



# Los Angeles Master Chorale

Giving A Voice to Walt Disney Concert Hall

# 2006 | 2007

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### embark

Haydn & Glass

Sunday, October 22 at 7 pm

### resonate

Rachmaninoff

Sunday, November 12 at 7 pm

### celebrar

Voces Navideñas de las Américas

New! Saturday, December 2 matinee at 3 pm

### holiday wonders

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

### rejoice

Bach and Holiday Favorites

Sunday, December 10 at 7 pm

### messiah sing-along

Monday, Dec. 11 at 7:30 pm

Monday, Dec. 18 at 7:30 pm

New! Added performance

### shine

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

Sunday, January 28 at 7 pm

### shout

Mary Lou Williams

Luckman Jazz Orchestra  
Sunday, March 4 at 7 pm

### awaken

Christopher Rouse • World Premiere

Sunday, March 25 at 7 pm

### ignite

Haydn & Ramirez

Sunday, March 25 at 7 pm

### lift

Beglarian, MacMillan and Pärt

Sunday, June 3 at 7 pm

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## A Bounty of Musical Gifts for the Heart and Soul

By Victoria Looseleaf

The avant-garde poet Guillaume Apollinaire once said, “Now and then it's good to pause in the pursuit of happiness and just be happy.”

And so it shall be a joyous occasion when music director Grant Gershon raises his baton on Sunday, October 22, to begin his sixth season with the Los Angeles Master Chorale – a season that promises to be thrilling, eclectic, profound and powerful. An e-ticket musical ride, the Chorale's 43rd season is as multi-faceted as the City of Los Angeles itself.

Indeed, more than half the programming is devoted to works by living composers, including the long-awaited world premiere of a requiem by Pulitzer Prize-winner Christopher Rouse and the West Coast premiere of a new Steve Reich work, as well as two groundbreaking multi-year initiatives encompassing repertoire both old and new.

Just as the Chorale has loyal subscribers, so, too, has Gershon's vision prompted a younger, hipper crowd to turn out for the captivating sounds coming from Disney Hall. In fact, Sunday nights have not been the same since Gershon ascended the podium, his boyish enthusiasm infusing the concerts with an intriguing blend of style, taste and adventure.

Says Gershon: “We've maintained a level of trust with our long-term fans of the Chorale and at the same time created concerts that have attracted new and diverse audiences. We have expanded the definition of what a choral concert is. We haven't done,” adds the conductor, “Gilbert and Sullivan. That time has passed.”

Instead, Gershon goes with his gut and formidable talents to present ear-opening, revolutionary music. Kick-starting the 06|07 season will be Philip Glass's *Itaipú*, a minimalist take on an ancient creation myth. Auspiciously paired with Haydn's *Creation Mass* and joined by the Los Angeles Chamber Orchestra, this work signals the beginning of “Homage to Haydn,” in which the Chorale tackles the composer's six final masses.

Rolled out over the next three years, the Chorale performs part two, *Lord Nelson Mass* (Missa in Angustiss), also with the Los Angeles Chamber Orchestra, on April 22, 2007, a bill shared with *Misa Criolla* (Creole Mass), by Argentinean pianist-composer Ariel Ramirez, whose work will be embellished by flamenco dancer-choreographer Ornili Azulay.

Gershon's other long-term endeavor, “L.A. Is the World,” is a commissioning initiative and three-way collaboration uniting immigrant master musicians and composers with the Chorale. Closing the season on June 3 (with an additional performance June 7), the first of the pan-cultural installments features new music from American composer Eve Beglarian in partnership with Iranian-American musicians Pejman Hadadi and Manoochehr Sadeghi. (The project concludes with two concerts slated in 07|08.) Gershon says the idea for the cross-pollination is based on the Los Angeles Festivals, which were curated by renowned stage director Peter Sellars in the early 90s. “It dawned on me,” explains Gershon, “to bring together composers hip to non-Western traditions who are open to the collaborative process in order to create new works.” Rounding out that program are the triple-chorus, *Te Deum*, by Estonian mystic Arvo Pärt, and James MacMillan's powerhouse *Cantos Sagrados*, a showpiece for organ and chorus with texts by Chilean-born Ariel Dorfman and Mexican poet Ana Maria Mendoza.

Sure to garner international attention is Rouse's *Requiem*, the season's other world premiere and a work commissioned by Soli Deo Gloria to commemorate the 200th anniversary of the birth of Hector Berlioz. A staggering juxtaposition of apocalyptic vision with music of heart-breaking intimacy, the work bows on March 25 with large orchestra, double chorus, children's chorus

and baritone soloist Sanford Sylvan. Including texts by Michelangelo and poets Seamus Heaney and John Milton, the work confronts the reality of losing a loved one.

“Rouse has written hardly anything for chorus, and I was absolutely bowled over with it,” says Gershon of the 90-minute intermissionless piece. “It is clearly brilliant and incredibly ambitious.”

As is Steve Reich’s *You Are (Variations)*, which, after its triumphant debut by the Chorale in 2004, returns on January 28 as part of a tribute to the composer’s 70th birthday. Paired with the West Coast premiere of Reich’s *Daniel Variations*, written in memory of slain Wall Street Journal reporter Daniel Pearl and setting his words as well as those from the Book of Daniel, this concert is a must-hear for both cutting-edge enthusiasts as well as regular concertgoers, all of whom will also be treated to several early Renaissance motets.

Also assuaging: Rachmaninoff’s rarely performed a cappella *All-Night Vigil*, the Russian composer’s 70-minute masterpiece which will be performed November 12; and the singular sounds of Mary Lou Williams as heard on March 4, when the Chorale again teams up with the incomparable James Newton and his Luckman Jazz Orchestra, along with renowned vocalists Darius de Haas, Cedric Berry, and Carmen Lundy, to present *Mary Lou’s Mass*.

And what would December be without works of comfort, joy and good cheer? The Chorale rocks with its third annual *celebrar* concert—holiday favorites performed Latin-style, this year as a family matinee on December 2—while the conclusion of the multi-year presentation of Bach’s beloved six-part *Christmas Oratorio* highlights the December 10 concert. In addition, fans of the Chorale’s *Messiah* Sing-Along can vocalize at two performances on December 11 and 18.

“It is truly a blockbuster season,” Gershon exclaims, “filled with mega-masterpieces and daring new projects tailored specifically to the vast talents of our incredible singers, who never cease to inspire or amaze me.”

Ditto for the audience!

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.”



Photos by Craig Schwartz



Lee Salem Photography



Grant Gershon

## Five years of exquisite music-making

# Grant Gershon and the Los Angeles Master Chorale

### GRANT GERSHON, conductor

**Born:** November 10, 1960, in Norwalk, California

**At the Chorale:** Music Director, now in his fifth season, Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *You Are (Variations)* by Steve Reich, *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezoz (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

**Official member of:** the USC Thornton School of Music Board of Councilors

**On disc:** Two Grammy Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical) *Glass-Salonen* and *You Are (Variations)* (Nonesuch) 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



# share

Sunday, May 21, 2006 at 7 pm | Walt Disney Concert Hall

### Los Angeles Master Chorale

Grant Gershon, conductor

William Beck, organ

Lisa Edwards, piano

<i>Announcement</i>	Jaakko Mäntyjärvi
<i>Music Divine</i>	Thomas Tomkins
<i>The Good Old Way</i>	William Walker
<i>I Love My Love</i>	Cornish Folk Song Arr. Gustav Holst
<i>Lass dich nur nichts dauern, Op. 30</i>	Johannes Brahms Text by Paul Fleming
<i>Janger</i>	Traditional Balinese Arr. Budi Susanto Yohanes
<i>Mi Lumía</i>	Javier Zentner Text by Oliverio Girondo
<i>New Moon</i>	Ricky Ian Gordon Text by Langston Hughes
<i>Sanctus</i> from 5 part Mass	William Byrd
<i>Keep Your Lamps!</i>	Traditional Spiritual Arr. Andre Thomas
<i>Sure On This Shining Night</i>	Morten Lauridsen Text by James Agee
<i>Wana Baraka</i>	Kenyan Folk Song Arr. Shawn Kirchner

<i>Dravidian Dithyramb</i>	Victor Paranjoti
<i>Haze Gold</i>	Philip Glass Text by Carl Sandburg
<i>Ave Verum Corpus</i>	Wolfgang Amadeus Mozart
<i>Choose Something Like A Star</i>	Randall Thompson Text by Robert Frost
<i>El Guayaboso</i>	Guido López-Gavilán
<i>Oi vauva, minulla on se siniset</i> "O infant, I am in possession of the ultramarines"	Jaakko Mäntyjärvi
<i>Ich bin der Welt abhanden gekommen</i>	Gustav Mahler, Arr. Stanley M. Hoffman Text by Friedrich Rückert
<i>So Deep</i>	James MacMillan Text by Robert Burns
<i>The Battle of Jericho</i>	Traditional Spiritual Arr. Moses Hogan

### INTERMISSION

Tonight's concert is made possible, in part, by a generous gift from **VIOLET JABARA JACOBS.**



K-MOZART 105.1 is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on **Sunday, May 14 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.

*program notes*

## Happy 'Share Day'!

by Grant Gershon

So what exactly do an English madrigal, an Indian raga, a Cuban *son*, a *Sacred Harp* barnburner and a Finnish a cappella blues (!) have in common?

Actually, there is one link in all of this marvelous music — the human voice, which transcends the boundaries of time, place, culture and genre. As the L.A. Master Chorale and I mark the close of our 5th season together, we will celebrate the wide-ranging, eclectic and diverse musical traditions that we have explored, and we'll venture into a few uncharted regions as well. Time and again, the members of the Master Chorale have proven themselves to be the most wondrously versatile, flexible and fearless ensemble that I know of, so tonight we will throw an assortment of my favorite short pieces in the blender and share with you the joy of our own exploration, discovery and surprise.



**Music Divine** by Thomas Tomkins is one of my favorite English madrigals. It is slightly unusual in that it is scored for six voices rather than the more standard four or five parts common in most madrigals. This six-part texture gives the piece a wonderfully full, mellifluous character and also allows Tomkins to explore a variety of textures, including pairs of echoing trios and a series of interlocking duets (listen for some wonderful cascading thirds in the upper voices illustrating the word 'harmony'). We'll follow this refined oh-so-English madrigal with a classic *Sacred Harp* barnburner, **The Good Old Way**, designed to peel the paint off of any wall it comes in contact with!

The Brahms motet **Lass dich nur nichts dauern** is one of his best known shorter choral works. It's a masterwork of seemingly effortless polyphony, which beautifully communicates its message of consolation and inner peace. **Janger** is a type of Balinese traditional dance, and this arrangement of a Janger folksong by 27-year-old Budi Susanto Yohanes evokes both Gamelan music and the famous Balinese ketchak or Monkey Chant. **Mi lumia** is a mysterious and evocative setting by Argentinean composer Javier Zentner of an equally mysterious and evocative poem by Oliverio Gironde. *Mi lumia* is the choral version of pillow talk — half-whispered, edge-of-sleep murmurings to the one you love. It's become one of my favorite recent pieces from Latin America.

**New Moon** is from a set of three songs by my good friend Ricky Ian Gordon to poems of Langston Hughes. As some in our audience will recall, Ricky joined us two seasons ago for our "New Broadway" concert. A few years back I played the piano on Ricky's first CD entitled "Bright Eyed Joy," and I have very fond memories of recording *New Moon* with a quartet that included Audra MacDonald and Darius de Haas. (Incidentally, Ricky has just completed an operatic version of *The Grapes of Wrath*, which I am thrilled to be conducting next season at the Minnesota Opera and at Utah Opera.)

We'll conclude the first half of our musical smorgasbord with four terrific contrasting pieces, beginning with the **Sanctus** from William Byrd's **5 Part Mass**. Normally it's against the rules to perform a single movement from a larger work in concert, but why be normal? Isaiah's vision of the winged Seraphim proclaiming these mysterious words has inspired countless composers over the centuries. Byrd's *Sanctus* is simply one of the most sublime and transporting settings of this text that I know of. Andre Thomas is a composer and arranger who knows exactly how much is just enough, and this arrangement of the spiritual **Keep Your Lamps** delivers with understated glory and groove. Tonight we are thrilled to present one of the most recent pieces by our own much-loved former composer-in-residence, Morten Lauridsen, the choral equivalent of a rock star these days and quite possibly the most frequently performed living composer in the world. This extraordinarily beautiful setting of

James Agee's poem **Sure On This Shining Night** embodies the deep sense of wonder and ecstasy of the poetry. We'll close out this 'set' with what's become one of our singers' favorite pieces, **Wana Baraka**, a Kenyan hymn stunningly arranged by the Chorale's own Shawn Kirchner.

The title **Dravidian Dithyramb** sounds a bit daunting (just try saying it three times fast!). Luckily we don't ever actually sing those words — this composition is simply a fast vocalise of a South Indian raga on the syllables na-na-na. As the composer Victor Paranjoti himself described it: "*Dravidian Dithyramb* is an expression of uninhibited festivity...the pulse driving onward faster and faster toward the final frenzied utterance." Philip Glass was also influenced by Indian music, although the a cappella **Haze Gold** (poem by Carl Sandburg) dates from the early 60s, before Philip Glass was Philip Glass. There are hints of the minimalism to come, but mainly this piece is an austere and lovely musical evocation of autumn half-light.

Some works speak so eloquently for themselves that it's foolish and unnecessary to add any verbal insights. Such is the case with Mozart's **Ave Verum Corpus**, written just six months before his untimely death.

**Choose Something Like a Star** is a piece that seemingly every high school chorus and college glee club performed when I was young(er). Now it feels to me like a guilty pleasure, but I certainly make no apologies for offering it this evening. Whether or not it's in fashion, this is a glorious piece that has always resonated deeply for me. Go ahead, enjoy.

Next up in our eclectic musical tour is a virtuoso a cappella Cuban *son* called **El Guayaboso**, brilliantly arranged by Guido López-Gavilán. Nonstop from Cuba to Finland, for one of the most unlikely pieces I've run across in some time, Jaakko Mäntyjärvi's "**O infant, I am in possession of the ultramarines**". If you want a hint as to the meaning of the title, think of a familiar American phrase (Joe Williams and Muddy Waters have uttered it on many occasions) translated into Finnish and then back into English via a Berlitz phrasebook.

**Ich bin der Welt abhanden gekommen** by Gustav Mahler is one of the most sublime art songs there is, and I was very pleased to find this wonderfully sensitive arrangement of it for choir and piano. Speaking of arrangements, Robert Burns' *My Love is Like a Red, Red Rose*, aka **So Deep**, by James MacMillan and **The Battle of Jericho** by Moses Hogan rank as two of the best choral adaptations that I know and bring this survey of choral creations to an exuberant close.

When I was in kindergarten we had 'Show-and-Tell' every week. In my son's pre-school it's known as "Share Day," but the idea is the same. Bring your favorite things, pass them around, and take pleasure in sharing what you love with your friends. To all of you this evening then, Happy Share Day!

# texts and translations

## **Announcement**

**by Jaakko Mäntyjärvi (b. 1963)**

Ladies and gentlemen,  
Please make sure that your mobile phones are  
switched off.  
Do it NOW.

## **Music Divine**

**By Thomas Tomkins (1572–1656)**

Music divine, proceeding from above,  
whose sacred subject oftentimes is Love,  
in this appears her heav'nly harmony,  
where tuneful concords, sweetly do agree.  
And yet in this her slander is unjust,  
to call that Love which is indeed but lust.

## **The Good Old Way**

**By William Walker (1809–1875)**

Lift up your heads, Immanuel's friends,  
O halle, hallelujah.  
And taste the pleasure Jesus sends,  
O halle, hallelujah.  
Let nothing cause you to delay,  
O halle hallelujah:  
But hasten on the good old way.  
O halle, hallelujah.

Our conflict here, though great they be,  
O halle, hallelujah.  
Shall not prevent our victory,  
O halle, hallelujah.  
If we but strive and watch and pray,  
O halle, hallelujah:  
Like soldiers in the good old way.  
O halle, hallelujah.

Though Satan may his pow'rs employ,  
O halle, hallelujah.  
Our happiness for to destroy,  
O halle, hallelujah.  
Yet never fear, we'll gain the day,  
O halle, hallelujah:  
And shout and sing the good old way.  
O halle, hallelujah.

## **I Love My Love**

**Cornish Folksong**

**Arr. Gustav Holst (1874–1934)**

Abroad as I was walking, one evening in the spring,  
I heard a maid in Bedlam so sweetly for to sing;  
Her chains she rattled with her hands,  
And thus replied she:  
"I love my love because I know my love loves me!  
O cruel were his parents who sent my love to sea,  
And cruel was the ship that bore my love from me;  
Yet I love his parents since they're his although they've  
ruined me:  
I love my love because I know my love loves me!"

"With straw I'll weave a garland,  
I'll weave it very fine;  
With roses, lilies, daisies,  
I'll mix the eglantine;  
And I'll present it to my love when he returns from sea.  
For I love my love, because I know my love loves me."

Then,  
Just as she there sat weeping, her love he came on land,  
Then, hearing Bedlam, he ran straight out of hand;  
He flew into her snow-white arms, and thus replied he:  
"I love my love, because I know my love loves me;  
I know my love loves me."

She said: "My love don't frighten me; are you my love or not?"  
"O yes, my dearest Nancy, I am your love, also I am return'd  
to make amends for all your injury;  
I love my love, because I know my love loves me."

So now these two are married, and happy may they be.  
Like turtle doves together, in love and unity.  
All pretty maids with patience wait that have got loves at sea;  
"I love my love because I know my love loves me."



**Lass dich nur nichts dauern, Op. 30**  
**By Johannes Brahms (1833–1897)**  
**Text by Paul Fleming**

*Laß dich nur nichts nicht dauern mit Trauern,  
Sei stille! Wie Gott es fügt,  
So sei vergnügt mein Wille.*

Let trouble never move you or  
Grieve you,  
But bear it: what God has sent  
Be your delight, my spirit, my spirit.

*Was willst du heute sorgen auf morgen?  
Der Eine steht allem für;  
Der gibt auch dir das Deine.*

Why contemplate with sorrow tomorrow?  
His action makes all things new and gives to you,  
And gives to you your portion.

*Sei nur in allem Handel ohn Wandel,  
Steh feste! Was Gott beschleußt,  
Das ist und heißt das Beste.  
Amen.*

Be strong in all temptation and passion,  
Not ceasing; what God ordains,  
That still remains your blessing.  
Amen.

**Janger**  
**Traditional Balinese**  
**Arr. Budi Susanto Yohanes (b. 1979)**

*Ngiring mejangeran di jaba tengahe  
Cak, ara kijang jangi janger kopyak epong.  
Kopyak sede kopyak sedopak dedopong.  
Sriag sriog, ngining mejangeran di jaba tengahe.*

Let's dance 'Janger' in the middle of the house  
Swaying to and fro, let's dance 'Janger' in the middle of  
the house.

**Mi Lumía**  
**By Javier Zentner (b. 1951)**  
**Text by Oliverio Girondo**

*Mi lu  
Mi lubidulia  
Mi golocidalove  
Mi lu tan luz tan tu que me enlucielabisma  
Y descentratelura,  
Y venusafrodea  
Y me nirvana el suyo la cruces los  
Desalmes  
Con sus melimeleos  
Sus eropsiquisedas sus decúbitos lianas y dermiferios limbos y  
gormullos  
Mi lu  
Mi luar  
Mi mito  
Demonoave dea rosa  
Mi pez hada  
Mi luvisita nimia  
Mi luvísnea  
Mi lu más lar  
Más lampo  
Mi pulpa lu de vertigo de galaxies de  
Semen de misterio  
Mi lubella lusola  
Mi total lu plevida  
Mi toda lu  
Mi lumía.*

My li  
My lightling  
My eatsweetsee  
My li so light so very you that you  
Dazzlemaze  
And ofkilterknock, and venaphrodite  
And she enlightens me with the bliss of  
Her own crux of the unsouly  
With her honeymelody  
Her Eropsychises her resting vines and  
Skinly limbies and neckles  
My li  
My lith  
My myth  
Demonbird blush goddess  
My faerie fish  
My luvous excess  
My lubisneousness  
My li more homely more bright  
My pulp li of vertigo of galaxies of  
Semen of mystery  
My libeautious sun  
Mi complete li fullife  
My whole li  
My lightling.

**New Moon**  
**By Ricky Ian Gordon (b. 1956)**  
**Text by Langston Hughes**

There's a new young moon  
Riding the hills tonight.

There's a sprightly young moon  
Exploring the clouds.

There's a half shy young moon  
Veiling her face like a virgin,  
Waiting for a lover.

**Sanctus**  
**From part 5 Mass**  
**By William Byrd (1543–1623)**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Full are heaven and earth of glory thy.  
Hosanna in highest.

**Keep Your Lamps!**  
**Traditional Spiritual**  
**Arr. Andre Thomas (b. 1952)**

Keep your lamps trimmed and burning,  
The time is drawing nigh.  
Keep your children don't get weary, children 'til your  
work is done.  
Christian journey soon be over,  
The time is drawing nigh.  
Keep your lamps trimmed and burning  
The time is drawing nigh.

**Sure On This Shining Night**  
**By Morten Lauridsen (b. 1943)**  
**Text by James Agee**

Sure on this shining night  
Of starmade shadows round,  
Kindness must watch for me  
This side the ground.

The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.

Sure on this shining night  
I weep for wonder  
Wandering far alone  
Of shadows on the stars.

**Wana Baraka**  
**Kenyan Folk Song**  
**Arr. by Shawn Kirchner (b. 1970)**

*Wana baraka wale waombao;  
Yesu mwenyewe alisema. Alleluia!*  
*Wana amani*  
*Wana furaha*  
*Wana uzima*

They have blessings, those who pray;  
Jesus himself said so. Alleluia!  
They have peace  
They have joy  
They have well-being.

**Dravidian Dithyramb**  
**By Victor Paranjoti (1906–1967)**

**Haze Gold**  
**By Philip Glass (b. 1937)**  
**Text by Carl Sandburg**

Sun, you may send your haze filling the fall afternoon  
With a flimmer of many gold feathers  
Leaves, you may linger in the fall sunset like late butterflies  
before frost  
Tree tops, you may sift the sunset cross lights  
Spreading a loose checkerwork gold and shadow  
Winter comes soon  
Shall we save this lay it by  
Keep all we can of these haze gold yellows

**Ave Verum Corpus**  
**By Wolfgang Amadeus Mozart (1756–1791)**

*Ave verum corpus, natum de Maria virgine  
Vere passum, immolatum in cruce pro homine.  
Cujus latus perforatum, unda fluxit et sanguine  
Esto nobis praegustatum in mortis examine  
O Jesu dulcis, O Jesu pie, O Jesu Fili Mariae,  
miserere mei. Amen.*

Hail, true Body, born of the Virgin Mary,  
who has truly suffered, and was sacrificed on the cross  
for mankind,  
whose side was pierced, whence flowed water and blood,  
Be for us a foretaste of heaven, during our final trial,  
O Jesus sweet, O Jesus merciful, O Jesus Son of Mary,  
have mercy on me. Amen.

**Choose Something Like A Star**  
**By Randall Thompson (1899-1984)**  
**Text by Robert Frost**

O Star (the fairest one in sight),  
We grant your loftiness the right  
To some obscurity of cloud —  
It will not do to say of night,  
Since dark is what brings out your light.  
Some mystery becomes the proud.  
But to be wholly taciturn  
In your reserve is not allowed.  
Say something to us we can learn  
By heart and when alone repeat.  
Say something! And it says, 'I burn.'  
But say with what degree of heat.  
Talk Fahrenheit, talk Centigrade.  
Use language we can comprehend.  
Tell us what elements you blend.  
It gives us strangely little aid,  
But it does tell something in the end.  
And steadfast as Keats' Eremité,  
Not even stooping from its sphere,  
It asks a little of us here.  
It asks of us a certain height,  
So when at times the mob is swayed  
To carry praise or blame too far,  
We may choose something like a star  
To stay our minds on and be staid.

**El Guayaboso**  
**By Guido López-Gavilán (b. 1944)**

*Yo ví bailar un danzón  
en el filo de un cuchillo,  
un mosquito en calzoncillos  
y una mosca en camisón.*

I saw dance a danzón  
on the edge of a knife  
a mosquito wearing trousers  
and a fly dressed in a shirt.

*Yo ví un cangrejo arando  
un cochino tocando un pito  
y una vieja regañando  
sentada en una butaca.*

I saw a crab plowing,  
a pig blowing a whistle,  
and an old growling woman  
sitting in a armchair.

**Continued next column**

**El Guayaboso – continued**

*A una ternerita flaca  
que de risa estaba muerta,  
al ver una chiva tuerta  
remendar una alpargata.*

*Yo ví bailar...*

And a skinny little calf  
die laughing  
upon seeing a one-eyed goat  
mending a sandal.

I saw a mosquito dancing...

**Oi vauva, minulla on se siniset**  
**By Jaakko Mäntyjärvi (b. 1963)**

Translation: "O infant, I am in possession of the ultramarines"  
Meaning: *Oh, Baby, I got the blues.*

**Ich bin der Welt abhanden gekommen**  
**By Gustav Mahler (1860–1911)**  
**Arr. Stanley M. Hoffman (b. 1959)**  
**Poem by Friedrich Rückert**

*Ich bin der Welt abhanden gekommen,  
Mit der ich sonst viele Zeit verdorben,  
Sie hat so lange nichts von mir vernommen,  
Sie mag wohl glauben, ich sei gestorben!*

Into this world I came as a lost one,  
Therein I have so much time wasted, it had for so long  
heard nothing about me,  
It could believe then, that I had died!

*Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält,  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.*

For me there's no meaning to take from it,  
If one considered me for dead.  
There's nothing I can say to deny it,  
So truly I have died to, have died to the world.

*Ich bin gestorben dem Weltgetümmel,  
Und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
In meinem Lieben, in meinem Lied!*

I have died to the world's turmoil  
And rest in a peaceful place!  
I live alone in my own heaven,  
In my own passion, in my own song.

**So Deep**  
**By James MacMillan (b. 1959)**  
**Text by Robert Burns**

O my Luve's like a red, red rose  
 That's newly sprung in June:  
 O my Luve's like the melodie  
 That's sweetly play'd in tune.  
 As fair art thou my bonnie lass,  
 So deep in luve am I:  
 And I will luve thee still, my dear,  
 Till a' the seas gang dry  
 And the rocks melt wi' the sun;  
 I will luve thee still, my dear.  
 While the sands o' life shall run.  
 And fare thee weel, my only Luve!  
 And fare thee weel a while!  
 And I will come again, my Luve.  
 Tho' it were ten thousand mile.  
 Tho' it were ten thousand mile.

**The Battle of Jericho**  
**Traditional Spiritual**  
**Arr. Moses Hogan (1957–2003)**

Joshua fit the Battle of Jericho and the walls come tumbalin' down.

Talk about your kings of Gideon, talk about your men of Saul but none like good old Joshua at the Battle of Jericho.

"Right up to the walls of Jericho, he marched with spear in hand. Go blow that ramhorn!" Joshua cried. 'cause the battle am in my hand. Then the lamb, ram, sheep horns begin to blow and the trumpet begins to sound. Joshua commanded the children to shout and the walls come a tumbalin' down.

Joshua, he fought the Battle.



**William Beck, organ**

**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 the 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)



**Lisa Edwards, piano**

**At the Chorale:** pianist and Musical Assistant

**Has performed with:** Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Barbara Symphony

**Currently:** chamber recitalist and vocal coach; organist at San Marino Community Church, Stephen S. Wise Temple and Congregation Kol Ami

**Previous assignments:** faculty positions at California State University, Long Beach and Glendale Community College

**On disc:** *You Are (Variations)* by Steve Reich on Nonesuch with Los Angeles Master Chorale, conducted by Grant Gershon

**Education:** North Texas State University and Masters of Music from University of Southern California

**Los Angeles Master Chorale**

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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

**We take this opportunity to recognize the following members of the Los Angeles Master Chorale, who leave the ensemble as we close the 2005|06 concert season. These individuals have shared their remarkable artistry in many ways over the years, and their generosity will not be forgotten. We extend our heartfelt thanks and best wishes for the future.**

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 Sarah Bloxham – 20 yrs  
 David Schnell – 20 yrs

Michelle Fournier – 19 yrs  
 Janet Hook – 14 yrs  
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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



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