



Los Angeles Master Chorale

2005 | 2006 Season



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*?

Elizabeth Blancke-Biggs, soprano
Eugenie Grunewald, mezzo soprano
Stuart Neill, tenor
Eric Owens, bass

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.

Also featured will be music from Arvo Pärt and Michael Torke.

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."

Seats are available, but limited. Reserve today!
213-972-7282

MEREDITH MONK – Choice Words from a Vocal Pioneer

by Victoria Looseleaf

Having blown away audiences since the early 60s with her prodigious talents – those of composer, playwright, choreographer, filmmaker, singer and dancer – Meredith Monk was recently fêted at Carnegie Hall with a four-hour concert celebrating 40 years in the arts. Joining her on stage were, among others, Bjork, the Roches, saxophonist John Zorn, and pianists Ursula Oppens and Bruce Brubaker.

For the 63-year-old with the eternally gamine look – her long brown hair, worn either in braids or cornrows hasn't been cut since she was 18 – the concert proved a wonderful opportunity.

“As performing artists,” explains Monk, “it’s hard to go back and see where we’ve come, unlike painters who can get out their paintings and look at them. Since our work is so ephemeral, by doing this again, it’s given me some kind of sense of my body of work and the ideas I’ve developed and could develop.

“Because I’m a very curious person,” she adds, “I’ve always liked inquiry, and to keep on risking and doing things that I haven’t done before.”

To that end, Monk, a native New Yorker whose mother sang on commercials that included Muriel cigars, Blue Bonnet margarine and Royal pudding, will embark on a new journey when she and her ensemble perform *Invisible Light*, the third act of her opera *Atlas*, with the Los Angeles Master Chorale on March 26, 2006 as part of Minimalist Jukebox, a Walt Disney Concert Hall festival series directed by composer John Adams.

First premiered in 1991 at Houston Grand Opera, the work is loosely based on the travel writings of Victorian adventurer Alexandra David-Néel, whose passion for spiritual self-discovery takes her to the ends of the earth and beyond. Monk, whose numerous awards include a 1995 MacArthur

“Genius” Fellowship, is thrilled to be collaborating with the Chorale – a first for both – on the sonically inventive opus. With virtually no text, *Invisible Light* is essentially an a cappella improvisation on vocal sounds or phonemes that requires hefty technical prowess, one allowing for the full range of elegant burbles, tremolos, repeating phrases, overtone singing, squeaks and wails that are Monk trademarks.



photo of Meredith Monk by Jessie Frohman

“It’s very challenging vocally. And they have to memorize it,” explains the composer who, in 1999 performed *A Vocal Offering* for the Dalai Lama as part of Los Angeles’ World Festival of Sacred Music. “But this is material that transfers very well to people other than my ensemble. It’s a beautiful set that holds up by itself and has been sung separately from the opera in concerts before.”

Monk says that the theme of Act Three deals with resonance and sheer energy. "I was thinking about a timeless radiant space and how a place or space could ring," she adds. "Not only the people, but the space between the people – how you could activate space."

The non-verbal text also helps illuminate qualities other than melodious ones. According to Monk, there are ways to sing this music "where other worlds are revealed. In this situation," she says, "people are passing material – a note is attacked and sustained until the next note comes to you, creating inner harmonies."

Thus, Monk's work, decidedly about aural tradition, becomes a visual experience, as well: Monk has the singers hold hands, passing musical tones from one voice to another. "There is a shimmering of each note, but then the next note comes over that and the next note comes over that, creating layers."

Although Monk, who thinks of herself as "a verb rather than a noun," may be a multi-hyphenate avant-gardist, she insists that music is the center of her work. And that work is formidable. As a singer, she has the discipline of a marathoner and still studies voice, the fruits of which can be found in more than a dozen recordings.

No less rigorous is Monk's composition process, one that requires her sitting at the piano daily. In fact, it is only since 2000 that Boosey and Hawkes began publishing her work. "We had been talking about it for years before it happened," she recalls. "I was skeptical as to how to put that on paper in such a way people can really do it. I've only done two choral pieces – a minute-and-a-half chant took two years. Now there are seven or eight piano pieces."

And the world is catching up to Monk's idiosyncratic style in other ways: Jean-Luc Godard used her music in his 2004 film *Notre Musique*, and her first symphony, commissioned by Michael Tilson Thomas, was premiered in 2003 with the New World Symphony Orchestra.

"Some of these ideas are just coming in now. It was sort of painful – I was very alone," Monk points out, "and now a lot of people are working on these things. It's an interesting life cycle that happens to people whose ideas weren't understood. I never really thought about it; I just do my work."

Los Angeles Master Chorale

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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, *Voices of Angels* by Billy Childs, *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: San Antonio Symphony, St. Paul Chamber Orchestra, Lincoln Center, Houston Grand Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

Coming up: Grant will conduct all performances of a new opera by Ricky Ian Gordon, *Grapes of Wrath*, to be premiered in February 2007 by Minnesota Opera and in May 2007 by Utah Opera

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) and *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* and Steve Reich's *You Are (Variations)*. With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen—Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

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

exult

Sunday, January 22, 2006 at 7 p.m. | Walt Disney Concert Hall

The Barbara A. and Charles I. Schneider Concert

Los Angeles Master Chorale

Grant Gershon, conductor

Ken Cowan, organ

Jo Ann Turovsky, harp

Theresa Dimond, percussion

Ave Maria

Franz Liszt

Qui Seminant in Lacrimis

Franz Liszt

River of God

WEST COAST PREMIERE

Andrea Clearfield

Rejoice in the Lamb

Benjamin Britten

Claire Fedoruk, soprano

Kyra Humphrey, alto

Michael Lichtenauer, tenor

Gregory Geiger, bass

INTERMISSION

Dorchester Canticles

U.S. PREMIERE

Pablo Corá, tenor

Tarik O'Regan

Kiddush

Stacey Frederick, mezzo-soprano

Kurt Weill

Chichester Psalms

Virenia Lind, soprano

Amy Fogerson, Alto

Sean McDermott, tenor

Stephen Grimm, bass

Justin Filbrich, boy soprano

Leonard Bernstein

40th
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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, February 5 at 8pm.**

Latecomers will be seated at the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

Heavenly Harmonies Cast A Spell of Hope

by Victoria Looseleaf

In this era of face transplants, Botox and liposuction, anatomy can still be destiny. And the ability of the body to channel music – be it through the human voice, a piano, or the brain to both compose and perform – is something wondrous, indeed. It is no surprise, then, that Franz Liszt, born in 1811 to a steward in the service of the Esterhazys (patrons of Haydn), was fated for greatness. The Hungarian composer/crack pianist (Ken Russell's 1975 bio-pic *Lisztomania*, with The Who's Roger Daltrey playing the womanizing musician, depicted shrieking groupies swooning at what had once been fusty piano recitals), wrote works that included 12 symphonic poems, masses, two symphonies and über-Romantic keyboard pieces. In addition, Liszt, who received minor orders in the Catholic Church in 1865 and was known as *Ábbe*, wrote a number of experimental vocal works during his later years that were prophetic of 20th-century developments. The fact that one of his liaisons spawned a daughter, Cosima, who married Richard Wagner, also added luster to the Liszt mystique. Two motets (both sung in Latin), the six-minute *Ave Maria* from 1863 and the eight-minute *Qui Seminant in Lacrimis*, further evoke Liszt's showman/monk persona. The former, with its sweeping melodic lines and use of the organ to reinforce harmonies and bridge transitions, may have Palestrinan influences, but its sensuous Italianate quality would be at home if multi-tracked by blind heartthrob Andrea Bocelli. With *Lacrimis*, which is built on a half-step ascending line, a divine *Parsifal*-esque sound climaxes with chorus and organ together, the pipes reverberating like human hearts.

The organ also rocks in the West Coast premiere of Andrea Clearfield's 2004 *River of God*, a commission from the L.A. chapter of the American Guild of Organists for their Biennial National Convention. The composer, born in 1960, set the work to Psalm 65 as a way of celebrating nature and "the personal river of God that flows inside each of us." Employing ascending canons, pumped-up fortissimos and syncopated time signatures, the eight-minute piece illustrates the text magnificently. Each section of the chorus is featured individually, while the words "Let them shout for joy," accented with Stravinsky-like polyrhythms, make for a lustrous overlapping, an ebullient wall of sound. Listen, too, for the organ's running 16th notes ("water"), as well as the steroidal interludes bursting with fanfare-type energy.

Photographer Diane Arbus once wrote, "The world is full of fictional characters looking for their stories." And so it might be said of composers seeking compatible text, as was the case with Benjamin Britten's *Rejoice in the Lamb*, Opus 30 (1943). Hooking up with 18th century poet Christopher Smart's "Jubilate Agno," a kind of Benedicite tract written while Smart was confined to a lunatic asylum, Britten fashioned a choral hit, melding melody and mood from selected poetic passages. The seven-part, 16-minute cantata for four soloists, choir and organ ventures into the sublime and the surreal: A tenor sings of flower blessings; Smart's personal trials are vocalized in "the watchman smites me with his staff;" a spiritual nature is revealed in four letters of the alphabet; and animals praise their creator by simply being, a Zen credo enjoying popularity today. "I will consider the cat, for he is the servant of God" springs to life with a musical accompaniment akin to meows (shades of Colombian-Lebanese diva Shakira). Britten's manic energy crests with the chorus chirping on the association between the sounds of instruments and words ("the harp rhymes are sing, ring and the like"), after which tranquility prevails. Finally, the repeat of a ceremonially ecstatic, Purcell-inspired pianissimo "Hallelujah" (heard earlier in the work), becomes a glorious, unifying coda.

Twenty-six year old British-born Tarik O'Regan wrote *Dorchester Canticles*, scored for organ, harp, percussion and chorus, as a companion piece to Leonard Bernstein's *Chichester Psalms*. Premiered in 2004, the 12-minute piece is in two movements, which, although they share some musical material (unusual harmonies and furious organ bursts), were conceived as independent entities. Kicking off with "Cantate Domino" (O Sing unto the Lord a new song) from Psalm 98, primarily written in Lydian mode (think John Williams' score for *E.T.*), the organ begins on a low pedal tone. Enter chorus basses, followed by tenors, then altos in a Messiaen-influenced bird-chant soundscape. Add neo-scherzo writing, and these ideas bounce back and forth like ping-pong balls. Flowing directly into the second movement, a tenor solo offers the Benedictus, as undulating figures heat up the choir. A return to the opening music builds to a brilliant organ mini-cadenza, with the unison chorus singing the Gloria Patri, all melting into a jazzy series of 'amens.'

Jazz also permeates Kurt Weill's *Kiddush*, a prayer of sanctification commissioned by New York's Park Avenue Synagogue in 1946. Weill, born in 1900 in Dessau, Germany, was a pupil of Engelbert Humperdinck and Ferruccio Busoni. His early works include chamber music, two symphonies and such masterpieces as *The Threepenny Opera* (1928), a collaboration with Bertolt Brecht. Fleeing the Nazis in 1934, Weill became a United States citizen in 1943, having abandoned European art-music tradition for the Broadway stage. Although Weill was not observant, this four-minute work composed for cantor (here a mezzo-soprano), organ and choir is sung in Hebrew. Smacking of Gershwin and successfully fusing cabaret with cantorial chant and folk song (think Al Jolson crossed with Norah Jones), one can't help but surrender to an inner blues child.

If, as French novelist George Sand said, it is "the artist's vocation to send light into the human heart," the late Leonard Bernstein has been shooting lasers since bursting onto the scene in 1943, when he first conducted the New York Philharmonic Orchestra as a substitute for Bruno Walter. The Massachusetts-born triple threat – conductor, pianist, composer – may be best known for ground-breaking musicals such as *West Side Story* (1957), but his prodigious output also numbers three symphonies, a television opera, a mass, a ballet and numerous choral works. As a conductor who championed Mahler, Bernstein, who composed *The Chichester Psalms* in 1965 for England's Chichester Cathedral, began the work (based on Hebrew Psalm texts), with a huge declamation reminiscent of Mahler's Eighth Symphony, a motif built on fourths. As with the O'Regan piece, the three-movement, 20-minute *Chichester* makes use of a score for organ, harp, percussion and chorus. After a jaunty 7/4 dance rhythm reminiscent of his own *Candide* (and Jamaican reggaeton), prompts the chorus' jubilant praise of Psalm 100, the second movement assuages with lyricism, as a boy soprano, accompanied by harp (representing David), soars in the setting of Psalm 23. Sopranos repeat this, with the men's testosterone-amped vocal swagger dominating with verses from Psalm 2. Recalling warfare, these pounding passages bring the Sharks/Jets battles to mind, as well as the late Tupac Shakur and Notorious B.I.G.'s untimely ends. The final movement riffs on earlier themes but with more harmonic angst, as the chorus enters in an unusual 10/4 meter. Heading irrevocably towards an a cappella version of the opening figure and final 'amen,' held seemingly forever in a plea for peace, this godly sonorousness takes root in our hearts, allowing us entry to a more divine world.

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."

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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Ave Maria

Music by Franz Liszt

Ave Maria, gratia plena, Dominus tecum;
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui, Jesus [Christus].
 Sancta Maria, Mater Dei,
 ora pro nobis peccatoribus,
 nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace, the Lord is with thee;
 blessed art thou among women,
 and blessed is the fruit of thy womb, Jesus [Christ].
 Holy Mary, Mother of God,
 pray for us sinners,
 now and at the hour of our death. Amen.*

Qui seminant in lacrimis

Music by Franz Liszt

Qui seminant in lacrimis, in exultatione metent

They that sow in tears shall reap in joy.

River of God

Music by Andrea Clearfield

Psalm 65

Praise is due to you,
 O God, in Zion;
 the river of God is full of water;
 You water its furrows abundantly,
 settling its ridges,
 softening it with showers,
 and blessing its growth.
 You crown the year with your bounty;
 your wagon tracks overflow with richness.
 The pastures of the wilderness overflow,
 the hills gird themselves with joy,
 the meadows clothe themselves with flocks,
 the valleys deck themselves with grain,
 they shout and sing together for joy.

Rejoice in the Lamb

Music by Benjamin Britten

Poem by Christopher Smart

CHORUS

Rejoice in God, O ye Tongues;
 Give the glory to the Lord,
 And the Lamb.
 Nations, and languages,
 And every Creature
 In which is the breath of Life.
 Let man and beast appear before him,
 And magnify his name together.

Let Nimrod, the mighty hunter,
 Bind a leopard to the altar
 And consecrate his spear to the Lord.
 Let Ishmail dedicate a Tyger,
 And give praise for the liberty
 In which the Lord has let him at large.
 Let Balaam appear with an Ass,
 And bless the Lord his people
 And his creatures for a reward eternal.
 Let Daniel come forth with a Lion,
 And praise God with all his might
 Through faith in Christ Jesus.
 Let Ithamar minister with a Chamois,
 And bless the name of Him
 That cloatheth the naked.
 Let Jakim with the Satyr
 Bless God in the dance,
 Dance, dance, dance.
 Let David bless with the Bear
 The beginning of victory to the Lord,
 To the Lord the perfection of excellence.
 Hallelujah from the heart of God,
 And from the hand of the artist inimitable,
 And from the echo of the heavenly harp
 In sweetness magnificent and mighty.

TREBLE SOLO

For I will consider my cat Jeoffry.
 For he is the servant of the Living God.
 Duly and daily serving him.
 For at the first glance
 Of the glory of God in the East
 He worships in his way.
 For this is done by wreathing his body
 Seven times round with elegant quickness.
 For he knows that God is his Saviour.
 For God has blessed him
 In the variety of his movements.
 For there is nothing sweeter
 Than his peace when at rest.
 For I am possessed of a cat,
 Surpassing in beauty,
 From whom I take occasion
 To bless Almighty God.

ALTO SOLO

For the Mouse is a creature
 Of great personal valour.
 For this is a true case—
 Cat takes female mouse,
 Male mouse will not depart,
 but stands threat'ning and daring.
 If you will let her go,
 I will engage you,
 As prodigious a creature as you are.
 For the Mouse is a creature
 Of great personal valour.
 For the Mouse is of
 An hospitable disposition.

TENOR SOLO

For the flowers are great blessings.
 For the flowers have their angels,
 Even the words of God's Creation.
 For the flower glorifies God
 And the root parries the adversary.
 For there is a language of flowers.
 For the flowers are peculiarly
 The poetry of Christ.

CHORUS

For I am under the same accusation
 With my Saviour,
 For they said,
 He is besides himself.
 For the officers of the peace
 Are at variance with me,
 And the watchman smites me
 With his staff.
 For Silly fellow!
 Is against me,
 And belongeth neither to me
 Nor to my family.
 For I am in twelve hardships,
 But he that was born of a virgin
 Shall deliver me out of all.

RECITATIVE (BASS SOLO) AND CHORUS

For H is a spirit
 And therefore he is God.
 For K is king
 And therefore he is God.
 For L is love
 And therefore he is God.
 For M is musick
 And therefore he is God.

For the instruments are by their rhimes,
 For the Shawm rhimes are lawn fawn moon boon and the like.
 For the harp rhimes are sing ring string and the like.
 For the cymbal rhimes are bell well toll soul and the like.
 For the flute rhimes are tooth youth suit mute and the like.
 For the Bassoon rhimes are pass class and the like.
 For the dulcimer rhimes are grace place beat heat and the like.
 For the Clarinet rhimes are clean seen and the like.
 For the trumpet rhimes are sound bound soar more and the like.
 For the trumpet of God is a blessed intelligence
 And so are all the instruments in Heaven.
 For God the Father Almighty plays upon the harp
 Of stupendous magnitude and melody.
 For at that time malignity ceases
 And the devils themselves are at peace.
 For this time is perceptible to man
 By a remarkable stillness and serenity of soul.

CHORUS

Hallelujah from the heart of God,
 And from the hand of the artist inimitable,
 And from the echo of the heavenly harp
 In sweetness magnificent and mighty.

Dorchester Canticles

Music by Tarik O'Regan

I. Cantate Domino: Psalm 98

O sing unto the Lord: Psalm 98

Cantate Domino canticum novum: quia mirabilia fecit.
 Salvavit sibi dextera ejus: et brachium sanctum ejus.
 Notum fecit Dominus salutare suum: in conspectu Gentium
 revelavit justitiam suam.
 Recordatus est misericordiae suae: et veritatis suae domui Israel.
 Viderunt omnes termini terrae salutare Dei nostri: jubilate Deo,
 omnis terra; cantate, exultate, et psallite.
 Psallite Domino in cithara, in cithara et voce psalmi: in tubis
 ductilibus, et voce tubae corneae.
 Jubilate in conspectu Regis Domini: moveatur mare, et plenitudo
 ejus; orbis terrarum et qui habitant in eo.
 Flumina plaudent manu, simul montes exultabunt a conspectu
 Domini: quoniam venit judicare terram.
 Judicabit orbem terrarum in justitia: et populos in aequitate.
 Gloria Patri, et Filio: et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper: et in saecula saeculorum.
 Amen.

*O sing unto the Lord a new song: for he hath done marvelous things.
 With his own right hand, and with his holy arm: hath he gotten
 himself the victory.*

*The Lord declared his salvation: his righteousness hath he openly
 shewed in the sight of the heathen.*

*He hath remembered his mercy and truth toward the house of Israel:
 and all the ends of the world have seen the salvation of our God.
 Shew yourselves joyful unto the Lord, all ye lands: sing, rejoice,
 and give thanks.*

*Praise the Lord upon the harp: sing to the harp with a psalm of
 thanksgiving.*

*With trumpets also and shawms: O shew yourselves joyful before the
 Lord the King.*

*Let the sea make a noise, and all that therein is: the round world,
 and they that dwell therein. Let the floods clap their hands, and let
 the hills be joyful together before the Lord: for he cometh to judge
 the earth.*

*With righteousness shall he judge the world: and the people with equity.
 Glory be to the Father, and to the Son: and to the Holy Ghost; as it
 was in the beginning, is now, and ever shall be: world without end.
 Amen.*

II. Deus misereatur: Psalm 67

God be merciful unto us: Psalm 67

Deus misereatur nostri, et benedicat nobis: illuminet vultum suum
 super nos, et misereatur nostri.
 Ut cognoscamus in terra viam tuam: in omnibus gentibus salutare
 tuum.

Confiteantur tibi populi, Deus: confiteantur tibi populi omnes.
 Laetentur et exultent gentes: quoniam iudicas populos in aequitate,
 et gentes in terra dirigis.
 Confiteantur tibi populi, Deus, confiteantur tibi populi omnes:
 terra dedit fructum suum.
 Benedicat nos Deus, Deus noster; benedicat nos Deus: et metuant
 eum omnes fines terrae.
 Gloria Patri, et Filio: et Spiritui Sancto;
 Sicut erat in principio, et nunc, et semper: et in saecula saeculorum.
 Amen.

*God be merciful unto us, and bless us: and shew us the light of his
 countenance, and be merciful unto us.*

*That thy way may be known upon earth: thy saving health among
 all nations.*

Let the people praise thee, O God: yes, let all the people praise thee.

*O let the nations rejoice and be glad: for thou shalt judge the folk
 righteously, and govern the nations upon earth.*

Let the people praise thee, O God: yea, let all the people praise thee.

*Then shall the earth bring forth her increase: and God, even our own
 God, shall give us his blessing.*

God shall bless us: and all the ends of the world shall fear him.

*Glory be to the Father, and to the Son: and to the Holy Ghost; as it
 was in the beginning, is now, and ever shall be: world without end.*

Amen.

Kiddush

Music by Kurt Weill

Baruch ata Adonai Elohaynu melech ha-olam, boray p'ri ha-gafen.

Amen

Baruch ata Adonai Elohaynu melech ha-olam, asher kid'shanu

b'mitsvotav v'ratza vanu

V'shabat kad'sho b'ahava uv'ratson hinchilanu, zikaron l'maa'say
 v'rayshit

Ki hu yom t'chila l'mikra-ay kodesh, zaycher litsiat mitsrayim

Ki vanu vacharta v'otanu kidashta mikawl ha a'mim

v'shabat kawd sh'cha b'ahava uv'ratson hin-chaltanu

Baruch ata Adonai, m'kadesh ha-shabat. Amen

Baruch hu uvaruch sh'mo

*Blessed are You, Lord, our God, King of the Universe, who has created
 the fruit of the vine. Amen*

*Blessed are You, Lord, our God, King of the Universe, who sanctifies
 with his commandments, and has been pleased with us.*

*You have lovingly and happily given us Your holy Sabbath as an
 inheritance, as a remembrance of creation*

*The Sabbath is the first of our holy days, remembering our exodus
 from Egypt*

*You have indeed chosen us and made us holy among all nations
 and have lovingly and happily given us Your holy Sabbath as an
 inheritance*

Blessed are You Lord, who sanctifies the Sabbath. Amen

Blessed is He and blessed is His name.

Chichester Psalms

Music by Leonard Bernstein

PART I

Psalm 108, verse 2

Urah, hanevel, v'chinor!
 A-irah shahar!

*Awake, psaltery and harp!
 I will rouse the dawn!*

Psalm 100, entire

Hariu l'Adonai kol haarets.
 Iv'du et Adonai b'simha.
 Bo-u l'fanav bir'nanah.
 D'u ki Adonai Hu Elohim.
 Hu asanu, v'lo anahnu.
 Amo v'tson mar'ito.
 Bo-u sh'arav b'todah,
 Hatseirotav bit'hilah,
 Hodu lo, bar'chu sh'mo.
 Ki tov Adonai, l'olam has'do,
 V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before his presence with singing.

Know ye that the Lord, He is God.

It is He that hath made us, and not we ourselves

We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him, and bless His name.

For the Lord is good, His mercy is everlasting.

And His truth endureth to all generations.

PART II

Psalm 23, entire

Adonai ro-i, lo ehsar.

Bin'ot deshe yarbitseini,

Al mei m'nuhot y'nahaleini,

Naf'shi y'shovev,

Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.

Gam ki eilech

B'gei tsalmavet,

Lo ira ra,

Ki Atah imadi.

Shiv't'cha umishan'techa

Hemah y'nahamuni.

Ta'aroch l'fanai shulchan

Neged tsor'rai

Dishanta vashemen roshi

Cosi r'vayah.

Ach tov vahesed

Yird'funi kol y'mei hayai

V'shav'ti b'veit Adonai
L'orech yamim.

*The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.*

Psalm 2, verses 1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

*Why do the nations rage,
And the people imagine a vain thing
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His annointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!*

PART III

Psalm 131, entire

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.

Yahel Yis'rael el Adonai
Me'atah v'ad olam.

*Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.*

Psalm 133, verse 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

*Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity*

**KEN COWAN**

Currently: serves as Adjunct Assistant Professor of Organ at Westminster Choir College in Princeton, NJ, and is the Associate Organist and Artist in Residence at Saint Bartholomew's Church, New York City.

Previous positions: Assistant Organist posts at St. James Episcopal Church, the Church of Saint Mary the Virgin in New York City, and Saint Clement's Church in Philadelphia

Awards: first prize, Royal Canadian College of Organists National Competition; first prize, Yale Institute of Sacred Music National Competition

Education: Master's degree and Artist Diploma from the Yale Institute of Sacred Music; Bachelor of Music degree from the Curtis Institute of Music in Philadelphia

Professional: a member of the Associate Organists for the famous Wanamaker Grand Court organ in Philadelphia

On CD: *The Art of the Symphonic Organist* (JAV), which was recorded on the 1921 E. M. Skinner organ at the Parish of St. Luke in Evanston, Illinois; world premiere recording of American composer Aaron Miller's *Double Concerto* for organ; recorded with the Zurich Symphony Orchestra on the Kleuker organ in the Tonhalle, Zurich, Switzerland (Ethereal Recordings)

**CLAIRE FEDORUK**

At the Chorale: 4 seasons

Education: currently completing doctoral work in Early Music Performance at the University of Southern California; received her BM from Pacific Lutheran University and her MM from the Eastman School of Music

Collaborated with: Nicholas McGegan (*Messiah*), Robert Shaw (*Missa Solemnis*), Helmuth Rilling (*B Minor Mass*), as well as early music specialists Paul O'Dette, Stephen Stubbs, and Suzie LeBlanc

Summer music festival performances: Oberlin (Italy), Pacific Music Festival (Japan), the Vancouver Early Music Programme (Canada) and Festival Ensemble Stuttgart (Germany)

On CD: *You Are (Variations)* by Steve Reich (Nonesuch), Capella's *Padilla II*, LeAnn Rimes' *Christmas Album*

As a soloist: Handel's *Messiah* and J.S. Bach's *Weinachstoratorium* with the Los Angeles Master Chorale

Professional: member of the music faculty of Azusa Pacific University as Professor of Music History

In the future: a position as a voice faculty and soloist at several music festivals in Venezuela with Maria Guinand and Helmuth Rilling

**JUSTIN FILBRICH**

Age: 13

Currently: member of the Los Angeles Children's Chorus (LACC) Concert Choir

Performances: John Adams' *El Nino* at Walt Disney Concert Hall (LACC); boy solo for *Chichester Psalms* with the CSULB choir and the Long Beach Symphony; Alexander Lu's premiere of *America!* with the El Camino College (ECC) South Bay Children's Choir (SBCC) at Royce Hall; Edward Cansino's *Platanos* in SBCC's 2004 Merry Month of May concert; Mahler's 3rd Symphony with the American Youth Symphony Orchestra; Rutter's *Mass of the Children* with the South Bay Master Chorale; the part of Amahl in *Amahl and the Night Visitors* in an ECC Opera Workshop; as part of the American Martyrs School (AMS) Children's Choir; for the Head of the Greek Orthodox Church and Pope John Paul II in his Holiness' last Feast of Saints Peter and Paul mass in St. Peter's Square

Has performed at: St. Peter's Basilica, the Basilica of St. Francis in Assisi and St. Ignatius Church in Rome

In his spare time: Justin is the organizer and leader of the "Angelitos" – eight-student carolers that perform for seniors in retirement homes

**STACEY FREDERICK**

With the Chorale: 2 seasons

Opera: Sesto in *La Clemenza di Tito*, Dorabella in *Così fan tutte*, Octavian in *Der Rosenkavalier*, and The Mother and Witch in *Hansel und Gretel*

Has performed with: Seiji Ozawa, Kurt Masur, John Weaver and Richard Westenberg with orchestras in New York City, Massachusetts, Washington D.C., Texas and California

Upcoming: a recital in Santa Barbara, California in the summer of 2006

Education: currently working toward the completion of her Masters of Music at Baylor University where she is a member of the Pi Kappa Lambda National Music Honor Society



GREGORY GEIGER

At the Chorale: 10 seasons

Education: Michigan State University and The Peabody Institute

Solo performances: Baltimore Opera, Baltimore Choral Arts Society, Washington Opera, Polaris New Music Ensemble, Baltimore Concert Artists, Los Angeles Opera, and Curtis Institute Opera

Performed before: Former President Carter when he received the Albert Schweitzer Prize for Humanitarianism.

On CD: with such artists as LeAnn Rimes and Barbra Streisand in addition to several film soundtracks

Currently: on the vocal studies faculty at Pomona College



MICHAEL LICHTENAUER

Began his singing career: at the age of eleven in the Boy's Choir at Grace and Holy Trinity Cathedral, followed by the children's chorus of the Kansas City Philharmonic.

Education: attended the University of Kansas on a vocal scholarship

Performances: Kansas City Chorale, Grace and Holy Trinity Cathedral, The Metropolitan Museum of Art (NY), The National Theatre of Tapei (Taiwan), Tanglewood, Ravinia, Interlochen, Schleswig-Holstein, and Brisbane (Australia) Music Festivals

On CD: With Chanticleer, the Grammy® Award-winning albums, *Colors of Love* and Sir John Tavener's *Lamentations and Praises*; the soundtracks for *Fantastic Four* and Disney's *Chicken Little*

Radio appearances: National Public Radio and Public Radio International programs *St. Paul Sunday*, *Weekend Edition Sunday*, and *Performance Today*; radio broadcasts in Canada, Germany, Australia, Mexico, Estonia, Latvia, Taiwan, and Japan

Television appearance: *Christmas with Chanticleer*, on national public television, filmed at the Metropolitan Museum of Art in New York City



LEONARD BERNSTEIN

Born: August 25, 1918, in Lawrence, Massachusetts

Died: October 14, 1990, in New York City

Education: Harvard University, Curtis Institute of Music

Professional: Music Director of the New York Philharmonic, Music Director of the New York City Symphony Orchestra, director of orchestral and conducting departments at Tanglewood, head of the Creative Arts Festivals at Brandeis University

Compositions: Symphony No. 1: *Jeremiah*, Symphony No. 2: *The Age of Anxiety*, Symphony No. 3: *Kaddish, Prelude, Fugue and Riffs, Serenade, Symphonic Dances from West Side Story, Chichester Psalms, Mass: A Theater Piece for Singers, Players and Dancers, Songfest, Divertimento, Halil, Touches, Missa Brevis, Thirteen Anniversaries, Concerto for Orchestra: Jubilee Games, Arias and Barcarolles*

Opera: *Trouble in Tahiti, A Quiet Place*

Ballet: *Fancy Free, Facsimile, Dybbuk*

Musical Theatre: *On The Town, Wonderful Town, Candide, West Side Story, 1600 Pennsylvania Avenue*

Film scores: *On the Waterfront*

As an author: *The Joy of Music, The Infinite Variety of Music, The Unanswered Question*

Awards and Honors: National Academy of Recording Arts and Sciences Lifetime Achievement Grammy® Award; eleven Emmy® Awards; Gold Medal, American Academy of Arts and Letters; National Fellowship Award; a Tony® award for Distinguished Achievement in the Theater; Kennedy Center Honor; Praemium Imperiale



BENJAMIN BRITTEN

Born: November 22, 1913, in Lowestoft, Suffolk

Died: December 4, 1976, in Aldeburgh

Education: Royal College of Music in London

Operas: *Paul Bunyan, Peter Grimes, The Rape of Lucretia, Albert Herring, Billy Budd, Gloriana, The Turn of the Screw, Noye's Fludde, A Midsummer Night's Dream, Owen Wingrave and Death in Venice*

Compositions: *Sinfonietta, Phantasy Quartet, Our Hunting Fathers, Ballad of Heroes, Les Illuminations, Sinfonia da Requiem, The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell*

Collaborated with: poet W. H. Auden and tenor Peter Pears, with whom he entered into the lifelong personal and creative partnership that was to become a major inspiration for his music

Founded: with Pears, the English Opera Group in 1946 and the Aldeburgh Festival



KYRA HUMPHREY

At the Chorale: 17 seasons

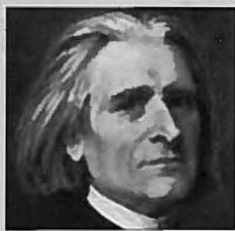
Has performed with: Holy Family Catholic Church, St. Philip the Apostle Catholic Church, Pacific Northwest Ballet, Seattle Choral Company, Evergreen Opera Theatre

As a featured soloist: *Messiah* (Handel), *Coronation Mass* (Mozart), *Gloria* (Vivaldi), *Chichester Psalms* (Bernstein), *Canto General* (Theodorakis)

Opera: *Albert Herring, The Rake's Progress, The Voice of Ariadne, Gianni Schicchi, Suor Angelica*

Professional: Maintains a full-time private vocal studio in Pasadena

Education: Gonzaga University, University of Washington

**ANDREA CLEARFIELD****Born:** 1960**Education:** BA in Music from Muhlenberg College; MM in Piano from The University of the Arts; DMA in Composition from Temple University**Professional:** resident at Yaddo, the MacDowell Colony, the Virginia Center for the Creative Arts, the Atlantic Center for the Arts, the Ragdale Foundation, the Banff Centre, Blue Mountain Center, the Tyrone Guthrie Centre and the Ucross Foundation; served on the composition faculty of The University of the Arts**Awards:** Theodore Front Prize for Chamber and Orchestral Music from the International Alliance for Women in Music; winner of the 2002 New Music Delaware Composition Competition; first prize in the American Jewish Music Festival 2000; Award for Outstanding Achievement from the American Composers Forum; winner of the International Alliance for Women in Music Nancy Van De Vate Prize, "Search For New Music" for her cantata *On The Pulse of Morning*; Presidential Fellowship recipient at Temple University; John Henry Heller, Jr. Memorial Award for Excellence in Composition**Compositions:** *The Shape of My Soul, The Rim of Love, L is for Laughter, The River of God, Into the Falcon's Eye, Women of Valor Oratorio, Awake at Dawn, Timecycle, Urban Tracks, Spirit Island, Love Song, On the Pulse of Morning, Songs of the Wolf, Labyrinth, Winter Spirits, Fantasy, Into the Distance, Time and Space, In Memoriam, Diary of Justyna, Sea Trilogy, Foundations***On CD:** *Songs of the Wolf* (Crystal Records), *Into the Falcon's Eye* (2L), *Unremembered Wings* (Crystal Records)**FRANZ LISZT****Born:** October 22, 1811, in Raiding, Hungary**Died:** July 31, 1886, in Bayreuth, Germany**Widely considered:** the greatest pianist of his time**Professional position:** as full-time conductor at the Weimar court**Major compositions:** *Faust-Symphonie, Transcendental Studies, Annees de pelerinage, b Minor Sonata, Mazeppa, Missa solemnis, Christus, Totentanz, Elisabeth, Lyon, Simon Boccanegra, Malediction, Die Ideale, Dante sonata, and the symphonic poems Tasso, Les Préludes, Orpheus, Prometheus, Hamlet, Mazeppa, and Hungaria***Invented:** the modern piano recital and was the first performer to play entirely from memory; the symphonic poem – a new and elastic single-movement form, which many subsequent composers, like Richard Strauss and Saint-Saëns embraced. It is at the core of most contemporary and popular music forms today**Notable:** His 'transcendental' piano technique was similarly imaginative, springing from a desire to make the piano sound like an orchestra or as rich in scope as one**Influenced by:** *Symphonie fantastique* by Berlioz, Paganini (violin virtuoso)**TARIK O'REGAN****Born:** 1978**Education:** Universities of Oxford and Cambridge**Professional:** serves on the Visiting Faculty of Yale University's Institute of Sacred Music**Compositions:** *The Pure Good of Theory, Clichés, Three Piano Miniatures, Three Motion Settings, Fragments, Sainte, Care Charmingee Sleepe, Magnificat, Nunc Dimittis, O vera digna hostia, Beatus auctor saeculi, Tu claustra stirpe regia, Locus iste, Threnody, Surrexit Christus, Ave Maria, Columba asperxit, Agnus Dei***Awards and honors:** BBC/BACS British Composer Award; recipient of the Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University in New York City; Radcliffe Institute Fellowship at Harvard University; Society for the Promotion of New Music Butterworth Award; first prize, IMRO Composition Competition; Countess of Munster Musical Trust Award; London Mozart Players Composition Prize**Quote:** "At just 25, Tarik O'Regan already has an established reputation as a rising star." – Matthew Greenall, *The Singer***KURT WEILL****Born:** March 2, 1900, in Dessau, Germany**Died:** April 3, 1950, in New York City**Musical Theatre:** *Street Scene, Love Life, Lady in the Dark, One Touch of Venus, The Threepenny Opera, Happy End, The Silver Lake, Lost in the Stars***Opera:** *The Protagonist, Royal Palace, The Czar has his Photograph Taken, The Pledge, The Seven Deadly Sins, A Kingdom for a Cow, The Eternal Road, Rise and Fall of the City of Mahagonny***Compositions:** *Sinfonia sacra, The Lindbergh Flight, Der neue Orpheus***Collaborated with:** Bertolt Brecht, Georg Kaiser, and singer/wife Lotte Lenya**Of note:** Weill was a key figure in the development of modern forms of musical theatre.

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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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The following made generous contributions in honor of our good friend Michael Reisig. Happy Birthday, Michael!

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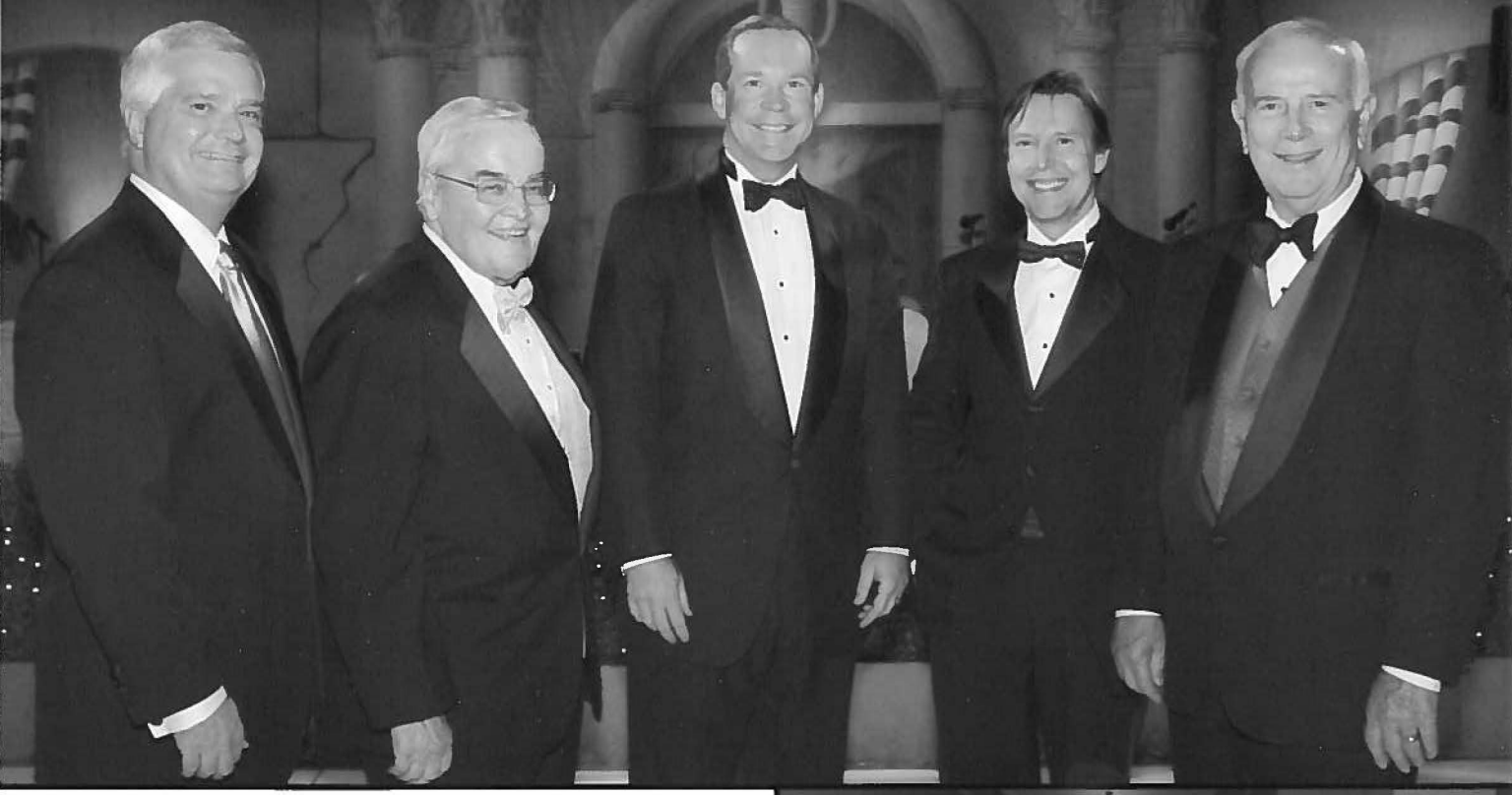
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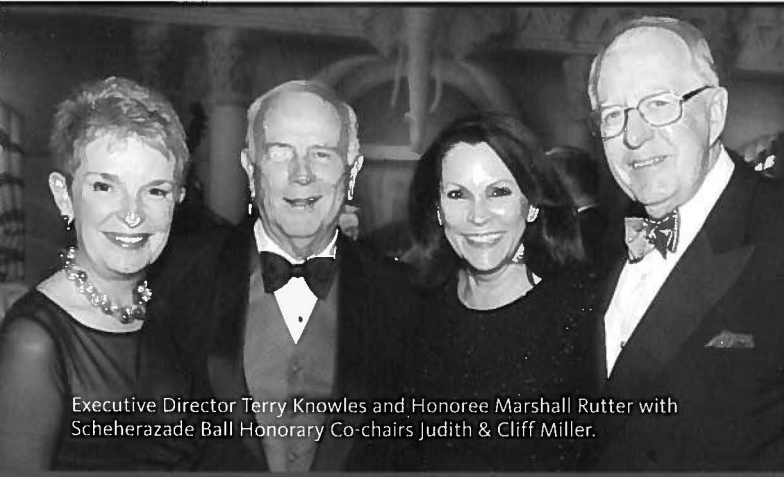
The Scheherazade Ball

Imagine: Walking into a world of lush landscapes steeped with rich hues of Arabian reds and oranges. Sauntering to dinner while being serenaded by glorious voices... but not before catching an eyeful of exotic belly dancing. Gourmet dining in one of Los Angeles' premiere clubs.

You don't have to imagine if you were at the Master Chorale's Scheherazade Ball on November 12 at the California Club. This wildly successful, sold-out event raised over \$320,000 to support the Master Chorale's artistic and education initiatives. Thank you, Mellon Financial Corporation, for your outstanding support by underwriting this event honoring founding board members Donald Nores and Marshall Rutter!



Ball Honoree Don Nores and his wife, Joyce, are serenaded by LAMC singers on their way to dinner as they pass through the "Grand Choral Promenade."



Executive Director Terry Knowles and Honoree Marshall Rutter with Scheherazade Ball Honorary Co-chairs Judith & Cliff Miller.



(left) Music Director Grant Gershon and his wife, Elissa Johnston, pictured with David Holst, Chairman & CEO of Mellon West and his wife, Chris.

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LAMC President Scott Sanford and his wife, Carolyn.



Scheherazade Ball Steering Committee: Board Members Laney Techentin, Marguerite Marsh, Dick Spelke, Victoria Hobbs and Chris Kuyper.



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PHOTO BY HOWARD PASAMANICK

A MESSAGE FROM THE PRESIDENT

Happy New Year and welcome to the Music Center.

This month the Music Center Speaker Series returns for a second extraordinary season at Walt Disney Concert Hall and the Dorothy Chandler Pavilion. The two series open with veteran journalist Dan Rather on January 26 and 27. In addition to Rather, Series A features Bill Moyers, Salman Rushdie, General Colin L. Powell and Carlos Fuentes. Series B includes Dan Rather, Nina Totenberg, Paul Rusesabagina, General Colin L. Powell and Thomas L. Friedman. Former President Bill Clinton was recently added to the lineup and will speak on April 5, as part of Series A, and on April 6 as part of Series B. We hope you will join us in these thought-provoking evenings with critically-acclaimed thinkers and leaders in the fields of literature, politics, media and foreign affairs. For additional information and subscription tickets, please call (213) 972-3494.

Next month Dance at the Music Center continues its season with the Alvin Ailey American Dance Company, February 22-26 at the Dorothy Chandler Pavilion. To celebrate Ailey's return to the Pavilion, Center Dance Association will host a party at the home of Mattie and Michael Lawson. Jamie Foxx and Muhammed Ali are honorary chairs of the event. For further details on the Ailey Kick-Off party, please call (213) 972-3359.

In 2006, the Music Center will continue to offer wonderful opportunities for you and your children to share a variety of arts experiences together. World City, at the W.M. Keck Foundation Children's Amphitheater at Walt Disney Concert Hall, presents free performances from internationally renowned artists reflecting the cultural diversity of the Los Angeles community. Pillow Theatre, held in BP Hall at the concert hall, is a series of performances designed especially for children ages 3 to 6. The youngsters sit on bright, colorful pillows during the show and participate in a hands-on workshop following the performance. We hope you will bring the entire family downtown and enjoy the magic of these live performances.

For more information on the exciting events mentioned above, tours of Walt Disney Concert Hall and much more, please visit www.musiccenter.org.

Sincerely,

Stephen D. Rountree
President

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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 **Michael D. Antonovich** (Mayor), **Yvonne Brathwaite Burke**, **Don Knabe**, **Gloria Molina** and **Zev Yaroslavsky**; and **David Janssen**, CAO, Los Angeles County.



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