him!

soprano

then all the disciples left Jesus and fled.

female chorus

Eli, Eli, Lamala...

male chorus

arrest him!

chorus

a sound is heard in water,
in darkness,
the tears
are crying for silence...

Part Two

Stone Song

male chorus

no!

female chorus

this is not the same sound heard in water
the heart beats
stones...

soprano

did I see you in the garden with Jesus?

male chorus

no!

Peter (bass)

what are you talking about?

female chorus

no!

soprano

you were with Jesus of Nazareth.

male chorus

no!

Peter

I swear that I don't know the man.

female chorus

no!

soprano

you must be one of them,
your accent gives you away.

Peter

no!

(the cock crows)

female chorus

no!

tonight's concert

soprano

do you now remember what he had said
to you:
"before the cock crows,
you will deny me three times."

male chorus

no!

female chorus

this is not the same sound heard in
water,
the bitter weeping,
guilty...

male chorus

no!

Judas (bass)

I have also sinned.
I have betrayed the innocent blood.
here are the thirty pieces of silver,
for which I killed him,
for which I must die.

female chorus

no!

soprano

no! we can't take this money.
this is blood money...

male chorus

no!

female chorus

this is not the same sound we heard in
water,
the blood,
drops...

Give Us Barabbas!

chorus

you-ha ha,
prophesize for us, Messiah!
if you are the son of God,
tell us who hits, spits, slaps you now!

you-ha ha,
the king of Jews!
if you come down off the cross,
we will believe!

first female chorus

he can tear down the temple,

second female chorus

and build it up again in three days!

chorus

blasphemy!

Pilate (male chorus)

which one do you want:
barabbas the thief,
or Jesus called Messiah?

female chorus

Messiah? Messiah? Messiah?

chorus

give us Barabbas!

soprano

are you the Son of God?

Jesus

you have said so.
for this reason was I born,
for this reason I came into the world,
to give witness to the truth.

chorus

kill him! kill him!

(silence)

female chorus

Eli, Eli, Lamala...

male chorus

kill him! kill him!

Jesus

Father, forgive them
for they know not what they do.

female chorus

Eli, Eli, Lamala...

male chorus

kill him! kill him!

Death and Earthquake

chorus

WU...WU...WU...

Jesus (bass)

Eli, Eli, lama sabachthani?

soprano

my God, my God, why hast thou forsaken
me?

Jesus

I thirst...

soprano

they gave him vinegar...

Jesus

it is finished...

(earthquake)

Water and Resurrection

chorus

a sound is heard in water,
the sound of innocence,
in darkness
in three days
the everlasting water
tears
are crying for rebirth...

Jesus (bass)

come-
a time to love
a time of peace

chorus, bass and soprano

a time to dance
a time of silence...
a time to love, a time of peace
a time to dance, a time of silence.



STEPHEN BRYANT, bass

Born: Princeton, New Jersey

Solo appearances: New York Philharmonic, Israel Philharmonic, Leipzig Gewandhaus Orchestra, Zurich Tonhalle Orchestra, the Philadelphia Orchestra, Saginaw Choral Society, Kalamazoo Bach Festival, Princeton Chamber Symphony, Pittsburgh Symphony, University and San Diego Symphony, among many others

Contemporary music: Wallace's *Harvey Milk* with San Francisco and New York City Opera, Floyd's *Of Mice and Men* with Arizona and Utah Opera, Thomson's *The Mother of Us All*, with Santa Fe Opera; also originated the role of Dante in the world premiere of Tan Dun's *Marco Polo*

Education: Bachelor of Music degree from Oberlin College (Ohio) and Master of Music degree from the University of Michigan School of Music; currently on the voice faculty of William Paterson University (New Jersey)

Press: "Baritone Stephen Bryant stormed the heavens with his large and commanding instrument."

-New York *Newsday* referencing Bryant's performance in Handel's *Messiah*



YUANLIN CHEN, digital sampler

Internationally renowned: educator, composer, electronic music performer and performer

Founded: computer and electronic music studio at Beijing's Central Conservatory of Music, the first studio of its kind in China

Original composition: *Primary Voice* for traditional Chinese instruments and electronic music, received its premiere at the Yerba Buena Center for the Arts' *Archaic Spirits in Millennial Sounds* (San Francisco)

Performance credits: electronic music for Tan Dun's *Peony Pavilion*, 2000 *Today: A World Symphony for the Millennium*, *Water Passion after St. Matthew*, as well as the film *Crouching Tiger, Hidden Dragon*

Education: Master of Music degree from the Central Conservatory of Music (China) and a doctorate in music from the State University of New York, Stony Brook



KRISTINA REIKO COOPER, cello

Recent appearances: Prague Chamber Orchestra, Osaka Symphony, San Salvador Symphony, the Library of Congress and a tour of Asia with the Tokyo Yomiuri Symphony as well as festivals at Marlboro, the Chamber Music Society of Lincoln Center, Concertante, Aspen, La Jolla, Spoleto Festival USA, and Angel Fire, among others

Television and radio appearances: National Public Radio, the Canadian Broadcasting Corporation, WNYC (New York), CNN, CBC Television, *60 Minutes*, Fuji Television and an NHK (Japan) televised recital

Contemporary music premieres: U.S. premiere of Mansurian's *Cello Concerto No. 2*, European premiere of Davidovsky's *Cello Concerto*, and the world premieres of Glass' *The Sound of a Voice*, Zimmerli's *Tosca Variations* for Cello and Orchestra and Bunch's *Intersection* for piano trio

Award: first prize winner of the 1998 Walter Naumburg Chamber Music Award

Ensembles: founding cellist of the Whitman String Quartet; currently cellist of the acclaimed Quartetto

Gelato; has also performed, toured and recorded with contemporary music group Continuum

Education: studied at the Julliard School (New York) under cellist Joel Krosnick; earned Bachelor of Music, Master of Music and Doctor of Musical Arts degrees

Instrument: currently plays on a cello by English violinmaker William Forster (1786)



DAVID COSSIN, lead percussion

Recordings and performances: with Bang on a Can All-Stars, Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, Thurston Moore of Sonic Youth and Bo Diddley

Theatre credits: collaborations with Blue Man Group, Mabou Mines and acclaimed director Peter Sellars

Solo performances: Los Angeles Philharmonic, Orchestra Radio France, St. Paul Chamber Orchestra, Sydney Symphony, Gothenburg Symphony and the Hong Kong Symphony, among others; also percussion soloist on the score for Tan Dun's *Crouching Tiger, Hidden Dragon*

On display: original sonic installations featured in New York, Italy and Germany

Cutting edge: curator the Sound Res experimental music festival (Italy); also invented several new percussion instruments

Season highlights: invitation for solo performance with the Los Angeles Philharmonic, solo performance of Reich's *Piano Phase/Video Phase* and the Italian premiere of Tan Dun's *Concerto for Water Percussion and Orchestra*

Website: www.davidcossin.com



JODY ELFF, sound design

Collaborations with: Laurie Anderson, Bang on a Can, Tan Dun, Lou Reed and Paul Winter, among many others

Recordings: heard on two new albums, *Shadow Quartet* by Neil Rolnick and *Sono Miho* by Eugene Friesen

Composition and performance credits: music for film, dance and theatre, including the score for the 2000 film *All the Wrong Places*

On display: sonic installations in galleries and museums throughout the world, including a recent commission for public parking facility in Lyon, France

Currently: resident sound designer for the New York-based National Theatre of the United States of America



ELIZABETH KEUSCH, soprano

Notable appearances: Britten's *Les Illuminations* with the Bochum Symphony, Varese's *Offrandes* with the Kammerensemble Neue musik Berlin, Handel's *Belshazzar* with the Bachakademie Stuttgart, Rihm's *Deus Passus* and Mozart's *Mass in C minor* at the Oregon Bach Festival, Schoenberg's *Pierrot Lunaire* with Seattle Chamber Players, Brahms' *Ein deutsches Requiem* with the Newton Choral Society, Mahler's *Symphony No. 8* with the Boston Philharmonic and Liszt's *Missa Solemnis* with the American Symphony Orchestra, among many others

tonight's concert

Premieres: numerous world and regional premieres, notably the American premiere of Golijov's *La Pasion Segun San Marcos*, the Taiwanese premiere of Tan Dun's *The Gate: Orchestral Theatre IV* and the world premiere of Tan Dun's *Water Passion after St. Matthew*

Televised performances: Tan Dun's *Water Passion after St. Matthew* at the Stuttgart Europäische Musikfest as well as his 2000 *Today: A World Symphony for the Millennium* with the Shanghai Broadcasting Symphony

Upcoming engagements: Lincoln Center Chamber Music Society debut in Golijov's *How slow the wind* and *Tenebre* with the Pacifica Quartet as well as a performance of Schoenberg's String Quartet No. 2 with the Brentano Quartet at Zankel Hall

Education: Bachelor of Music degree from the University of North Texas, Master of Music degree and Artist Diploma from the New England Conservatory of Music; also a Fellow at the Tanglewood Institute during the summers of 1997 and 1999

High praise: "...Keusch's instrument is facile, high, true and warm... [she] does it by... singing like an angel."

-The Boston Globe



JENNIFER KOH, violin

Born: in Chicago, Illinois to Korean parents

Notable appearances: the Kimmel Center for the Performing Arts (Philadelphia), the National Gallery of Art (Washington, D.C.), the Philadelphia Museum of Art, the Metropolitan Museum of Art and the 92nd Street YMCA (New York); music festivals at Marlboro, Wolf Trap, Ravinia, Grant Park, Bravo! Vail Valley, Vancouver and Santa Fe, among others; solo performances with the San Diego Symphony, the Cleveland Orchestra, the BBC National Orchestra of Wales, St. Louis Symphony, the Czech Philharmonic, Chicago Symphony, Detroit Symphony and the Moscow Radio Symphony, among many others

Awards: winner of the 1994 International Tchaikovsky Competition and the Concert Artists Guild Competition; recipient of the Avery Fisher Career Grant

Education: studied with Jaime Laredo and Felix Galimir at the Curtis Institute (Philadelphia); received a performance diploma from the Oberlin Conservatory (Ohio); also received a Bachelor of Arts degree in English Literature; maintains an active interest in literature and writing

Recordings: chaconnes by Bach, Barth and Reger (Cedille Records); violin concerti by Menotti (Chandos), Nielsen (Kontrapunkt) and Klami (BIS); fantasies by Schubert, Schumann, Schoenberg and Ornette Coleman (Cedille)

Educational outreach: began the Music Messenger program which brings music to classrooms throughout the country; also a member of the board of directors of the National Foundation for the Advancement of the Arts

Instrument: plays the 1727 ex-Grumiaux ex-General duPont Stradivari violin on loan from an anonymous benefactor

High praise: Jennifer Koh "...supports her mesmerizing flights of fancy with beguilingly silvery tone, fabulous technique and dead center intonation."

-The Strad

Los Angeles Master Chorale

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Tania Batson
Samela Beasom
Marian Bodnar
Vicky Brown
Rachelle Fox
Marie Hodgson
Karen Hogle
Gloria Kim
Hyun Joo Kim
Emily Lin
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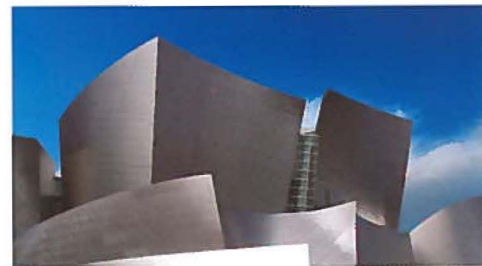
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Instrumentalists for tonight's performance are represented by the American Federation of Musicians, Local 47.



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The stage crew is represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local 33.



TERRY KLEIN, lighting design

At Walt Disney Concert Hall: Master Electrician/Lighting Designer

Background: 25 years experience in lighting design rock, pop and classical music performances

Credits include: lighting designs for the Shrine Auditorium, the Wilern Theatre, Kodaly Theatre and UCLA's Royce Hall, among others

For tonight's performance: assisted by Kieran Illes, resident lighting programmer at Walt Disney Concert Hall; Kieran has designed lighting for film, television, theatre and pop music events; he is a graduate of Whitman College

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Maxine Dunitz's Generous Gift Provides Children A Journey Through the Music Center

Next month, The Blue Ribbon's annual Children's Festival will welcome 20,000 fifth graders from Los Angeles County to the Music Center for a performance by the celebrated dance company, MOMIX. The company will perform a dance work, *Baseball*, April 5-7 in the Dorothy Chandler Pavilion, and after the performance the children will recreate a part of the work on the Music Center Plaza.

Thanks to a most generous and creative gift from Blue Ribbon board member Maxine Dunitz, each student will receive a book written specifically for the Children's Festival to introduce them to the Music Center and the performing arts. The informative book links the Festival experience to their classroom learning and provides the children with a reference guide to the Center.

Mrs. Dunitz's gift is everlasting. It enables the Music Center to give 20,000 students each year a captivating look at the world of performing arts and increase the value and depth of the Children's Festival for each child. This gift is the most important addition to the Festival since 1970 when it was initiated by Helen Wolford and Dorothy B. Chandler. Since then, the Music Center



Photo by Howard Pasamanick

has welcomed more than 600,000 to the annual Festival. For many fifth graders, it is their first professional performance.

Students prepare for the performance aspect of the Festival experience with materials prepared by the Music Center Education Division and the follow-up materials are used to further enhance and deepen their understanding of the Music Center and the people who work here. Additional study materials tied to the classroom curriculum explain how to be a good audience member and provide information about the company, the program and the dances.

The book the children receive explains the Music Center and the cultural opportunities it provides for children, families and communities. Maxine Dunitz's incredibly generous gift will enhance the knowledge and understanding of the Music Center and all it offers for generations to come.

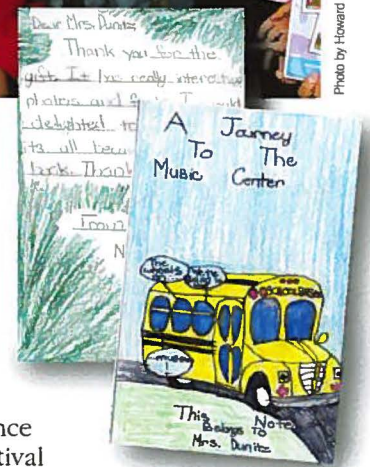


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