



## Join Us

The members of the Los Angeles Master Chorale, conducted by Music Director Grant Gershon, will present a special **benefit concert at the Cathedral of Our Lady of the Angels on Sunday, October 16, at 7:00 p.m.** Tickets are \$20 general admission for adults and \$10 for children aged 16 and under and may be purchased in advance by calling 213-972-7282 or at the door. All proceeds will be contributed to Hurricane Katrina relief. The program will include Morten Lauridsen's *Lux Aeterna*, performed with organ. Please join us as we remember those whose lives have been lost and encourage the many survivors in need of our continuing support.

Thank you very much.

Welcome! Thank you for joining us tonight as we launch the Los Angeles Master Chorale's third year of magnificent performances in its astonishingly exciting new concert home as well as Grant Gershon's fifth extraordinary season as Music Director. Tonight our journey of discovery continues as we join Grant and the singers in their exploration of the beautiful spaces that surround us – some of them not yet revealed in our first two seasons at Walt Disney Concert Hall. This is surround-sound at its most vivid and exciting, and we promise an experience you won't soon forget. Perhaps I should say that tonight's program is just the delicious appetizer to a season that offers a sumptuous banquet of choral works to tantalize and satisfy any appetite.

So much wonderful music awaits us! Composers whose names are familiar and some whose are not. Johannes Brahms. Francis Poulenc. Leonard Bernstein. Tarik O'Regan. Thomas Tallis. Juan Gutiérrez de Padilla. Meredith Monk. Giuseppe Verdi. Arvo Pärt. All performed by the exceptional musicians who are the Los Angeles Master Chorale. Our Music Director has said it best: "I love the fact that we have the *Verdi Requiem* followed two weeks later by music of Meredith Monk. Jason Robert Brown rubbing elbows with Johann Sebastian Bach. A concert in April that brings together LA's premier chorus and premier early music band, playing music of the Mexican Baroque with grooves laid down by master percussionist Alex Acuña. With premieres of works by film composer Don Davis and theater composer Jason Robert Brown, we continue to encourage the best and brightest composers from other genres to create new works for chorus. All of this – and more – makes 2005|06 one of our most exciting, compelling and surprising seasons ever."

Below you will see in detail the marvelous season of music that Grant and the Chorale have in store for us. I hope you won't miss a moment! Thank you for generously supporting the Los Angeles Master Chorale.

Sincerely,

Terry Knowles  
Executive Director

## transform

Sunday, November 6 at 7 pm

"Welcome to the Real World" of Don Davis, composer of the *Matrix* Trilogy's brilliant film scores. The L.A. Master Chorale presents the world premiere of Davis' Suite from *Rio de Sangre*, his first opera, with libretto by L.A. poet/novelist Kate Gale. Commissioned by the Chorale and conducted by Grant Gershon, *Rio de Sangre* makes its debut as an oratorio with orchestra, chorus and guest soloists.

## holiday wonders

Saturday, December 10 at 1 pm and 4 pm

Everyone's a kid again when the Disney Concert Hall's amazing pipe organ springs into action. The Chorale works its wonders in 60-minute concerts with spectacular arrangements of beloved carols, songs of the season from around the world, sing-alongs, fun stuff and surprises.

## rejoice

Sunday, December 11 at 7 pm  
Tuesday, December 13 at 7:30 pm

Let's celebrate. The Disney Concert Hall is a festive sight to behold. The mighty pipe organ is ready to roll. All that's left is to light the candles. Music Director Grant Gershon and our joyful chorus welcome you to L.A.'s merriest holiday get-together.

## messiah sing-along

Monday, December 19 at 7:30 pm

Let's hear it for the Silver Anniversary of our beloved Annual Sing-Along. When 2,200 voices unite, the celebration begins. Conducted by Music Director Grant Gershon, we'll carry on the quarter-of-a-century-old tradition introduced by Master Chorale founder Roger Wagner.

## celebrar

Voces Navideñas de las Américas  
Wednesday, December 28 at 7 pm  
Thursday, December 29 at 7 pm

Music Director Grant Gershon again conducts an adventurous mix of Latin-style holiday favorites. Joining the Master Chorale are legendary Latin Jazz musicians Alex Acuña, Eva Allyón, Justo Almarino and Richie Gajate-Garcia, to name a few. A performance that will again be "bringing the crowd to its feet." (Los Angeles Times)





Musical maverick Steve Reich's breath-taking inspirational composition *You Are (Variations)*, which made its world premiere last season, is now available on CD from Nonesuch Records. This amazingly inventive piece, which features the Los Angeles Master Chorale at its very best, is a must for your personal cd collection and is available at all major CD retail outlets.

## high notes



The mystique, fantasy and intrigue of the Moorish Empire come to life at the Los Angeles Master Chorale's Scheherazade Ball. With its theme celebrating the 300th Anniversary of the European translation of *1001 Arabian Nights*, the ball promises twists and surprises as remarkable as those in the dazzling tales told by the book's legendary storyteller, Scheherazade. Mysterious veils, exotic delicacies, sensuous belly dancers, colorful Persian carpets, and ravishing silks are part of the evening's ornate tapestry, evoking the art and passion of the Orientalists.

The Chorale, famed for its own style of musical storytelling, honors Co-founders Donald J. Nores and Marshall A. Rutter for their extraordinary record of support. Don and Marshall will be recognized for their unprecedented contributions to the choral art through their manifold gifts of time, talent and treasure.

Your generosity in supporting this benefit event will help to fund the artistic and educational programs of the Los Angeles Master Chorale. Thank you!

**Saturday November 12, 2005, 6:30pm**  
**California Club, Call 213-972-3156 or visit**  
 WWW.LAMC.ORG

## Two Visionaries Make Music for the Ages.

By Victoria Looseleaf

Like a magnificent rose, blushing crimson against a sunset-streaked sky, so, too, can a piece of music capture the senses with a purity of form and heady wonder that help bring a renewed vigor to life. Such is the case with Steve Reich's undisputed masterpiece, *You Are (Variations)*, a work co-commissioned by the Los Angeles Master Chorale and premiered to great acclaim last October under the indefatigable baton of music director Grant Gershon. Short-listed for the 2005 Pulitzer Prize, *You Are (Variations)* further cements the reputation of this iconoclast whom the Village Voice recently dubbed "America's greatest living composer." And for those who may have missed last year's stunning performance in Walt Disney Concert Hall, Reich's sonic triumph lives and breathes again on the new Nonesuch recording (released September 27 - the choir's fifth commercial disc and its second conducted by Gershon), which also includes the composer's *Cello Counterpoint*, featuring Maya Beiser.

Reich's four-movement, 30-minute *You Are (Variations)* is scored for six sopranos, six altos and six tenors and 24 instrumentalists, including multiple pianos, marimbas, vibraphones and strings, all amplified. A musical journey based on religious, mystical and philosophical texts, the title, derived from the first text - "You are wherever your thoughts are" - is from an 18th century Hasidic rabbi. The other three aphorisms are from Psalm 16 ("I place the eternal before me"), philosopher Ludwig Wittgenstein ("Explanations come to an end somewhere") and the Talmud, whose brilliantly succinct "Say little and do much" epitomizes the textured, heart-thrumming work. Indeed, the *Los Angeles Times* has said, "What is so impressive is the way Reich has written through that sharp, hard-hitting sound, written through the pithy texts, to achieve music that feels as if we are watching (hearing) music bloom to fill not just the room but the consciousness."

Gershon, now in his fifth season with the Chorale, recalls the thrill of recording *You Are (Variations)* for all involved. "We were in the legendary Studio A at Capitol Records, surrounded by

## exult

Sunday, January 22 at 7 pm

If you've got it, flaunt it! Singing the praises of visionaries, the Chorale happily shares the spotlight with the Walt Disney Concert Hall superstar pipe organ. Distinguished concert and recording organist Ken Cowan does the honors for the evening.

## electrify

Sunday, March 12 at 7 pm  
 Tuesday, March 14 at 7:30 pm

Get ready for an emotional workout. The Verdi *Requiem* is tumultuous, tortured, terrifying, spectacularly theatrical and possibly the best opera Verdi ever wrote. What else would you expect from the genius who composed *Aida* and *Otello*?

## unlock

Sunday, March 26 at 7 pm

Meredith Monk takes it personally. (And aren't we the lucky ones!) Joining the Master Chorale on stage, this one-of-a-kind artist will sing and lead a performance of *Invisible Light*, the a cappella conclusion of her hauntingly beautiful and intricate opera *Atlas*. Part of the Minimalist Jukebox festival.

## treasure

Sunday, April 30 at 7 pm

Discover a treasure-trove of jewels from the Mexican Baroque. Joined by the musicians of Musica Angelica, Music Director Grant Gershon and the L.A. Master Chorale explore a rich and sophisticated legacy. The amazing Latin percussionist Alex Acuña will "lay down the groove" for gem after gem.

## share

Sunday, May 21 at 7 pm

I tune, you tune, and so does Grant Gershon. Nobody does it better than the Music Director of the L.A. Master Chorale. Eavesdrop on faves from the Gershon eclectic mix. Tune in to some mighty persuasive reasons why the *Los Angeles Times* describes him as "an invigorating, inventive and enormously gifted young conductor."





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the ghosts of Frank Sinatra, Nat King Cole and John Coltrane, making history with the first recording of a new masterpiece. There was a palpable feeling of euphoria and accomplishment in the room after we played and sang the last notes."

Adds Reich: "The L.A. Master Chorale under Grant Gershon gave an absolutely superb world premiere performance of *You Are (Variations)*. I can't thank Grant, the Master Chorale and the great [instrumental] ensemble enough."

Having received the prestigious ASCAP/Chorus America Award for Adventurous Programming in June 2003, the Chorale continues its 42nd season with yet another remarkably daring work next month when Gershon conducts the world premiere of a suite from *Rio de Sangre (River of Blood)*. Written by Emmy Award-winning film composer Don Davis, whose mind-expanding score from the *Matrix* Trilogy has electrified audiences world-wide, *Rio* features a libretto by Los Angeles-based poet-novelist Kate Gale. Translated into Spanish by Alicia Partnoy, herself a survivor of the secret detention camps where some 30,000 Argentineans disappeared, the in-progress opera (Davis' first), is a commission by the Chorale and will be presented as an oratorio with orchestra, chorus and soloists.

A fitting parable for both our time and our city, which now boasts its first Hispanic mayor since 1872, *Rio* bristles with dark imagery and majestic musical ideas: Where emotions collide with catastrophic events -- both natural and man-made -- a tragic cycle of oppression is triggered in a fictional Latin American republic, one permanently stained by a river of blood.

Forty-eight-year-old Davis, who cites operatic composers such as Wagner, Berg and Adams as influences, has written an array of concert works that also cover the musical waterfront, from string quartets to piano duos. But he feels a special fondness for his latest opus, which, although epic in scope, is, at its core, a fervent love story.

"Although it's been said that asking a composer to discuss his art is like asking a plant to discuss botany," notes Davis, who was born in Anaheim and is a graduate of UCLA, "I think it's safe to say that a composer must assimilate his environment before transformation and synthesis can occur. This environment - our environment - El Pueblo de Nuestra Señora La Reina de Los Angeles - is part of the heritage of Latin American history and the triumphs and tragedies of its people."

Gershon, also a native Southern Californian whose musical ties to Davis include playing piano on the score of *Matrix Revolutions*, praises *Rio de Sangre* as a work of "overwhelming passion and almost Shakespearean tragedy. Don," adds the maestro, "has wedded the vivid sense of dramatic urgency that infused his work on such films as the *Matrix* Trilogy with a keen understanding of the power of the human voice to convey complex and intense emotions."





Lee Salem Photography



Grant Gershon

**Five 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 fifth season, Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *You Are (Variations)* by Steve Reich, *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* and *You Are (Variations)* with the Master Chorale.

**LOS ANGELES MASTER CHORALE**

**Founded:** 1964 as one of three original companies at the Music Center; now in its 42nd 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* with Music Director Emeritus Paul Salamunovich includes the Grammy-nominated *Lauridsen—Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"* and Steve Reich's *You Are (Variations)*.

**On film:** 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



# soar

Sunday, October 2, 2005 at 7 p.m. | Walt Disney Concert Hall

THIS CONCERT IS GENEROUSLY  
UNDERWRITTEN BY A GRANT FROM  
THE DAN MURPHY FOUNDATION.

Tonight's performance is part of the 4th Annual Daniel Pearl Music Day festivities. The Daniel Pearl Foundation was formed in memory of journalist Daniel Pearl to further the ideals that inspired Daniel's life and work. The foundation's mission is to promote cross-cultural understanding through journalism, music, and innovative communications.

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**k-Mozart**  
**105.1fm**

K-MOZART 105.1 is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on **Sunday, October 16 at 8pm.**

Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change.

Los Angeles Master Chorale  
Grant Gershon, conductor  
Christoph Bull, organist

*Plaudite omnis terra*

Giovanni Gabrieli

*Singet dem Herrn ein neues Lied*

Johann Pachelbel

*Duo Seraphim*

Jacob Handl

*Haec est dies*

Jacob Handl

*Crucifixus*

Antonio Lotti

*An Die Sterne*

Robert Schumann  
Poem by Rückert

*Talismane*

Robert Schumann  
Poem by Goethe

*Fest-und Gedenksprüche op. 109*

Johannes Brahms

1. Unsere Väter hofften auf dich
2. Wenn ein starker Gewappneter
3. Wo ist ein so Herrlich Volk

### INTERMISSION

*Spem in alium*

Thomas Tallis

*Figure Humaine*

Francis Poulenc  
Poems by Paul Eluard

1. De tous les printemps du monde
2. En chantant les servantes s'élancent
3. Aussi bas que le silence
4. Toi ma patiente
5. Riant du ciel et des planetés
6. Le jour m'étonne et la nuit me fait peur
7. La menace sous le ciel rouge
8. Liberté



## Freedom to Listen: A (Super) Sonic Journey through Time

by Victoria Looseleaf

Five hundred years from now, who or what will be remembered? Bill Gates and Microsoft? The chart-busting rap and ringtone music of *Time* magazine cover dude Kanye West? What about the dead shark swimming in formaldehyde cooked up by Britain's bad boy artist, Damien Hurst? No one can say. But in 2005, we not only remember the father of English cathedral music - Thomas Tallis - we celebrate his lush, potent sounds in this quincentenary year. Born in 1505, Tallis, a court musician during Henry VIII's reign of terror, aka the English Reformation, rose above those tumultuous times by dint of talent, temerity and, well, good genes. Indeed, living to age 80, Tallis served four British monarchs in his extraordinary career (following Henry VIII were Edward VI, Mary, and Elizabeth). It was Elizabeth, in fact, who granted Tallis and his student William Byrd a monopoly for printing music and music paper in England, enabling the distinguished contrapuntist to become both financially and artistically secure (much like the late Ray Charles, who negotiated copyrights to his rhythm and blues oeuvre). And as Charles broke ground with his nouveau sound-ing gospel-tinged works, so, too, did Tallis rouse the Renaissance - especially with *Spem in alium* ("I have never put my hope in any other"). A 40-part motet written for eight five-part choirs usually placed strategically around a hall, this was, no doubt, the first use of "surround-sound." (Move over, George Lucas!)

A cunning puzzle in which the composer's name is embedded in the motet's structure, this large-scale opus assured Tallis' legacy and continues to top most cathedrals' playlists today. Though circumstances surrounding the oft antiphonally-performed masterpiece are vague, several theories abound, including a challenge to Tallis to equal the 40-part motet tossed off by Alessandro Striggio (but how many remember him?). Then again, Tallis could have been smitten by the numeral 40, once deemed mystically significant in the Bible. Most likely, though, Tallis composed *Spem* for Queen Elizabeth's 40th birthday, in 1573. Listen for the musical separation

between choirs before they merge, producing a kind of visual sound palette with the audience submerged in this sonic circle. No wonder Tallis' reach extends to the 20th century and beyond, having inspired such disparate music-makers as Vaughan Williams and Sibelius, as well as the eternally hip Kronos Quartet, who gave the work an aural twist on its 1990 recording *Black Angels*.

Other important names in the Renaissance and Baroque eras are the German-Austrian Cistercian monk, Jacob Handl and Venice's Giovanni Gabrieli. The former, though dead at age 41 in 1591, left behind *Duo Seraphim* and *Haec est dies*, while Gabrieli (1553-1612), one of the most influential composers of his time, gave the world *Plaudite omnis terra*. As for German composer/organist Johann Pachelbel, an influence on J.S. Bach who is best known for the pop culture megahit *Canon in D*, a hummable tune that has cut a swath from movies to salad dressing commercials, he shines in the two-choir *Singet dem Herrn ein neues Lied*. Antonio Lotti (1667-1740), while not birthing a new style like his predecessor Monteverdi, captivates with extended arching lines in *Crucifixus*, an eight-voice a cappella setting of text from the Credo.

Oozing dissonant tensions, this tableau of pain writ large can also soothe a fractured society. More stunning sounds can be had in two works of intellectual aesthete/cum Romantic, Robert Schumann (1810-1856), whose *An Die Sterne* features a poignant text that keeps returning to the word 'sterne' (star), while *Talismane*, set to Goethe, celebrates God and spirit. In the latter, powerful voices build with an unstoppable force akin to an Eminem track, the two choruses in near-frenzy mode before coming to a surprisingly serene end: a ripe, resonant 'Amen.'

Johannes Brahms was connected to Schumann through music and an enduring friendship, and though the musical titan was not particularly known for his choral output, the masterful *Requiem* notwithstanding, that perception is laid to rest with *Fest-und Gedenksprüche op. 109*. Written at the end of his career for two unaccompanied choirs - with a nostalgic look back to the Renaissance and Bach - the 10-minute motet still teems with Brahmsian flourishes. Beginning with the second choir in a mighty unison,



### Johann Pachelbel

**Born:** in Nuremberg, September 1, 1653 **Died:** March 9, 1706 in Nuremberg

**Studied:** under Kaspar Prentz, a protégé of J.K. Kerll

**Assignments:** deputy organist of St. Stephen's Cathedral; court organist at Eisenach, in the employ of Prince Johann Georg, Duke of Saxe-Eisenach; organist of the Predigerkirche at Erfurt; musician and organist at the Wurttemberg court under Duchess Magdalena Sibylla; town organist at Gotha; organist at St. Sebald in Nuremberg until his death.

**Notable Compositions:** *Kanon und Gigue in D-Dur für drei Violinen und Basso Continuo (Canon in D)* (1680) written in the Baroque period as a chamber music work for three violins and basso continuo, but has since been arranged for a wide variety of ensembles; *Hexachordum Apollinis* ("Apollo's Lyre", 1699), six arias with variations; *Musicalische Sterbensgedanken* ("Musical Thoughts on Death", 1683), four chorales with variations; *Musicalische Ergotzung* ("Musical Delight", 1691/1695), a set of six trio-sonatas for two violins and bass; *Acht Chorale zum Praeambulieren* (1693), eight chorale preludes.

**Notes:** Though a busy organist throughout his working life, Pachelbel was a prolific composer, who wrote for the organ, harpsichord, chamber ensembles and various vocal media.



the first choir answers each of the rising phrases, now tricked out and extended. A second, waltz-like section yields to an unusually warm finale, its heavenward-rising harmonies (similar to the Schumann), concluding on a lyrically arpeggiated 'Amen.' Sung forte, it is a proclamation of unbri-dled joy, the antithesis of Brahms, a well-known misanthrope and eternal pessimist who died of liver cancer in 1897 at 63.

Modern dance pioneer Martha Graham once uttered, "Movement never lies." Neither does great music, as witnessed by Francis Poulenc's won-drous 1945 cantata for double mixed choir, *Figure Humaine*.

With its setting of a Paul Eluard text that warrants repeated listenings, this 20-minute jewel's last section became a kind of anthem for the Resistance movement. Born in Paris in 1899 to a wealthy pharmaceutical family, Poulenc became a member of France's Les Six, ultimately reacting against "Debussyesque" Impressionism by creating an astonishing array of work that ranged from fanciful piano piffles to the ballet *Les Biches*. It was his vocal output, though, including operas such as *Dialogue of the Carmelites*, within which his sublime talent to heighten the emotional mood of poetry through sound prompted fellow countryman Jean Cocteau to wonder "if text sung in this way is not the only possible means of declaiming a poem." And while the Frenchman may have dabbled in musical hedonism more common to the aging raucous rocker Mick Jagger (Poulenc's setting of an

anonymous 17th-century text in 1922 lauded, of all things, drink), this aspect of his musical personality was eventually tempered with seriousness.

Dubbed by a contemporary as 'part monk, part hooligan,' Poulenc arrived at a measure of sonic heroism during the Nazi regime, discovering his own means of rebellion through the words of Eluard, whom he had known since 1917. Written in six weeks, *Figure Humaine* was first published in France clandestinely in 1943, first performed (in English) two years later in London, and not heard in France until 1947. An impassioned plea for the forces of humanity in its expression of the powers of destruction and life, the eight-part motet climaxes in "Liberté," the title of the Eluard poem upon which it is based. A simple word, 'freedom;' yet how profound are the emotions blazing within those seven letters. Poulenc himself spoke of the work's double message, remarking, "The truest part of me is to be found here, as it is in my religious music. The two things I hold most dear are my faith and my liberty." And thus are the cantata's sections arranged in such a fashion as to be a perfect meld of intimacy, prayer and power. The meditative quality of the third movement, "As soft as the silence" is followed by those for single chorus (no. 4, "Patience" and no. 6, "A Wolf"), both careening towards the penultimate movement, "A Spotless Fire." Erupting with fugal chromatisms, this section then yields to a finale of staggering, starry luminosity, its intractable declaration "Liberté" a call that we, humans all, must embrace.

## Jacob Handl

(also called Jacobus Gallus)

**Born:** 1550 in Ribinica, Slovenia **Died:** 1591 in Prague

**Assignments:** singer in the imperial chapel of Maximilian II in Vienna; choir master to the Bishop of Olomouc, Stanislaus Pavlovsky; Kantor at St Jan na Brzeha in Prague until his death.

**Notable Composition:** *Opus Musicum*, 1577, a collection of motets

**Notes:** At the same time progressive and conservative, Italianate and Netherlands-influenced, Handl's music offers a fascinating blend of the styles and techniques of the day.



## Giovanni Gabrieli

**Born:** ca. 1555 in Venice, Italy **Died:** August 12, 1612 in Venice

**Studied:** with famous uncle, composer Andrea Gabrieli, who was organist at St. Mark's Cathedral in Venice

**Assignments:** 1575-1579: court musician for Duke Albrecht V in Munich; 1585: organist for a religious confraternity; also in 1585: organist at St. Mark's Cathedral and, after his uncle's death in 1586, its principal composer

**Notable compositions:** *Jubilate Deo*, 1597; *Canzon primi toni a 10* (from the *Sacrae Symphoniae*), 1597; *In Ecclesiis* and *Buccinate*, published in 1615 after his death.

**Notes:** He is best known for his association with St. Mark's Cathedral and the "founding" of the Venetian style of contrapuntal music. Gabrieli's choral works were often written for multiple choirs, divided into as many as 14 separate parts. He was also the first notable composer to include instrumental parts in choral compositions. Gabrieli was a popular teacher throughout Europe and taught Heinrich Schütz and Michael Praetorius.







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**TRANSLATIONS:**

**Plaudite omnis terra  
Giovanni Gabrieli**

Plaudite psallite jubilate Deo omnisterra. Alleluja. Benedicant Dominum omnes gentes. Benedicant Dominum omnes gentes collaudantes eum. Alleluja. Quia fecit nobiscum Dominus misericordiam suam. Alleluja. Et captivam duxit captivitatem. Alleluja. Admirabilis et gloriosus in secula. Alleluja.

Make a joyful noise unto God, all ye lands; Hallelujah. Let all the people praise thee, O God; let all the people praise thee. For God was merciful unto us. Hallelujah. He hath led captivity captive. Hallelujah. Wonderful and glorious forever and ever. Hallelujah.

**Singet dem Herrn ein Neues Lied  
Johann Pachelbel**

Singet dem Herrn ein neues Lied. Singet dem Herrn, und lobet seinen Namen, denn er tut Wunder. Er sieget mit seiner Rechten und mit seinem heiligen Arm, der Herr laset sein Heil verkundigen.

Psalm 98: vs 1 & 2

1. Sing to the Lord a new song, for he has done marvelous things: his right hand and his holy arm have worked salvation for him.

Er geduncket, er gedenket an seine Gnade, und fur die Volker denket; aller Welt Ende sehen das Heil unsers Gottes, denn er kommt das Erdreich zu richten. Erd boden richten mit Gerechtigkeit und die Volker mit Recht.

2. The Lord has made his salvation known and revealed his righteousness to the nations.

**Duo Seraphim  
Jacob Handl**

Duo Seraphim clamabant, clamabant alter ad alteum, Sanctus, sanctus, sanctus, dominus Deus Sabaoth, Dominus Deus Sabaoth, Plena est omnis terra Gloria ejus, Sanctus, sancjus, Gloria ejus.

Two angels sang, one to another, holy holy holy, Lord God of hosts! The whole earth is filled with your glory!

**Robert Schumann**

Born: 1810 in Zwickau, Germany Died: Bonn, 1856

**Curious Fact:** Sometimes he wrote under pseudonyms, Eusebius (representing his lyrical, contemplative side) and Florestan (his fiery, impetuous one)

**Notable Compositions:** *Frauenliebe und-leben* ('A Woman's Love and Life') and *Dichterliebe* ('A Poet's Love'), 1840; *Genoveva*, 1850; Symphony No.1, Op.38 "Spring", 1841; Symphony No.2, Op.61, 1845-6; Symphony No.3, Op.97 "Rhenish", 1850; Symphony No.4, Op.120, 1841.

**Notes:** In many ways Schumann represents the quintessential Romantic composer, with his emphasis on self-expression, his strong vein of lyricism, and his interest in extra-musical (particularly literary) associations.





***Haec est dies***  
**Jacob Handl**

Haec est dies, quam fecit Dominus;  
exsultenum, et laetemur in ea. Alleluja.

Psalm 118:24

This is the day the Lord has made. Let us  
rejoice and be glad in it. Hallelujah!

***Crucifixus***  
**Antonio Lotti**

Crucifixus, etiam pro nobis sub Pontio Pilato  
passus et se pultus est.

Crucified, also for us under Pontius Pilate, he  
suffered and was buried.

***An Die Sterne***  
**Robert Schumann**

**Poem by Friedrich Rückert**

Sterne in des Himmels Ferne!  
die mit Strahlen besser Welt  
ihr die Erdendämmerung hellt;  
schau'n nicht Geisteraugen  
von euch erdenwärts,  
daß sie Frieden hauchen  
ins umwölkte Herz?

Stars in the celestial distance!  
Who with their radiance glorify the world,  
They the Earth-twilight brighten;  
Don't they seem a ghostly eye  
To you, Earth's keepers,  
That they whisper peace  
Into the enshrouded heart?

Sterne in des Himmels Ferne!  
träumt sich auch in jenem Raum  
eines Lebens flücht'ger Traum ?  
Hebt Entzücken, Wonne,  
Trauer, Wehmut, Schmerz,  
jenseit unsrer Sonne  
auch ein fühlend Herz?

Stars in the celestial distance!  
Do they dream to themselves in that sphere  
A life-escaping dream?  
Rise delights, bliss,  
Dreams, melancholy, pain,  
Beyond our sun  
Also a feeling heart?



**Johannes Brahms**

**Born:** Hamburg, May 7, 1833 **Died:** Vienna, April 3, 1897

**Studied:** piano from the age of seven and theory and composition (with Eduard Marxsen) from 13, gaining experience as an arranger for his father's light orchestra

**Early years:** In 1853, he met Joseph Joachim and Liszt; Joachim, who became a lifelong friend, encouraged him to meet Schumann. Brahms's artistic kinship with Robert Schumann and his profound romantic passion (later mellowing to veneration) for Clara Schumann, 14 years his elder, never left him.

**Assignments:**

1859, director of a Hamburg women's chorus; 1863-4, director, Vienna Singakademie; 1872-3, director, Vienna Gesellschaftskonzerte

**Compositions:** Serenade No. 1, 1858; Piano Concerto No. 1, 1861; German Requiem, 1868; Alto Rhapsody, 1869; *Schicksalslied*, 1871; *Variations on the St Antony Chorale*, 1873; Symphony No. 1, 1876; Symphony No. 2, 1877; Violin Concerto, 1878; Academic Festival Overture, 1880; Piano Concerto No. 2, 1882; Symphony No. 3, 1883; Symphony No. 4, 1885; Tragic Overture, 1886; Double Concerto, 1887.

**Notes:** Brahms first conducted *Fest- und Gedenksprüche* in 1889 at a musical celebration for the Hamburg Exhibition of Trade and Industry, after the mayor of Hamburg had recognized Brahms by making him a freeman of his native city.



**Spotlight on the Dan Murphy Foundation**

With enormous gratitude, the Board of Directors of the Los Angeles Master Chorale wishes to recognize Sir Daniel J. Donohue and the Dan Murphy Foundation for the Foundation's continuous generosity to the Los Angeles Master Chorale.

The Foundation's support since 1992 has provided vital funding – especially the underwriting of the opening concert each season. This funding has enabled the Chorale to present concerts of the most compelling and beautiful sacred music -- works which soar to new heights within the acoustic splendor of Walt Disney Concert Hall. Please join us in thanking Sir Daniel and the trustees of the Dan Murphy Foundation for their generous support of the Chorale and their commitment to our community.

Sterne in des Himmels Ferne!  
Winkt ihr nicht schon Himmelsruh'  
mir aus euren Fernen zu?  
Wird nicht einst dem Müden  
auf den goldnen Au'n  
ungetrübter Frieden  
in die Seele tau'n?

Sterne in des Himmels Ferne,  
bis mein Geist den Fittich hebt  
und zu eurem Frieden schwebt,  
hang' an euch mein Sehnen  
hoffend, gläubevoll!  
O, ihr holden, schönen,  
könnt ihr tauschen wohl?

*Talismane*  
Robert Schumann

**Poem by Johann Wolfgang von Goethe**

Gottes ist der Orient!  
Gottes ist der Okzident!  
Nord und südliches Gelände  
Ruht im Frieden seiner Hände.

Er, der einzige Gerechte,  
Will für jedermann das Rechte.  
Sei von seinen hundert Namen  
Dieser hochgelobet! Amen.

Mich verwirren will das Irren;  
Doch du weißt mich zu entwirren,  
Wenn ich wandle, wenn ich dichte,  
Gib du meinem Weg die Richte!

Stars in the celestial distance!  
Don't they wave beautifully from Heaven's  
rest  
To me from far away?  
Don't they become the first of the weary  
Upon the golden eye  
Unclouded peace  
In the soul to melt?

Stars in the celestial distance!  
Until my ghost lifts its wing,  
And to its peace floats,  
Attach to them my strings  
Hopefully, faithfully!  
O, you fair ones, beautiful ones,  
Are you able to switch, perhaps?

God is the Orient!  
God is the Occident!  
Northern and southern lands  
repose in the peace of His hands.

He, the only judge,  
desires for everyone what is right.  
Of each of his hundred names,  
let this one be highly praised! Amen.

I am bewildered by my wandering;  
yet you know how to disentangle me.  
When I wander, when I stray,  
you soon show me the right path!



**Thomas Tallis**

**Born:** 1505, Greenwich, England **Died:** 1585 in Greenwich

**Assignments:** organist, Benedictine Priory of Dover; organist, Canterbury Cathedral

**Notable Compositions:** *Lamentations of Jeremiah Cantiones Sacrae* (composed with William Byrd), 1575; *Seven Motets*; *Mass for 4 Voices*; *Eight Motets*; *The English Anthems*; *Loquebantur variis linguis*.

**Notes:** Tallis has been called "the Father of English Cathedral music". He was the most influential English composer of his generation and presided over the most dynamic period in English musical history, during which the continental style of structural imitation was largely adopted by English composers in the wake of the reformation and suppression of the monasteries.



**Fest-und Gedenksprüche op. 109**  
**Johannes Brahms**

**1. Unsere Väter hofften auf dich**

Unsere Vater hofften auf dich; und da die hofften, halfst du ihnen aus. Zu dir schrieen, schrieen sie und wurden errettet, errettet sie hofften auf dich und wurden nicht zu Schanden.

Psalm 22:4-5

Our fathers trusted in you: they trusted and you delivered them. They cried to you, and were delivered: They trusted in you, and were not confounded.

Der Herr wird seinem Volk Kraft geben, der Herr wird sein Volk segnen mit Frieden.

Psalm 29:11

The Lord will give strength to his people; the Lord will bless his people with peace.

**2. Wenn ein starker Gewappneter**

Wenn ein starker Gewappneter seinen Palast bewahret, so bleibet das Seine mit Frieden, das Seine mit Frieden.

Luke 11:21

When a strong, armed man keeps his palace, his property is safe.

Aber: Ein jeglich Reich so es mit ihm selbst uneins wird wuste, und ein Haus fallet uber das andere.

Luke 11:17

But he, knowing their thoughts, said to them, "every kingdom divided against itself is brought to disaster, and a house divided against itself cannot stand."

**3. Wo ist ein so Herrlich Volk**

Wo ist ein so herrlich Volk, zu dem Gotter also nahe sich tun als der Herr, unser Gott, so oft wir ihn anrufen.

Deuteronomy 4:8-9

And what other great nation has statutes and ordinances as just as this entire law that I am setting before you today?

Hute dich nur und bewahre deine Seele wohl, das du nicht vergessest der Geschichte, die deine Augen gesehen haben, und das sie nicht aus deinem Herzen komme alle dein Leben lang. Und sollt deinen Kindern kund tun.

But take care and watch yourselves closely, so as neither to forget the things that your eyes have seen not to let them slip from your mind all the days of your life; make them known to your children and your children's children.

**Francis Poulenc**

**Born:** 1899, Paris, France **Died:** 1963 in Paris

**Notable Compositions:** *Trois mouvements perpetuels*, 1918; *Promenades*, 1921; *Les biches*, 1924; *Bal de jeunes filles*, 1933; *Litanies a la vierge noire*, 1936; *Improvisations*, 1932-1959; *Les soirees de Nazelles*, 1930-36.



**Notes:** Poulenc remained in occupied France during World War II and demonstrated his 'resistance' through music, including the composition of *Figure Humaine* (set to the poem by Eluard) in 1943. The piece's lack of instrumental accompaniment is designed to create a pure choral tone in order to capture the mood of supplication.



***Spem in alium*****Thomas Tallis**

Spem in alium nunquam habul,  
praeter in te, Deus Israel:  
Qui irasceris et propitius eris.  
Et omnia peccata hominum  
in tribulatione dimittis,  
Domine Deus, Creator caeli et terrae,  
respice humilitatem nostram.

I have never had hope  
in anyone but Thee, God of Israel,  
Thou who grow angry and will be gracious.  
Thou eliminate all the sins of men  
in tribulation.  
Lord God, Creator of heaven and earth,  
look down upon our humility.

***Figure Humaine*****Francis Poulenc****Text: Paul Eluard**

De tous les printemps du monde  
Celuici est le plus laid.  
Entre toutes mes façons d'être  
La confiante est la meilleure.

Of all the springtimes of the world,  
Never was there one so vile.  
I may have many ways of being,  
But the best is the most trusting.

L'herbe soulève la neige  
Comme la pierre d'un tombeau.  
Moi je dors dans la tempête  
Et je m'éveille les yeux clairs.

See how the grass lifts the snow  
As if it were a graveyard stone.  
I myself sleep in the tempest  
And I awake with undimmed eyes.

Le lent le petit temps s'achève  
Ou toute rue devait passer,  
Par mes plus intimes retraites  
Pour que je rencontre quelqu'un.

Slow moving time comes to an end,  
Where all streets had to pass,  
Traversing all my most secret places  
So that I could meet someone.

Je n'entends pas parler les monstres  
Je les connais ils ont tout dit  
Je ne vois que les beaux visages  
Les bons visages sûrs d'eux mêmes  
De ruiner bientôt leurs maîtres.

I do not hear the monsters talking  
I know them well, all that they say  
But I see only lovely faces,  
Good faces, full of trust,  
Sure to ruin their masters.

**Antonio Lotti****Born:** circa 1667 in Venice or Hanover **Died:** 1740 in Venice**Assignments:** Second organist, first organist and primo maestro di cappella at St. Mark's basilica in Venice from 1736 until his death.**Notable Compositions:** *Il trionfo dell'innocenza*, 1692; *Duetti, terzetti e madrigali a piu voci op.1*, 1705; *Giove in Argo*, 1717; *Li Quattro elementi*, 1719; *Milerere*, 1733; *Spirto di Dio ch'essendo il mondo*, 1736.**Notes:** Perhaps better than any other composer of his time, Lotti bridged the late Baroque and early Classical periods.



## 2. En chantant les servantes s'élancent

En chantent les servantes s'élancent  
Pour rafraîchir la place où l'on tuait  
Petites filles en poudre  
Vite agenouillées

As they sing, see the maids rushing forward  
To tidy up the place where blood has flowed  
And little girls in their powder,  
Quickly kneeling down there

Leurs mains aux soupiraux de la fraîcheur  
Sont bleues comme une expérience  
Un grand matin joyeux.

Their hands held out towards the fresher air  
Are blue like a new sensation  
On some great joyous day.

Faites face à leurs mains les morts  
Faites face à leurs yeux liquides

Face their hands, o ye dead,  
And their eyes that are liquefying

C'est la toilette de éphémères  
La dernière toilette de la vie  
Les pierres descendent  
Disparaissent dans l'eau essentielle  
La dernière toilette des heures

This is the mayflies' toilet  
The final toilet of this mortal life.  
Down go the stones sinking,  
Disappearing in the primal waters,  
For the ultimate toilet of time

A peine un souvenir ému  
Aux puits taris de la vertu  
Aux longues absences encombrantes  
Et l'on s'abandonne à la chair très tendre  
Aux prestiges de la faiblesse.

No poignant memory remains  
At those dry wells, devoid of virtue  
At long absences which we find awkward.  
Surrendering to the flesh so soft and tender  
To the spell of our human weakness.

## 3. Aussi bas que le silence

Aussi basque le silence  
D'un mort planté dans la terre  
Rien que ténèbres en tête  
Aussi monotone et sourd que l'automne dans  
la mare  
Couverte de honte mate.

Hushed and still in the silence  
Wrapt like a corpse that lies in the earth  
Its head full of darkness and shadows  
As deaf and monotonous as autumn in the  
pond  
Covered with dull shame.

Le poison veuf de sa fleur  
Et de ses bêtes dorées  
Crache sa nuit sur les hommes.

Poison bereft of its flower  
And of its golden monsters  
Spits out its night over all men.

## 4. Toi ma patiente

Toi ma patiente  
Ma patience, ma parente  
Gorge haut suspendue  
Orgue de la nuit lente  
Révérence cachant tous les ceils dans sa  
grace.  
Prépare à la vengeance  
Un lit d'où je naîtrai

Thou patient one,  
O my patience, o my parent  
Throat held high, proudly carried  
Slow night's resounding organ  
Curtsey hiding all heav'n in its grace.  
Prepare for vengeance,  
A bed where I'll be born





**Christoph Bull**

Christoph Bull improvised his first tunes on the piano at age five and started playing church services and organ concerts at age twelve. He's won first prizes in organ and songwriting competitions, including Jugend Musiziert, Bad Dürkheim Chamber Music Competition, and the Michael-Masser-Competition (UCLA). He studied at University of Church Music Heidelberg, Freiburg Conservatory, Berklee College Of Music, University of Southern California, and American Conservatory of Music. In the fall of 2002, Christoph Bull became the fifth university organist at UCLA where he also teaches. He has produced several CDs with contemporary and classical music, as well as a series of educational albums with children's music. His concert and CD series 'organica' was conceived in 1999 to showcase the many facets of the pipe organ. Recently, he has been teaching, recording and concertizing on his own and with violinist Lili Haydn. In February of 2005 he accompanied the silent movie *The General* (Buster Keaton), and in May he presented his most recent edition of 'organica', a collaboration with live painter Norton Wisdom and laptop artists S. Video, both at Royce Hall (UCLA). In June of 2005, he participated in the Bach Marathon presented by the Los Angeles Chapter of the American Guild of Organists on the Rosales organ at St. Cyril Of Jerusalem in Encino, when all of Bach's organ works were performed in 22 hours over one weekend by 44 members. He's performed with the Pacific Serenades and Southwest Chamber Music ensembles. Outside of music, Christoph has run the L.A. Marathon three times and won the German youth championship in baseball with this team, BC Tornados Mannheim.

**5. Riant du ciel et des planets**

Riant du ciel et des planètes  
La bouche imbibée de confiance  
Les sages veulent des fils  
Et des fils de leurs fils.

Jusqu'à périr d'u sure  
Le temps ne pèse que les fous  
L'abîme est seul à verdoyer  
Et les sages sont ridicules.

With laughter for the sky and planets  
With mouths soaked in confidence and courage  
Wise men wish for sons  
And sons for their sons.

Until they waste and perish  
The mad alone are weighed by time  
The only green is in the void  
And the wise men are only foolish.

**6. Le jour m'étonne et la nuit me fait peur**

Le jour m'étonne et la nuit me fait peur  
L'été me hante et l'hiver me poursuit.  
Un animal sur la neige a posé  
Ses pattes sur le sable ou dans la boue.

Ses pattes venues de plus loin  
Sur une piste où la mort  
A les empreintes de la vie.

Surprised by day, and by night made afraid  
Summer haunts me and pursues me.  
An animal on the snow has placed  
Its paws upon the sand or in the muddy ground.

Paws that came further than my steps,  
Upon a track where on death  
With life's own hallmark is imprinted.

**7. La menace sous le ciel rouge**

La menace sous le ciel rouge  
Venait d'en bas des mâchoires  
Des écailles des anneaux  
D'une chaîne glissante et lourde.

La vie était distribuée largement  
Pour que la mort prit au sérieux  
Le tribut qu'on lui payait sans compter

La mort était le Dieu d'amour  
Et les vainqueurs dans un baiser  
S'évanouissaient sur leurs victimes  
La pourriture avait du coeur.

Et pourtant sous le ciel rouge  
Sous les appétits de sang  
Sous la famine lugubre  
La caverne se ferma.

La terre utile effaçait  
Les tombes creusées d'avance  
Les enfants n'eurent plus peur  
Des profondeurs maternelles

Came the dark threat beneath the red sky  
From underneath  
Gaping jaws and scales  
And links of a chain, slippery and heavy.

Life was distributed widely and far  
Just so that death took seriously  
The tribute paid to it without stint

But death was the god of love  
And in a kiss the conquerors  
Swooned heavily upon their victims  
And putrefaction grew bold.

Yet beneath the reddened sky  
Beneath the appetites for blood  
Under the baleful famine  
The cavern closed its mouth.

The useful earth covered up  
The graves dug in preparation  
And the children lost their fear  
Their fear of mysteries maternal



Et la bêtise et la démente  
Et la bassesse firent place  
A des homes à des hommes frères des hommes  
Ne luttant plus contre la vie  
A des hommes indestructibles.

And madness and stupidity gave place,  
Baseness too,  
And madness gave place to brothers of men,  
No longer striving against living  
Men who will forever be immortal.

### 1. Liberté

Sur mes cahiers d'écolier  
Sur mon pupitre et les arbres  
Sur le sable sur la neige  
J'écris ton nom  
Sur toutes les pages lues  
Sur toutes les pages blanches  
Pierre sang  
papier ou cendre  
J'écris ton nom.

Upon my exercise books upon my desk  
On the trees and on the sand,  
And on the bright snow  
I write your name  
On all pages that I've studied,  
On all the empty pages,  
Stone or blood,  
Or ash or paper  
I write your name.

Sur les images dorées  
Sur les armes des guerriers  
Sur la couronne des rois  
J'écris ton nom.

On images, bright and shining,  
On the arms of warriors  
And on the crown of the Kings  
I write your name.

Sur la jungle et le désert  
Sur les nids sur les genêts  
Sur l'écho de mon enfance  
J'écris ton nom.

On the jungle and the plains,  
On the nests upon the broom  
On the echo of my childhood  
I write your name.

Sur les merveilles des nuits  
Sur le pain blanc des journées  
Sur les saisons fiancées  
J'écris ton nom.

Upon the wonders of nights  
And on the bread white each morning  
Upon the seasons united  
I write your name.

Sur tous mes chiffons d'azur  
Sur l'étang soleil moisi  
Sur le lac lune vivante  
J'écris ton nom.

On all my azure rags  
On the pond where suns decay  
On the lake where moonlight quivers  
I write your name.

Sur les champs sur l'horizon  
Sur les ailes des oiseaux  
Et sur le Moulin des ombres  
J' écris ton nom.

On the fields, on distant skies  
On the wings of little birds  
And on every shadow pattern  
I write your name.

Sur chaque bouffée d'aurore  
Sur la mer sur les bateaux  
Sur la montagne démente  
J' écris ton nom.

On mists rising as the day breaks  
On the sea and on the ships  
On mountains wild and demented  
I write your name.



Sur la mousse des nuages  
Sur les sueurs de l'orage  
Sur la pluie épaisse et fade  
J' écris ton nom.

Sur les formes scintillantes  
Sur les cloches des couleurs  
Sur la vérité physique  
J' écris ton nom.

Sur les sentiers éveillés  
Sur les routes déployées  
Sur les places qui débordent  
J' écris ton nom.

Sur la lampe qui s'allume  
Sur la lampe qui s'éteint  
Sur mes maisons réunies  
J' écris ton nom.

Sur le fruit coupé en deux  
Du miroir et de ma chambre  
Sur mon lit coquille vide  
J' écris ton nom.

Sur mon chien gourmand et tendre  
Sur ses oreilles dressées  
Sur sa patte maladroite  
J' écris ton nom.

Sur le tremplin de ma porte  
Sur les objets familiers  
Sur le flot du feu béni  
J' écris ton nom.

Sur toute chair accordée  
Sur le front de mes amis  
Sur chaque main qui se tend  
J' écris ton nom

Sur la vitre des surprises  
Sur les lèvres attentives  
Bien audessus du silence  
J' écris ton nom.

Sur mes refuges détruits  
Sur mes phares écroulés  
Sur les murs de mon ennui  
J' écris ton nom

On the clouds, on trailing vapors  
On the sweat of storms and tempests  
On the raindrops thick and tasteless  
I write your name.

On all scintillating figures  
On the bells of every hue  
On the truths of nature's being  
I write your name.

On the paths keeping watch  
On the roads spread out unending  
On all thronged and busy places  
I write your name.

On the lamp whose flame is kindled  
On the lamp whose flame goes out  
On my reunited houses  
I write your name.

On the fruit cut into two  
Of the mirror and my chamber  
On my bed sea shell abandoned  
I write your name.

On my dog, greedy and gentle  
And on his ears pricked and eager  
On his paw, so big and clumsy  
I write your name.

On the springboard of my doorway  
On familiar things I love.  
On the flood of blessed fire  
I write your name.

On all harmonious bodies  
On the forehead of my friends  
On every proffered hand  
I write your name

On the window panes of wonder  
On all lips that seem attentive  
Passing the regions of silence  
I write your name.

On ev're refuge destroyed  
On my crumbling lighthouses  
On the walls of my ennui  
I write your name



Aur l'absence sans désir  
Sur la solitude nue  
Sur les marches de la mort  
J' écris ton nom.

Sur la santé revenue  
Sur le risque disparu  
Sur l'espoir sans souvenir  
J' écris ton nom.

Et par le pouvoir d'un mot  
Je recommence ma vie  
Je suis né pour te connaître  
Pour te nommer, Liberté.

On absence without desire  
And on naked solitude  
On the steps that lead to death  
I write your name.

On health regained, strength recovered,  
On the risk that disappears  
And on hope from mem'ry free.  
I write your name.

And through power of a word  
I learn again how to live  
I am born to know you  
And call your name: Liberty

Translations courtesy of Catherine Cooper

## Roger Wagner Society

The Roger Wagner Society – named after the Chorale's founding music director – honors very special friends who support the Chorale with irrevocable endowment or planned gifts. Naming the society after Maestro Wagner evokes his spirit of warmth, dedication and commitment to the art of choral music in Southern California. It is this spirit that will ensure a future for the Master Chorale. Please join us to recognize these visionary members of the Roger Wagner Society.

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## Los Angeles Master Chorale

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Marian Bodnar  
Deborah Briggs  
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Renee Burkett-Shulgold  
Pam Chapin  
Rachelle Fox  
Ayana Haviv  
Marie Hodgson  
Karen Hogle  
Janet Hook  
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Joanne Lee  
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Marnie Mosiman  
Stephanie Sharpe Peterson  
Barbara Porto  
Kirstina Rasmussen  
Diane Thomas  
Nancy von Oeyen  
Winter Watson  
Sun Joo Yeo

### ALTOS

Mary Bailey  
Nicole Baker  
Helen Birch  
Leanna Brand  
Monika Bruckner  
Cheryll Desberg  
Sarona Farrell  
Amy Fogerson  
Stacey Frederick  
Arwen Hernandez  
Saundra Hill  
Kyra Humphrey  
Leslie Inman  
Gloria Seunghee Kim  
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Sara Minton  
Sheila Murphy  
Alice Murray  
Anita Nardine  
Nancy Obrien  
Shinnshill Park  
Theresa Patten  
Helene Quintana  
Nike St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Tracy Van Fleet  
Diane Wallace  
Diana Zaslove

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Lenard Berglund  
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Scott Blois  
Andrew Brown  
Pablo Corá  
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Randall Garrou  
Paul Gibson  
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Jody Golightly  
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Christian Marcoe  
Sean McDermott  
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Crispin Barrymore  
Joseph Bazyouros  
Mark Beasom  
Paul Bent  
Steve Berman  
Aaron Cain  
Paul Cummings  
Kevin Dalbey  
Gregory Geiger  
Michael Geiger  
Dylan Gentile  
Scott Graff  
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The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Leanna Brand, AGMA Delegate

### Thank you, Master Chorale Associates

The musicians, Board of Directors, and professional staff of the Los Angeles Master Chorale thank the Master Chorale Associates for their generous support over the past 41 years. As part of their commitment to the choral art, the Associates, led at the time by Phyllis Rothrock, founded the High School Choir Festival in 1990. This year's Festival takes place March 20, 2006 at Walt Disney Concert Hall. The Chorale's success is due in part to the Associates' dedication, and we salute them.

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



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