



# Los Angeles Master Chorale

2005|2006 Season



## 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.

Music by  
Juan Pérez Bocanegra  
Juan Gutiérrez de Padilla  
Manuel de Zumaya  
Ignacio de Jerúsalem

## 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.”

Music will be announced from the stage

**Seats are available, but limited. Reserve today!**  
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ANNOUNCING THE 2006 | 07 SEASON



2006 | 07

**Giving a Voice to  
Walt Disney Concert Hall**

We're stretching and taking you along with us. We're pleased to announce the 2006 | 07 Season. Each and every concert is a major event with spectacularly rewarding works. World premieres. Mega-masterpieces. Favorites that deserve a re-hearing in the amazing Disney surround-sound. In fact, we believe the sensation of hearing the sumptuous sound of the Master Chorale in Frank Gehry's Walt Disney Concert Hall's incomparable acoustics is like nothing else you'll ever experience.

## embark

### Haydn & Glass

Sunday, October 22 at 7 pm

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Franz Joseph Haydn  
*Creation Mass (Schöpfungsmesse)*  
Philip Glass  
*Itaipú*

## resonate

### Rachmaninoff

Sunday, November 12 at 7 pm

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Sergei Rachmaninoff  
*All-Night Vigil, Op. 37*

## celebrar

### Voces Navideñas de las Américas

New! Saturday, December 2 matinee at 3 pm

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Alex Acuna, *Percussionist*

## holiday wonders

Saturday, December 9 at 1 pm and 4 pm  
2 great family matinees!

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## rejoice

Sunday, December 10 at 7 pm

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Johann Sebastian Bach  
*Cantata 6 from Christmas Oratorio*  
Holiday Favorites

## messiah sing-along

Monday, Dec. 11 at 7:30 pm  
Monday, Dec. 18 at 7:30 pm  
New! Added performance

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George Frideric Handel  
*Messiah*

## shine

### Reich 70<sup>th</sup> Birthday Tribute

Sunday, January 28 at 7 pm

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Early Renaissance Motets  
Steve Reich  
*Daniel Variations* (West Coast Premiere)  
Steve Reich  
*You Are* (Variations)

## shout

### Mary Lou Williams

Luckman Jazz Orchestra  
Sunday, March 4 at 7 pm

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Mary Lou Williams  
*Mary Lou's Mass*

## awaken

### Christopher Rouse

### World Premiere

Sunday, March 25 at 7 pm

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Christopher Rouse  
*Requiem* World Premiere  
Sanford Sylvan, *Baritone*

## ignite

### Haydn & Ramirez

Sunday, April 22 at 7 pm

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Franz Joseph Haydn  
*Lord Nelson Mass (Missa in Angustiss)*  
Ariel Ramirez  
*Misa Criolla (Creole Mass)*  
Ornili Azulay, *Flamenco Dancer*

## lift

### Beglarian, MacMillan and Pärt

Sunday, June 3 at 7 pm

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Eve Beglarian  
World Premiere  
James MacMillan  
*Cantos Sagrados (Sacred Songs)*  
Arvo Pärt  
*Te Deum*  
David Goode, *Organist*

## South of the Border Splendors

By Victoria Looseleaf

Excavating for gold, be it the metal, the medal – think Olympic – or the metaphorical, such as that found in music, can indeed result in unimaginable riches. Just ask Los Angeles Master Chorale Music Director Grant Gershon, whose quest for the best led him to program *treasure*, a concert of rarely heard Mexican Baroque gems. Slated for April 30, the evening also features locally-based Musica Angelica, one of the nation's premiere Baroque orchestras, and famed percussionist Alex Acuña. It promises to enchant the most discerning – and adventurous – listener.

The idea behind the concert, says Gershon, is to give the audience a snapshot of the different kinds of music that were going on in the area at that time. “The first half is principally music from 16th and 17th century colonial Mexico,” explains Gershon, “where Latin, Indian and European cultures intersected. These composers from Spain, Portugal and Italy were initially writing liturgical music in that Renaissance kind of tradition. Over a couple of generations there started to become a cross-fertilization, as composers came to places like Peru and Chile and a lot of the Cathedrals in Mexico.”

Listeners will be treated to such jewels as the a cappella “Exultate justi in Domino,” written by Spanish-born composer Juan Gutiérrez de Padilla (1590-1664), who became the chapel master in Puebla, Mexico and introduced counterpoint rhythms into double-choir sacred music. Also in the tradition of Renaissance polyphony is the vocally pure “Credidi” by Juan de Lienas (1620-1650), edited by Dr. Craig Russell. A professor at California Polytechnic University San Luis Obispo, the musicologist has worked with early music specialists Chanticleer and also functioned as artistic advisor to *treasure*.

Another Russell-edited piece is “Sol-fa de Pedro,” by Mexican-born Manuel de Zumaya (1678-1756). In writing for voices, ancient Mexican percussion instruments and pre-Columbian flutes, he was one of the first of these composers to brand the music with exciting rhythmic accents. As Gershon points out, “There is more rhythmic spice in these works than anything going on in Europe. It's an interesting mix of styles coming together that represents the flowering of music in the new world.”



Music Director Martin Haselböck and Musica Angelica  
Photo by Paul Antico

Because of this synthesis of European opera vocal tradition with the rhythmic sophistication of indigenous peoples, these music makers also penned pieces for pleasure, much of which called for the use of percussion. And though pictures and documents from that period indicate their existence, the music was not notated. Enter Acuña, then, to lend his expertise. Exclaims Gershon, “Throwing Alex into the mix as a groove finder and groove master really makes this music come back alive.” The locally-based Grammy®-nominee will, no doubt, rock the hall, performing, among others, two works by Gaspar Fernandes (1570-1629), “Dame albríçia mano Anton” and “Xicochi xicochi conetzintle.” Gershon says the latter, which is sung in native Aztec, also provides an opportunity for the Chorale to display its versatility. “They enjoy the challenge of inhabiting different kinds of music and styles. It's something I think brings real joy to the singers.”

The second half of the program showcases the stellar sounds of Musica Angelica. The collaboration, a first for the Chorale, features a quartet of works by Ignacio de Jerúsalem (1710-1769), the highly-respected and prolific Italian-born composer/violinist who wrote complex choral masterpieces for the landmark Mexico City Cathedral, as well as a “Gloria,” by Juan Bautista Sancho (c. 1722-1830). Sancho, one of the most prominent padres in California, came to the state in 1804, serving his 28-year missionary career at Mission San Antonio de Padua. While his own manuscripts reveal him to have been a significant keyboardist, Sancho is also the person most likely to have brought copies of two orchestral Masses composed by his colleague, de Jerúsalem. “It feels very organic and natural for the Chorale to be exploring this music that has roots here,” says the Maestro, who likens de Jerúsalem's music to some of the mid-century European composers. Indeed, as the Matins service was the most ambitious and prestigious category of compositions in the 18th century Spanish New World, with his 19-minute “Te Deum” section from “Matins for the Virgin of Guadalupe,” de Jerúsalem's work can also be regarded as having the depth and beauty of a Handel oratorio.

Another thrill for Gershon is presenting the modern-day premiere of Sancho's “Gloria,” a four-minute work that Russell only recently finished editing and refers to as “Haydn with a little extra salsa picante.”

In all, this music – 200 years worth – certainly proves the adage 'everything old is new again.' Particularly pertinent is the notion that while de Jerúsalem and Sancho were writing highly sophisticated, profoundly moving pieces South of the border, “America,” says Gershon, “was just starting to scratch out the first shape notes in New England.”

## 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, *Rezons (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."

— *LA 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 Durufle'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

# electrify

Sunday, March 12, 2006 at 7 p.m. | Walt Disney Concert Hall

Tuesday, March 14, 2006 at 7:30 p.m. | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Elizabeth Blancke-Biggs, soprano

Eugenie Grunewald, mezzo-soprano

Stuart Neill, tenor

Eric Owens, bass

*Requiem*

Giuseppe Verdi

I. Requiem

II. Dies irae

Dies irae

Tuba mirum

Liber scriptus

Quid sum miser

Rex tremendae

Recordare

Ingemisco

Confutatis

Lacrymosa

III. Offertorio

IV. Sanctus

V. Agnus Dei

VI. Lux aeterna

VII. Libera me

APPEARANCES BY TONIGHT'S GUEST SOLOISTS ARE MADE POSSIBLE IN PART BY A GENEROUS GIFT FROM THE FLORA L. THORNTON FOUNDATION

Tonight's concert will be performed without intermission

This concert is made possible, in part, through a grant from the National Endowment for the Arts



*K-Mozart*  
**105.1fm**

**K-Mozart 105.1 fm** is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on **Sunday, March 26 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.

## Voyaging Into Verdi's Heart of Darkness

by Victoria Looseleaf

While the current cultural climate has been reverberating with the question, “Are Men Necessary?” (also the title of Maureen Dowd’s bestselling book), the inquiry can be answered in one word. Absolutely. Especially if the man is the monstrously talented Giuseppe Verdi. The Rolls Royce of composers, who was born in the quaint village of Le Roncole in French-dominated northern Italy in 1813, first encountered an array of peripatetic musicians in the tavern owned by his peasant parents. Showing natural gifts at an early age – the youngster played church organ for services before he was eleven – he was shipped off to Busseto for lessons. Never abandoning his roots, Verdi, who once said, “You may have the universe, if I may have Italy,” kept an abode in that area until his death, although nobody could have predicted that this passionate man of the people would eventually go down in history as one of the most celebrated opera composers of all time – one who, when Googled, produces more than 10 million entries. Not an opera in the strict sense, Verdi’s *Requiem*, a monumental ninety-minute opus for soprano, mezzo-soprano, tenor, bass, chorus and orchestra, has, in fact, been described as an “opera for the church.” Indeed, German conductor Hans von Bulow, first husband of Wagner’s second wife Cosima, referred to it as “Verdi’s latest opera, though in ecclesiastical robes.” Teeming with dramatic panache in its setting of the Latin text, the *Requiem* was written for the concert hall by a rebellious composer who was equally at home railing against the hallowed institutions of marriage (though he himself was twice married) and organized religion. In essence, for Verdi the nonbeliever (or agnostic Christian), this Mass for the dead was his way of trumping spirituality with visceral drama. Seething with what can only be dubbed as “sprezzatura” – a sense of dazzling beauty produced by effortless mastery – spiritual transcendence, however, ultimately rules.

The *Requiem* bowed in 1874 at the church of San Marco in Milan, with the composer himself conducting a chorus of 120 singers and an orchestra of 100. Written after *Aida*, when Verdi was liberated from the straitjacketing of opera’s character/cum/plot-driven world, the *Requiem* featured two soloists who had created the roles of Aida and Amneris for the Italian premiere of that work two years earlier. Composed for poet-novelist Alessandro Manzoni (1754-1873), who had met Verdi only once,



Giuseppe Verdi

in 1868, and was regarded as that country’s ‘it’ boy of 19th century Italian culture and literature, the *Requiem* is the Mt. Everest of masses. An expression of terror, supplication, piousness and hope, it is a journey into the soul, no matter that many audiences remain skeptical of a liturgical work that was not deemed duly solemn. Verdi chose the texts from the Roman Catholic Mass for the Dead, rearranging them as he saw fit, in order to elevate the drama, ironically, much as he did in opera. Brahms himself opined, “...only a genius could have written such a work.”

Its nonpareil beauty also made for rampant mass popularity, the music soaring beyond the words. It's no surprise, then, that the *Requiem* was performed, at times without Verdi's consent, by such disparate groups as military bands and in four piano-settings. For it is the vast scope of the *Requiem*, with its musing on the nature of God, the finality of death, eternity, and the notion of human accountability, which will reward the listener. Heavy, yes, but also universal, the music creates an intensely personal involvement. Bookended by breathtakingly soft 'ppp's, the work begins with a hushed murmur of cellos in this prayer for the deceased, followed by the formal "Kyrie" as an orchestral stirring and plea for mercy. The affecting core of the work is the "Dies irae," whose words are from a medieval poem by Thomas of Celano, a 13th century disciple of St. Francis of Assisi. Creating an exceedingly bleak tableau of Judgment Day, the text is fashioned to bully one into leading a more virtuous life.

Performed without a break and comprised of nine sections (totaling approximately half the length of the piece), a quartet of brutal chords in the full orchestra heralds the opening of the "Dies irae" with the chorus loudly proclaiming, "Day of wrath." This is musical dread as if wrought by Alfred Hitchcock via film composer Bernard Herrmann that proves to be the unifying force throughout the work. Recurring snippets of text and musical motifs emotionally brand this section, while the rest of the "Dies" is characterized by a variety of moods that include booming bass drum punctuations, as well as syncopated accents smacking of Stravinsky. Off-stage trumpets have the clout to add surround-sound effects to the "Tuba mirum," after which a brief bass solo softly repeats the word "mors," its silence between utterances hinting at the mighty void death creates. Later in the "Dies irae," mourners appeal to Jesus for forgiveness, the music becoming exquisitely lyrical, with the famous tenor solo, the "Ingemisco," an incandescent expression of hope.

Moving to the "Offertorio," which begins with a rising cello figure answered by woodwinds, the bass soars with a flowing melody, followed by the brief "Sanctus," which has been described as "a dance of the children of light." Ebullient, the strings and woodwinds do seem to cavort like children reveling

in this prism of unadulterated joy. (Think, too, of the Swingle Singers intoning, "Oh, Happy Day" and Sly Stone's anthemic, "I Want to Take You Higher.") As the chorus sings, "Heaven and earth are filled with your glory," the melody, reflecting this awesome state, bleeds into the profound but simple "Agnus dei." Here, soprano and mezzo sing a cappella, the chorus repeating the melody. In the "Lux aeterna," which features a fluttering mezzo arioso, the orchestra pours forth a series of contrasting elements before breaking into the haunting and complex "Libera me." Originally composed in 1869 as Verdi's contribution to a mass for Rossini (which was never performed), this movement proved to be the seed from which the entire work bloomed. Played at Princess Diana's funeral in 1997, the psychological and musical references are emotionally main-lined into one's heart, the peaceful atmosphere shattering, as the soprano wails, "Free me, Lord, from eternal death." This staggering outburst is the anguish of us all, a collective longing to be delivered from eternal punishment, before ebbing into silence and a return to the opening bars of the *Requiem*. Here is supremely elevated art, one that asks unanswerable questions but one that opens its ravishing musical arms to embrace humanity, allowing us, in the process, to discover ourselves.

*Victoria Looseleaf is a freelance arts writer and regular contributor to the Los Angeles Times, Reuters and Performances Magazine. In addition, she is the producer and host of the long-running cable access television show on the arts, "The Looseleaf Report." Next month Ms. Looseleaf will be honored with a special achievement Lester Horton award, "Furthering the Visibility of Dance."*

#### SPOTLIGHT ON THE FLORA L. THORNTON FOUNDATION

Please join us in celebrating the Flora L. Thornton Foundation for helping the Los Angeles Master Chorale present stellar young artists at Walt Disney Concert Hall.

The Flora L. Thornton Foundation has made an outstanding contribution both to the Master Chorale and to the cultural life of Southern California by being a committed supporter of music education and the fostering and development of young artists. Thanks, in part, to the Flora L. Thornton Foundation, the Chorale is able to present excellent choral programs and provide award-winning music education programs that foster the performers and audiences of tomorrow.

**Requiem**

by Giuseppe Verdi

**I. Requiem**

SOLO QUARTET AND CHORUS

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

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Kyrie eleison. Christe eleison. Kyrie eleison.

*Eternal rest give to them, O Lord; and let perpetual light shine upon them.*

*A hymn, O God, becometh Thee in Sion: and a vow shall be paid to Thee in Jerusalem:*

*O Lord, hear my prayer; all flesh shall come to Thee. Eternal rest give to them, O Lord; and let perpetual light shine upon them. Lord have mercy on us, Christ have mercy on us.*

**II. Dies irae**

**Dies irae**

CHORUS

Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sibylla.

Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!

*Dreaded day, that day of ire, when the world shall melt in fire, told by Sibyl and David's lyre. Fright men's hearts shall rudely shift, as the Judge through gleaming rift comes each soul to closely sift.*

**Tuba mirum**

BASS AND CHORUS

Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, iudicanti responsura.

*Then the trumpet's shrill refrain, piercing tombs by hill and plain, souls to judgment shall arraign.*

*Death and nature stand aghast, as the bodies rising fast, hie to hear the sentence passed.*

**Liber scriptus**

MEZZO-SOPRANO AND CHORUS

Liber scriptus proferetur, in quo totum continetur, unde mundus iudicetur.

Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.

*Then before Him shall be placed, that whereoh the verdict's based, book wherein each deed is traced. When the Judge His seat shall gain, all that's hidden shall be plain, nothing shall unjudged remain.*

**Quid sum miser**

SOPRANO, MEZZO-SOPRANO AND TENOR

Quid sum miser tunc dicturus, Quem patronum rogaturus, cum vix justus sit securus?

*Wretched man, what can I plead, whom to ask to intercede, when the just much mercy need?*

**Rex tremendae**

SOLO QUARTET AND CHORUS

Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

*Thou, O awe-inspiring Lord, saving e'en when unimplored, save me, mercy's fount adored.*

**Recordare**

SOPRANO AND MEZZO-SOPRANO

Recordare, Jesu pie, quod sum causa tuae viae: ne me perdas illa die.

Quarerns me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Juste iudex ultionis, donum fac remissionis ante diem rationis.

*Ah! Sweet Jesus, mindful be, that Thou cam'sst on earth for me, cast me not this day from Thee.*

*Seeking me Thy strength was spent, ransoming Thy limbs were rent, is this toil to no intent?*

*Thou, awarding pains condign, Mercy's ear to me incline, ere the reckoning Thou assign.*

**Ingemisco**

TENOR

Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce, Deus.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.

Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.

Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.

*I, felon-like, my lot bewail, suffused cheeks my shame unveil:*

*God! O let my prayers prevail.*

*Mary's soul Thou madest white, didst to heaven the thief invite; hope in me these now excite.*

*Prayers o'mine in vain ascend: Thou art good and wilt forefend in quenchless fire my life to end.*

*When the cursed by shame opprest, enter flames at Thy behest, call me then to join the blest.*

**Confutatis**

BASS AND CHORUS

Confutatis maledictis, flammis acerbis addictis: voca me cum benedictis.

Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

*Place amid Thy sheep accord, keep me from the tainted horde, ses me in Thy sight, O Lord.*

*Prostrate, suppliant, now no more, unrepenting, as of vore, save me, dying, I implore.*

**Lacrymosa**

SOLO QUARTET AND CHORUS

Lacrymosa dies illa, qua resurget ex favilla judicandus homo reus.

Huic ergo parce Deus, pie Jesu Domine, dona eis requiem! Amen!

*Mournful day! That day of sighs, when from dust shall man arise, stained with guilt his doom to know.*

*Mercy, Lord, on him bestow. Jesus kind! Thy souls release,*

*Lead them thence to realms of peace. Amen.*

**III. Offertorio**

SOLO QUARTET

Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

*O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit;*

*Deliver them from the lion's mouth that hell engulf them not, not they fall into darkness;*

*But that Michael, the holy standardbearer, bring them into the holy light, which Thou once didst promise to Abraham and his seed.*

*We offer Thee, O Lord, sacrifices and prayers of praise; do Thou accept them for those souls whom we this day commemorate; grant them, O Lord, to pass from death to the life which Thou once didst promise to Abraham and his seed.*

*Absolve, O Lord, the souls of all the faithful departed from every bond of sin. And by the help of Thy grace let them be found worthy to escape the sentence of vengeance. And to enjoy the full beatitude of the light eternal.*

#### IV. Sanctus

CHORUS

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

Hosanna in excelsis!

Benedictus, qui venit in nomine Domini.

Hosanna in excelsis!

*Holy, holy, holy, Lord Got of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest.*

*Blessed is He Who cometh in the name of the Lord.*

*Hosanna in the highest.*

#### V. Agnus Dei

SOPRANO, MEZZO-SOPRANO AND CHORUS

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

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

*Lamb of God, Who takest away the sins of the world: give unto them rest. Lamb of God, Who takest away the sins of the world: give unto them eternal rest.*

#### VI. Lux aeterna

MEZZO-SOPRANO, TENOR AND BASS

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

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

*May light eternal shine upon them, O Lord, with Thy saints forever, for Thou art kind.*

*Grant them everlasting rest, O Lord, and let perpetual light shine upon them, with Thy saints.*

#### VII. Libera me

SOPRANO AND CHORUS

Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra.

Dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussion venerit atque ventura ira.

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

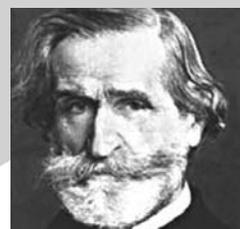
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

*Deliver me, O Lord, from eternal death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire. I am seized with fear and trembling when I reflect upon the judgment and the wrath to come. When the heavens and the earth shall be moved. That day, a day of wrath, of wasting and of misery, a dreadful and exceeding bitter day. When Thou shalt come to judge the world by fire.*

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

*Deliver me, O Lord, from everlasting death, on that dreadful day, when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire.*

*Deliver me, O Lord, from everlasting death, on that dreadful day. Deliver me.*



#### GIUSEPPE VERDI

**Born:** October 9 or 10, 1813, in Roncole, Italy

**Died:** January 27, 1901, in Milan, Italy

**Operas:** *Oberto, Un giorno di regno, Nabucco, I lombardi alla prima crociata, Ernani, Macbeth, Luisa Miller, Rigoletto, Il trovatore, La traviata, Les vêpres siciliennes, Simon Boccanegra, Un ballo in maschera, La forza del destino, Don Carlos, Aida, Falstaff*

**About the Requiem:** The final movement of the *Requiem*, "Libera me," was originally composed to be part of a Requiem Mass for beloved Italian composer Gioacchino Rossini, but that Mass never materialized. Instead, Verdi used the piece to build a bigger and better mass for his idol, Italian poet and author Alessandro Manzoni, upon his death in 1873. The Requiem Mass for Alessandro Manzoni (1785-1873) was first performed at the Church of San Marco, Milan on 22nd May 1874 (exactly a year to the day after Manzoni's death) with Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano), Giuseppe Capponi (tenor) and Ormondo Maini (bass); Verdi himself conducted.

**ELIZABETH BLANCHE-BIGGS**

**Opera:** *Maria Stuarda, La Traviata, La Boheme, Tosca, Un Racconto Fiorentino, Otello, La Fanciulla del West, Norma, Le Nozze di Figaro, Die Walkure, Il Trovatore, La Fanciulla del West, Vespri Siciliani, Aida, Madama Butterfly, Turandot, Il Tabarro, Pagliacci, Carmen, Norma, Le Roi David, Carmina Burana*

**Has performed with:** Teatro Regio di Torino, Metropolitan Opera, New York City Opera, Lincoln Center's Alice Tully Hall, Utah Opera, Holland Park Opera Festival, Fresno Lyric Opera, Lyric Opera Waco, Washington National Opera, Florida Grand Opera, Los Angeles Opera, Rome Opera, Opera Grand Rapids, Tampa Bay Opera, El Paso Opera, August Opera, Connecticut Opera, Opera Colorado, Florentine Opera of Milwaukee, Virginia Opera, Di Capo Opera Theatre, the National Lyric Opera, Aotea Centre in New Zealand, Mercury Theatre in New Zealand, Philharmonic de Nice, Orquestra Sinfonica Nacional de Costa Rica, New Zealand Symphony Orchestra, New Zealand Symphony, Orange County Performing Arts Center, New Zealand International Festival of the Arts

**Concert performances:**

Beethoven's Ninth Symphony, Verdi's *Requiem*, Mozart's Mass in C Minor, Beethoven's Mass in C Minor, Mozart's *Vesparae Solennes*, Stravinsky's Mass and the Fauré *Requiem*

**EUGENIE GRUNEWALD**

**Opera:** *Aida, Il Trovatore, Un Ballo in Maschera, La Favorite, Don Carlo, Lohengrin, Anna Bolena, La Forza del Destino, Hansel und Gretel, Cavalleria Rusticana, The Dialogues of the Carmelites, The Turn of the Screw, Merlin, Tannhauser, Oedipus Rex, The Maid of Orleans*

**Has performed with:** San Francisco Opera, Michigan Opera Theatre, Opera Pacific, Orlando Opera, the Théâtre du Capitole de Toulouse, Norway's Opera Bergen, Houston Grand Opera, Seville's Teatro de la Maestranza, and Austin Lyric Opera, San Francisco Opera, the Hamburgische Staatsoper, Barcelona's Gran Theatre del Liceu, Lyric Opera of Chicago, Florida Grand Opera, Glimmerglass Opera, New Orleans Opera, New York City Opera, Madrid's Teatro Real, Austin Lyric Opera, Aspen Music Festival, Opera Orchestra of New York, Boston Philharmonic, Teatro São Carlo, Sinfonicorchesters Freiburg, Brucknerfest Linz, Tulsa Philharmonic

**Concert performances:**

Verdi's *Requiem*, Mahler's Eighth Symphony, Brahms's *Alto Rhapsody*, Luciano Pavarotti's *Pavarotti Plus Live from Lincoln Center*

**STUART NEILL**

**Opera:** *I Puritani, Lucia, Der Rosenkavalier and Oberto*

**Has performed with:** The Metropolitan Opera, Lyric Opera of Chicago, Teatro alla Scala, Teatro La Fenice, Opera Company of Philadelphia, Dallas Opera, The Atlanta Symphony Orchestra, New York Philharmonic, Israel Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Dresden's Staatskapelle, Lincoln Center's Alice Tully Hall and Zagreb Philharmonic Orchestra

**On CD:** Bellini's *Il Pirata* for Berlin Classics; Verdi's *Oberto* for Philips Classics; triple Grammy® Award-winning recording of Stravinsky's *Persephone* with the San Francisco Symphony for RCA Red Seal; *Of the Father's Love, God In The Manger, The Church Triumphant* and Verdi's *Requiem*, for Ligonier Music

**ERIC OWENS**

**Education:** Temple University and the Curtis Institute of Music

**Opera:** *Doctor Atomic, L'Italiana in Algeri, Rigoletto, Otello, St. François d'Assise, Norma, Aida, Il Trovatore, La Boheme, Die Zauberflöte, Simon Boccanegra, La Sonnambula, Ariodante, di Lammermoor, Don Giovanni, Banquo, The Rape of Lucretia*

**Has performed with:** San Francisco Opera, Grand Theatre de Geneve, Boston Lyric Opera, Opera Colorado, Cincinnati Opera, Royal Opera, Houston Grand Opera, Los Angeles Opera, Paris Opera (Bastille), Washington Opera, Pittsburgh Opera, Minnesota Opera, Glimmerglass Opera, Philadelphia Orchestra, New York Philharmonic, San Francisco Symphony, Atlanta Symphony, National Symphony, Baltimore Symphony, Pittsburgh Symphony, Detroit Symphony, Los Angeles Chamber Orchestra, Bachakademie Stuttgart

**Awards and Honors:** 2003 Marian Anderson Award; winner, Plácido Domingo Operalia Competition; First Prize, Mario Lanza Voice Competition

**Coming up:** Elliot Goldenthal's *Grendel* with Los Angeles Opera in a production by Julie Taymor, and Mozart's *Sarasro* at the Opera Angers-Nantes



## 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

# unlock

Sunday, March 26, 2006 at 7 p.m. | Walt Disney Concert Hall

This concert is part of the Minimalist Jukebox Festival  
John Adams, Festival Director  
For more information, visit  
<http://wdch.laphil.com/minimalism/>

APPEARANCES BY TONIGHT'S GUEST SOLOISTS ARE MADE POSSIBLE IN PART BY A GENEROUS GIFT FROM  
**THE FLORA L. THORNTON FOUNDATION**

This concert is made possible, in part, through a grant from the National Endowment for the Arts



**K-Mozart 105.1fm**

K-Mozart 105.1 fm is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on **Sunday, April 9 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.

Grant Gershon, conductor  
Meredith Monk, vocalist

William Beck, organ  
Cedric Berry, baritone  
Theo Bleckmann, vocalist  
Katie Geissinger, vocalist  
Jessica Rivera, soprano

*Fields / Clouds from Book of Days* (1985)

Meredith Monk

Selections from *ATLAS: An Opera in 3 Parts* (1991)

Meredith Monk

Part III: *Invisible Light*

*Other Worlds Revealed*  
*Explorers' Junctures*  
*Earth Seen From Above*  
*Return to Earth*

Mr. Bleckmann  
Ms. Geissinger  
Ms. Monk

*By the Waters of Babylon We Sat and Wept*

Arvo Pärt

*The Beatitudes*

Arvo Pärt

Mr. Beck

### INTERMISSION

*Book of Proverbs*

Michael Torke

Opening  
The Door Turns  
Better a Dry Crust  
The Whip for the Horse  
The Way of an Eagle  
Ms. Rivera  
Drink our Fill of Love  
Mr. Berry  
Like the Man who Seizes  
Boast Not of Tomorrow

## Miraculous Moments - One Note At a Time

By Victoria Looseleaf

Unlike the high-flying, über-embellished melodies of Mozart, who was chastised by Emperor Joseph II for writing “too many notes,” the Estonian-born composer Arvo Pärt creates an exquisite sonic universe with very few. Luminous sounds with harmonies that hover in one place and seem to tunnel into the subconscious, this is, nevertheless, muscle music capable of annihilating the strictures of time and space. Transporting us to an aural Eden, where the stream of chords quashes the clatter of self and connects us to the present, this radically simplified language is what the composer calls “tintinnabuli,” after the Latin word for bell. Instantly recognizable, Pärt’s compositions attract myriad classical aficionados, as well as



Arvo Pärt

those gaga for Coldplay, U2 and Out-Kast. It has also been mainstreamed into cinema, featured in dozens of films, including the remake of *Swept Away* with Madonna, and Michael Moore’s *Fahrenheit 9/11*. Pärt, who celebrated his 70th birthday last year, began as a 12-tone, Schoenbergian, but after

converting to the Russian Orthodox faith in the mid-70’s had an epiphany upon hearing a splendid consonant chord, with his 1976 “Tabula Rasa” hurling him to global fame. At its most basic, the form involves the interweaving of two voices, one moving by melodic steps, the other rotating through the pitches of a major or minor chord. In spite of Pärt’s adoration of spare, cyclic sounds, he does not regard himself a minimalist. The world, however, begs to differ, which is why Pärt, Meredith Monk and Michael Torke are included in the Los Angeles Philharmonic’s “Minimalist Jukebox” festival. Pärt’s *By the Waters of Babylon, We Sat Down and Wept* is a meterless, wordless journey, with abstract vowel sounds lending austerity to the strict outlines of a mournful A minor chord. Inspired by Psalm 137 (so, too, was the African-American vocal group Sweet Honey in the Rock), the eight-minute work comforts with unison octaves, counter melodies and lines that alternate between solos, duets and full chorus. After building to a fortissimo, the piece ends abruptly, as if Pärt, himself, is beaming it into the stratosphere. The composer’s 1990 *The Beatitudes*, a complex chain of modulations wending through major and minor chords, is his first foray into

setting the English language. The chosen text, “Blessed are the poor in spirit, for theirs is the kingdom of Heaven,” from the Gospel of Matthew, is composed in a one-note-per-syllable style, which also gives the silence created between tones (when the organ is not sustaining a single low note), an immediate emotional impact. The mammoth “amen,” in block chords, appears to signify the work’s end, but Pärt, ever the mischievous mystic, has the organ launch into an epic toccata, decreasing in volume while ascending in arpeggiated pitches, all coming to rest on the opening F minor harmony.

While it’s been said that Schubert’s pen was fifty per cent ink, fifty per cent tears, the writing implement of Minimalism’s reigning godmother, Meredith Monk, must be one hundred per cent originality. Indeed, last month the 63-year old playwright/choreographer/filmmaker/singer/dancer celebrated 40 years in the arts with a four-hour bash at Carnegie Hall. And thus is it music that remains the center of her work. Beginning with “Fields, Clouds” from her “Book of Days,” Monk, with two



Michael Torke

members of her ensemble, makes her long-awaited Chorale debut. Creating music of ritualistic incantations that seem to harken back to a time before notation, Monk also performs “Invisible Light,” the third act from her 1991 opera *Atlas*. Loosely based on the travel writings of Victorian adventurer Alexandra

David-Néel, with travel a metaphor for spiritual quest and commitment to inner vision, the 25-minute segment features 40 voices with virtually no text. Essentially an a cappella improvisation on vocal sounds or phonemes, the opus requires feats of technical prowess that cover the laryngeal waterfront. From graceful bumbles, breathless tremolos and repeating phrases to overtone singing, chic squeaks and wistful wails (think contemporary pop songstress Fiona Apple), the music, like that of Pärt, transcends the notion of a time-space continuum. Embracing a theme that deals with resonance and sheer energy, the sound sorceress says she was thinking of “a timeless radiant space and how a place or space could ring.” As Monk’s work is passed down from voice to voice, person to person - “like the wind going through a kind of hocket” - the performers also hold hands while passing musical tones from one voice to another. Creating a shimmering world of inner harmonies, this aural tapestry also becomes visual, as we, the audience, allow the music to soak through our skins into our very beings. Monk, the eternal mythmaker, finds answers in the tendernesses of the moment, as Alexandra returns to Earth, older and wiser, sitting serenely, drinking coffee. The voyage, vastly about each one of us, has also become an inner trek of the heart.

In contrast to Monk’s ecstatic wordless vocal pirouettes, Wisconsin-born Michael Torke creates huge splashes of color with the orchestra. A synaesthete (like Messiaen before him), this 44-year old sees color in response to sound. Erupting onto the scene in the early 80s while still a student at Yale, Torke made high-octane, rock-tinged music that was inspired from the harmonic and melodic repetitions of minimalism (shades of Philip Glass), and today can be heard in the Black Eyed Peas, constructed, as they are, with the rhythmic vibrancies of house music. Shot through, as well, with sweeping melodies as if channeled from classic films (think Train’s Pat Monahan fused with the torchy beauty of David Raksin’s “Laura”), this is an appealing combination. In his 1992 *Book of Proverbs*, Torke has devised an ingenious use of fortune-cookie maxims as a way into short, recognizable musical phrases. “I don’t stop at a mere correspondence,” says Torke, “but I develop a one-to-one attachment of musical notes and words - almost as if permanent, unyielding knots were tied.” When Torke manipulates the notes, the words of the text become differently sequenced, as well. Composed in eight movements, the 35-minute piece features full chorus (in different combinations and expanding throughout),

and orchestra, with the addition of a phat, jiving saxophone quartet. After a fanfare-like opening for orchestra, “The Door Turns” (altos, tenors and basses), begins in a straightforward



Meredith Monk  
Photo by Stephanie Berger

manner before fragmenting and turning back on itself. Funkified with saxes, the effect is similar to that produced by a DJ scratching vinyl. Sung only by the women, “Better a Dry Crust,” by keeping its rhythm but arranging the notes from low to high, delivers a popish song quality, while “The Whip for the Horse” features men alone, their heavy syncopation reminiscent of a grooving Nelly. The use of soprano and baritone soloists in the fifth and sixth parts, “The Way of an Eagle” and “Drink our Fill of Love,” respectively provides aural bling, the saxes in the latter approaching Sondheim harmonic territory. “Like the Man who Seizes,” a Bach-like chorale setting, is augmented by filigreed orchestral textures. Finally, with the full chorus singing “Boast Not of Tomorrow,” a big-band energy provides a brilliant bravura finish. Nurturing, invigorating and healing, the singular and sumptuous music of Pärt, Monk and Torke make living in the moment a magnificent experience.

*Victoria Looseleaf is a freelance arts writer and regular contributor to the Los Angeles Times, Reuters and Performances Magazine. In addition, she is the producer and host of the long-running cable access television show on the arts, “The Looseleaf Report.” Next month Ms. Looseleaf will be honored with a special achievement Lester Horton award, “Furthering the Visibility of Dance.”*

## Book of Proverbs

Music by Michael Torke

### 1. Opening

#### 2. The Door Turns

The door turns on its hinges,  
the sluggard, on his bed!

Proverbs 26:14

#### 3. Better a Dry Crust

Better a dry crust with peace  
than a house full of feasting with strife.

Proverbs 17:1

#### 4. The Whip for the Horse

The whip for the horse, the bridle for the ass,  
And the rod for the back of fools.

A proverb in the mouth of a fool  
hangs limp, like crippled legs.

As the dog returns to him vomit  
so the fool repeats his folly.

Proverbs 16:3, 7, 11

#### 5. The Way of an Eagle

Three things are too wonderful for me,  
yes, four I cannot understand:  
The way of an eagle in the air,  
the way of a serpent upon a rock,  
The way of a ship on the high seas,  
and the way of a man with a maiden.

Proverbs 30:18-19

#### 6. Drink Our Fill of Love

And I saw among the simple ones,  
I observed among the young men,  
a youth with no sense,  
Going along the street near the corner,  
then walking in the direction of her house--  
In the twilight, at dusk of day,  
at the time of the dark of night.  
And lo! the woman comes to meet him,  
robed like a harlot, with secret designs--  
She seizes him, she kisses him,  
and with an impudent look says to him:  
"I came out to meet you,  
to look for you, and I have found you!  
With coverlets I have spread my couch,  
with brocaded cloths of Egyptian linen;  
I have sprinkled my bed with myrrh,  
with aloes, and with cinnamon.

"Come let us drink our fill of love.  
until morning, let us feast on love!  
For my husband is not at home,  
he has gone on a long journey;  
...not till the full moon will he return home."

She wins him over by her repeated urging,  
with her smooth lips she leads him astray;  
He follows her stupidly,  
like an ox that is led to slaughter;  
Like a stag that minces toward the net,  
till an arrow pierces its liver;  
Like a bird that rushes into a snare,  
unaware that its life is at stake.

Such is the way of an adulterous woman:  
she eats, wipes her mouth,  
and says, "I have done no wrong."

Proverbs 7:7-10, 13, 15-23

Proverbs 30:20

#### 7. Like the Man Who Seizes

Like the man who seizes a passing dog by the ears  
is he who meddles in a quarrel not his own

Proverbs 26:17

#### 8. Boast Not of Tomorrow

Boast not of tomorrow,  
for you know not what any day may bring forth.

Proverbs 27:1

## The Beatitudes

Music by Arvo Pärt

Blessed are the poor in spirit:  
For theirs is the kingdom of heaven.  
Blessed are they that mourn:  
for they shall be comforted.  
Blessed are the meek:  
for they shall inherit the earth.  
Blessed are they which do hunger and thirst after righteousness:  
for they shall be filled.  
Blessed are the merciful:  
for they shall obtain mercy.  
Blessed are the pure in heart:  
for they shall see God.  
Blessed are the peace makers:  
for they shall be called the children of God.  
Blessed are they which are persecuted for righteousness sake:  
for theirs is the kingdom of heaven.  
Blessed are ye,  
when men shall revile you,  
and persecute you,  
and shall say all manner of evil against you falsely, for my sake.  
Rejoice, and be exceeding glad:  
for great is your reward in heaven:  
for so persecuted they the prophets which were before you.  
Amen.



### MEREDITH MONK

**Awards and Honors:** 1995 MacArthur "Genius" Award; two Guggenheim Fellowships; a Brandeis Creative Arts Award; three "Obies" (including an award for Sustained Achievement); two Villager Awards; 2 "Bessie" Awards for Sustained Creative Achievement; the 1986 National Music Theatre Award; sixteen ASCAP Awards for Musical Composition and the 2005 ASCAP Concert Music Award; honorary Doctor of Arts degrees from Bard College, the University of the Arts, The Juilliard School, and the San Francisco Art Institute; German Critics Prize for Best Records of 1981 and 1986 (for her recordings of *Dolmen Music* and *Our Lady of Late: The Vanguard Tapes*)

**Recordings:** *Dolmen Music* (ECM New Series), *Our Lady of Late: The Vanguard Tapes* (Wergo), *mercy* (ECM New Series)

**Music for film:** *La Nouvelle Vague* directed by Jean-Luc Godard and *The Big Lebowski*, by Joel and Ethan Coen

**Formed:** Meredith Monk and Vocal Ensemble

**Music has been performed by:** The Chorus of the San Francisco Symphony, Musica Sacra, The Pacific Mozart Ensemble, Double Edge, and Bang on a Can All-Stars

**Performances:** Vocal Offering for His Holiness, the Dalai Lama, as part of the World Festival of Sacred Music in Los Angeles in 1999; a three-concert retrospective entitled *Voice Travel* as part of the Lincoln Center Festival in 2000; *Possible Sky*, commissioned by Michael Tilson Thomas for the New World Symphony, premiered in April 2003 in Miami; *Stringsongs*, commissioned by the Kronos Quartet, premiered at the Barbican Center in January 2005.

**Current projects:** include a new work for the Western Wind Vocal Ensemble, a new music theatre piece, *Impermanence*, and a new piece for her Vocal Ensemble and the Kronos Quartet called *Songs of Ascension* in collaboration with visual artist Ann Hamilton.

**Quote:** "When the time comes, perhaps a hundred years from now, to tally up achievements in the performing arts during the last third of the 20th century, one name that seems sure to loom large is that of Meredith Monk. In originality, in scope, in depth, there are few to rival her." *The Washington Post*



### MICHAEL TORKE

**Education:** Yale University

**Compositions:** *Ecstatic Orange*, *Yellow Pages*, *Color Music*, *Javelin*, *Four Seasons*, *Disney Millennium Symphony*, *Strawberry Fields*, *Rapture*, *An American Abroad*

**Collaborations:** New York City Ballet, Argo/Decca Records

**Founded:** Ecstatic Records

**Appointments:** Associate Composer of the Royal Scottish National Orchestra

**Currently working on:** a musical, *House of Mirth*, and a ballet, *Italian Straw Hat*

**Notable:** Torke's compositions practically define post-Minimalism, a music in which eclectic young composers utilize the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world.



### ARVO PÄRT

**Born:** September 11, 1935, in Paide, Estonia

**Compositions:** *Our Garden*, *Stride of the World*, *Nekrolog*, *Symphonie No. 1*, *Symphonie No. 2*, *Perpetuum Mobile*, *Collage über BACH*, *Credo*, *Symphony No. 3*, *Für Alina*, *Fratres*, *Cantus in Memoriam Benjamin Britten*, *Tabula Rasa*

**Honors:** was elected to the American Academy of Arts and Letters; received the "Contemporary Music Award" at the Classical Brit Awards ceremony at the Royal Albert Hall in London in 2003

**Notable:** The musical technique Pärt invented, or discovered, and to which he has remained loyal, practically without exception, he calls "tintinnabuli" (from the Latin, little bells). The basic guiding principle behind tintinnabulation is the composition of two simultaneous voices as one line - one voice moving stepwise from and to a central pitch, first up, then down, and the other sounding the notes of the triad.



### CEDRIC BERRY

**Education:** Interlochen Arts Academy, University of Southern California

**Opera:** *Gianni Schicchi*, *Faust*, *Merry Wives*, *Don Giovanni*, *Die Zauberflöte*, *The Rape of Lucretia*, *La Boheme*, *L'Italiana*, *Pagliacci*, *Tosca*, *Tristan und Isolde*, *Le Nozze di Figaro*, *Carmen*, *Falstaff*, *Madama Butterfly*, *La Traviata*, *Don Giovanni*, *The Barber of Seville*, *Samson et Dalila*, *La Rondine* and *Billy Budd*

**Concert performances:** *Porgy & Bess*, Copland's *Old American Songs*

**Has performed with:** Los Angeles Opera at the Savonlinna Opera Festival in Savonlinna, Finland, Los Angeles Opera, Pacific Symphony, The Arizona Symphony, The Bakersfield Symphony, The Fresno Philharmonic, The Santa Fe Symphony, the Los Angeles Philharmonic, the Banlieues Bleues festival in Paris, France, The New West Symphony, LA Master Chorale, Luckman Jazz Orchestra

**Awards and Honors:** First place, Metropolitan Opera Western Region Competition

**JESSICA RIVERA**

**Education:** Master of Music in Vocal Arts from the USC Thornton School of Music; BA in Music from Pepperdine University

**Opera:** World Premiere of Osvaldo Golijov's *Ainadamar*, *Le Nozze di Figaro*, *La Boheme*, *Carmen*, *Così fan tutte*, *Nicholas and Alexandra*

**Concert performances:** Mahler's Sympony No. 4, Haydn's *Die Schopfung*, Mahler's Symphony No. 2, Mozart's *Requiem*, *La Traviata*, *The Magic Flute*, *Il barbiere di Siviglia*, *Peter Grimes*, *The Queen of Spades*, *Lohengrin*, *The Merry Widow*, *Die Zauberflöte*, *Gianni Schicchi*, *Don Giovanni* and *Nabucco*

**Has performed with:** Santa Fe Opera, Atlanta Symphony Orchestra, Opera Santa Barbara, Auckland (New Zealand) Philharmonia, Los Angeles Philharmonic, New West Symphony, Los Angeles Master Chorale, Hollywood Bowl Orchestra, Fort Worth Symphony, Phoenix Symphony, Pacific Symphony Orchestra

**Member of:** Los Angeles Opera's Resident Artist Program

**Awards and Honors:** Finalist, Plácido Domingo's 2004 Operalia World Opera Contest; Finalist, 2003 Metropolitan Opera National Council; Finalist, 2002 Monte-Carlo Voice Masters Competition; Finalist, 2002 Loren L. Zachary Competition; First Place, Young Artist of the Year – NATS, Los Angeles chapter

**Quote:** "highly accomplished, fully equipped and most promising" -*Los Angeles Times*

**WILLIAM BECK**

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

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

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

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

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

**Currently:** Organist and Music Director at St. Cyril of Jerusalem (Encino) and Organist at the Wilshire Boulevard Temple (Los Angeles)

**THEO BLECKMANN**

**Has performed with Meredith Monk since:** 1994

**Has performed at:** Carnegie Hall's Zankel Hall, the Sydney Opera House and the new library of Alexandria, Egypt

**Has inspired compositions by:** Mark Dresser, John Hollenbeck, Phil Kline, Ben Monder, Meredith Monk, Kirk Nurock, Bob Ostertag, Michael Tilson Thomas, and Bang on a Can's David Lang, Michael Gordon and Julia Wolfe, Bobby McFerrin

**Recordings:** *anteroom* (Traumton Recordings), *mercy* (ECM records), *Men in Black* soundtrack,

**Has performed with:** Laurie Anderson, Anthony Braxton, Steve Coleman, Mark Dresser, Dave Douglas, Philip Glass, John Hollenbeck, Anthony Jackson, Sheila Jordan, Ikue Mori, Ben Monder and the Bang On A Can All-stars, San Francisco Symphony Chorus, Estonian Radio Choir, Merce Cunningham Dance Company and Mark Morris Dance Group

**Currently:** "The night they invented champagne" for *Winter & Winter*

**Quote:** "a local cult favorite" (*New Yorker*), "excellent" (*New York Times*) "a singer who has only recently fallen to earth" (*OUT Magazine*)

**KATIE GEISSINGER**

**Has performed with Meredith Monk since:** 1990

**Awards and Honors:** an Ensemble "Bessie" award for *The Politics of Quiet*

**Recordings:** *ATLAS*, *Volcano Songs*, and *mercy* (ECM New Series); *Monk and the Abbess* (BMG/Catalyst); Philip Glass and Robert Wilson's *Einstein on the Beach* (Elektra/Nonesuch); Brian Eno's *Music for Airports* and Philip Glass's film score *Kundun*

**Has represented Ms. Monk:** to choruses in Wales, Estonia, and San Francisco, and, with Theo Bleckmann, at China's first ever UNESCO concert

**Has performed:** in the world tour of Philip Glass and Robert Wilson's *Einstein on the Beach*; Bang on a Can's Obie Award-winning *The Carbon Copy Building* at the Kitchen in New York, at MASSMoCA, and in Torino and Hamburg

**Has performed with:** Peter Sellars, Anthony Davis, Lois Vierk, John Kelly, Robert Een, Michael Gordon, Julia Wolfe, and David Lang

**On Broadway:** Baz Luhrmann's *La Boheme*

**Off-Broadway:** *Mahagonny Songspiel*, *Trouble in Tahiti*, *Dido and Aeneas*, and many Gilbert and Sullivan operettas

**Currently:** working on a new project, *The Rosenbach Company*, with cartoonist Ben Katchor and composer Mark Mulcahy.



## Los Angeles Master Chorale

### SOPRANO

Beata Balon †\*  
 Tania Batson †\*  
 Marian Bodnar †\*  
 Deborah Briggs †  
 Vicky Brown †\*  
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 Diane Thomas †\*  
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 Leanna Brand †\*  
 Monika Bruckner †\*  
 Cheryl Desberg †\*  
 Suzanna Ellis †\*  
 Sarona Farrell †\*  
 Amy Fogerson †\*  
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 Helene Quintana †\*  
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 Nancy Sulahian \*  
 Kimberly Switzer †\*  
 Tracy Van Fleet \*  
 Diane Wallace †\*  
 Diana Zaslove †\*  
 † Verdi  
 \* Monk  
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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.

## Spotlight on: High School Choir Festival

Listen up. There are some wonderfully gifted teenage choristers ready to sing their hearts out for you. Under the guiding hands of Music Director Grant Gershon, our annual High School Choir Festival has morphed into a massive 900-voice choir. Founded by the Master Chorale Associates, and now in its 17th year, the festival features young men and women from 24 high schools across the Southland.

This day-long event is the culmination of a year-long music education program that provides training for young singers. Gershon mentors the choir directors and conducts regional rehearsals prior to the festival. Join us for two special events. At 11am, you'll enjoy select performances by some of the top ensembles in the Showcase of Choirs. Then come back after your lunch break for the Festival Concert at 1pm by the massed choirs joined by the Master Chorale. We're proud to show off these younger members of our extended Chorale family! The Concerts are free and open to the public. Visit [www.lamc.org](http://www.lamc.org) for more information.

### High School Choir Festival

**Monday, March 20, 2006**

**Showcase of Choirs, 11am**

**Festival Concert, 1pm**





# Los Angeles Master Chorale Administration

### Artistic Staff

Grant Gershon, Music Director  
Paul Salamunovich, Music Director Emeritus  
Lisa Edwards, Pianist/Musical Assistant  
Nancy Sulahian, Director, Chamber Singers  
Marnie Mosiman, Artistic Director for Voices Within

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Patrick Brown, Resource Development Associate – Individual Gifts  
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*The stage crew is represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local 33.*

### Los Angeles Master Chorale

135 North Grand Avenue  
Los Angeles, California 90012  
Phone 213-972-3110  
Fax 213-687-8238  
Email LAMC@LAMC.ORG  
WWW.LAMC.ORG

### Ticket Services

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Fax 213-972-3136  
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## Los Angeles Master Chorale Orchestra

### VIOLIN 1

Barry Socher †\*  
Jennifer Munday \*  
Margaret Wooten †  
Leslie Katz †  
Patricia Aiken †  
Ernest Salem †\*  
Yan To †\*  
Sharon Harman\*  
Lisa Dondlinger\*  
Julie Rogers †\*  
Nicole Bush †\*  
Maia Jasper †  
Julie Ann French †\*  
Cheryl Ongaro\*  
Anna Kostyuchek\*  
Isabelle Senger\*  
Debora Price †  
Philip Vaiman †

### VIOLIN 2

Steve Scharf †  
Connie Kupka\*  
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Rhonni Hallman †\*  
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Cheryl Ongaro †  
Chris Reutinger †\*  
Brandon Speltz\*  
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### VIOLA

Kazi Pitelka †  
Victoria Miskolczy\*  
Dmitri Bovaird †  
Raymond Tischer †\*  
Renita Koven †\*  
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Brett Banducci †\*  
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Delores Bing †\*  
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Jeffrey White †\*  
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Jeff Benedict (Alto)  
Ken Foerck (Tenor)  
Charlie Richard (Baritone)

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William Bing †\*  
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† *electrify*  
\* *unlock*

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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



# circle of friends

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*\*Those individuals who have made multi-year commitments of support are indicated with an asterisk. Thank you!*

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### 3rd Annual Maestro and Friends Cabaret Dinner

Tue, Jun 6 at 6:30 p.m.

Walt Disney Concert Hall

For donors of \$5000 or more

Join Grant Gershon and some very talented Master Chorale singers at Disney Hall for an evening of great food, fine wine and saucy cabaret. Take a sip and enjoy the sights that surround you as waiters wisp by, serving an exquisite three-course dinner. Hear your very own Maestro tickle the ivories in appreciation of your support for the Master Chorale. Getting closer to the music you love has never been this much fun!

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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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