

performances
Los Angeles Master Chorale

hope



In Sync, In Tune and Ready to Roll An Interview with Grant Gershon and James Newton

by Victoria Looseleaf

Music – that healing, unifying and often awe-inspiring force is, without question, a necessary good. Now imagine that power doubled. This is precisely what happens when two visionary conductors – Los Angeles Master Chorale Music Director Grant Gershon and the Luckman Jazz Orchestra's James Newton – conduct from the same platform in a musical journey so unique that it must be seen to be believed.

Hearing is another magnificent matter altogether. It was last year's historic pairing of the Master Chorale (augmented by the Faithful Central Bible Church Heritage Chorale) with the Luckman in a concert of excerpts from two of Duke Ellington's groundbreaking 1963 *Sacred Concerts* which brought Gershon and Newton together for the first time. And what a pairing it was.

Recalls Gershon: "I had been fascinated by the idea that Ellington, in the last decade of his life, had had this spiritual awakening and had turned to creating music for choir and vocalists singing with his band, which was a fairly new thing in the history of jazz. I wanted to explore this, and it was absolute serendipity that led me almost immediately to James Newton, who's become my soul mate. We have this strong connection that has developed into a great friendship."

So much so that the duo reunites next month for the Master Chorale's season finale. This highly anticipated concert will introduce audiences to the music of the late, great jazz pioneer Mary Lou Williams, who died in 1981 at age 71. It will also revisit Ellington, as Walt Disney Concert Hall rocks with several selections heard on last year's program in addition to previously unheard material from his third and final *Sacred Concert*. Newton, also a formidable flutist and composer, says he first encountered Williams in the early 1970s when he discovered her vast yet mostly unacknowledged role in the canon of jazz music. Among Williams' numerous achievements were a variety of compositions, including three masses and several cantatas, her extraordinary piano-playing prowess, and the fact that she arranged music for such jazz icons as Benny Goodman, Art Blakey and Ellington himself. Programming Williams proved a no-brainer for the conductors.

"It's extremely exciting," says Newton, "not only because of the way Grant and I work together, but because we feel a need to offer new pieces that also extend the repertoire. The Mary Lou material was basically a rhythm section and instrumental soloist, and our pianist, Lanny Hartley, is going to arrange the pieces that will hopefully enable other people to perform these works."

As for the notion of dual conducting, more is definitely more, including the challenges and logistics. "Neither of us knew what that would be like," Gershon admits, "but it ended up being the most natural thing. Of course we have egos, but neither of us was a control freak. Part of our job is to allow our musicians to create – to find themselves in the music."

Adds Newton: "It's like two minds looking at the music very deeply, with our views complementing each other. It's also a matter of being in sync, and," he quips, "for us not to hit one another."

Maestro & Friends Second Annual Cabaret Dinner

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Thank You, Barbara Wilson Master Chorale Family Bids Farewell to Longtime Member

Tonight marks the final appearance of one of the Los Angeles Master Chorale's longest serving singers, Barbara Wilson. Barbara's association with the Master Chorale's founder, celebrated choral conductor Roger Wagner, began in 1949 when she was a music major at UCLA.

"It was then that I met two men who changed my life," says the still active 77 year-old Wilson "my future husband, Neil (who died in April 2000), and, of course, the late Roger Wagner." It was the French-born Wagner whose ensemble, the Roger Wagner Chorale, would later become the Los Angeles Master Chorale in 1964. "I was singing with the UCLA A Cappella Choir when I was chosen to be one of 30 singers out of 150 handpicked by Roger to perform the world premiere of Stravinsky's Mass." Barbara spent the next 36 years singing with Wagner until his retirement as the Master Chorale's Music Director in 1986. "With Roger you were thrown into the deep end and either sank or swam. He was at times a difficult person, but he was always a great musician."

Remembrances of recent times are equally fond. Recalling the Master Chorale's Music Director Emeritus, Paul Salamunovich, Wilson praises him as a dear friend and colleague. "He knew how to really shape voices to produce a warm, well-blended tone quality. He is an excellent craftsman and I admire him greatly."

Current Music Director Grant Gershon is also esteemed by Wilson. "These last years with Grant have been absolutely thrilling," she says. "I think he's brilliant. He's certainly the most fun and exciting conductor I've ever served under, a truly gentle soul." In speaking of the Chorale's February 2005 performance of *Carmina*



Barbara and Neil Wilson pictured following the Roger Wagner Chorale's performance of *Carmina Burana* at the Hollywood Bowl in 1955.

Burana, Wilson exclaims, "Of all the times I've sung the *Carmina*, it was the most fun I've ever had with the piece. It was a terrific high. Thank you, Grant."

While recent years have seen the exploration of truly innovative and exciting concert programming, Barbara remains hopeful that the Master Chorale's rich and storied past will continue to be cherished and appreciated by coming generations. And when asked about her feelings on retiring from the Chorale, Barbara expresses an understandable sense of loss but also a great deal of optimism and gratitude. "I've been extremely lucky to have been a part of such an amazing organization," she says. "It's an often repeated cliché but it's still true - this isn't the end for me. This is just one big door closing and I can't wait to see what's behind the next one."

Your Master Chorale family wishes you the very best of luck.

Bravo, 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 on May 3, 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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Music Director 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, *Rezoz (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *You Are (Variations)* by Steve Reich, *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*

"...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 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 (1992 | 1993 and 2002 | 2003 concert seasons)

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*



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

hope

Sunday, April 24, 2005 at 7 pm | Walt Disney Concert Hall

hope to look forward to; to believe, desire, or trust

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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, May 8 at 8 p.m.

Latecomers will be seated at the first convenient pause in the performance and at the discretion of house staff. 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.

Grant Gershon, conductor
Luciana Souza, vocalist
Lewis Landau, bass
Catherine Leech, soprano
Deborah Mayhan, soprano
Kevin St. Clair, tenor
Tracy Van Fleet, mezzo-soprano

Mass No. 15 in C major, K. 317 ("Coronation")

Kyrie | Gloria | Credo
Sanctus | Benedictus | Agnus Dei

Mr. Landau | Ms. Mayhan
Mr. St. Clair | Ms. Van Fleet

music by Wolfgang Amadeus Mozart

INTERMISSION

The Voices of Angels (world premiere)

Darkness, Madness | Terezín | Fear
Untitled | The Butterfly | On a Sunny Evening
Birdsong

Ms. Souza | Ms. Leech

music by Billy Childs

The Dawning after Night

Two works that affirm faith, hope and humanity

by Victoria Looseleaf

How is it possible that the composer known as a scatological clown, one in constant conflict with his vulgar inner child - Wolfgang Amadeus Mozart - could create music of such ineffable beauty? Music that not only shocks us from the humdrum of our inert lives, but music that, by dint of its transcendent nature, continues to move us? Such is the case with Mozart's "Coronation" Mass. Written in 1779 when the composer was 23 and beginning to break free from a fabled adolescence (as well as a domineering father), the piece, certainly among his best-loved Salzburg compositions, is regarded as one of his most popular sacred works, nearly on a par with the Requiem. As for the nickname, it was rumored that Mozart had been inspired after seeing a painting of the coronation of the Virgin Mary. Evidence suggests that the opus, though not composed for Leopold II's coronation in 1791, was probably performed during those festivities, as it surely was the following year for Leopold's successor, Francis I.



Portrait of young Wolfgang, most likely by dalla Rosa, circa 1770.

And much like VH1's *Behind the Music*, the Mass' back-story finds Mozart unplugged, or at least unemployed in both Mannheim and Paris. The antithesis of a Gen-X slacker, the *wunderkind*, besides thriving on explicit letter-writing, bawdy jokes and a keen appreciation of his own sexuality (shades of rapper 50 Cent), had a profound need to make music, thus precipitating his return to Salzburg. Finding work as a composer-for-hire, Mozart also placated his father (however reluctantly), by becoming court organist and, between doing chapel duty, zealously penned the C-major Mass. (Think Jack Kerouac, who cranked out *On the Road* on a continuous roll of typing paper in a quasi speed-induced, three-week frenzy.)

Celebratory in nature, the compact, 26-minute Mass (Mozart omits formal closing fugues for the "Gloria" and "Credo"), makes use of Salzburgian string orchestration - minus violas. Listen to the robust violin part, with alto, tenor and bass voices of the chorus complementing trombones.

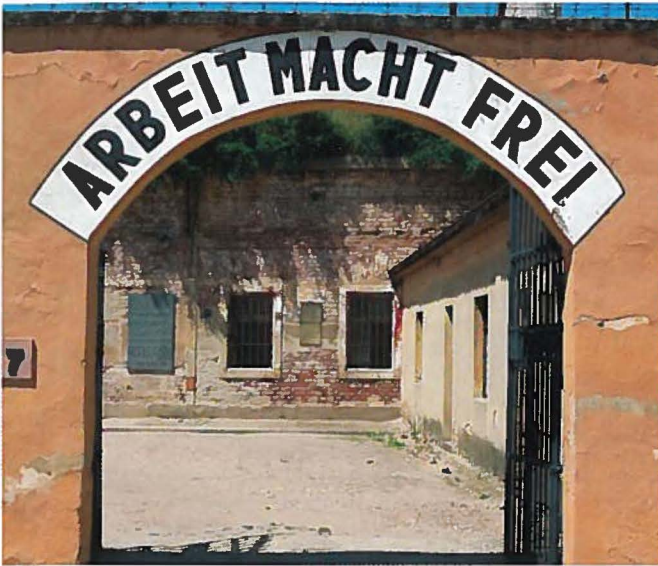
Mozart's signature texture dazzles with oboes, bassoons, trumpets, horns and timpani, and the soloists are heard as a quartet, in pairs or in solo lines set against the larger powers of the choir. The "Kyrie", a sonic cornucopia, heralds solo entries of soprano and tenor who then overlap in the Gloria. For unabashed beauty, look to the central, exquisitely muted "Credo", with its F-minor crooning of "Et incarnatus" that offers the work's most mystical moment (and whose reverberations can be traced today to the numinous works of, say, an Arvo Pärt). Following the brief "Sanctus", aural enlightenment again permeates the "Hosanna in excelsis" section of the "Benedictus" before flowing into a divine "Agnus Dei". There, in a seemingly unbroken circle, the

Kyrie theme returns, propelling us to the "Dona nobis pacem," a potent plea for peace.

According to Music Director Grant Gershon, Mozart's "Coronation" Mass is like a good vodka. "You can mix it with anything and it sounds great," he says of his decision to pair the work with Billy Childs' world premiere cantata *The Voices of Angels*, commissioned by the Master Chorale. With this deeply spiritual (another Mozartian link), 45-minute work, the four-time Grammy®-nominated pianist and composer plunges into a musical world that explodes with an astonishing array of moods and colors: harmonically rich, rhythmically provocative and breathtakingly profound, *Voices* grabs an audience by the jugular and never lets go. If, as Leonard Bernstein once said, "music can make the unknowable knowable and the incommunicable, communicable," Childs has, undeniably, written a work for the ages.

Scored for full orchestra, full chorus and two soloists, including a child soprano, *Voices* is set to six poems from the book *I never saw another butterfly*. Written by children imprisoned in the Terezín concentration camp as a means to express their feelings, the poems languished on a Prague bookshelf for a decade before being discovered and eventually published. They are both heartbreaking and hopeful and were the impetus for Childs' foray into so daunting a subject. Stories of extreme suffering and humanity, Childs says, remain relevant today, with hatred and adverse situations continuing to rear their ugly heads in places such as Rwanda, Croatia, Serbia and Iraq. The poems transcend race, class and generations; they speak from the nakedness of the heart to the yearnings of the soul; they are your children, they are children of the universe; and finally, in death they become life, life from which Childs has fashioned bone-rattling art.

Beginning with a plaintive viola melody that not only foreshadows doom, but repre-



"Arbeit macht Frei" - "Work makes you free," one of many deceptions devised by Nazi authorities attempting to minimize the actual brutality of Terezin and other concentration camps. Photo by permission of <http://philip.greenspun.com>.

sents an utterance of grief, Childs set his own words - "darkness, madness, merciless prison and chamber of sorrow" - to establish a stirring dark tone. This pastiche of sound - woodwinds, brass, percussion, piano and harp - jolts the listener into a world of pain, albeit one with occasional jazz rhythms and no established key, or, as Childs explains, "I'm in whatever key I need to be in at the moment." Soon the chorus thrums with Debussy-like texture before splitting in two, announcing the entrance of the adult female soloist. This vocal condemnation of mankind flows into the first poem, "Terezín," where the camp's barbarisms ("That bit of filth and all around barbed wire") become a musical counterpoint to the kaleidoscopic emotions of anger, hope and depression. Lush chords abound, as the choir offers a descending ("falling-angel") soundscape, followed by the child soprano's entrance: "I am no more a child for I have learned to hate." The portentous bass underscores a panoply of chords after which an *a capella* chorus bleeds into the fast, furious and pumped-up "Fear" section. Insistent rhythms (thousands of beating hearts?) melt into an orchestral fanfare that augments the gut-wrenching text, "Seldom a Human Being." This pivotal transition - creeping from darkness to light - is realized with bright

orchestration, the listener trekking from an abyss of anguish to glimmerings of hope: "The Butterfly." Here a piccolo sounds one note as nature is conjured, before ceding the tone to alto flute and English horn. This is the work's centerpiece where beauty conquers brutality: Calm, wistful, almost waltz-like, with Ravelesque harmonies, the adult soloist soars - indeed floats, her rhapsodic voice a metaphorical butterfly, "dazzling

yellow," aching to be forever free.

An extended fermata erupts into an arpeggiated run; the butterfly, alas, is gone. But hope hovers, as trumpets sound and this drama of the heart marches onward. The accelerated tempi and expansive orchestration punctuate the poem "On a Sunny Evening," with hearty fugues infusing sonic bliss into the words, "the sun has made a veil of gold." From the depths of despair to

a world where beauty can - and does - exist, the cantata concludes with "Birdsong," and the child soloist sweetly summoning the text, "blackbird greets the dawning after night." The chorus repeats "the world is full of loveliness," the orchestra crescendos with an enormous brass flourish, the tympani resound and mighty voices proclaim "how wonderful it is to be alive." A tiny word - alive - but encompassing so very much, it saturates us with joy, and, like a mantra, a prayer, a plea - like absolution - the chorus repeats: "alive."

To breathe, to see, to speak, to listen, to share, to sing and, at last, to love.

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.



Some of Terezin's children pose during the final scene from Brundibar. Photo taken from a 1944 Nazi propaganda film. (Yad Vashem Archives, Jerusalem)



WOLFGANG AMADEUS MOZART

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna

Education: first taught by his father, the controlling and exploitative Leopold Mozart; spent all but four of his first 17 years being paraded about Europe as a child prodigy; studied under Johann Christian Bach, Padre Martini and received occasional advice and critique from Franz Josef Haydn's younger brother, composer Michael Haydn

Assignments: in the service of the notoriously impious Archbishop of Salzburg on-and-off between 1774 and 1781; received a commission for the opera *Idomeneo* in 1781 from the Elector of Bavaria; essentially a "freelancer" after 1782 with the exception of occasional commissions

Best known for: a storied, almost legendary compositional technique and output; very likely never wrote out finished, fully developed music from beginning to end, note by note; despite a reputation for being fiscally irresponsible, all debts were settled before his death

Interesting fact: as a youngster in Italy, accomplished an unusual musical feat by writing out, from memory, the nine-voice, 12 minute-long motet *Miserere mei Deus* after just two hearings of the work

Notable compositions:

Mass in C major (K. 317, "Coronation"), 1779

Serenade for orchestra (K. 320, "Posthorn"), 1779

Symphony No. 35 (K. 385, "Haffner"), 1782

Fantasia for piano solo (K. 475), 1785

String Quintet in G minor (K. 516), 1787

Clarinet Concerto in A major (K. 622), 1791

Requiem for soloists, chorus and orchestra (K. 626, unfinished), 1791

Ave verum Corpus, motet for chorus, strings and organ (K. 618), 1791

Mass No. 15 in C major, K. 317 ("Coronation")

music by Wolfgang Amadeus Mozart (1779); words taken from the Eucharistic Liturgy of the Western Church; the Mass, in its present manifestation, may be traced back to the 8th and 9th centuries

Kyrie

Kyrie eléison, Chríste eléison, Kyrie eléison.
Lord have mercy, Christ have mercy, Lord have mercy.

Gloria

Glória in excélsis Déo.
Et in térra pax homínibus bónae voluntátis.
Laudámus te. Benedícimus te. Adorámus te.
Glorificámus te. Grátias ágimus tibi propter mágnam glóriam túam.

Glory to God in the highest and on earth peace to those of good will. We praise you. We bless you. We worship you. We glorify you. We give thanks to you for your great glory.

Dómine Déus, Rex coeléstis, Déus Páter omnípotens. Dómine Fili unigénite, Jésu Chríste. Dómine Déus, Agnus Déi, Fílius Pátris.
Lord God, Heavenly King, God the Father Almighty. Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father.

Qui tóllis peccáta mún-di, miserére nóbis. Qui tóllis peccáta mún-di, súscipe deprecatió-nem nostram.
You who takes away the sins of the world, have mercy upon us. You who takes away the sins of the world, receive our prayer.

Qui sédes ad dexteram Pátris, miserére nóbis. Quóniam tu sólus sánctus. Tu sólus Dóminus. Tu sólus Altíssimus, Jésu Chríste. Cum Sáncto Spírítu In glória Déi Pátris. Amen.
You who sits at the right hand of the Father, have mercy upon us. For you alone are holy. You alone are the Lord. You alone are the Most High, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

Credo

Crédo in ún-um Déum, Pá-trem omnípoténtem, factórem coé-li et térrae, visibílium ómnium, et invisibílium.
I believe in one God, the Father Almighty, maker of Heaven and earth, and of things seen and unseen.

Et in unum Dóminum Jésum Chrístum, Fílium Déi unigénitum. Et ex Pátre nátum ante omnia saécula.

And I believe in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all worlds.

Déum de Déo, lumen de lúmine, Déum vérum de Déo véro. Génitum, non fáctum, consubstan-tiálem Pátri: per quem ómnia fácta sunt. Qui propter nos homines, et propter nostram salútem descéndit de caélis. Et incarnatus est de Spírítu Sáncto ex María Vírgine et homo factus est.

God from God, Light from Light, true God from true God. Begotten, not made, of one substance with the Father by whom all things were made. Who, for us and our salvation came down from Heaven. And was incarnate by the Holy Spirit of the Virgin Mary and was made man.

Crucifixus étiam pro nóbis sub Póntio Piláto: pássus, et sepúltus est. Et resurréxit tértia díe, secúndum Scriptúras. Et ascéndit in caelum: sédet ad dexteram Pátris. Et íterum ventúrus est cum glória, judicáre vivos et mórtuos: cújus régni non érit finis.

Crucified also for us under Pontius Pilate, He suffered and was buried. And on the third day he arose, according to the Scriptures. He ascended into Heaven and He sits at the right hand of the Father. He will come to judge the living and the dead; and His kingdom will be without end.

Et in Spírítum Sánctum Dóminum, et vivificán-tem: qui ex Pátre Filióque procedit. Qui cum Pátre, et Fílio simul adorátur et conglorificátur: qui locutus est per Prophé-tas.

And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who spoke to us through the prophets.

Et ún-um, sánctam, cathólicam et apostólicam Ecclési-ám. Confíteor ún-um baptísma in remis-si-ó-nem peccatórum. Et expécto resurrecti-ó-nem mortuórum. Et vítam ventúri saéculi. Amen.

And I believe in one, holy, catholic, and Apostolic Church. I confess one baptism for the remission of sins. I await the resurrection of the dead and the life of the world to come. Amen.

Sanctus

Sánctus, Sánctus, Sánctus, Dóminus Déus Sábaoth. Pléni sunt coé-li et térra glória túa. Hosánna in excélsis.

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

Benedictus

Benedictus qui venit in nómine Dómini.
Hosánna in excélsis.
Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Déi, qui tóllis peccáta múndi:
miserére nóbis.
Lamb of God, who takes away the sins of the world, have mercy on us.

Agnus Déi, qui tóllis peccáta múndi:
dóna nóbis pácem.
Lamb of God, who takes away the sins of the world, give us peace.

The Voices of Angels

music by Billy Childs (2005); words adapted from the book "I never saw another butterfly", a collection of poems written by the children of Terezín, 1942-1944; words to "Darkness, Madness" by Billy Childs

...darkness...
I was once a little child
Three years ago,
That child who longed for other worlds.
But now I am no more a child
For I have learned to hate!
hate! hate!

Darkness, Madness

Darkness! Madness!
Nightmare of hatred!
The merciless prison and chamber of sorrows.
Your pestilent seed grows in the souls of men -
a winged angel whispers death.
Your bitter fruit corrupts the minds of men
Yet the children will sing of life.
Darkness! Hatred!
Blight of injustice!
Whose name is judgment, the high court of sin!

Terezín

thirty ... thousand.

And thirty thousand souls who sleep
Who once will wake
And once will see
Their own blood spilled.

That bit of filth in dirty walls,
And all around barbed wire,
And thirty thousand souls who sleep
Who once will wake
And once will see
Their own blood spilled ... their own blood spilled.

sleep child, sleep child...

I was once a little child
Three years ago,
That child who longed for other worlds.
But now I am no more a child
For I have learned to hate.
I am a grown up person now,
I have known fear.
Bloody words and a dead day, then.
That's something different than bogeymen!

sleep child, sleep child...

But anyway, I still believe I only sleep today,
That I'll wake up, a child again, and start to laugh and play.
I'll go back to childhood sweet like a briar rose,
Like a bell that wakes us from a dream,
Like a mother with an ailing child
Loves him with an aching woman's love.
How tragic, then, is youth that lives
With enemies, with gallows ropes,
How tragic, then, for children on your lap,
To say: this for the good, that for the bad.

Somewhere, far away out there, childhood
sweetly sleeps,
Along that path among the trees,
There o'er that house
That was once my pride and joy.
There my mother gave me birth into this world
So I could weep...

In the flames of candles by my bed, I sleep
And once perhaps I'll understand
That I was such a little thing,
As little as this song.

These thirty thousand souls who sleep
Among the trees will wake,
Open an eye
And because they see
A lot

They'll fall asleep again...

Fear

...shock, death, fear...
Today the ghetto knows a different fear.
Close in its grip, Death wields an icy scythe.
An evil sickness spreads a terror in its wake,
The victims of its shadow weep and writhe.

Today a father's heartbeat tells his fright
And mothers bend their heads into their hands.
Now children choke and die with typhus here
A bitter tax is taken from their bands.

My heart still beats inside my breast
While friends depart for other worlds.
Perhaps it's better - who can say?
Than watching this, to die today?
No, no, my God, we want to live!
Not watch our numbers melt away.
We want to have a better world,
We want to work - we must not die! ...
We must not die!

Untitled

I've met enough people
Seldom a human being
Therefore, I will wait -
until my life's purpose
is fulfilled
and you will come.
Though there is anguish
deep in my soul -
what if I must search for you forever? -
I must not lose faith,
I must not lose hope.

*...though there is anguish in my soul
if I must search for you forever
must not lose faith in my soul
therefore I'll wait until
my life's purpose is fulfilled
and you will come, and you will come
I must have faith in my soul
I must have hope...*

tonight's concert



BILLY CHILDS

Born: March 8, 1957, in Los Angeles, California

Education: piano lessons at age 6; enrolled in the Community School of the Performing Arts at age 16; Bachelor of Music degree in composition in 1979 from USC

Collaborations with: the Los Angeles Philharmonic, Wynton Marsalis, Chick Corea, Dianne Reeves, Dave Holland, Freddie Hubbard, Dorin Wind Quinet, New Century Chamber Orchestra and Plymouth Music Series, among others

Awards: 4 Grammy® nominations, 2 Alpert Award nominations, a nomination for the American Academy of Arts and Letters compositional award as well as a Sundance Film Composers Fellowship

Works commissioned by: the Los Angeles Philharmonic (*Tone Poem for Holly*, *Fanfare for the United Races of America* and *For Suzzanne*), Monterey Jazz Festival (*Concerto for Piano and Jazz Chamber Orchestra*), the Akron Symphony (*The Distant Land* and *Just Like Job*), Dorian Wind Quintet (*A Day in the Forest of Dreams*), the Lincoln Center Jazz Orchestra (*The Fierce Urgency of Now*) and by the Los Angeles Master Chorale (*The Voices of Angels*)

Educator: 1996-1999, piano and composition faculty of the UCLA Department of Music; 1997- present, piano and composition faculty of the Mancini Institute; 2000-2001, composition faculty of the UC Irvine Department of Music; guest lecturer and clinician at the USC Thornton School of Music Composition Forum, the Berklee School of Music and Lincoln Center's "Jazz for Young People"

Notable recordings:

Take for Example This..., 1988
Twilight is Upon Us, 1989
I've Known Rivers, 1994
Child Within, 1996
Bedtime Stories, 2000

Though there is anguish
deep in my soul -
I must not lose faith,
I must not lose hope
I must not lose hope.

The Butterfly

I never saw... never saw...
I never saw another butterfly.

The last, the very last
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone...

Such, such a yellow
Is carried lightly way up high.
It went away I'm sure because it wished to
kiss the world goodbye.

For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.
I never saw another one, another...

That butterfly was the last one.
Butterflies don't live in here
in the ghetto.

...fly away butterfly, fly away...

It went away I'm sure because
It wished to kiss the world goodbye.
Goodbye!

On a Sunny Evening

*The sun has made,
has made a veil of gold
Trees flower forth,
come forth in beauty*

On a purple, sun-shot evening
Under wide-flowering chestnut trees
Upon the threshold full of dust
Yesterday, today, the days are all like these.

Trees flower forth in beauty
lovely, too, their very wood all gnarled and old
That I am half afraid to peer
into their crowns of green and gold.

The sun has made a veil of gold
So lovely that my body aches.
Above, the heavens shriek with blue
Convinced I've smiled by some mistake.

The world's abloom and seems to smile
I want to fly but where, how high?
If in barbed wire, things can bloom
Why couldn't I? I will not die!

Birdsong

He doesn't know the world at all,
who stays in his nest and doesn't go out.
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light
A blackbird sits upon a bush
To greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is
To be alive.

...fly away, fly away, fly away...

Hey, try to open up your heart to beauty!
And then you'll know
How wonderful it is to be alive!
Alive!
ALIVE!



LUCIANA SOUZA, vocalist

Born: São Paulo, Brazil

Performances and recordings with: Danilo Perez, Hermeto Pascoal, Maria Schneider, Kenny Werner, John Patitucci and Osvaldo Golijov as well as the Internationale Bachakademie Stuttgart, the Boston Symphony, Atlanta Symphony and the Los Angeles, Brooklyn and New York Philharmonic orchestras

Albums: *An Answer to Your Silence* (NYC), *The Poems of Elizabeth Bishop and Other Songs*, *Brazilian Duos*, *North and South* and *Neruda* (Sunnyside)

Awards: two Grammy® nominations; named Top Rising Star in the Female Vocalist Category by the *Down Beat Magazine* Critic's Poll

Education: Bachelor of Music degree in Jazz Composition from the Berklee College of Music (Boston) and a Master of Music degree from the New England Conservatory of Music

High praise: "She is a highly trained musician and composer who sees the larger picture, a consequential storyteller/poet... who is keenly aware of how she wants to frame her sound."

-*Down Beat Magazine*



LEWIS LANDAU, bass

At the Choral: currently in his 10th season

Opera roles: Germont in *La Traviata*, Silvio in *I Pagliacci*, Figaro and Count Almaviva in *The Marriage of Figaro*, Frank in *Die Fledermaus* and Marcel in *La bohème*

Bass-baritone soloist: Händel's *Messiah*, Beethoven's Symphony No. 9, Orff's *Carmina Burana*, Fauré's Requiem, Brahms' *Ein Deutsche Requiem* and Bach's *St. Matthew Passion* and Mass in B minor

Education: Bachelor of Arts degree in music from Cal State L.A.; additional studies at the American Institute of Musical Studies in Graz, Austria



CATHERINE LEECH, soprano

Age: 15

Solo debut: tremendously excited and grateful to participate in this performance with the Los Angeles Master Chorale of Billy Childs' eloquently beautiful music

Los Angeles Children's Chorus: member since 1998; now sings with both the LACC Concert Choir and the Chamber Singers

Tours with LACC: Brazil, Canada, New York and Boston; performances at the Basilica of Notre Dame (Montreal) and the Sanctuary of Notre Dame du Sacré Coeur (Quebec)

Performances with LACC: the Los Angeles Master Chorale, Los Angeles Philharmonic, Los Angeles Opera, the Los Angeles Chamber Orchestra and at the Hollywood Bowl

Other ensembles: Westridge School Glee Club and Trinity Church Chancel Choir

Education: currently a sophomore at Westridge School for Girls (Pasadena); studies voice with Kyra Humphrey of the Los Angeles Master Chorale

Passions: opera and musical theatre, but hasn't ruled out a career as a doctor



DEBORAH MAYHAN, soprano

At the Choral: currently in her 3rd season

Performances with: Pasadena Pops Orchestra, Southern California Early Music Society West Bay Opera, Opera Santa Barbara, South Bay Opera, Los Angeles Music Theatre Company and Long Beach Opera

Featured soloist: Sharon Farber's *Haem Hashlshit*, Jeremy Soule's *Extase*, Manuel de Falla's *El Retablo de Maese Pedro* and Hector Villa-Lobos' *Bachianas Brasileiras No. 5*

Awards and honors: finalist, Metropolitan Opera Western Regional Auditions; winner, Young Artist of the Future Contest; winner, Los Angeles Stage Alliance Ovation Award

New music: performed works by Bright Sheng, John Biggs and Enrique Gonzalez-Medina

Education: Cal State Northridge and the Israel Vocal Arts Institute (Tel Aviv)

Film credit: may be heard on the soundtrack to the upcoming film *The Virgin of Juarez*



KEVIN ST. CLAIR, tenor

At the Choral: currently in his 3rd season

Performances with: the Los Angeles Guild Opera, Santa Fe Opera, Washington Opera, Opera Pacific, the Pacific Chorale, the William Hall Master Chorale, Aspen Music Festival, Ojai Music Festival and the Los Angeles Bach Festival

Solo roles: Händel's *Messiah* as well as Brahms' *Liebeslieder* and *Neue Liebeslieder Walzer* and Berlioz's *L'Enfance du Christ*

Education: Chapman and Yale Universities and USC; currently working on a doctoral degree in vocal arts at USC; voice faculties of Pepperdine University, the University of La Verne and Orange Coast College; guest clinician for the All-American Boys Chorus

Founder/director: Dickens and Company Christmas Carolers



TRACY VAN FLEET, mezzo-soprano

At the Choral: currently in her 5th season

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

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

Other appearances: Mozart's Requiem, Händel'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 Humperdinck's *Hänsel und Gretel*, Flora in Verdi's *La traviata*, Tisbe in Rossini's *La cenerentola*, Lola in 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 USC; currently pursuing a Master of Music degree

tonight's concert

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Master Chorale Benefit Gala a Success!



Scott and Carolyn Sanford and Claudia and Mark Foster at the Valentine Gala on February 13. This event was generously sponsored by the Mellon Financial Corporation.



Co-chairs Chris and Jennifer Bertolet and David Schultz share a laugh at the Valentine Gala which raised \$235,000 in support of the Chorale.

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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.**

April is an exciting and busy time here at the Music Center. We kick off activities with the 35th Annual Dorothy B. Chandler Children's Festival, April 5-7. Thousands of fifth graders from across the Southland will see a special performance by Momix, internationally renowned dancer-illusionists, and, then animate the plaza with their own recreations. Thanks to a very generous gift from Maxine Dunitz, a Blue Ribbon Board member, each student will receive a copy of *A Journey Through the Music Center* written specifically for the Festival.



Maxine Dunitz, Dorothy B. Chandler Children's Festival

Photos by Howard Pasanich

On April 11, we welcome journalist and author Tom Brokaw to Walt Disney Concert Hall as part of the Music Center Speaker Series. This groundbreaking new series, featuring a roster of distinguished experts in the fields of politics, media and culture, will conclude its season with political advisor and editor David Gergen on May 5.

On April 16, we present the 17th Annual Spotlight Awards. One of the highlights of the Music Center year, Spotlight is a recognition and scholarship competition for Southern California high school performing

and visual artists. Not only does it provide us an opportunity to showcase some of the most talented young artists in the region, but it underscores our year-round commitment to supporting quality arts education for all students.

Concluding the month, as part of the Dance at the Music Center season, American Ballet Theatre returns with an All Star Opening Night on April 28, featuring Balanchine choreography set to Tchaikovsky and duets from *Swan Lake*. ABT continues its run with the romantic full-length masterpiece, *Giselle*, April 29-May 1 at the Dorothy Chandler Pavilion.

In addition to these offerings, performances from our outstanding resident companies — Los Angeles Philharmonic, Los Angeles Opera, Center Theatre Group and Los Angeles Master Chorale — are underway. For information on their performances or any of the above Music Center events, please visit www.musiccenter.org.

Thank you for your patronage. We look forward to seeing you at the Music Center again soon.

Sincerely,

Stephen D. Rountree
President, Music Center

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